

Noble Savage in J.M.Coetzee`s Disgrace

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Abstract:

Analytically accounting, the noble savage as a literary term designates the sense of the lingering principles that survive, although fierce and feline, the sordid circumstances stop short of eradicating those principles that move momentum and persist being vanished; it is first coined by Montaigne`s essay *Of Cannibals* in ١٥٨٠, but it surges into prominence in the seventeenth century and then it is applied in Dryden's *The Conquest of Granada*. Such an idea stems from Mrs. Aphra Behn`s *Oroonoko or The History of the Royal Slave* in ١٦٨٨, there is an eponymous hero who is of virtues, youth and beauty, in time he is acquainted with innocence and purity, in time he deplores the effects of modernity and the industrial revolution. Consequently there prevails a shout to revert into nature, philosophy and doctrines that Rousseau reviewed in his *Emile* in ١٧٦٢ in which he declares: "Everything is well when it comes fresh from the hands of the Maker" adds Rousseau "everything degenerates in the hands of man". Moreover, Chateaubriand resorts to the noble savage concept and it heaves into being as influential on many writers in the late eighteenth century. The romantic poetry was a part of the reaction against the main tenets of industrialism, materialism and capitalism¹.

Although turbulent and drastic, the political and the religious stage bears the brunt of reflecting reality as it is, but some narrative lines give more shrifts to certain principles that exist after all and survive to be a lighthouse to those who fall victim to some defects in a community.

Disgrace

John Maxwell Coetzee, pronounced "kut-see", was born on February ٩, ١٩٤٠ to be the first of two sons to Zacharias and Vera Wehmeyer Coetzee, Zacharias grew up on a farm in Worchester, a rural Afrikaans community in Cape Town, he took advantage of the educational resources available to him and became a lawyer for the city government while Vera worked as a teacher. The installment

of the Nationalist Party in ١٩٤٨ brought grave consequences for the Coetzee family. Because of his opposition to the legalization of apartheid, Zacharias was dismissed as a government lawyer. At this time, John Maxwell was eight and the family moved back to the Coetzee family farm in Worchester. There, Zacharias farmed sheep. Although the young boy developed a fond affinity for the farm, it was during his time in Worchester, John Michael came to understand what it was like to be marginalized.

Zacharias' family was Afrikaners, people of Dutch South African descent. For the most part, Afrikaners were Protestants belonging to the Dutch Reformed Church and spoke Afrikaans, a Dutch South African dialect. Because of the political dissent between the English and the Afrikaans-speaking white South Africans, the school systems for whites were segregated. John Michael however did not fit neatly into Afrikaans culture; he attended English-medium classes and claimed to be Catholic and loved reading English literature and never fully identified with rural Afrikaans children, whom he found to be rough, coarse, and poor. Although Afrikaans nationalism was at its height, but the people were in an utter agricultural depressionⁱⁱ. The family moved back to Cape Town in ١٩٥١ where Zacharias opened up a law firm,

which failed because of the inability to manage money that is why the family depended mainly on Vera's humble earnings as a teacher. As a young child, John Maxwell was very close to his mother but had a trouble in understanding the nuanced racism of South Africa. Coetzee says in his autobiography *Boyhood*, which is written in third person:

[John Michael] is always trying to make sense of his mother. Jews are exploiters, she says; yet she prefers Jewish doctors because they know what they are doing. Colored people are the salt of the earth, she says, yet she and her sisters are always gossiping about pretend-whites with secret Colored backgrounds. He cannot understand how she can hold so many contradictory beliefs at the same timeⁱⁱⁱ.

Young Coetzee struggled to make sense of his world. On the farm, Coetzee had been told that the colored laborers belonged on the land that their ancestors

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had inhabited, yet he did not understand their unchanging subservient position. In Cape Town, Coetzee observed that the laws restricted these people. For high school, Coetzee attended St. Joseph's and continued to the University of Cape Town, where he received a B.A. in English in 1960 and a B.A. in mathematics in 1961. He worked as a computer programmer in England from 1962 to 1965. While in England, Coetzee completed a thesis on the novelist Ford Maddox Ford and earned his masters from the University of Cape Town. Coetzee moved to America in pursuit of a Ph.D.; he enrolled in the graduate program at the University of Texas at Austin where he completed a doctoral thesis on Samuel Beckett's English fiction. During his studies, Coetzee found some explorations into South Africa written by one of his remote ancestors, Jacobus Coetzee. These explorations became a seed for his first published work of fiction. In 1968, Coetzee moved to the State University in New York at Buffalo to pursue a job in academia; the campus, meanwhile, was consumed by the Vietnam anti-war movement. Coetzee returned to the University of Cape Town as a professor of literature in 1972 after being refused permanent residence in the United States^{iv}.

J.M. Coetzee then embarked on a rich literary career that consists of both the combination of his accumulative experience in America during Vietnam and his ancestor's exploration accounts, Coetzee wrote his first novel, *Dusklands* in 1974. He followed this with *In the Heart of the Country* in 1977 and *Waiting for the Barbarians* in 1980, in which Coetzee explored the themes of colonialism. In 1983, Coetzee won his first Booker Prize for *The Life and Times of Michael K*, a tale of a simple gardener who is a prisoner in a civil war from which he seeks liberation. The work also received the C.N.A. Literary Award and the Prix Etranger Literary Award. In 1986, Coetzee turned to Robinson Crusoe for inspiration, writing the narrative from the perspective of mute Friday, Crusoe's slave whose tongue has been cut out. In 1990, he wrote *Age of Iron*, the story of an old South African woman dying of cancer, and in 1994, *Master of Petersburg*, and a fictionalized account of the Russian author Dostoevsky. Coetzee became the first author to receive the esteemed Booker Prize twice with *Disgrace* in 1999. His latest novel is *Slow Man* in 2005. Coetzee has received

recognition for his non-fiction as well, including *Giving Offense; Essays on Censorship* in ١٩٩٦ and *The Lives of Animals* in ١٩٩٩. In ١٩٩٧, he also wrote a memoir written in third person, *Boyhood*. In ٢٠٠٣, J.M. Coetzee received the Nobel Prize in Literature.

Domestically reviewing, Coetzee met and married his wife, Philippa Jubber, in ١٩٦٣. While in America, they had son in ١٩٦٦ and a daughter in ١٩٦٨. He and his wife divorced in ١٩٨٠, and they later lost their son in a car accident. Coetzee held several positions at the University of Cape Town from ١٩٧٢ until ٢٠٠٠ and has been a visiting professor at several prominent universities such as Harvard, John Hopkins, Stanford and the University of Chicago. In ٢٠٠٢, Coetzee emigrated to Australia, where he lives today. As the winner of the Booker prize, *Disgrace* finds an honored niche within the genre of post-apartheid literature. While both black and white authors, such as Nadine Gordimer, Alan Paton, and J.M Coetzee himself, played a major role in bringing apartheid to global attention decades earlier, many of these same authors were responsible for bringing global attention to the condition of South Africa after apartheid as well. What distinguishes post-apartheid literature from apartheid literature is primarily its thematic focus. Although race is a current throughout these works, post-apartheid literature foregrounds the themes of poverty, crime, bloodshed, homosexuality, and the AIDS epidemic. Although abroad *Disgrace* was applauded for its brutal honesty, South Africa's political realm was not as receptive. The novel sparked debate in Parliament. Many members of the ruling party, the African National Congress, felt that the novel portrayed South Africa in too pessimistic a light. *Disgrace* was written after ١٩٩٥, when the new constitution for South Africa was passed. This constitution gave men and women equal rights. The constitution also gave equal rights regardless of sexual orientation, a fact very relevant to Lucy in the novel. The African National Congress, ANC, the ruling party, was one of the most prominent anti-apartheid movements led by Nelson Mandela. In ١٩٩٤, Mandela won by a landslide to become the first President of South Africa^v. Post-apartheid South Africa was by no means idyllic, however. Violence increased significantly in the country.

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Incidents of violence escalated, and many commercial farmers either emigrated or gave up farming because of violence committed against them. From 1989 to 1994 the murder rate doubled, and a young South African woman could be expected to be raped twice in her lifetime on average. The changing landscape encouraged many of the wealthier South Africans, particularly in Johannesburg, to move into gated communities^{vi}.

Disgrace, as a novel, attunes itself into "the human nature^{vii}" and explores the hidden recesses of human desires that surge into being without any preliminary, that is why we are dragged to its storylines:

We read his plays [Shakespeare] because, however unconsciously, we share in that triumph, and have at least a sense, however our intelligence or conduct may later deny it, of what the soul hungers to attain to^{viii}.

Lurie is a professor, fails to curb his obsessive desires that lead him to channeling them into several vents, but unfortunately all his attempts terminate in fiasco; after being scandalized in the university, he exerts himself to engross himself in the countryside life but there he confronts many obstacles that degrade his reputation more deeply. *Disgrace* is the shadow that adheres him wherever he resorts into.

As to be minded, the contemporary novels nowadays tackle everyday life situations and do endeavour to find an oasis to the meant issues. On its surface, *Disgrace* portrays a tale of a professor called David Lurie is a communications professor at Cape Town Technical University. he has been twice divorced, has one child, and currently spends ninety minutes of his Thursday afternoons with a prostitute named Soraya. After Lurie crosses the line by phoning Soraya at her home, he turns to one of his students to fulfill his desires. Lurie first notices Melanie in the university gardens and invites her to his home for wine and dinner. That night, Melanie is caught in Lurie's web of seduction until he quotes a cliché, a Shakespeare line, and she quickly leaves. Lurie does not stop his pursuits there however. Over the weekend, he travels to campus and uses the University's records to find her address and phone number. Startled at his call, Melanie agrees to have lunch with him. They return to his house and have sex on

the living room floor. Young Melanie is passive throughout the majority of the act but Lurie on the other hand attains sensory overload and falls asleep on top of her. The next class is awkward, and later that night Lurie spies on her while she is rehearsing for a play. The very next afternoon Lurie arrives at Melanie's flat, pushes himself in and carries her to the bed. She does not resist and asks him to leave after he is finished because her cousin is coming. She misses the mid-term the next day and arrives at his house sobbing that night needing a place to stay. Soon after, Melanie's boyfriend pays the professor a visit and events begin to snowball. Melanie withdraws from all her classes and a sexual harassment case heaves into view. The investigation unfolds like a criminal trial with the judges being his colleagues on the committee. With Melanie's testimony already given, and with the press as well as activist groups are waiting outside, Lurie is given the opportunity to feign remorse and pledge to seek treatment; however, he refuses to be a spectacle. He is given no grace and is fired. His only comment to the press is that he was "enriched^{ix}" by the experience. A social outcast, Lurie visits his daughter, Lucy, on her farm in Salem. The first days are slow as Lurie adjusts to country life but Lurie soon finds many things to occupy his time as he volunteers at an animal shelter and helps the farm-hand, Petrus. Although both her parents are professionals, Lucy has turned to the rural life and lives by selling the crops she has raised on the weekends and running a small kennel.

The peace of the country does not last for long. As Lucy and Lurie are taking some of the dogs for a walk, they encounter three Africans on the road who ask to use their phone. Lucy makes the mistake of putting the dogs up in the kennel and within omens the men have taken Lucy into the house and locked the door behind them. For moments, Lurie is unable to get inside and protect his daughter. When he finally does get into the kitchen he is knocked unconscious by a blow to the head. Lucy is taken into a back room and raped by the three men. Before they leave, the robbers shoot the dogs in the kennel, ransack the house, set Lurie on fire, and steal his car. Lucy seeks help from one of her neighbors to call the police and gets her father to the hospital to treat his burns. For the night, they stay with the Shaws, who are friends of Lucy and run the animal shelter Lurie

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volunteers to work in the farm. Upon return to the farm the next day, they are able to assess the damage. The house is ransacked and all but one dog must be buried. Lucy reports to the police officer the stolen property and her father's assault, but says nothing about the ape. Lucy goes through a period of depression after the attack. Since she barely leaves her bed, her father picks up a lot of the work around the house and is busy from sun up to sun down. Each time Lurie tries to talk to his daughter about the incident she either evades his questions or answers him sharply. Lurie is enraged because the culprits have not been caught and Lucy fears that they may come back. Lurie however does not believe the robbery was simply an unfortunate event. He finds it suspicious that Lucy's farm-hand, Petrus, was nowhere to be found until a couple of days after the robbery. When Petrus returns, he is wearing a new suit and has bought building supplies for his house. Lurie believes Petrus intentionally left the house unprotected so that it could be robbed. When Petrus invites Lucy and Lurie to a party to celebrate his new acquisition of land, Lucy comes face to face with the one of her attackers, a mentally disturbed young man named Pollux. Pollux is related to Petrus' wife. Lurie immediately wants to call the police to have him arrested, but Lucy refuses and returns home. Lurie becomes more and more involved at the shelter, even having a brief affair with Bev, the shelter owner. Laurie's main duty at the shelter becomes clear: when Bev Shaw gives a lethal injection to a dog, Lurie disposes of its body in the incinerator. Lurie does not realize how these killings have affected him until one day, on the roadside he bursts out crying.

Petrus meanwhile makes progress with his land. He has borrowed a tractor, plowed the land, and remodeled his home. Petrus' wife is expecting a child, and Pollux has come to live with them. After a false alarm that Lurie's car had been recovered by the police, Lurie confronts his daughter about the future. From his perspective, she has little other option than to move. It is unsafe for a woman to live alone on the farm unprotected, and Petrus cannot be trusted. He offers to send her to Holland, where her biological mother lives, with the money he receives from selling his house. Lucy is not receptive to this idea at all. She is determined to stay in Salem and marks a breaking point in their father-daughter

relationship; she writes him a note saying:

I cannot be a child for ever. You cannot be a father forever. I know you mean well, but you are not the guide I need, not at this time^x.

Lurie returns to Cape Town, and on his way back he stops in George to visit Mr. Isaacs. Mr. Isaacs is not home, and his daughter, Desiree Isaacs, answers the door. Finding the young girl very attractive, Lurie does not stay long and instead finds Mr. Isaacs at his job. Mr. Isaacs is the principal of a middle school. Lurie attempts to explain himself in the office. Even though Mr. Isaacs is confused at his words, he invites Lurie to dinner with his family. The evening is clearly uncomfortable, but Mr. Isaacs finally gets what he is seeking: an apology. When Lurie returns to his house in Cape Town, he finds it has been robbed and vandalized. He returns to his office and finds his replacement at his desk. For a while, Lurie tries to get his opera on Byron off the ground but comes to an impasse. Life in Cape Town is not the same; he finds he is an outcast. After being given an update on Melanie by his ex-wife Rosalind, Lurie decides to see Melanie perform in a play. During the play, Melanie's boyfriend sees Lurie in the audience and harasses him, telling him to stick with his own kind. Lurie stays in contact with Lucy by phone, but senses that she is not telling him everything. After an ambiguous conversation with Bev Shaw, Lurie decides to visit his daughter. Lucy is pregnant from the rape and has made a conscious decision to keep the child. Lurie is shocked because he believed she had taken all precautions after the incident. Once more, he offers her an escape, but she will not run. Lucy decides her own course of action. She relinquishes her land to Petrus; marrying him in a contractual sense, in exchange for protection and the right to remain in her house. Resigned, Lurie rents a room in Grahmstown to help his daughter at the market once a week and to dedicate himself to the disposal of the dogs' bodies at the shelter.

Carnivalizatin in Disgrace

At the very outset, there are some common and stable forms of living and social dealings, the novel launches the idea of a professor at the first impression is of convenience to speculate that such a man excels in applying a mission,

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Coetzee exerts himself to be close to life as he himself deems, as was the case with Virginia Woolf:

Look within and life, it seems, is very far from being "like this" that is, like the conventional novel. Examine impressions-trivial, fantastic, evanescent, or engraved with the sharpness of steel... life is a luminous halo, a semitransparent envelope surrounding us from the beginning of consciousness to the end. Is it not the task of the novelist to convey this varying, this unknown and uncircumscribed spirit^{xi}.

But there is a shock when fathoming that man is all a hoax. The novelist endeavours to rattle some principles upside down to bring his targets into effect. The noble savage emerges as prominent since the novelist, through the sense of carnivalesque rattles everything and disrupts the normal course of everything customary and highly settled; Carnavalesque as a literary term means a feast in the Roman Catholics before the Lenten fast begins. As a word, it stems from the Latin *carne* and *levare* "to put away flesh"^{xii}. That is to say, the meat is forbidden in such occasions and the last chance to eat the meat is in the carnival. A carnival designates the acts of revels, merrymaking, feasting and entertainments. In former times there were carnivals which were symbolic of the disruption and subversion of authority; rattling upside down of the hierarchical scale. In 1890-1990 Mikhail Bakhtin coined the word to refer to the penetration or incorporation of carnival into everyday life and its shaping influence on diction and literature^{xiii}. Throughout the episodes, there is a glimpse of the atmosphere of the mind that means the overtones of the creator, such a sense can not be obliterated thoroughly. So the novelist adheres the noble savage through carnivalesque style and paralipsis when the novelist deals with something and in reality he addresses something different.

Disgrace, under the premise of storyline, falls into two distant sections. The first one is a detailed description of a sexual relationship that incarnates a crass imbalance of age, moral maturity and intellectual sophistication and the second represents the chasm that prevails in the whole family. The objective point of view permeates through the lines to make the readers determine the whys beyond

the meant issues^{xiv}. J.M.Coetzee, as a matter of fact, raves everything normal and common in his episodes, for instance, the professor, Lurie resorts into a prostitute for relieving his mind, attends such places regularly, but the prostitute, decides to quit meeting him that is why Lurie slips into repulsiveness and endeavours to seek solace for payment. All his attempts find no vent to his power drives; in a moment, he reconnoiters a student in his Romantic class and tries to claw her. First of all, he invites her to his home but never moves a muscle. The snowballing events move momentum and the professor rapes her. Psychologically speaking, such a conflict is of widespread issue in USA and other countries, deals with a man alive and well-known and "the action of whose life" are the main events in the novel^{xv}. Consequently, Lurie is charged of sexual harassment, but he never confesses to the ad hoc committee, but he declares: "I was not myself, I was no longer a fifty-year old divorcee at a loose end, I become a servant of Eros^{xvi}". It is a half-hearted confession that never appeases the committee at all. Such acts can be regarded as carnivalized since the professor deviates from his usual path and degrades into the dereliction of his sacred targets. Moreover, a carnivalized act also lurks in his reaction to the formed committee as he responds to its members that he can not confess. Here the novelist employs the sense of "Language Games^{xvii}" to shed light on Lurie's trick and twisted personality. After being scandalized, Lurie decides to flee to his daughter, Lucy that lives in the countryside since the professor fails to live in an urbanized society and being fired for sexual harassment, he endeavours to be habituated in the countryside. The novelist paves the way to carnivalize the last haven, Lurie reaches and locks all his secrets, Lucy doing her best to relieve her father who ultimately finds solace in such a place but, the sense of disgrace stalks into the last haven when three hoodlums ransacked their house, property and raped Lucy who concealed the act and went haggard. As a daughter, she earns her living by selling flowers and keeping dogs in her farm, she is used to live in such circumstances, contented, but history repeats itself. Thus far, disgrace is bifurcated to have Lucy smirched; two acts of disgrace lurk in the family. Such an accident makes a chasm between the father and daughter:

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No, you keep misreading me. Guilt and salvation are abstractions. I don't act in terms of abstractions. Until you make the effort to see that I can't help you^{xviii} The more they proceed the more they deviate from each other, they found solace in each other, at the very outstand reach consensus, though different in ideology and temperament:

The reason is that, as far as I am concerned, what happened to me is a Purely private matter. In another time, in another place it might be held to be a public matter. But in this place, at this time, it is not .It is my business, mine alone'This place being what' '?This place being South Africa^{xix}.

Lucy vehemently ostracized herself and never divulges her secrets to her father since he never imparts his to her:

You behave as if everything I do is part of the story of your life. You are the main character; I am a minor character who doesn't make an appearance until halfway through. Well, contrary to what you think, people are not divided into major and minor. I am not a minor. I have a life of my own, just as important to me as yours is to you, and in my life I am the one who makes the decisions^{xx}

Disgrace as a novel deals explicitly with post-apartheid South Africa whose conflict is of two contradicted poles, the white and black, in time a pole takes one step up but suddenly two steps back follow, on its surface, *Disgrace* purports an intention of the black to revenge injustice committed in former times, they take hold of the scepter that had been usurped; the lines in *Disgrace* manifest such an intentional fallacy as William Hudson stresses:

A great book is born of the brain and heart of the author, he has put himself into its pages; they partake of his life, and are instinct with his individuality. It is to the man in the book,therefore,that to begin with we have to find our way .We have to get to know him as an individual^{xxi}.

The portrait *Disgrace* paints is a pessimistic one, no matter what race, nationality or viewpoint, it represents Coetzee tries to depict " a picture of truth^{xxii}" ,*Disgrace* is a "Penetration into human nature^{xxiii}". There is something

fundamentally cryptic and unsummarizable about Disgrace, but it is as an almost metaphysical journey from this Romantic variety of love to the harsher, David eventually learns from life and around Lucy's farm that appears in the novel to represents the meeting place for people of all classes, it is the one and only location in the novel when the segregated individuals speak and exchange stories and intimacy, as was the case with the Inns in Don Quixote^{xxiv}, though Coetzee's protagonist serves as an impeccable guide into the new South Africa that lies outside the squalor of the townships In stark, wintry prose, Coetzee unflinchingly examines the absence of consolation; he finds that words are incapable of hiding our common solitude. That he keeps the reader from cowering at such an unhappy subject is testament to the smoothness of his writing, his clinical yet exquisite tone and his unexpected hiccups of humour. Lurie is a fascinating, fully realized character, defined throughout the novel in terms of his inability to relate to the women in his life. In fact, *Disgrace* is not about Lurie's relationship with women, but about what these relationships tell him about himself. Ranti Williams declares that *Disgrace* is yet another surprise, a straightforward narrative that means just what it says, its real subject perhaps too grim for fashionable progressive opinion in its current state^{xxv}. It is the present-day Republic of South Africa, in which, at least in Coetzee's vision, an English professor who seduces a confused student is inevitably disgraced and exiled but three thugs in the countryside can get away with rape, robbery, and attempted murder. Here literature serves as a "faithful mirror^{xxvi}" to reality that reflects the physical, moral and intellectual aspects of a nation; Lurie is no able to get his daughter to talk to him about the rape. He has tried, for the first time in his selfish existence to help, but these attempts have been met coldly. Though Lurie has been ostracized, before, by Soraya, after the Melanie's scandal such ostracism truly hurts him and he seems to be unable to manage it in any way. It is tied up with enormous issues, race, gender, and status. For instance, Lucy feels that Lurie will not understand her experience of the rape because he is a man. This is not something that Lurie can simply fix. His impotence enrages him. When Lucy finally does speak about the rape to her father, the historical import of the act

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comes clearly to the surface. She says:

It was so personal. It was done with such personal hatred. That was what stunned me more than anything. The rest was...expected. But why did they hate me so? I had never set eyes on them.

Lurie replies:

It was history speaking through them...A history of wrong. Think of it that way if it helps. It may have seemed personal, but it wasn't. It came down from the ancestors^{xxvii}.

J.M.Coetzee pursues through all the events how vehemently and persistently man averts confronting his defects; Lurie fails to have a sexual relationship and resorts into wilderness ; Lucy surmounts to her ultimate master which is the actual power that dominates the ground; Soryaya consecrates all her efforts to save her mother, it is a kind of compromise, as if all the characters are in parallel with the idea:

Let us rise to the call to the tyranny that clanks its chains upon the south. In the name of the greatest people that have ever trod this earth. I draw the line in the dust and toss the gauntlet before the feet of tyranny...and I say ...Segregation today...segregation tomorrow...Segregation forever^{xxviii}.

There is a juxtaposition of internal and external reality that makes Lurie reminiscent of the idea that history repeats itself^{xxix}. Thus far, the meant haven carnivalized thoroughly and there are some glimpses of power transition that takes place between Lurie as a professor and Petrus as a dog-man. Lurie`s transformation into a career of animals touches the roots of his identity. The first time Lurie meets Petrus, Petrus introduces himself as the "dog-man." Lurie now reflects, "A dog-man, Petrus once called himself. Well, now he has become a

dog-man: a dog undertaker; a dog psycho pomp; a harijan" .Coetzee uses this shared description to illustrate how Petrus and Lurie interchanged. At the beginning, Petrus served Lucy. Although a grown man with two families, Petrus lived in a stable on Lucy's property. He did the hard labor looking after the dogs, tending to the garden. Petrus no longer submits. He says at his party, "No more dogs. I am not any more the dog-man^{xxx} "Lurie, instead, is the dog-man. The exchange is captured also in Petrus and Lurie`s cooperation in laying the pipes. Petrus treats Lurie like a child . Indeed, Lurie has handed Petrus his "tools^{xxxi}" in more ways. The tools that Lurie once used to manipulate society, his erudition, his gender, his status, have become worthless and debased. Petrus' tools, on the other hand-his skillful labor, his status as a black African-have grown useful. They help him to establish his own land. Lurie has no place of his own. Whereas Petrus gains a home, Lurie finds his ransacked and robbed. Needless to say, this exchange of power corresponds to the historical exchange of power from white to black South Africans. In the end, Lurie accepts the job that Petrus is now too good for, that of honorably disposing of dogs' bodies. His other tools are no good. As he says:

There are other people to do these things-the animal welfare thing, the social rehabilitation thing, even the Byron thing. He saves the honour of corpses because there is no one else stupid enough to do it^{xxxii}.

Lurie loses his scientific objectivity. His questions to investigate the crime become more like a lawyer's than an anthropologist's. He says:

I find it hard to believe the reason [the robbers] picked on us was simply that we were the first white folk they met that day. What do you think? Am I wrong?^{xxxiii}

Confrontationally, Lurie begins the conversation; Petrus remains calm and confirmed, smoking his pipe. Though Lurie realizes, in theory, that he has to maintain a cool distance to fathom the forces behind the crime, but he fails to do so in practice. More and more, a rift opens up between Lurie`s idea of himself as an academic and as a person that leads him to a sense of alienation.

In the last resort, Lurie and Lucy reach consensus under the premise of being

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marginalized, since they find meaning in their disgrace, the father brings a bastard on a daughter ,in time he also brings a catastrophe on a naïve and tender beings who complies with a "geriatric sexuality^{xxxiv}";when endeavouring to seduce her into having sex by imposing a cryptic statement :

Because a woman's beauty does not belong to her alone. It is part of the bounty she brings into the world. She has a duty to share it^{xxxv}.

Here lurks a sense of duality of desires, in time he flees to the countryside to debunk his troubles from his mind, in time he gets shackled by another sexual harassment; he fluctuates between geriatric sexuality and wisdom that is a butterfly and not a bird of prey^{xxxvi}. Lurie commits a sin with Melanie who averts her lips and her being as he later declares that she does not resist. All she does is averts herself: averts her lips, averts her eye, but such a bounty is twice paid, the loss of his academic reputation and his raped daughter; it comes home to roost!

Disgrace and the Noble Savage

Though complicated and grotesque, the events that rave everything upside down work in tandem to bring some noble acts into salience. Everything neat, tidy, logical is prone to be reversed without any justification; principles, father and daughter nexus, educational message and class distinction raved and reversed. Lurie loses his one and only confidence, self-esteem and boost, Lucy goes far into being ostracized, and Petrus tends to be a master and instrumental in raping Lucy. The Black take the revenge of the White, in *Disgrace*, history repeats itself but in reverse. In time, principles and educational messages deviate from the usual course of action, Lurie tends to be a rapist, but in the university he is an innovative teacher, punctually he attends his lectures, but confronts the committee by saying: "I plead guilty. That is as far as I am prepared to go^{xxxvii}" to conceal something private. Coetzee prepares us to such an act by the sense of the local colour that furnishes the episodes to such a mood. The university gardens are metaphorically connote love , desires and fertility, in so doing ,the novelist yokes his characters together to their surroundings; in town the university gardens furnish the atmosphere of love and desires and they are symbolized biblically the place where Eve was seduced by the serpent ,whereas in the

countryside Lurie obliterates all the modern prestige of communicating with people as a professor ,when reverting into the countryside ,he gets habituated with its surroundings and responds well to nature, though sexually sticking to his former propensity for women .

Moreover, Lurie exerts himself to save his daughter when the three hoodlums assault against them but he flummoxed and they throw him in fire. Though being hindered from salvaging Lucy ,such an incident affects the relationship between them . The nature of the respective crimes they've suffered separates them. Lucy instructs her father, "You tell what happened to you, I tell what happened to me^{xxxviii}", thus suggesting that they are not one in their misfortune. Their crimes are separate and deeply personal. Each must deal with the aftermath individually. Immediately following the crime, Lucy feels nothing so much as fear. She does not want to sleep in her room, nor the freezer room. The crime has touched each part of the house. Lucy's room is where the rape occurred, and the freezer is filled with meat for dogs that no longer exist. Yet in the midst of her fear, Lucy's instinct is not to run away. After Lurie objects to Lucy's plans to go back to the farm because of safety firstly and so much for firstly ,secondly ,she got acquainted with her community, "the bundle of life^{xxxix}" but unfortunately everything turns abominable , and then she insists to go back ,though unsafe, to move forward:" It was never safe, and it's not an idea, good or bad, I'm not going back for the sake of an idea. I'm just going back^{xi}". But Lurie endeavours to relieve her every so often, but Lucy sticks to herself and decides not to her secrets with someone:

I cannot be a child for ever. You cannot be a father forever. I know you mean well, but you are not the guide I need, not at this time^{xli}.

That is why Lurie feels isolated and starts seeking for self-relief; knocking Melanie's door is an act of extenuating the activating scruple but her family never reconcile with him.

To some extent, Coetzee employs paralipsis to highlight on the act of submitting to the ultimate issue of life; Lurie finds no boost in anywhere, but in complying with his recent circumstances, he is quite cognizant of not being a

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dog-man, but it is of essentiality to go on:

I'm not sure I like the way he does things - bringing the slaughter-beasts home to acquaint them with the people who are going to eat them ^{xlii}.

Here the novelist tackles many essential viewpoints through the dialogue, held between Lucy and Lurie, stresses the locus of independence that Lucy no more depends on her father in confronting reality and that leads us to the ultimate transition of power ; the scepter from the white to black.

As a father, Lurie accepts all the drastic changes that occur in his life, but he impeaches motives that Petrus has some twisted intentions ,that is how Coetzee exposes the act of the noble savage in the figure of Lurie, though being a rapist but he exerts himself to be a saviour and an anodyne to his daughter but unfortunately fails. As was the local colour tinted the urbanized society, Coetzee furnishes the countryside with birds, flowers and evergreen plants that incarnate charity and intimacy where Lurie resorts into. Lucy whole heartedly cuddles her father and endeavours to nip his agony in the bud by adjusting him into countryside. Consequently, he touches the difference that gives him an impetus to go on. Coetzee, as a South African novelist and a portrayal for his native country both during and after apartheid, manipulates the sense of danse macabre when amputating the acts of reconciliation of Lurie with life; Lucy with her father forced to be robbed and raped; everything collapsed. The stark and dry areas presage death of their snowballing intimacy that relishes Lurie after being fired and ridiculed. Two dogs killed, properties confiscated and the intimate Lucy raped and being locked to herself. Bit by bit, she relents her father, her tears heave into view and divulges her agony and fears that there were three men. The two older men were experienced whereas the youngest boy was there to learn. The act was violent and filled with hate. After their conversation, Lurie writes his daughter a note pleading with her to escape from the danger. Lucy responds, claiming that even if the path is wrong she will not be defeated because then she "will taste that defeat for the rest of my life^{xliii}". All she desires is to make strides and never stay stagnant ,she keeps in parallel with the fact that " once a man ceases to move forward he begins to decay^{xliv}".

In addition, the noble savage surges into being when Rosalind, his second ex-wife, tends to extenuate his agony: "You shared my years, why should you have secrets from me". Here Rosalind acts as a kiss of life to her former husband in time he leaves her in the lurch of being ostracized but now she has no qualms about the past, in time Lurie pays less attention to her and thinks of sex when he first meet her, that is why she leaves him with a smile. In such an episode, Coetzee depends mainly upon the ficelle technique that comes to provide the readers with many essential information without much time and efforts about the main individuals in an artwork ;as Anton Checkov declares that it seems not of necessity to portray many characters, since the centre of gravity lurks in two persons: him and her^{xlv} ,such a style drags the reader's attention to the meant viewpoints that flow unconsciously ;Soryaya is a prostitute ,but there are some hints that glimpse every so often gives much shrifts to the events and the character herself; she is sincere to her mother and humanity, though a prostitute, she adheres to man, in time ,Lurie exploits naivety, humanity and knowledge to slake his desires .In doing so , there are much information that heave into view by the confident character, Rosalind that sheds light on both his sexuality in time of hardship and his future plan to flee to his daughter.

At the very outset, the novel starts as a regional one, but when Lurie resorts into the countryside, the desert island fiction whose characters symbolize the revenge of history glimpses; the hoodlums are black and rape a white woman. All the people in the countryside syndicate and work in tandem, they are distant and not contaminated by the industrial conflicts, Bev Shaw and her husband Bill welcome Lurie and offer him many choices to be habituated with his new jobs in the farm. As naïve they are and as humble they appear, but Lurie never obliterates his predatory behaviour, he entraps the wife. Petrus who is an assistant to Lucy and spends his time in the land, tries to befriend with Lurie but the latter takes hold of a barrier between Petrus and himself, but the novelist carnivalizes the countryside and renders it violent and agonizing, in time, it is supposedly primitive and naïve, but here the countryside wreaks havoc on Lurie and Lucy's properties and being. Lurie is humiliated and Lucy is raped and usurped!. As was

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the locus with the countryside people, the town is steeped with such souls who obliterate the idea of profits for instance; Soraya, in the lurch of being stanced ,she never forgets her mother that is why she quits meeting him and consecrates her time and effort to her mother, in time, Ryan, Melanie's boy friend, sacrifices himself to defend his sweat heart, tolerates everything but leaving his girl friend on the verge of being deflowered that is why he spitballs the teacher and informing him to go to his kind.

The novelist ,as a matter of fact, exerts himself to meet the requirements of carnivalesque ,he raves all the logical consequences upside down, but what is to the point here is the way he manipulates language itself ; he presses the language to be in conformity with the character and his situation ,not only does the sense of carnivalization prevail in the most of the events, but also it extends to infiltrate into Lurie`s choices; he is used to slake his desires in Soraya, a prostitute , but she stops short of satisfying him for some reasons, he launches crouching for an alternative. The shift from a prostitute to a girl student itself is a carnivalized act that highlights in his unstable desire. For the reasons that buttress Soraya to abandon Lurie are all carnivalized; in time she is a prostitute, in time she sticks to her role as a daughter that role Lucy misses for the sake of her desire. What is to the point is that, the professor changes his path drastically for the sake of sexuality, but Soraya a prostitute, love for money ,deviates from her path or course of life for the sake of a noble target. Structurally accounting, the level of language used that Lurie speaks seems devoid of mercy and even mind, his sentences are simple and transparent, but Soraya speaks with confidence and gives priority to humanity and her sentences are figurative and warm and there lurks a sense of dissociation of sensibility^{xlvi}, it means, her passages palpitate withy blood.The more Lurie degrades,the more he vacates his elegant language as a professor, at the very outset, when being in a tug of war with his daughter, Lurie resorts into a colloquial language, but Lucy sticks to a language figurative, austere and somehow highly elegant; such a point hints at his utter degradation and his utter miscommunication with others. Degradation in personality begets degradation in language. It is quite convenient in the case of Lurie with Petrus:

I find it hard to believe the reason [the robbers] picked on us was simply that we were the first white folk they met that day. What do you think? Am I wrong?^{xlvi}

Petrus ,at the very outset, surges into view as a dog-man and his speeches stress the idea of the occupation rather than his personality: says "I look after the dogs and I work in the garden. Yes. I am the gardener and the dog-man". But for the time being his speeches tend to be carnivalized to emphasize that something essential has been happened or raved upside down, since he takes hold of the scepter of the farm and the lady. There is an abrupt shift, from a dig-man to a master or from an assistant sharing nothing with Lucy to a man sharing the bed with her : "No more dogs. I am not any more the dog-man^{xlvi} "

Lucy sacrifices everything she owns for the sake of her life, she has to tolerate brutalization and humiliation: "To start at ground level. With nothing ...No cards, no weapons, no property, no rights, no dignity ... Like a dog." Lucy thoroughly surmounts to her immediate master, The quest in Lucy's mind takes shape of the idea that "the need for love contrasted with the need for independence^{xli}" ,she relinquishes even her love to her father and the love of the land to Petrus for the sake of her safety and independence. Petrus ,in time her father continues to drop his traits as a professor whenever he speaks with everyone in his surroundings, he keeps dumfounded in most of the occasions that demand his voice, Melanie's father decries his state and even his academic career ,in time Lurie escapes his attention:

We put our children in the hands of you people because we think we can trust you. If we can't trust the university. Who can we trust? We never thought we were sending our daughter into a nest of vipers. No, Professor Lurie, you may be high and mighty and have all kinds of degrees, but if I was you I'd be very ashamed of myself^l.

Such a passage incarnates the dissociation of sensibility that drags the reader's attention and makes Lurie flee, since it is relevant and self-explanatory. More importantly ,he degrades very rapidly and there is a complete chasm between his former state and the present one, until quite recently, Lurie confronts

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the committee with a sense of logics and self –confidence, protects himself from being scandalized and never confesses his whole harassment:

What goes on in my mind is my business, not yours, Farodia. Frankly, what you want from me is not a response but a confession. Well, I make no confession. I put forward a plea. As is my right. Guilty as charged. That is my plea. That is as far as I am willing to go^{li}.

The aforementioned excerpt manifests the fact that the committee desires to hear him confessing ,that is why he persists in equivocating the committee's decision. More importantly, Lurie rises to the bait of reality bit by bit to the extent he accepts its aftermath and runs in parallel lines with Petrus ,more specifically he replaces his state , and takes all his responsibilities and he admits that he is nothing:

"There are other people to do these things-the animal welfare thing, the social rehabilitation thing, even the Byron thing. He saves the honour of corpses because there is no one else stupid enough to do it ^{lii}.

All in all, the more Lurie degrades himself by effacing his identity ,the more he manipulates a sense of colloquialism and floats into vagrancy, but Lucy loses her composure to the extent that she relinquishes all her rights to Petrus ,meanwhile her language comes fierce and cacophonous :

You behave as if everything I do is part of the story of your life. You are the main character, I am a minor character who doesn't make an appearance until halfway through. Well, contrary to what you think, people are not divided into major and minor. I am not a minor. I have a life of my own, just as important to me as yours is to you, and in my life I am the one who makes the decisions^{liii}.

Whereas Petrus`s speeches reach the nth power of arrogance to the extent that he acts as if a real master, treats Lurie as if a child and there is a sense of negligence whenever Lurie speaks with the former dog-man. The shift of power devolves from Lurie and Lucy to Petrus, from the white to the black south Africans.Evidently accounting, Petrus`s words incarnate the top-dog dialogue, he

seems superior to them all, not only is he the saviour and the protector of the white, also he takes hold of the scepter; the rapists are out on bail, Lurie feels in a jeopardy and appears alone none to buttress her collapsing personality but Petrus, that is why she reposes her trust in her former dog-man.

Conclusion

J.M.Coetzee, as a novelist, conveys his targets and reposes the noble savage in *Disgrace* implicitly and explicitly to delineate that though chaotic and turbulent, some principles sparkle in the confused system in a society; Lurie betrays his profession, but he exerts himself to defend his daughter who in return does her best to stabilize her father, the naive, the countryside people, Bev and other characters endeavour to extenuate Lurie's agony, but they fail, Soraya, though being a prostitute, she devotes her time and effort to save her mother, all the main characters lose something precious, but never relinquish their message in life. in doing so, Coetzee employs certain techniques to have the carnivalized acts revealed; for instance, there is a sense of danse macabre when Lurie and Lucy go promenading alone hand by hand, the landscape presages that there is something hideous may happen; the local colour juxtaposes Lurie's degradation; the novelist furnishes the places when Lurie resorts into; the sense of paralipsis comes to deal with the most important issues iniquitously and implicitly. Lurie hints at many things implicitly, in time the intentional fallacy comes to delineate the fact of the power transition from the white to black, the final carnivalized shift in the novel occurs in the countryside in which the desert island fiction comes into view as primitive and unspoilt, but it tends to have the pivotal characters confiscated of their properties and dignity.

Notes

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ⁱⁱ www, "http://www.gradesaver.com/author/j-coetzee/" literature notes, novels, p. ٢ of ٧ (Retrieved on ٢-٢-٢٠٠٩)

ⁱⁱⁱ Ibid, p. ٣.

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