

## **Role of Major Themes in the Novel *Disgrace* by J M Coetzee: The Emerged Aspects of Society in the Post-Apartheid South Africa**

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### **Abstract**

*J M Coetzee's novel, "Disgrace" (1999) that won him the Nobel Prize and the second Booker Prize in the Literature. Disgrace portrays the black-brighten picture of the South African society with a different note where the whites are the oppressed and marginalized section of the community, and "where the hunter became the hunted." The novel presents not only the major thematic kaleidoscopic picture of the hostilities and brutalities which prevail between the whites and the blacks, but it details the following cultural, psychological and political situations also. After the new Constitution for South Africa was adopted in 1994; Disgrace also came under the debate in the parliament of South Africa. The African National Congress party was one of the most prominent anti-apartheid movements led by Nelson Mandela, who was the first post-apartheid elected president of SA in 1994. During the ruling, the party felt and also accepted that the novel Disgrace that presented an accurate pessimistic picture of South Africa in which the thematic focus reveals the race tool that shows poverty, crime, xenophobia, bloodshed, homosexuality, and as the emerged aspects in the Post-apartheid South Africa. The significant themes of the entire novel revolve around the protagonist David Lurie, "FOR A MAN of his age, fifty-two, divorced, he has, to his mind, solved the problem of sex rather well", who is an old Professor of English Communications at a technical university in Cape Town.*

**Keywords** – *Post-apartheid, Others, Xenophobia, Euthanization, Male Hegemony, Cohesive Identity*

### **INTRODUCTION**

The novel *Disgrace* is written in the present tense that shows the momentary actions and general happenings in the everyday lifestyle. The limited third-person narrator tells the whole story from the author's perspectives in the novel. The diction, word fabrication, and sentence formation of the play are simple, straightforward, and clear in the phrases, contents, allusions, references, and complex sentences. Sometimes the concept of the consistent diction is simple and clear that appears in the ambiguous thoughts across the novel passionately. The reader dives deeply into the novel where he hears, sees, thinks, and feels the tone of darkness and gloom only at the moments of high tension. But the story of the novel does not create the seriousness of the events. The psychological aspects of the characters are unique, adjustable, peaceful, and collective effort- believing in the plots. Characters that how they experience, imagine, remember and connect with its conciseness, clear and direct notions, scholarly allusions and references, and the flavour of fantasy imagination make a unique writing style which pushes the familiar readers to read the entire play rapidly at once.

The novel initiates the line of having sex, has no romance, leads to personal disgrace to David Lurie, Melanie, and Lucy. The feeling of shame leads characters to seek comfort in the sexual relation of David Lurie with Soraya, Bev, other prostitutes, colleagues' wives, and the university assistant. This detailed critical study in this paper also shows the different angled pictures of the conflict and struggle of the women's common subjects for human rights. The experience of the pathetic impulses is such a mechanism that arouses the tragic emotions that keep under the practice of suffering and sadness for the characters which experience pains and agonies to which they keep dying alone in the novel. Every aspect has practised the torture and torment of different manners. The female characters suffer a lot from their cohesive identities in the same society. The female characters are treated as sex tools and devoted to the male hegemony in the community. Lucy and Melaine are raped and trodden while Soraya has a physical relationship with Lurie due to the financial sufferings. Bev Shaw has sex with Lurie friendly while she cheats her husband, Bill Shaw. Pollux rapes Lucy, but he has absolutely no idea of what is he doing right or wrong with her. Petrus does all the hatred, invade, and untrustworthy bad game with Lucy because of the cultural hegemony. The possessed land by Lucy is Petrus's forefather that handed over 'others' who are dominating on the original blacks; therefore, he is suffering from his self-identity in his cultural hegemony. Evelina and Rosalind, wives of Lurie, are divorced who are surviving the life unknowingly. Mr Isaacs accepts the lousy luck of Melanie's rape harassment and compromises with the adverse situations. Katy yearns for its death. Goats, as well as dogs, bleats in pain, are kept on the right end by euthanizing.

Therefore, the characters suffer severely resulted in the form of mental unrest and emotional suffering that come in the roles of all the characters equally or much a more. But since Lurie is, the central leading figure makes himself even more for his problems that allow himself to become more empathetic towards others. All the human figurative objects and animal objects suffer a lot throughout the novel. They suffer from physical assassination and beaten, mental tortures, emotional hatred, psychological and ideological blackmails, the bankruptcy of feelings, escaping in the figures, and pessimism in the thoughts and psychological wounded. These are just a couple of examples of how suffering afflicts the mind as much as it does the body, where they seek the empathy and sympathy humanly and spiritually.

Therefore, the sufferings are significant themes in the novel have discoursed systematically and logically to the collective information of occupations, displaced immigrants, mob lynching, the male hegemony, xenophobia attacks, violence, and revolt against the 'others' in the contemporary South African society. The philosophy and ideology of human relation present the male hegemony with the females, i.e. Lurie's relationships with Lucy, Soraya, Melanie, Rosalind, Desiree, colleagues' wives, university secretary, other females and whores who how are they being behaved and treated in the medium of male's things on the different angles and aspects. The cultural hegemony shows the relationship between the two: white and non-whites in the apartheid regime culture, i. e. Lucy and Petrus etc.

## **LITERATURE REVIEW**

The term disgrace does not sound nice and noble as it brings only shame on somebody, which means an insult, disrespect, defame of name and a bad-image in the recognized individual life. Disgrace starts at the beginning that goes throughout the novel *Disgrace* in which female, male, and animal characters set off ahead. How and why could South Africa be capped with the multiculturalism and the hard-racialism? How do the characters experience disgrace by travelling on the give and take road lines? How do the

white-black people suffer a lot to their cohesive identities in post-apartheid South Africa? Does the novel reveal the following questions in the South African's society that how disgrace comes into the life of characters? How and why manner the characters suffer a lot their unwanted shame and bad luck? How do they come to the regression point at last? Which are the fierce and piercing elements and tools into the peace and happy life of non-whites and white? Whether the characters affect others or others affect them in both brutal and abusive manners? How is the mechanism of the cultural and male hegemony function in society? How biological relations are doubled and sub-standardized? Why does justice play double roles? What is the leading cause of the erecting line between the host population and the guest population? What are the symbol, metaphor, and irony that function together for the causes of pain and unsaid sadness of the animals and pathetic condition of the characters?

Therefore the paper presents a comprehensive logical observation that how does the relation followed by the suffering diversities of the values, practices of rules and norms, geographical perspectives, skin complexion, two communities and classes, occupations, and other material things of the host population and the others. The term, others, is used for the guest population who are whites and resident citizens of South Africa. The blacks are the host population who are the native or by birth-born residents in South Africa. There is a racial difference between the black and the others. These primary emerged tools and elements support for the analytical and scientific discussion to investigate the role of major themes of sufferings in the novel *Disgrace* by J M Coetzee. These emerged aspects of society in the Post-Apartheid South Africa have been reviewed logically in the content of the colonized historical background in support of this research attempt.

## **RESEARCH METHODOLOGY**

All the above-stated research problems are logically being discussed in this new scientific research attempt. The scientific discourse investigates the collected, analyzed, and interpreted the latest research information and the latest knowledge a lot under the qualitative method in this research paper. An adequate attempt of the qualitative and descriptive research methodology in this paper explores the systematic, scientific, and the logical explanatory tools and elements of others' citizenship, the definition of human rights, characteristics of woman personas, symbol, irony, metaphor, and personifications of man, woman and animal, ethnographic discrimination, and the presentation of the xenophobia attacks deeply rooted during the post-apartheid South Africa.

## **PROF. LURIE IS A WOMANIZER**

David Lurie was an orphan at his early childhood who was taken care by his female paternal relatives. He brought up in the pleasant and joyous surrounded atmosphere by the most beautiful and young women who had joked and played with him joyfully. Consequently, he was grown up in the womanized atmosphere in which he adapted female fragrance and impulses, as he speaks, "His childhood was spent in a family of women. As mother, aunts, sisters fell away; they were replaced in due course by mistresses, wives, a daughter. The company of women made of him a lover of women and, to an extent, a womanizer. With his height, his good bones, his olive skin, his flowing hair, he could always count on a degree of magnetism. If he looked at a woman in a certain way, with a certain intent, she would return his look; he could rely on that. That was how he lived; for years, for decades, that was the backbone of his life." [1] The early part of the novel describes the professor's licentious lifestyle. The professor, David Lurie, gratifies his sexual urge by entering into relationships with whores. The book opens with his

enjoying sex with Soraya with the flavoured taste ‘wow’ who is a tall, slim, gorgeous, and hot-sexpot prostitute with long black hair and dark, lake-like-liquid-eyes. While Lurie is old enough to be her father; but he is entirely pleased with her. In fact, it shows that Prof. Lurie is a much more enthusiastic about putting out his lustful impulses and physical thrust to making sex-intercourse with females. David does not take care of the academics, career, the health-wealth-name-fame, and anything in his life for that he doesn’t care, “In the desert of the week Thursday has become an oasis of *luxe et volupté*”. [2]

Soraya works there for an agency, Discreet Escorts. Lurie pays her R400 for a ninety-minute seductive session, but it is a pitiable paradox nevertheless real that she has to pay half of this amount to Discreet Escort. Soraya is not a professional whore. It is her part-time work. The agency has owned its address No. 113 in the Windsor Mansions. She works there for the agency only one or two afternoons a week, and for the rest of the days, she spends a respectful life in the suburbs or outer-reaches, in Rylands or Athlone. She lives there with her child/children. She knows everything about Lurie that he has divorced twice. She also knows that he is a scholar and professor at the Cape Technical University, formerly known as the Cape Town University College in the post-apartheid South Africa. As Coetzee mentions about the characterization of Lurie and Soraya in *Disgrace*: “He would like to spend an evening with her, perhaps even a whole night. .... His temperament is not going to change, he is too old for that. His temperament is fixed, set..... He is in good health, his mind is clear. By profession he is, or has been, a scholar, and scholarship still engages, intermittently, the core of him. He lives within his income, within his temperament, within his emotional means. .... In the field of sex his temperament, though intense, has never been passionate. Were he to choose a totem, it would be the snake. Intercourse between Soraya and himself must be, he imagines, rather like the copulation of snakes: lengthy, absorbed, but rather abstract, rather dry, even at its hottest..... No doubt with other men she becomes another woman: *la donnaemobile*. Yet at the level of temperament her affinity with him can surely not be feigned. It may be that she is not a professional at all. She may work for the agency only one or two afternoons a week, and for the rest live a respectable life in the suburbs, in Rylands or Athlone.” [3]

This year, Prof. Lurie is offered a course in the Romantic Poets. For the rest, he teaches communication courses- ‘Communications 101’, ‘Communication Skills’, and ‘Communications 201’, ‘Advanced Communication Skills’. David Lurie is not a good professor of communication. He left no impression on his students. He teaches because it provides him with bread added butter. In the matter of sex, the novelist remarks well about him in the following lines too, “in the field of sex his (Lurie’s) temperament, though intense, has never been passionate. Were he to choose a totem, it would be the snake. Intercourse between Soraya and himself must be, he imagines, rather like the copulation of snakes; lengthy, absorbed but rather abstract, rather dry, even at it’s hottes.” [4] In such a way, Prof. David Lurie is a womanizer; if he wants a woman, he will make all his efforts to find her at all the conditions, even to buy her; while he attempts passionless sex actively with the partner: “He existed in an anxious flurry of promiscuity. He had affairs with the wives of colleagues; he picked up tourists in bars on the waterfront or at the Club Italia; he slept with whores.” [5] Soraya is his favourite. But she cannot come again and regularly according to the agency’s contract, so she has done overcome his lustful physical thirst and sex wishes. The beginning of the novel deals with Lurie’s sexual enjoyment with Soraya. She is a sex intercourse making hotpot to him. The relationship of Lurie and Soraya, however, ends in a state of disgrace, grief and rejection in the novel. After having failed in his relationship with Soraya, Lurie seduces one of the other whores of eighteen, and even after, he attracts a secretary at his university. Furthermore, we notice the sexual

operation by the white, which is the chief practice of the contemporary, namely, the post-colonial regime of South Africa. We also find the moral degradation of a professor who expected to be the leader or 'guru' (a preceptor or a university intellectual professor for the generations) to teach a moral lesson to the social ethics and human values. Disgraceful attempts of Lurie shows the excellence of the prose style and diction of Coetzee who has exposed through his simple language the traits, tastes and tendencies of the contemporary the South African society panorama. Through the lax behaviour of Prof. David Lurie, Coetzee throws a prismatic light on South Africa society where man and woman relationships depend not on love but the mechanism of physical urges and thirsts. Coetzee comments: "Do the young still fall in love, or is that mechanism obsolete by now, unnecessary, quaint, like steam locomotion? He is out of touch, out of date. Falling in love could have fallen out of fashion and come back again half a dozen times, for all he knows." [6]

### **HOW DOES DISGRACE COME IN PROF. LURIE'S LIFE**

In a real manner, the title of the novel Disgrace comes in Prof. David Lurie's enthusiastic and impulsive life when he seduces one of his average and standard middle students, a girl named Melanie Isaacs. She is a student in Lurie's Romantics course, practising with alcohol and other love-cum-seductive making actions that happen into a rape with her later. She is raped or not to be raped; because she accepted herself to be intimated with Prof. Lurie physical pleasure two times easily, as- "On the living-room floor, to the sound of rain pattering against the windows, he makes love to her. Her body is clear, simple, in its way perfect; though she is passive throughout; he finds the act pleasurable, so pleasurable that from its climax he tumbles into blank oblivion. When he comes back the rain has stopped. The girl is lying beneath him, her eyes closed, her hands slack above her head, a slight frown on her face." [7] Melanie falls into the sex intercourse pleasure; finally, that's why she goes to Lurie's residence and where David, "He makes love to her one more time, on the bed in his daughter's room. It is good, as good as the first time; he is beginning to learn the way her body moves. She is quick, and greedy for experience. If he does not sense in her a fully sexual appetite, that is only because she is still young." [8] It should be thought that they spend juvenile pleasure time together, soon after, that is smelt by someone unknown who broadcast the news about their physical relationship around the city shortly. This latest burning news comes to know also her parents, relatives, friends, and boyfriend. When she is asked about her attempts for the shameful act, she blames on Lurie entirely that he trapped her into the false promised of improving grades in the course, giving full attendance, and his male-hegemony.

But in our views, Prof. Lurie is not guilty. It seems he is trapped for the bad game and purpose. There may two causes as; first, he is trapped by Melanie for improving her grades and attendance in the course. It also smells that Melanie was seduced by her classmate, Amanda, to revenge or to diminish her good image among the friend circle and classmates. Amanda presents such a figure of Lurie before Melanie that he is divorced two times and he has physical relations with all type females for his physical pleasures to which he can do anything. It may be, Amanda told Melanie a concoction and the fabricated story about Lurie that she did this thing with him also; that's why she has everything well accordingly whichever she wishes in the course. She should surrender herself to Lurie's long and lust; he will improve your grades and attendance too. Therefore, Melanie may come under this influence to fulfill her wish for the same, as a talk walks between Lurie and Melanie after having done the sex intercourse second time, "Do you do this kind of thing often?" she asks afterwards. "Do what?" "Sleep with your students. Have you slept with Amanda?" He does not answer. Amanda is another student in the class, a wispy blonde. He has no interest

in Amanda. 'Why did you get divorced?' she asks. 'I've been divorced twice. Married twice, divorced twice.' 'What happened to your first wife?' 'It's a long story. I'll tell you some other time.' [9] But the allegation of raped his student on him is proved the game-changing step against Prof. David Lurie. He was assumed as an object of the guilty from his single side merely. As Coetzee explains the experience by Melanie, "Not rape, not quite that, but undesired nevertheless, undesired to the core. As though she had decided to go slack, die within herself for the duration, like a rabbit when the jaws of the fox close on its neck. So that everything done to her might be done, as it were, far away." [10]

When she starts to avoid his classes and ignores to pay attention to him; as a result, he spoils and makes her grades falsely in the award sheet. Lurie asks her forcefully to resume the physical affair, even after being threatened by Ryan, Melanie's a previous boyfriend to him, and who discloses the whole story to her father also. After few days this affair reveals in the notice of the university administrations that Lurie alleged of sexual harassment. Consequently, Lurie's impulsive and impelling relationship with the student Melanie soon becomes disgrace that appears for the discussions of this incident in the whole university campus and around the city. He admits his fault before the University Enquiry Commission that charges a sexual harassment complaint against him after having sex with Lurie. Still, he refused to apologize in any sincere form, and so he forced to resign from his post. He believes that no animal will accept the justice of being a punisher for following its instincts. Prof. David puts his arguments to defend himself before the university committee that Melanie ditched him by inspiring the intense impulses, as "I was not myself. I was no longer a fifty-year-old divorcé at a loose end. I became a servant of Eros." [11]

This sweltering blunder and torrid affair bring a complete disgrace into his career and life. Eventually, this latest affair of Lurie has an inglorious end. He quits his teaching career since now then Lurie starts a new phase of life to working on an opera concerning Lord Byron's final phase of life in Italy. Coetzee here refers to the political and social changes which have already transformed the post-apartheid South African society. The novelist here reminds his readers of the changing times when Lurie acknowledges that he lives in puritanical times. A critic rightly remarks: "These are puritanical times. Private life is public business." [12]

### **LURIE BECOMES A SCAPEGOAT OF THE BAD GAME**

Three main leading members- Aram Hakim, Elaine Winter, and Farodia Rasool in the Vice-Rector's committee that was held for the trial and investigation into the depth Lurie's case. The committee member Elaine Winter does not like Prof. David Lurie to be in the university. Another committee member Aram Hakim is a bit closed to Lurie since he used to play tennis, but he is unable to defend his case. The third member of the committee is Farodia, who stays neutral and passive through the whole process of trial professionally.

Prof. David Lurie is behaved badly by the committee. He is not treated as a venerable colleague. Even he is being asked irrelevant questions too in which his clarifications and explanations are not considered evenly on the priority. Therefore, David has gone mad because he thinks that the committee is treating him like a child. Prof. Davis Lurie is socked by reading the news about his trail and false allegation on him that ought to be confidential under the university's code-conduction. This news also shows up elaborated in detail that university doesn't want his services any more since he is declared guilty and rapist professor, as "Professor on sex charge" [13] appears on page three of Argus, a well known local newspaper. Another second socking event to him when he goes into the depth of unconscious by looking

to the inscribing on the pamphlets about his rape case on the university walls rape that "YOUR DAYS ARE OVER, CASANOVA" waved by "WOMEN SPEAK OUT". [14] Elaine Winter threatens even him before the not declaration of judgment by the committee. Consequently, he comes on to this decision that he must resign because everything is decided prior privately. Prof. Manas Mathabane gives a piece of advice to Lurie that if he wishes to be in the university, he should see the Dean and the department chairperson, they are only the authorities to discuss the terms of the settlement. The authorities may issue a contract of the decision for you by grace and god willing about to resume your services of teaching in the university ahead with the conditioned upon the consent after the return of a leave of your absence; Lurie refuses this suggestion promptly.

His resignation and trail reveal the unfair justice that had been controlled under the cultural and upper-class hegemony in the post-apartheid South African society. There was no justice for the weak and alone person whether s/he is a host or guest citizen with the highest credit decorated profile employee. Judgment used to perform in favor of lobby of power and strength who had kept administration and marshal force under their influences. So It can be deemed clearly that the womanizing weakness of Lurie and his limited social life by women is brought to be a part of a bad game and professional jealous intention by hidden someone figure from the university. Prof. Lurie is addicted to women too much to which he loses his everything; but on the other hand, he is a senior professor with the three distinguished books on the romanticism, and currently, he is working on the challenging task of an opera about Byron, "is not a hobby, not any more. It consumes him night and day." [15] and, "It has become the kind of work a sleepwalker might write. He sighs. It would have been nice to be returned triumphant to society as the author of an eccentric little chamber opera". [16] Because, "he knows too much about art and the ways of art to expect that." [17] His speciality is in the English romantic poetry, but these all academic credentials and scholarly teaching performance determine him to prompt for the seventh heaven of the higher post of the big responsibility and senior designation that is being a spine for somebody who has addicted of the honour and prestigious of the chair in the university. Thus it may be the second reason for the allegation of the rape with a student on Prof. Lurie. Even since Elaine is head of the English department at the University. David does not like her since she had given him courses beyond his speciality to teach. She searched for new ways to bother him every time. She was jealous of Lurie's three-book publications and his academic credentials. So both of them wished to get rid of each other anyhow sooner or later. After his resignation and a long duration when Prof. David Lurie meets with Elaine Winter by chance in the "Shopping at the supermarket, he finds himself in a queue behind Elaine Winter, chair of his onetime department. She has a whole trolley full of purchases, he a mere hand basket. Nervously she returns his greeting. 'And how is the department getting on without me?' he asks as cheerily as he can. Very well indeed - that would be the frankest answer: We are getting on very well without you. But she is too polite to say the words. 'Oh, struggling along as usual,' she replies vaguely. 'Have you been able to do any hiring?' 'We have taken on one new person, on a contract basis. 'What is his specialism?' he inquires instead. 'Applied language studies. He is in language learning.' So much for the poets, so much for the dead masters". [18] She asks Lurie ironically, "'Wouldn't you like to go ahead of me?' she suggests instead, gesturing toward his basket. 'You have so little.' 'Wouldn't dream of it, Elaine,' he replies." [19] Lurie observes her basket: "not only the bread and butter items but the little treats that a woman living alone awards herself - full cream ice cream (real almonds, real raisins), imported Italian cookies, chocolate bars - as well as a pack of sanitary napkins. She pays by credit card. From the far side of the barrier she gives him a farewell wave. 'Goodbye! She does not look back.'" [20] This accidental meeting

and a short talk between Lurie and Elaine indicate towards the discriminated judgment of the bed game that is spread around Prof. Lurie that forced to bestow his resignation.

### **WHEN THE SECOND CHAPTER OF LURIE'S LIFE STARTS**

Dismissed from his teaching position, insulted, feeling not well as well as not concentrating on the writing suitably on Lord Byron, continuously, Prof. David Lurie left the University of Cape Town. He refuges to Salem, Graham's town in the Eastern Cape, to stay with his daughter Lucy's farmhouse (biological daughter of Lurie's first wife, Evelina who lives in Poland). His daughter Lucy runs a business of cropping vegetables to sell at the Saturday market, animal farming, and running a kennel for dogs. Therefore, Lurie begins a new chapter of his life there; and he starts to help Lucy in her agriculture and marketing. He keeps himself busy to guide and take part in the toil of Petrus with unusual jobs, and takes care for boarding and training the dogs. And sometimes he also goes willingly to assist to euthanizing animals at the Animal Welfare Clinic with Bev Shaw. In the procedure of euthanizing, animals are put to sleep, that means slaying them to their good death that is a kind of cruel and ungodly end of the animals. They are also a being member of the human community and culture. This unlawful job and the unnatural assassination of the animals shook and shivered him intensely and rooted into his emotions which resulted in Lurie had changed the attitude and behaviour entirely towards the animals' lives and their existence among us on the earth. Lurie's heart had frozen bitter when it came to hearing him about two sheep which are being served to the feast in a party by Petrus. Therefore, he has a soft corner with the thinking brain for the animals' welfare to which he makes charity. Thus, this theme of the bad behaviour, attitude, and love with the animals shows the novelist's interest to keep the animals on his attachment.

### **LUCY'S RAPE AND HER DECISION**

Within the few days after his arrival there, Lurie and his daughter Lucy are violently attacked. Lucy is brutally raped. Lurie is beaten and badly burnt. The house is robbed and damaged entirely, and Lurie's old Toyota Corolla car is stolen. The xenophobic attackers are the blacks. In this plot, Coetzee describes in some detail the lawlessness and violence in the countryside. Lucy becomes apathetic and agoraphobic after this xenophobia attack. The heinous act of the rapist holds a mirror to the post-Apartheid South African society where no social justice seems to exist. Only the power transfer appears to exist as Parvathy observes: "Only the power transfer from the whites to the black natives has been affected. The socio-political ethos of modern South Africa entangled in a turbulent metamorphosis has shattered the dreams of prosperity cherished by the black natives and the dreams of peaceful co-existence cherished by the remaining white residents. Coetzee exposes the disgrace that soils the political image of white's fence and planning to buy pistols and two way radios." [21] This shocking experience rocked the Professor of Romantic poetry. "He speaks Italian, he speaks French, but Italian and French will not save him here in darkest Africa." [22] He feels it is like being in war all over again. He tells himself: "It happens every day, every hour, every minute, he tells himself, in every quarter of the country. Count yourself lucky to have escaped with your life. Count yourself lucky not to be a prisoner in the car at this moment, speeding away, or at the bottom of a donga with a bullet in your head. Count Lucy lucky too." [23]

When it is disclosed that Lucy is pregnant because of the rapists, Lurie tries to convince her for the abortion saying that the "*seed*", driven into her womb, "The gang of three. Three fathers in one. Rapists ..... And now, lo and behold, the child! Already he is..... a worm in his daughter's womb. What kind of child can seed..... driven into the woman not in love but in hatred, mixed chaotically, meant to soil

her, to mark her, like a dog's urine.” [24] Lucy does not agree to abort the fetus. It might be for a woman's inherent desire for motherhood which forbids her from an abortion, on being asked why she wanted to have a child from one of those three rapists, she replies that she is a woman; she cannot hate children only to think who its father is. Her decision to being a mother might be an attempt on her part to mitigate the disgrace, heaped upon her and make herself worthy of grace. It also might “be her atonement for the wrongs committed by her father, who went on preying on a girl.” [25] Furthermore, Lucy says to her father, David Lurie, “But I will. Love will grow - one can trust Mother Nature for that. I am determined to be a good mother, David. A good mother and a good person. You should try to be a good person too.” [26]

Lucy's decision to stay on her farm may show her dauntless defiance for patriarchal values. She equates and associates her father with the black rapists who are white women haters and derive pleasure in hurting and harming the white women. To Lucy, her father's illegal impulsive affair with his student is like killing someone. She says piquantly, “When you have sex with someone strange when you trap her, hold her down, get her under you, put all your weight on her – isn't it a bit like killing? Pushing the knife in existing afterwards, leaving the body behind covered in blood – doesn't it feel like murder, like getting away with murder?” [27] Lucy feels unsafe and insecure in her farmhouse at last. So she decides to be the third wife of the black, Petrus, an African since it was not safe for a woman to live alone. One of the reasons might be her acceptance of the post-apartheid regime and rule in which the whites had no claims to land and the place belonging to the blacks. As she responds to Lurie's asking about the attack, “Wake up, David. This is the country. This is Africa.” [28] She considers her marriage with Petrus as the safest protection. Therefore, the child which she is going to deliver in the world also becomes the part of his family. She was ready to sign the land over to him as long as the house remained hers. She is prepared to become a tenant on her own property. She thinks, “Objectively, I am a woman alone. I have no brothers. I have a father, but he is far away and anyhow powerless in the terms that matter here. To whom can I turn for protection, for patronage?” [29]

Another reason for her decision to marry Petrus is that if she marries with Petrus, she would be a member of the South African family and so she might be safe and secure. As a matter of fact, it can be safely said that “Settler – colonialist pastoral farmhouses (as of Lucy's) in rural South Africa, built upon the apparatus of state-sponsored strategies of domination and oppression, are being dismantled with the collapse of apartheid. And Lucy is at the heart of that dismantling. She sees the emergent new situation as historically inevitable, and in this, she differs from her father and all those who had flourished under the apartheid regime. The whole trajectory of the interactions between (father and daughter) Lurie and Lucy occurs in such a way that the father can no longer quite understand his daughter. To Lucy, although she loves it, the land itself is tied to South Africa's colonial and apartheid history. Her response to Petrus and all that he stands for is, therefore, a conscious attempt at helping to create a space for eventual meaningful co-existence among the races through their random but brutal and inexorable process of dismantling. The experience of atrocity and injustice suffered by the particular whites such as herself does not provoke in her a sense of outrage and the desire for vengeance or justice that Lurie feels with helpless intensity. Lurie's wish for closure is simply one for justice achieved and vengeance exacted, and his frustration arises from Lucy's rejection of that kind of closure and justice. To Lucy, Lurie represents, in some ways, the colonizing history of patriarchal male, and it is that history she seeks to get away from. Lucy thus functions in a way that brings out and under mires the dominant implication of the colonial episteme. Like

the girl in Coetzee's another novel, *Waiting for the Barbarians* (1980), Lucy can no longer be understood, or constituted, as a subject, as Lurie has customarily done ... From the perspective of Petrus and Lucy's rapists, possessing Lucy in sexual and material terms is a reversal of the familiar forms of colonial practice, for now she has become a desired female figure who is colonized with impunity". [30]

### **LUCY VERSUS PETRUS: XENOPHOBIA**

Therefore, Lucy becomes apathetic and agoraphobic after the attack. She is one of the 'other' few white farmers remaining in the region of Salem. While she is being raped and nobody witnesses her violation. Lurie presses Lucy to lodge a report about her tragic happening, violent attack and rape to the police, but she does not. Lucy denies at all about the nightmare of occurred incidents and asks Lurie not to discuss here "personal" issue any more on it. This statement has changed Lurie; her father's the way of thinking and attitude towards women. Lucy, here, thinks and rethinks over this critical decision not to report the rape because she feels and knows well that no true justice will be served in the context of this attack and violence with her in South Africa. Now it appears the male and cultural hegemony in a clear division between man versus woman and white versus black. The clash between father (Lurie) and daughter (Lucy) in the matter of the rape symbolizes the conflict between the host population and the guest population deeply. Others are scared to call the police which also signifies their existence on the risk in the extension of South Africa. The clash and conflict between the whites and the blacks refer to Lucy for suffering terribly by the born blacks. When Lucy is adamant not to call the police, Lurie asks, "Are you trying to remind me of something?" and "Of what women undergo at the hands of men." [31] Lurie now realizes all the wrongs he has done to the women, a particular case of disgraceful with his student Melanie. Lucy finds no difference between her father preying on his student and the rapists. Furthermore, Lucy feels that this suffering is nothing up until now. But the price that she will have to pay for the slaying of her son; since the place belongs to these natives (blacks) for the time being. She calls them tax collectors or debt collectors. She ponders and says, "They see themselves as debt collectors, tax collectors. Why should I be allowed to live here without paying?" [32] She is taken aback when Lurie tells her that they want her for their slave; thus, "The subjection and subjugation of the whites has become the rule of the day." [33]

Now, Lurie watches his daughter go through the result and outputs of fear and depression, unable to offer any comfort or solace. He advises Lucy to sell the farm to Petrus and leave that ransacked house where the blacks, the rapists, may come back. But Lucy turned down the advice of her father saying that leaving the farm means accepting the defeat. She said, "Yes, the road I am following may be the wrong one. But if I leave the farm now I will leave defeated, and will taste that defeat for the rest of my life." [34]

### **FAMILY: THE RELATIONS OF FATHERS VERSUS DAUGHTERS**

The theme of the relationship between the fathers and daughters present the contradictory figures of Lurie and Lucy versus Isaac and Melanie in the novel. The relation of Isaac and Melanie as a father and a daughter is familiar, ordinary, cooperative, and responsible where they play their roles to be social. Melanie is a student of romantic course which is being taught by Prof. Lurie who rapes her. Melanie, victimized of rape, suffered a lot in the society, but she got supports and took cares by her father emotionally, and the university compensated her on her sad and bad time. She is happy in her world where she has the aim to live a better life as well as her father, Isaac; unlike Lurie.

On the other hand, the relationship of David Lurie and Lucy is for saying father-daughter based on only. Still, both are different at their understanding, occupation and the determining situations where they survive their lives due to their own unmatched decisions. She is a farmer and Lurie is an academician or a professor. They cooperate and respect to their biological relation only, not social; they are different at the deeply rooted way of thinking. But both of them find themselves on the same reception of devastation and defame that changed to survive their lives of isolation and subjugated impulses since Lurie was fired from his job due to sexual misconduct with his student Melanie, and Lucy was raped by three blacks and bore the humiliation and harassment in her community. Therefore, Lurie can honestly be accused of both sides' sufferings and harassments. When Lurie went to his daughter's farmhouse at Salem, Petrus thought that he would take over all the jobs. Therefore, his plans of snatching property from Lucy have been failed, and his all efforts went in vain. So Petrus made plans and Lucy was raped brutally, and her property ransacked and damaged. The child's affection and attachment emerged into Lurie's words for the take care and protection as, "On the contrary, I understand all too well, he says. I will pronounce the word we have avoided hitherto. You were raped. Multiply. By three men. And? You were in fear of your life. You were afraid that after you had been used, you would be killed. Disposed of. Because you were nothing to them. And? Her voice is now a whisper. And I did nothing. I did nothing to save you." [35] And in this way, the theme of the relationship of the fathers and daughters comes, as a result, tit for tat, for Lurie. Therefore, the future of Lucy and Lurie went to the dark and dense pathless wood. Both fathers revive their suitable roles to protect and save the lives of their daughters at their adverse situation and opposite condition. Still, the daughters are free from their fathers' instructions and bits of advice to follow up that show us the generation gap and dependent relations. So here, Coetzee focuses the family love is complicated but unconditional where the different ways of living to either the familial love can be compromised or destroyed.

### **MALE HEGEMONY VERSUS FEMALE CHARACTERS**

Masculinity and femininity are characterized as two specific sides of the gender coin that how affects the one's actions, attitudes, and identity which gave the crucial words to dig the wounds of the wars of the world community and culture. In *Disgrace*, Coetzee drags our attention to have a look over the complicated issues that emerge from the male hegemony when the male characters treat with the women in the proper way to show dominance that proves an inbuilt attitude of the male just opposite of female persona. It can be noted that Lurie's sex attempt with Melanie and having sexual intercourse with other female characters as well as the three intruders' rape of Lucy are the examples of how masculinity can be used as a mean of suppressing femininity. This gender hegemony puts, male as survival subjection, and female as a subjugated tool. This is the contradictory picture of the price what do men not pay to respect for women equally, and the value is what women do not get off their significant self-existence equally in contemporary society. This is a universal male hegemony that a man seeks tolerance, justice, dignity, peace, lust and beauty of physical organs, and maid into his woman every moment and everywhere. The virus of male and cultural hegemony is more suspicious and dangerous than the Covid19 pandemic bacterial infections all over the world cultures. We find close attention to the sexual mechanism between man and woman equally, but the female is hurt and blamed for anything wrong whenever it happens that creates a syndrome of the male hegemony and a suspicious virus of the mental disorder and disease of raced and gendered discrimination in the class and community of the culture. So the male characters of *Disgrace* assert their masculinity by dominating women where they are more pleasant simply than female characters.

The major familiar female characters— Bev, Lucy, and Melanie are leading figures of the real woman world where they present the experience of a woman in different manners. Melanie is, young and beautiful, being played by her teacher for his lust and thrust. Bev is plain and a bit aged, being experienced the same. Lucy is in her middle but healthy, and a lesbian, is also brought to reception table of sexuality or rape by three men that resulted into her existence of the social pressures and livelihood that is also being controlled by a male. Lucy's rape also occurred that David rethinks his attitude towards women about how men treat Lucy. Still, it could not change his attitudes toward other women. When Lurie goes to see Petrus about dealing for the Land, he met with his pregnant wife who was expected to be having a child very soon. Petrus responded on his asking about the due time of delivery of expected baby girl, “In October,” Petrus intervenes. ‘The baby is coming in October. We hope he will be a boy.’ ‘Oh. What have you got against girls?’ ‘We are praying for a boy,’ says Petrus. ‘Always it is best if the first one is a boy. Then he can show his sisters - show them how to behave. Yes.’ He pauses. ‘A girl is very expensive.’ He rubs thumb and forefinger together. ‘Always money, money, money.’”[36] Finally, all the above mentioned views and opinions that show male hegemony entirely in the post-apartheid South African society.

### **DOG SYMBOL AND EUTHANIZATION**

There are many references of dogs in this novel which represent the post-apartheid new African society. It is not safe for a woman to live alone, where the whites live in constant fear of being attacked by the blacks or the host people. The whites have to keep dogs and rifles for self-protection and safety.

Who are the dog-man and the dog? The object of dog is a symbol of a person whom no one cares for his lower and pathetic social status in which he experiences the shame, disgrace, and defames. As a symbolic act, dog animal is self-sacrifice, “he brings the dog who has been following him around to Bev, who will put him to sleep.”[37] The dogs are behaved for their ‘use and throw’ things and shot them ruthlessly in the play. Therefore, to be “the dog-man” and the dog animals are to be the base, low, helpless creatures without rights or pride in the world.

The other hand, the theme of the euthanization (injections of pentobarbitone) of dogs shows a heartbreaking situation of the old and sick animals which are kept on the good death is a kind of unlawful, sadistic, ugly, and unnatural assassination of the animals. The animals are also the human community and culture. Violence can be intentional or unintentional, but in its case, it has to be done in the wrong manner. David is stunned to hear an instance of abuse from the university committee that created contreltosophobia to Lurie, who accepts his guilt readily and resigns finally. David Lurie was beaten brutally and locked with set on fire him into the bathroom by Pollux. Lurie addresses the symbolic term *swine* to Petrus and the blacks for their misconduct and violence. Lucy was raped by three men- one tall, one short, and named boy- Pollux. Dogs were shot and killed by the tall man in the kennel. These dogs had cynophobia and zoophobia to the strangers around the locality. Here the violence is not a person; instead, it pits people of one big group against another big group in the novel.

### **RISE OF APARTHEID SOUTH AFRICA AND XENOPHOBIA ATTACKS**

The Novel *Disgrace* has emerged from the historiography basics and the contemporary significant disturbing elements in the South African society. South Africa that was a colonized country in a concise

and precise detail presentation till 1961. More than three centuries, this country was erected and built up the most affluent and well off among the African countries. The host population was living and surviving a quality and better life during the time. Consequently, there were established better and higher educational institutions and universities for a suitable future for the new generation. The best hospitals were built at the main landmarks. The business and the economy were on the ninth cloud. The wide roads were spread all over from the big to the small destinations of the urban to rural. Therefore, it could be possible for the easy availability of transportation to reach for all the targets. The new South Africa emerged in the figure of the technological agricultural production, growing revaluation in the animal farming, well-establishment of the industries, fantastic infrastructures for the government and public offices, schools, institutions, well-planned townships and suitably development of the markets around the mass of the population. The host and the guest residents had equally human and working rights to their job opportunities and availabilities.

For this reason, South Africa was known the Europe of the African continent that inspired others, other countries' people (guest persons) to migrate into South Africa. The guest people had nightmares of political oppression, cultural hegemony, and civil conflicts in their home countries. The outrage from a history of abuse and violence could not be suppressed; therefore, from all the parts of the African continent, other people came to South Africa for their dreams come true.

Disgrace takes place it's set in the geography of South Africa that was ruled for many years under a system of racial tension. This novel sounds about the rights of blacks that were limited under the apartheid government official policy with the supervision of minorities of whites and non-blacks. Therefore blacks were deprived of their legal host-citizenship of South Africa. Even though apartheid had legally ended in 1994; but its birthright was still haunting in the country. Consequently, the 1100 thousand migrants, refugees, and asylum-seekers were only from Zimbabwe, Somalia, Ethiopia, Democratic Republic of Congo, Rwanda, Burundi and Cote d'Ivoire according to the report of UNHCR in 2015. In the forthcoming decades, conspicuously, the foreign nationals developed their capacities in the power and strength, which was unlawfully being used against the originated South African born people and non-whites. Others made the divisions and discriminations between richness and poor. Leaders of others delivered the hate speeches against inhabitants of the homeland, which became the responsible public statements to flame the impulses of the locals and non-whites. Now the relationship between the host population and the 'others' had been spoiled and became unfriendly, and unhealthy because of the socio-economic environment with the high unemployment, poor service delivery and economic inequality even at the small situations in South Africa. After that, the originated South Africans thought that they did hard work and sacrificed everything generation to generations to make spoonful their homeland sound economically and socially. It took about the duration of the five centuries. But after the development of the country, the guest population or *someone else* was reaping their crops' fruits. Therefore, South African natives were felt as others bondservants, labourers, and slaves only since their births, so they started to fight for their rights and freedom at all the conditions. Therefore, the riots and revolts emerged in the form of xenophobia violence and attacks on the refugees, asylum-seekers, migrants, whites, and others in the cities, towns, rural, and urban of Gauteng, Kwazulu- Natal, Cape Town, Johannesburg, Durban, Alexandra, and in the other towns and cities of the country since the fall of the apartheid system in 1994. Racial burring issues were common occurrence of the poverty, crime, xenophobia, bloodshed, rape, other social irregularities, discrimination between whites and non-whites still up to the post-apartheid South

Africa. Apartheid means "apartness" in Afrikaans and Dutch vernaculars. The apartheid system kept apart groups of white, black, Indian, and others along with the racial lines which determined one's geography, job, economic status, and access to resources such as education and healthcare. So blacks were established their governing tribes called Bantustans in which arrangement they had their separate schools, hospitals, public relations, and Afrikaans' community in the Eastern Cape that was capped with the black's population mostly. Even this city was established by the Bantustans, the local black tribe.

But later on, others or non-natives have targeted raiding, robbing, looting, and raping their small businesses, properties, houses, and women, burning down their roadside stalls and small shops, which became standard practice and culminated by the lobby of the host protesters. They were killed around one thousand in the mob lynching, and more than five thousand were injured seriously—deadly, many unrecorded. Thousands were displaced to the unknown places that resulted in deaths, injuries, and displacement. Therefore, rape, robbery, and destruction frequently occurred in the countryside. Police used excessive force, torture, rape, and other ill-treatment with the protesters and others were treated like the animals in custody brutally. The refugees, asylum-seekers and migrants were also discriminated to gain admission and participation in the government and public schools, institutions, universities, offices, hospitals, transportations, functions, and frequent social gatherings. Later on, the xenophobia attacks and violence had spread over all the regions and became standard practice in the urban and rural areas across the whole regions of South Africa. Consequently, in this do and die situation, non-natives of South Africa were forced to flee, displace, and deport voluntarily to their home countries. Later on, apartheid was legally led by the white Afrikaaner-run National Party in 1948 that had its roots in South Africa's colonial past under British rule for their political separation of *grand apartheid* and *petty apartheid*. During apartheid, not only mixed-race marriages but also interracial sex was prohibited. Everyone was individually classified by race. A committee was formed to settle the matter that led to a wild disparity in practice if the race of an individual was not identified cohesively. Hospitals for black were inadequately funded and staffed; housing in black areas rarely had fixed to supply the plumbing and electricity.

Therefore, the most violent years of South Africa were in a state of emergency from 1985-1988; during this time, the government became a police state to crushing any opposition or threat to its authority. In 1994, Nelson Mandela won the first post-apartheid election, and he became the first president of South Africa.

But even now, million Soweto or others of the other countries are struggling against the apartheid regime frequently. The others are often being ill-treated like non-human beings still now. The present pitiable guest population is also being deprived of the human rights and values only due to the lack of accurate statistical information and invalid documentation of migrants inside of South Africa. In such the discriminated condition, they are not being accepted the people of other African countries as well as South Africa.

### **HATE: WHITE VERSUS NON-WHITES**

Hate is sometimes fizzy quietly on the bottom of the revenge, and sometimes it bursts into the full force. It is not uncommon for the characters to either feel or demonstrate to others. It is easier to hate someone than to try to understand them. Hate is also the product of the past decades' political oppression that has nothing to do with the host citizens (non-whites). In the novel, the elderly characters are also easily

preyed of misunderstanding to hate and hatred to others despite understands them well profoundly. Therefore, the element of hate runs duly between white and non-white that creates discrimination between them based on their race, colour, and birth. Another way of hates is to misconduct with the elderly persona whom the present generation does not pay respect and care equally. The behavior of acts of all the characters in the novel have been presented in the form of hatred objects due to their weak psychology and lack of the suitable ideology on the reception of relationship with each-others, and the limited philosophy into their views and weak passions for their loving some ones.

### **INJUSTICE FOR THE FEEBLE FEMALE AND THE WEAK CULTURAL HEGEMONY**

Even though J.M. Coetzee explores the moral values and ethical tools in which justice can be performed on the righteous path. But in the matter of justice in *Disgrace* is standardized to the discrimination between host-citizens and other residents that show the cultural hegemony. The pretty good majority of the native blacks (host population) and the whites in administration are financially sounded, dominated, and they are secure in the society. They have discrimination with the weak citizens culturally either they are host or guest. So there is a strong and dominate cultural lobby of the influential persons who control the justice under their influence of power, money, position, strength, gathering, and occupation. This cultural hegemony controls the judgment to the favour of their personas; not for the feeble females and the weak cultural figures. As the case of Lurie's misconduct and rape was brought under the trail, he was addressed in the abusive manner where the board of the university investigation commission forgot that he is still an employee of the university. Lurie resigned from his post and assigned discharge from the university, without completing the trail and hearing. This incident reveals a ridiculous way of the judiciary system. Justice becomes a public act that is driven by guilt and shame. Lucy also finds herself struggling within the justice system, where she decides not to report her rape to protect her privacy. While Lucy recognizes well the criminals, who can never be prosecuted; therefore, no true justice will be served in this context of post-apartheid South Africa. Furthermore, Melanie and Lucy, both of them are committed with the tragic-practice. Lurie is found guilty. Consequently, he resigned but in the case of Lucy, who is liable? Even Lucy doesn't believe in the judiciary system that has discrimination and differences for person to person on the location where the person is too much scared that what decision might come out if they seek for justice.

### **PROF. DAVID LURIE VERSUS DISGRACE**

As the term disgrace does not sound nice and noble as it brings only shame on somebody else, which means the dishonour, defame of name and bad-image in the individual recognized life. Disgrace starts at the beginning that goes throughout the novel in which female, male, and animal characters set off whether they affect others or other affects them but on both brutal and abusive manners where they experience disgrace by travelling on the give and take road lines.

Thus, the novel *Disgrace*, reveals the significant themes of race, violence, family responsibility, sex relationship, injustice, xenophobia attacks, male hegemony and presentation of the post-apartheid South Africa, especially for Lurie who lost everything: his reputation, his job, his peace of mind, his dreams of artistic success, even his ability to protect his daughter, and finally he remained alone to survive a punishing life of regret, repent, and disregard. Lurie's symptoms of detachment and displacement reveal the South African society's contemporary picture and panorama through the contexts, connotations, and etymology in the novel. Third-person limited and free indirect discourse is the narrator in this novel

where the point of view of protagonist David Lurie dominates the whole story in which some readers also find themselves very close to the Lurie's desires, passions, and discourse.

J M Coetzee is perhaps the only one which is rigorously engaged in exploring the ontological and other issues crucial to the fictional discourse throughout the apartheid South African journey. He has drawn a life-like picture of the South African ethnography and society in his novel *Disgrace*. The protagonist Lurie is presented in the very introduction with the quote "Lurie's insatiable sexual appetite" in the first paragraph of the novel about which the readers can get a good idea for his character as an arrogant and reconciled. Firstly, Lurie is subjected through asking these rhetorical questions to Soraya: "What should a predator expect when he intrudes into the vixen's nest, into the home of her cubs?"[38]In this manner, Soraya is objectified the use of animal metaphors. Secondly, Rosalind, his second wife, divorced Lurie because a "ninety minutes a week of a woman's company are enough to make him happy, who used to think he needed a wife, a home, a marriage. His needs turn out to be quite light, after all, light and fleeting, like those of a butterfly"[39], as he uttered with Soraya. Thirdly, Lurie gazed into Desiree through lustful lenses her as *the beauty* and *the desired one* that was imagined as the two of them (Melanie and Desiree) in the same bed: an experience fit for a King. This shows that Lurie is a self-absorbed absolutely in his affairs with the women who consistently reduced to the available type of items with which to satisfy his desires and lustful impulses. Therefore, women are used as a sexual tool and pot by him according to his view of their objectification and the suitable commoditization. So, the theory of geriatric sexuality proves here that the sexual desire and activity of Prof. Lurie is more reliable and more powered by the lust impulses in fact widespread in the age of 52. Coetzee depicted his characters like a real human that compels them to search what it means to be human where the novel focuses on several themes: personal shame, the subjugation of women, a changing country in the genres of allegory and symbolism. Therefore, this paper also explores the rooted ideas of arrogance, disgrace, and reconciliation by reviewing Lurie's communication with the women characters- Soraya, Melanie, Rosalind, Desiree, colleagues' wives, university secretary, other females and whores which are put on the rejection of male hegemony on the gender sexuality despite the female gender as the objects of sexual gratification to a reasonable approach. Finally, his affairs with women end in the states of disgrace, shame, regret, hatred, insincerity, disappointment, disillusionment, and isolation which appear in the form of the central theme of the plot. As Rosalind elaborates about the Lurie's character better that "the whole thing is disgraceful from beginning to end. Disgraceful and vulgar too. And I'm not sorry for saying so." [40]

### **PROF. DAVID LURIE VERSUS BYRON**

Coetzee personifies David as a Byronic Hero to his issues, affairs with other women, family background's troubles, and escapism as Byron had similarly. David treated Melanie as Teresa, who was beloved of Byron. David imagines the opera for Melanie like Byron's opera in which Teresa supports, but unfortunately, his plan remained incomplete. Coetzee characterizes Lucy to Allegra, who was the daughter of Byron in the manner of allegory.

### **LURIE'S REGRESSION AND SHAME AT LAST**

Prof. David Lurie, an agonized father, now realizes his fault which he himself had done to others. He, from a slave to Eros, turned to a protective father who sought justice for his daughter Lucy. He could not tolerate the injustice and torturing perpetrated upon Lucy any more. Finally, he burst out, "I am Lucy's

father. I want those men to be caught and brought before the law and punished. Am I wrong? Am I wrong to want justice?" [41]

He himself wanted to be punished for what he had done to others. He had been suffering from the sense of atonement and apology. He tried to devote himself to do some charity work in Bev Shaw's dog clinic. Though he had no love or any attachment with the dogs or any other animals, he had compromised with the situation and developed compassion for the animals. His charity work made him a sensitive being and after all, a changed man. He became sensitive not only to the sufferings of the animals but also of his fellow human beings. This work of charity was the act of atonement for the past wrongs, the wrongs committed by the whites on the blacks. This paper shows how the discrepancy between the responses to the two rapes in the novel that was performed on the same degree of the condition. This sense of guilt and feeling of remorse directed him to support all decisions of his daughter and learnt to comply with this situation of social changes in which power was transferred from the whites to the blacks and once the hunters turned to be hunted.

Even though J.M. Coetzee explores the real moral values and ethical tools on which justice can be performed on the righteous path. But the matter of justice in *Disgrace* is standardized to the discrimination between host-citizens and 'other' citizens. As, the Board of University Investigation Commission has shown ridiculously throughout the hearing that board delegates are divided into three groups of woman empowerment, staff lobby, and Lurie's categorized friend circle, but in which one is in favour to accept guilt and confession are inextricably linked into the sexual harassment that charges filed against Lurie is modelled after the criminal justice system, as "then we should recommend the severest penalty. Professor Lurie be dismissed with immediate effect and forfeit all benefits and privileges." [42] Here, justice becomes a public act that is driven by guilt and shame. On the other side, Lucy finds herself struggling within the justice system, where she decides not to report her rape in order to protect her privacy. As Lurie forced, "as gently as he can, he offers his question again. Lucy, my dearest, why don't you want to tell? It was a crime. There is no shame in being the object of a crime. You did not choose to be the object. You are an innocent party." [43] Therefore Lucy knows well about the criminals, who are never prosecuted; therefore, no true justice will be served in this context of the post-apartheid South Africa.

In fact, in the novel, *Disgrace*, Coetzee draws the dismal and doleful picture of the xenophobic violence and discrimination of somewhat dark world that greets African migrants of post-apartheid South Africa which highlights a social and political issue that threatens the idea of the open pan-African society; but a ray of hope suddenly flashes across this dismal world when he narrates Lurie's life from disgrace to grace and from darkness to light. Now Lurie felt something positive in his personality, so he decided to visit his victimized student's (Melanie's) parents to beg apology for the guilt that he had committed with Melanie. He went to her parents' address, No. 8, Rusthome Crescent. He pressed the button of the answerphone. A slim girl in school uniform appeared before him. He thought that she was Melanie's sister as she had Melanie's eyes, Melanie's wide cheekbones, Melanie's dark hair, but she was more beautiful. He asked her about Mr Issacs. But that time he was not at home. He was in school. He might come late from school. She told him her name, Desiree. She offered him if he could like, he might sit in. But, Lurie asked the address of that school and reached there. He met Mr Isaacs, who behaved with him in a usual way. He did not show any kind of aggressive reaction against Prof. Lurie. They had a very cordial conversation during

the time. David Lurie asked him about Melanie. Melanie's father, Mr Isaacs, responds to Prof. David calmly that "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, so help me God." [44] Mr Isaacs told him that now she was in a quiet and fairly normal. She was going on with theatre work in her spare time and doing pretty good. She had phoned him every week. She had resumed her studies for completing graduation. In the beginning, Lurie told Mr Isaacs that he was passing through George, so he stopped to see him, but at the end of their talk, he said that he also had a daughter, Lucy. After he resigned his job at the university, he went to live with her in Grahams town. She had owns a farm. When he went there, he realized the pain of a father, so he had to come here to beg pardon for the grief and guilt he caused to the parents and the daughter. He also told him that he was ready to bear any type of punishment for Isaac's satisfaction, "I am sorry for what I took your daughter through. You have a wonderful family. I apologize for the grief I have caused you and Mrs Isaacs. I ask for your pardon." [45] He further said that Isaacs had heard Melanie's side of the story. On his experience of the terrible and horror time, Prof. Lurie became ready to bear any sort of punishment for the wrongs that he had done to Miss Melanie Isaacs. He believed that "In my own terms, I am being punished for what happened between myself and your daughter. I am sunk into a state of disgrace from which it will not be easy to lift myself. It is not a punishment I have refused. I do not murmur against it. On the contrary, I am living it out from day to day, trying to accept disgrace as my state of being. Is it enough for God, do you think, that I live in disgrace without term?" [46] Here, David Lurie had not started his march on the path of grace as Mr Isaacs comments, "because the path you are on in one that God has ordained for you. It is not for us to interfere." [47]

Therefore the novel *Disgrace* is a presentation of the significant emerged aspects that were the disturbing tools and elements. The shameful images, hate, womanizing acts, injustice, discrimination, xenophobia attacks, male and cultural hegemony, the struggle of the cohesive identity of the native black versus the weak citizenship of the others, suffering female characters, father-daughter relationship, and euthanization were the major aspects in the South African Society during the post-apartheid.

### **CITY VERSUS COUNTRYSIDE**

The natural panorama and clown culture of the countryside and the architectural views and modern culture of the city are different which contrarily stood on the opposite poles of day and night. Lurie has the contradictory experiences of city and rural like good luck and nightmare. He is well-known everything about his city, Cape Town; but he knows nothing about the countryside, Salem where the life is new, challenging, and more private which cannot be simplified and easy to him. There are strange social ethics, stupid rules, strict administrations, and *hardheartedness* in the countryside that he found harsher than the city. As he got to experience during the attack on him by blacks at his daughter's farmhouse, "it happens every day, every hour, every minute, he tells himself, in every quarter of the country. Count yourself lucky to have escaped with your life. Count yourself lucky not to be a prisoner in the car at this moment, speeding away, or at the bottom of a donga with a bullet in your head." [48] The host men of the city and the inhabitants of the countryside cannot understand one another inherently because their experiences and way of livings are different. Therefore he found himself in front of the unknown and new world. But he becomes accustomed to survive the countryside life entirely as well as he left behind life in the city. On his commuting to the city regularly, he felt that the country seems to be creeping onto his beloved city, Cape Town, day to day.

## CONCLUSION

J M Coetzee is a foremost South African novelist. He has adequately and admirably dealt with the social, political and cultural South Africa's (black) relationship to the African 'other' (whites) – or the 'other' (different nationalities) in the post-colonial Africa. Therefore he has drawn genuine pictures in his novel, *Disgrace*, by nipping into the most burning issues of the apartheid regime of South Africa. This paper focuses on the major themes of the problematic aspects, elements, and emergence of the xenophobic violence and discrimination of the South African society of the post-apartheid. These major thematic issues objectify the colonized subjects on the dismal and doleful depiction of the African migrants' identification, objectification and subjection of a resident and citizen under the same constitution and law of the country that discriminates them. Their cohesive identities are weak before the rule of cultural hegemony. Women, whether they are strong at the position or weak; both are being exploited, humiliated, raped, and treated base that also shows the male domination. The novel, *Disgrace*, is a presentation of the significant emerged aspects that are the disturbing tools and elements. Coetzee depicted skillfully and precisely the images of the racial difference among the people based on the biological notions of blood and genes based on the country, community, culture, complexion, creed, religion, gender, and socially origins. As Nelson Mandela mentions, "Racism must be opposed by all means that humanity has at its disposal."

Thus, this paper investigates the pictures by inscribing typology based on races of the host population and the others on cultural difference and social history and background. The male hegemony and the gender violence and humiliations with women which are assumed and represented as the male uses them for the sex properties and objects which *Disgrace* reveals them ethically and psychoanalytically. Furthermore, Coetzee gives a postulation of the sympathetic imagination of the other woman characters' violence and harassments on the theories of moral sentiments of sensibility, sympathy, and compassion.

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