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Following on from Stranger Shores, which contained J.M. Coetzee's essays from 1986 to 1999, Inner Workings gathers together his literary essays from 2000 to 2005. Of the writers discussed in the first half of the book, several - Italo Svevo, Joseph Roth, Bruno Schulz, Sandor Marai - lived through the Austro-Hungarian fin de si è cle and felt the influence of Schopenhauer, Nietzsche and Freud.

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Inner Workings: Literary Essays, 2000 – 2005 is a series of 21 essays by the South African-born Nobel Prize winner J. M. Coetzee. Coetzee originally published sixteen of the essays in The New York Review of Books and four as introductions to texts.

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Inner Workings: Literary Essays 2000-2005 - J. M. Coetzee ...

"Inner Workings" is J.M. Coetzee's second collection of literary essays (my review of the outstanding first set, "Stranger Shores", can be found here), written between 2000 and 2005. Coetzee again covers a wide spectrum of authors, ranging from some very well known to me, like Gabriel Garcia Márquez, William Faulkner, or Günter Grass, to ones whose names - due to my ignorance about world literature - I can barely recognize, for example Walter Benjamin or Hugo Claus.

Inner Workings: Literary Essays 2000-2005 by J.M. Coetzee

Inner Workings is the second of three collections of literary criticism by J. M. Coetzee, including essays on Musil and Beckett, Bellow and Gordimer. These are WEB ORDERS ARE NOW CLOSED – we regret that we have had to suspend web orders until the Covid-19 social distancing precautions are no longer necessary.

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Following on from "Stranger Shores", which contained J M Coetzee's essays from 1986 to 1999, this work gathers together his literary essays from 2000 to 2005. It discusses writers such as - Italo Svevo, Joseph Roth, Bruno Schulz, Sandor Marai - who lived through the Austro-Hungarian fin de siecle and felt the influence of Schopenhauer, and Freud.

A new collection of twenty-three literary essays from the Nobel Prize – winning author. J. M. Coetzee ' s latest novel, The Schooldays of Jesus, is now available from Viking. J. M. Coetzee is not only one of the most acclaimed fiction writers in the world, he is also an accomplished and insightful literary critic. In Late Essays: 2006 – 2016, a thought-provoking collection of twenty-three pieces, he examines the work of some of the world ' s greatest writers, from Daniel Defoe

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in the early eighteenth century to Goethe and Ir è ne N é mirovsky to Coetzee ' s contemporary Philip Roth. Challenging yet accessible, literary master Coetzee writes these essays with great clarity and precision, offering readers an illuminating and wise analysis of a remarkable list of works of international literature that span three centuries.

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

Present Imperfect asks how South African writers have responded to the end of apartheid, to the hopes that attended the birth of the 'new' nation in 1994, and to the inevitable disappointments that have followed. The first full-length study of affect in South Africa's literature, it understands 'disappointment' both as a description of bad feeling and as naming a missed appointment with all that was promised by the anti-colonial and anti-apartheid Struggle (a dis-appointment). Attending to contemporary writers' treatment of temporality, genre, and form, it considers a range of negative feelings that are also experiences of temporal disjuncture-including stasis, impasse, boredom, disaffection, and nostalgia. Present Imperfect offers close readings of work by a range of writers - some known to international Anglophone readers including J.M. Coetzee, Nadine Gordimer, Ivan Vladislavic, and Zo ë Wicomb, some slightly less well-known including Afrikaans-language novelists Marlene van Niekerk and Ingrid Winterbach, and others from a new generation including Songeziwe Mahlangu and Masande Ntshanga. It addresses key questions in South African studies about the evolving character of the

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historical period in which the country now finds itself. It is also alert to wider critical and theoretical conversations, looking outward to make a case for the place of South African writing in global conversations, and mobilizing readings of writing marked in various ways as 'South African' in order to complicate the contours of World Literature as category, discipline, and pedagogy. It is thus also a book about the discontents of neoliberalism, the political energies of reading, and the fates of literature in our troubled present.

From the outset, South Africa's history has been marked by division and conflict along racial and ethnic lines. From 1948 until 1994, this division was formalized in the National Party's policy of apartheid. Because apartheid intruded on every aspect of private and public life, South African literature was preoccupied with the politics of race and social engineering. Since the release from prison of Nelson Mandela in 1990, South Africa has been a new nation-in-the-making, inspired by a nonracial idealism yet beset by poverty and violence. South African writers have responded in various ways to Njabulo Ndebele's call to "rediscover the ordinary." The result has been a kaleidoscope of texts in which evolving cultural forms and modes of identity are rearticulated and explored. An invaluable guide for general readers as well as scholars of African literary history, this comprehensive text celebrates the multiple traditions and exciting future of the South African voice. Although the South African Constitution of 1994 recognizes no fewer than eleven official languages, English has remained the country's literary lingua franca. This book offers a narrative overview of South African literary production in English from 1945 to the postapartheid present. An introduction identifies the most interesting and noteworthy writing from the period. Alphabetical entries provide accurate and objective information on genres and writers. An appendix lists essential authors published before 1945.

New essays providing critical views of Coetzee's major works for the scholar and the general reader.

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Arguably the most decorated and critically acclaimed writer of today, J. M. Coetzee is a deeply intellectual writer. Yet while just about everyone who comes to Coetzee's writing is aware that the visible superstructure of his works is moved from below by a vast substructure of ideas, we are still far from grasping Coetzee's intellectual allegiances as a whole. This book sets out to examine these allegiances in ways not attempted before, by bringing leading figures in the philosophy of literary fiction and ethics together with leading Coetzee scholars. The book is organized into three parts: the first part evaluates Coetzee with respect to notions of truth and justification. At issue is how the reader is to understand the ground on which Coetzee builds his ethical commitments. The second part considers the problem of language, in which ethics is rooted and on which it depends. The chapters of the third part position Coetzee's writing with respect to notions of social and moral solidarity, where, in regard to literature as such or experience as such, philosophy and literature together exercise an unrivaled right to be heard. Contributors: Elisa Aaltola, Derek Attridge, David Attwell, Maria Boletsi, Carrol Clarkson, Simon During, Patrick Hayes, Alexander Honold, Anton Leist, Tim Mehigan, Christian Moser, Robert B. Pippin, Robert Stockhammer, Markus Winkler, Martin Woessner. Tim Mehigan is Deputy Director of the Institute for Advanced Studies in the Humanities at the University of Queensland. Christian Moser is Professor of Comparative Literature at the University of Bonn.

What is distinctive about the cultural practice called 'literature'? How does it benefit individuals and society? How do literary works retain their importance and their capacity to give pleasure over decades and centuries? What constitutes responsible criticism? These are some of the questions addressed in this book, which develops the arguments put forward in Derek Attridge's influential study *The Singularity of Literature* (2004). Beginning with an extended cross-examination in the form of an interview addressing a range of topics relating to the

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work of literature (understood both as the activity of the writer and as the text itself) and the practices of literary reading and literary criticism, it asks what it means to 'do justice to' a work of literature, provides a full account of the concept of singularity, considers the problematic power of criticism, and advances an account of the role of context in the writing and reading of literary works. In other chapters it explores the issue of cultural difference in responses to literature, discusses the working of metaphor, questions the attribution of knowledge to literary works, and addresses the topics of affect and hospitality. The book follows through the consequences of regarding the singular and inventive work of literature as an event that takes place anew each time it is read, providing an opening to an otherness excluded by prevailing cultural norms and habits of thought and feeling. Although the focus of the book is on literature, the arguments are relevant to all the arts, and engage with the thought of major aesthetic theorists in a number of traditions.

Via readings of novels by J.M. Coetzee, Timothy Mo and Salman Rushdie and the later poetry of W.B. Yeats, this book reveals how postcolonial writing can encourage the enlarged sense of moral and political responsibility needed to supplant ongoing forms of imperial violence with cosmopolitan institutions, relationships and ways of thinking.

This study traces, in J.M. Coetzee's fictional and non-fictional production, an imaginative and intellectual masterplot deriving from Coetzee's perception of European presence in (South) Africa as having its origin in an act of illegitimate penetration and fraudulent visitation. In Coetzee's novels, the historical and political problem of a hostile occupation and unfair distribution of the land finds a correspondence in the domestic space of house and farm, and the uneasy cohabitation of its occupants, along with the relation between hosts and guests. The seminal dimension of the categories of penetration and visitation is highlighted, as these are shown to operate not only on a spatial level

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but also on an epistemological, physical, psychological, hermeneutic, metafictional and ethical one: we encounter literary and psychological secrets that resist decipherment, bodies that cannot be penetrated, writers depicted as intruders, parents that ask to be welcomed by their children. This study also identifies, in Coetzee's narrative, an ethical proposal grounded on a logic of excess and unconditionality - a logic of 'not enough' - lying behind certain acts of hospitality, friendship, kindness, care, and guidance to the gate of death, acts that may transform prevailing unequal socio-historical conditions and hostile personal relationships, characterized by a logic of parasitism and intrusion. As the figure of the writer progressively gains explicit prominence in Coetzee's literary production, special attention will be paid to it, as it alternately appears as secretary and master, migrant and intruder, pervert and foe, citizen and neighbour. Overall, "Acts of Visitation" analyzes how Coetzee's works depict the (South) African land, the Karoo farm, the familial household or the writer's and literary character's house as simultaneously contending and redemptive sites in which urgent historical, ethical, and metafictional issues are spatially explored and dramatized.

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