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In *Shame* (1999) by J.M. Coetzee is closely in the mind of twice-divorced academic David Lurie as he grapples with obstacles that public standards give way to fulfilling his sexual desire. Dismissed from his post in Cape Town because of sexual misconduct with a student, the professor goes to live with his daughter Lucy. Lurie, a specialist in romantic literature, catapulted to rural South Africa, very different from the scenes described in Wordsworth. Crime, poverty and rape fill salem's landscape, and Lurie and his daughter must save what they can from their relationship after the violence. As a Booker Prize winner, *Shame* finds pride of place in post-apartheid literature. While black and white authors such as Nadine Gordimer, Alan Paton and J.M. himself. Coetzee, who played an important role in drawing global attention to apartheid decades earlier, many of these same authors were also responsible for drawing global attention to the post-apartheid state of South Africa. What distinguishes post-apartheid literature from the literature of apartheid is primarily its thematic focus. Although race is the current throughout all these works, post-apartheid literature highlights the themes of poverty, crime, bloodshed, homosexuality and the AIDS epidemic. Although *Shame* was applauded abroad for its brutal honesty, the political sphere in South Africa was not so receptive. The book sparked debate in Parliament. Many members of the ruling party, the African National Congress, found the book to portray South Africa in an overly pessimistic light. *Shame* was written after 1995, when a new constitution for southern Africa was adopted. This constitution gives men and women equal rights. The Constitution also grants equal rights regardless of sexual orientation (a fact very relevant to Lucy in the book). The African National Congress (ANC), the ruling party, was one of the most prominent anti-apartheid movements led by Nelson Mandela. In 1994, Mandela won a landslide victory to become the country's first president. But post-apartheid South Africa was by no means idyllic. Violence has increased significantly in the country. Car theft incidents have escalated and many commercial farmers have either emigrated or abandoned agriculture because of the violence against them. Between 1989 and 1994, the number of homicides had doubled, and on average a young South African woman could be expected to be raped twice in her lifetime. The changing landscape has prompted many more affluent South Africans, especially in Johannesburg, to move to gated communities. *Shame* is unique stylistically, because although it is written by a third-person narrator, David's point of view dominates history. Free indirect discourse and third party limited are the terms that describe this way of writing. Coetzee's solution to use this is this gives his audience access not only to Lurie's spoken words, but also to his unspoken thoughts. The reader is well acquainted with Lurie's desires, passions and discourse. In fact, Lurie's discourse is distinctively academic in nature. David Lurie is a constantly thinking character who lives in an abstract thought rather than a concrete experience. The narrative style of *Shame* grows out of Lurie's research in literature and language. Throughout the narration, Coetzee inserts the phrases into the text in African, Latin, German, Italian and French. David Lurie refers to romantic poets such as Byron and Wordsworth or Scarlatti sonatas, novels by Charles Dickens or Norman McLaren films. David Lurie also pays close attention to language even in everyday conversation. Often in a novel, Lurie will linger on the word used by someone else or even himself venturing into its context, connotations or etymology. Lurie's language is only one symptom of his separation from South African society. In the country, the people of the land (most) say Xhosa, and opera and philosophy Lurie does not matter. However, his movement began even before his exile to Salem, when Lurie, whose academic specialty is romantic poetry, is reduced to a professor of communications, who is allowed one optional course per semester in literature. Lurie is a man of exile. With two divorces behind him, Lurie, aged fifty-two, was unable to maintain an intimate relationship. The relationships in the novel show this failure of intimacy. For example, Soraya is a prostitute, Bev Shaw is one night old, and Melanie is just an average student with whom he does not even have the same passion for art and literature. Lurie's relationship with his daughter is his last chance to go beyond himself. Yet as violence enters their world, Coetzee leaves us to question whether even this relationship is salvageable. Welcome to the LitCharts study guide to the *Shame* of J.M. Coetzee. Created by the original team behind SparkNotes, LitCharts are the world's best literary guides. Coetzee's youth was spent mainly in Cape Town and Worcester, where he moved (at the age of eight) with his family. He studied at the University of Cape Town, where he earned a bachelor's degree in English and mathematics. In 1962, Coetzee moved to London, where he worked as a programmer at IBM and earned a master's degree from the University of Cape Town in his dissertation on the author of Ford Madox Ford. Then, on a Fulbright scholarship, Coetzee enrolled at the University of Texas at Austin in 1965, earning a doctorate in 1969 for his thesis on Samuel Beckett using computerized stylistic analysis. While Coetzee sought to become a permanent resident of the United States, his involvement in anti-Vietnam-vietnam protests ultimately prevented it. In the early 70s he's back in English literature at the University of Cape Town, acquiring various promotions before his retirement in 2002 when he moved to Australia. Coetzee has received numerous awards for his novels, including two Booker Prizes (for the life and times of Michael K and *Shame*) and the Nobel Prize for Literature (in 2003). Coetzee was an ardent supporter of apartheid in south Africa. In 1994, South Africa held its first general election on electoral law, which means that the country's black majority can vote for the first time in the country's history. This finally led to the end of apartheid, but the racial dynamics in the country remained rather tense as the white minority began to fear the retribution of blacks. This fear arose because black south Africans had been subjected to egregious abuse for centuries, because even after the end of slavery, the Government often used violence against them and even created white zones and black zones, which meant forcibly removing many black South Africans from their land and selling it cheaply to whites who wanted to work on new vacant facilities. After the end of apartheid, discontent continued to work throughout the country. That's why David is so uncomfortable with the idea of his daughter Lucy living alone in a farmhouse surrounded by Petrus' family and friends. Although Lucy, who is white, did not steal her farm from a black family, it is likely that the land belonged to black South Africans, making Lucy a potential target for retribution. Moreover, the fact that Petrus is able to move from a hired hand to a true neighbor is the result of the laws of the country after apartheid. Given that *Shame* deals with the echoes of apartheid in south Africa, it is worth considering its relationship with *Cry*, a beloved country. Alan Paton's novel about racial injustice, which was published in 1948, the first year of apartheid. Taken together, the two texts cover a broad chronology of apartheid, which technically ended in 1994, although the consequences of this racist system continue today. *Shame* also bears some resemblance to Nadine Gordimer's 1979 novel *Burger's Daughter*, as both books look at what it means to be a non-racist white man in a country with an extremely fraught racial dynamic. Key Facts About *Shame* Full Title: *Shame* On Publication: July 1, 1999 Literary Period: Contemporary Genre: Realism, Contemporary Fiction Installation: Cape Town and Salem, South Africa Climax: Return from a Walk, Lucy and David encounter three men who rob Lucy's farm, David's light on fire, and Lucy's rape. Antagonist: Three people who attack David and Lucy's point of view: Third Person is limited to the Big Screen. In 2008, *Shame* was adapted as a film starring John Malkovich. *Shame* got 1999 prize. David David is Professor of Communications at Cape Tech University in Cape Town, South Africa. He's a middle-aged man, twice divorced, living alone. He does not find pleasure in his work. His previous position was in modern languages, but his department was abolished, and now he teaches students what he is not particularly interested in. He is a lonely man, and finds pleasure to go to a prostitute every week. One day he sees a woman, Soraya, in the city with two sons, and soon after, the prostitute stops working in a brothel, where David often visited. Now he is alone and alone. David is a man who has had more than his share of women in his life. Most of these women were strangers, one-off chores that ended as quickly as they started. David pursues one of his young students, Melanie Isaacs. He sleeps with her several times, despite her protests and a complete lack of interest in him. He finds her exciting and doesn't really think about how she feels. Melanie, at the urging of her family and her boyfriend, filed a formal complaint against David at the university. David is given the chance to save his job by apologizing and taking the blame for what he did. When he doesn't want to do it, his only option is to leave the university forever. David lives temporarily with his daughter from his first marriage, Lucy. She lives on a farm in the Eastern Cape alone. She used to have a companion who lived with her, but she left. When David arrives at the farm, he begins to help with everyday activities. He sees that his daughter - a blank, despite the fact that he is a city man. Neighbor Lucy Petrus, a black man who was once her employee but has now bought a plot of land next to her and is a true landowner. David wonders how times have changed in southern Africa with blacks and whites. One day, Lucy's farm was attacked by three men who took a lot of her belongings, set David on fire and brutally raped Lucy. This incident leaves David shaken to the core, and Lucy in a state of disbelief. Lucy, however, does not tell the police about the rape, and keeps it to herself. She believes that in some ways the rapists paid Lucy for all the wrongs that were made by whites towards blacks in South Africa. As David continues to live on the farm, he often helps Bev Shaw, who runs an animal clinic. It helps with the dreaded task of putting down unwanted and sick dogs. It feels a strange connection with dead dogs, and goes to great lengths to make sure their bodies are removed properly. David and Bev sleep together a couple of times, despite the fact that Bev is married. As David eventually learns that Lucy is pregnant, he also learns that one of her rapists lives next door to Petrus. Petrus is now an independent man and even offers to marry Lucy to keep Safe. Lucy knows he's only after her land, but thinks this might be her only option. David continues to insist that Lucy immediately leave the farm for his own safety, and this drives a deep wedge between father and daughter. David is busy writing the opera, which he has been considering for some time, and finds himself connected to the character of the female lead. Back in town, he realizes that he has no place here and that he is an outsider among his former peers. He returns for a day, lives in a small rented room and tries to reunite with his daughter. He continues to help at the animal shelter. Shelter.

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