

Shift from Monolithic Racialized Identity to Plurality of Identity in J.M. Coetzee's

Disgrace

Abstract

This research paper examines how Coetzee's Disgrace problematizes racialized identity in order to show the subversion of conventional notions of Race, Gender and Sexuality, Class and Nationality. The major characters like David Lurie, Lucy Lurie, Petrus, Pollux, and Bev Shaw represent the racial groups. Simultaneously, David Lurie's various actions resist to the sense of racialized identity. In doing so, the researcher has brought ideas of W.E.B. Du Bois from "The Souls of Black Folk" in order to establish conflict less world. Racialized identity means the identification with groups of people that has been socially and politically constructed as "racially" distinct. In resistance to racialized identity concept, Blacks and Whites are enriched with various problems in loss of their identities which are based on race, gender and sexuality, class and nationality. In this context, the researcher tries to show how the racialized group fails and how Coetzee's Disgrace challenges the racial norms and values of identity. Moreover, the researcher shows how shift from Apartheid to Post-apartheid period marks a shift from Monolithic racialized identity to plurality of identity.

Keywords: Monolithic, Race, Racialized identity, Gender and Sexuality, Class and Nationality, Black Folk, Post-apartheid

This research paper explores that recognizing race is a social construct, racialized identity needs to be identified from racial groups instead of the more outdated perspectives. The major character of this novel tries to resist to racialized identity with the depiction of its features in this text. This research paper analyses the novel *Disgrace* by the South African writer J.M. Coetzee in the context of the post-

apartheid South African society in search of racialized identity from the characters including the protagonist David Lurie. *Disgrace* is about the story of an uncommunicative college professor, his harassment case, the tragic events on his daughter's farm and the character's decisions compose an allegory of the political situation which shows the loss of identity between the Blacks and the Whites. The researcher tries to discover how racialized identity has been challenged by showing the conflict of the racial groups which is seen through the features of major characters.

David and Lucy are powerless. They could not avoid their authority which leads Petrus to take control. Petrus, represented as a powerful character over Lucy and David. Here, the identity of white superiority is snatched in order to take revenge on white people. The study of characters shows ruthless criticism of the cruel rationalism and cosmic morality of western civilization. The vivid picture of violent, lawless post-apartheid South Africa is brutal and cruel attack to wrong and merciless colonial history. The racial and ethnic identity faces difficulty in post- apartheid South Africa. Whites are losing their power and blacks and ethnic people are gaining the power and this is not complete. Actually this process is moving towards power play where black Petrus is emerging as landlord and colored Melanie is advancing career as theatrical personality. It shows the sweeping of racial harmony from one place to another.

This research reflects postcolonial, post- apartheid turmoil in South Africa where South African people are shown to be fully powerful for making their identities debunking the old traditional stereotypical images set by colonial power. Such sense can be reflected through David and Petrus. Melanie is not strong enough for resistance. She is docile after long sexual objectification. But quite contrarily she causes his dismissal from the university. The novel presents imperfect flow of process

for identity formation. Especially white protagonist David exploits many subaltern girls who makes him disgraceful from his reputable personality. Thus, racism is ideologically colored that is an endeavor to maintain the dominance of so called higher race to the native ones. Discourse of racial identity is provoked by colonial prejudiced thoughts and Whites' biases because their history becomes natives' degradation, their prejudice and passion become voice of powerless people's misfortune. So, when perspective is changed, racial harmony needs to be followed.

The novel highlights in the impact of racism on the whole human society. The text is concerned with racial issues in a sense of how society faced a lot from racial conflict in order to show racial identity. The research work examines the historical background of South Africa, with its early land disputes between Whites and the native inhabitants of the Cape and how such events influenced contemporary racial discourse in this text. Analyzing the race's conflict and identity crisis in this novel contributes to intellectual debates with different perspectives. The realistic picture of racial conflict, the author's perception of the reversal power, the new political system and the social disintegration among black and white characters, is reflected. The text becomes a remarkable to study the situation of that period. Such studies of race in this research help us understand about the racial identity in order to bring harmony and equality among people. Further, the future researchers will be benefitted and encouraged to study racial identity in such novels on the framework of this research. Suppression has made the victims so desperate to show their strong reaction in the form of revolt acts in the text. So, in powerful domination clan, Lurie and his daughter are more represented because of their loss of identity in the text.

David is a representative of the Western white culture. Though South Africa is changing, David Lurie, the protagonist attempts to continue his older stereotypically

paralyzed discursive framework regarding race. The contemporary South African world is changing but David Lurie's "temperament" is fixed and he is unwilling to change. Racial and ethnic identity is encountering difficulty in post-apartheid South Africa. Whites and Blacks are losing their power for their own sense of superiority. The situation of Blacks and whites in this novel is in chaos and reversed too. Such conflict environment has created inhumanity sense in the text because black Petrus is emerging as landlord and colored Melanie is advancing her career as theatrical personality. Firstly, David encounters with Soraya who is Asian South African according to the South African designation of race and ethnicity. Soraya is a prostitute so, David accesses, handles and manipulates her with his racial discursive strategy. He understands and behaves with Soraya along with his presumption that Soraya is "exotic" (7). "Exotic" means that she is from another world which cannot be trusted honestly. So, She is misused by David.

Sense of white superiority relies in the power of all non-Western non-white people which intensifies the different assumptions of racial and ethnic vision among major characters. It is proved when we view David's notion that all non-Western girls including the girls from china, Malaysia and Thailand are "exotic" (8). Lucy's rape is parallel to David's rape of Melanie. "Lucy's rifle is taken by the second man" (95). This shows the reversal of power between whites and blacks in post-apartheid Africa. David sees Petrus as one of the distrustful black characters. At the time of rape, Petrus remains missing and this heightens David's suspicion over him thinking whether he has supported the assailants "He has his own suspicious of what Petrus is up to" (117). This implies that David's racial identity is not honored by blacks. Petrus does the same thing what appears in him. He is honest and plotter, schemer and cunning too at the sometimes. David is irrational to see Petrus cunning and honest at the same time.

His irrationality is further proved through "He doesn't act on principle but on impulse, and the source of his impulses is dark to him" (133). David's ambivalent expression proves himself as irrational. Thus, questioning of rationality initiates drawing opposition to racial identity in the text.

Coetzee is also known as a powerful writer who has vividly shown racial conflict that brings chaotic situation in the disruptive period of apartheid in South Africa. The issues of racism, ethnic discrimination and struggle for supremacy are inextricably linked with the theme of otherness and inseparable in the text. Along with strong underlying racial implications, this research hits on the features of instability period of Apartheid. The individual racist believes that his/her own race is superior over the other race and behaves in way to maintain his/her superiority over the perceived inferior position. This means the conflict in South Africa created the result of the disintegration of the colonial hegemonic polarities. The text is concerned with a noteworthy issue of the reversal of the power between the whites and the blacks. Racial identity is critiqued in the sense of complex social, political and cultural aspects of apartheid and post-apartheid South Africa. The novel poses yet does not provide clear answers to the questions concerning gender, racism, ethnicity which sketch political, social and cultural hegemony and the struggle for domination on the one hand and rebellion against colonial supremacy and revenge of the colonized for the wrongs in the past on the other hand. Undoubtedly this text is a disturbing book which forces the readers to face the darker and more somber side of life and to discuss ethnical problems as well as the baser instincts of humanity. Being a reputable professor, David resigned from the job.

David and Lucy suffer a lot in this text. David knows that it was an untrue story but he has no courage to contradict her story, 'nevertheless he does not

interrupt'(109). This means he has no courage to change his character because he is driven by desires by having affair with many women. So, he becomes an assistant of Bevshaw, a volunteer in animal clinic "The Animal Welfare League'. Lucy remained silent instead of seeking justice. Lucy becomes third wife of Petrus. Petrus owns Lucy's farming land which emphasized the changing racial position with their identity.

The racial identity becomes complicated when Lurie is attacked by intruder, Lucy is raped by three black men and this incident represents the interracial rape. This incident implies the loss of the racial power play in the new South African perspectives. David is role model of this novel to study deeply about the society of that period and matches the present social issue. The racial conflict brings violence which leads to political instability too. Being a renowned professor, he seduced one of his non-white students Melanie, but refuses to apologize in public and left job which shows his dishonor and leads him to commit a shameful act. The inferiority of female characters in front of David shows oppression of feelings with the loss of their identity. Lucy's choice to remain silent is a symbol of her powerlessness in the new South Africa though she is white. The notion of racial identity is ignored here for the sake of self-benefit. Finding the root of racial problems with notion of racial identity is the main goal of the researcher which brings drastic changes in the society.

Lurie tries to send Lucy to Holland and quit the land transfer to Petrus but Lucy assertively decides not to go to Holland and to transfer her own land to Petrus keeping the house in her name as the mean for adaptation in new South Africa. Here Lucy's decision power is evolving as she questions to Lurie's patriarchal coercion through her assertion, " I am a life in my own, just as important to me as your is to you, and in my life I am the one who makes the decision" (198). Thus, though

masculine qualities subjugate the feminine quality, feminine quality ever raises the questions against masculine domination. These all details prove that whole characters in the novel *Disgrace* are involved into the redefinition of gender identity. It is because Lucy turns to be more masculine while David Lurie becomes more feminine.

Lucy and Melanie represent masculine quality despite of being females and David Lurie shows feminine quality though being male as he says in his own word to Lucy: "I have been protective of fathers" (140). Melanie defeats him in terms of regarding ethics of university. Lucy is deterministic to remain in South African land even in post- apartheid crisis adapting and accommodating life regardless of David's urge to flee Holland which is too David's weak and feminine mentality.

Petrus is heterosexual who is already twice married and going to marry Lucy soon. His heterosexual notion is clear in his rigorous assertion: "A woman must be marry"(202). But David's such assertion becomes bruised when he is going to marry Lucy who says "I don't want to sleep with Petrus (203). Rosa is also heterosexual divorced wife of David who says to David "You shared my bed for ten years" (189). Seemingly heterosexual David's identity also shifts while deeply analyzing his affairs. Lucy and Bev shaw seem here having lesbian features too because of attachment. But Monique Wittig says, "To destroy "woman" does not mean that we aim, short of physical destruction, to destroy lesbianism simultaneously with the categories of sex, because lesbianism provides for the moment the only form in which we can live freely (162). Thus, to be escaped from gender hierarchy they prefer same sex.

Gender inequality can be found in terms of familial concern of Melanie too. Melanie's father also seems to be ignorant of gender inequality. He is worried of his daughter but he is not able to find the real cause why his daughter quit the university. Its main cause is connected to David which shows irresponsibility of Melanie's father

to his child. This praiseworthy episode reflects inherent gender prejudice in Mr Isaacs.

Melanie also can be brought into the discussion of Sexuality. She is heterosexual for she sleeps with David who asks David: "Can I sleep here tonight(26)? And David says, "Of Course, of course" (126). This narrative also supports that Melanie and David both are heterosexual. Thus all characters are driven into complexity regarding losing of identity. Judith Butler proclaims, "Sexuality is always constructed within the terms of discourse and power, where power is partially understood in terms of heterosexual and phallic conventions" (204). Thus, the discourse of sexuality privileges heterosexuality and marginalizes homosexuality including lesbian and gay.

E.P. Thompson writes, "And class happens when some men, as a result of common experiences, interests as between themselves, and as against other men whose interests are different from theirs" (136). Similarly, E.J. Hobsbawm writes classes are "more especially the groupings of exploiters and exploited which, for purely economic reasons, are found in all human societies beyond the primitive communal" (126). Thompson means that classes form out of the people having common interests and experiences but according to Hobsbawm, powerful class exploits economically to the lower class.

But in Poststructuralist- postcolonial era, class structure doesn't run smoothly as Hobsbawm writes "It is the practical expression of this consciousness which is today in question, given the changes in its historic context" (134). According to classical Marxism too there remains violent protest against oppressor but for the sake of another hierarchy. In post-structural time also protest is called for power play dismantling hierarchy that is what the setting of subjectivity into move. So, in this text, class status of the characters fluctuates but still not into complete process. Lucy

is upper class losing economic status and Petrus as lower working class is becoming landlord in the novel. Thus novel is redrawing the class position but not yet complete.

David is chauvinist in terms of nationality. He has arrogant and proud experience regarding nationality. His stand of nationality is clear when he asserts: "We Westerners"(202). Capitalized form of 'W' also reinforces European arrogance and boldness in the cost of other national ties. David's sense of nationality is powerful, polished, rational, civilized than other sort of nationalities. It is clear when he says "darkest Africa"(95). Here, 'd' is small letter so Africa is 'other', marginalized, subsidiary. In the colonial period, European colonizers got there in Africa, invaded it and took power position. This scene is also a landing ground of shift in national identity in both colonizers and colonized point of view. In one sense Europeans shifted in Africa along with privileged power position and another is native people's change in common feeling, conception and experience from homely national environment to dangerous, unsafe and crucial nationality under crusade.

Eduardo Mendieta writes, "At any given time, then, we are not just negotiating our localities or positions verses race, class, gender, and nationality, but also positionalities within a geopolitical system"(409). So, this text shows that national identity verses regional identity because people keep on changing from one location of identity to another location of identity.

David sees Africa is dark full of ignorance, barbarism, plot, treachery, emotionality. "Petrus is liar, plotter, schemer peasant, not only that but a jackal, animal like creature too" (202). Petrus is bound to be polygamous which is western culture trend so his identity is in multiple senses. At the beginning he was a gardener and the assistant of Lucy later on, he owned a Lucy's land. When Lucy finds herself pregnant by one of the attacker, he offers to marry her in order to show his winner

identity. Through the development of Petrus, there is a change of character's identity. He became successful to protect Pollux to go to Jail. Pollux is also jackal, mischief, morally, mentally deviated, savage (208) one of the three South Africans who raped Lucy and made her pregnant. Bev shaw, woman who runs the animal shelter and with whom Lurie has an affair He sees Bev shaw as "Poor Bev" but he is being rehabilitated under her clinic and he has become helper of Petrus. Here, David's unconscious and outside reality varied from each other. Bev Shaw is nationally conscious: "She unbuckles the belt, speaks to the child in what sounds like very halting Xhosa" (81). Lucy's national ethos seems to be shifting from Western to South Africa: "Lucy speaks a few words in Xhosa" (129).

David's national identity is also in fluctuation: "He speaks Italian, he speaks French, but Italian and French will not save him here in darkest Africa" (95). So, he is convinced that English is unfit medium for the truth of South Africa. These all extracts show the totality of national identities which is based on racial issues. In one sense western languages or western nationalities have no value in Africa and African native languages are under development as a sense of protest rising African identity. These senses are bringing racial identity into turmoil. Melanie is full of beauty but not wit (78). She is a student in Lurie's Romantic course who charges a sexual harassment complaint against him. But, Lucy is raped in African land. David is burned, his car is stolen. He is not able to save his daughter Lucy. David's unconscious prejudice sees African races and ethnic groups as inferior, ignorant and savage. But after his house is ransacked, rape scandal is launched and car is driven away, he is aware of indomitable power of race and ethnic groups which brings identity into variation regarding South African ethnic group people and David himself. The question on David's sovereign national power is unable to save his own

daughter Lucy along with his own personality. This also shows sense of alienation between David and Lucy where their identities are also scattered.

The research explored the conflicts and experiences of apartheid South Africa which depicts real situation of that period. Political stability is in fragmented order where Blacks and Whites are represented differently. Such political instability situation of that period creates loss of identity which can be understood in this text. Coetzee's idea in this text is deeply concerned with chaotic situation of South Africa. Coetzee is the renowned writer who problematizes White writing and disgraces Western literary parameters and presuppositions through *Disgrace*. Actually, Coetzee is born under the apartheid government and explores fiction as a discourse of post-colonial oppression through his novel. Coetzee is further distinguished by his acute awareness of marginalization, his affinity with rural settings, and his unique take on ethno-linguistic identity.

Coetzee situates his novel *Disgrace* into multidimensional heterogeneity in search of legacy of the colonizers in South African land in the Post-colonial era. On this violent ground Coetzee reflects the dilemmas of Black's and Whites' identity seeking the balance of power between the two. He reflects the problematic condition of Post-apartheid South African world. Coetzee is a South African author who represents the political situation and political conflict between blacks and whites in pre and post-apartheid period. This novel is a brilliant piece of dismissive commentary regarding fixed and stable paradigm of identity formation. It dismantles the hierarchy in terms of race. Through this novel, he tries to show the realistic picture of that period and hopes to solve such system for the prosperous progress along with mutual relation.

Discovering meaning from the shift from racialized identity to plurality of

identity is new lead for the researcher. The researcher presents numerous critics' review and research for the study of the novel, *Disgrace*. Pierre, Worelus in journal of "Black studies", argues that, through Coetzee's disgrace he says: Though race-related issues continued to occupy a significant portion of our political discussion and though there remain many unresolved racial issues in this nation we, average Americas, simply do not talk enough with each other about race (224). This means the expanding on the discussion about racial identity needs to be glorified for the proper establishment of the humanity. *Disgrace* shows the new South Africa where blacks and whites are fighting for their own identity. For instance, we can see Lucy's victory lies in her refusal to accept defeat: "If I leave the farm now I will leave defeated and will taste that defeat for the rest of my life"(161).

Race addresses dehumanized aspects of life by showing that "human" is a situated concept stressing that in the apartheid South Africa, not all human beings were regarded as such (236). This is emphasized repeatedly by the way in which humans are referred to as dogs in the novel. The meaning of the animals also plays a vital role in *Disgrace* because of the lack of humanity. The use of animals, here particularly dogs as metaphors and metonyms relates the mistreatment of human's identity to South African history. Even dogs are powerfully appeared here as agents and as objects of representation in the inquiry of human-animal relationship in *Disgrace*.

In Carin M. Mardorossian's article, Elizabeth Anker goes further to argue that Lurie's claims about the "rights of desire" in fact "exhibit a certain wisdom that works to illumine critical limitations of human rights and the available diagnoses that they offer"(246). Thus, it states that his unlimited desires leads him as racial conflict which snatched the self-freedom of the people where we can see hampers on Lucy's self-

respect too. Moreover, the brilliant portrayal of the South African society depicts sharp accuracy, the shifting polarities of a nation where culture, race and gender undergo massive reformations through a painful process in its attempt to fit the past and survive the present.

From, Truleverette's journal of article " True speaking up: Mixed Race Identity in Black Communities" as Noam Zack (1993) acknowledges, "Racial categories do not in themselves have moral values within black families. What does have a moral value in traditional black culture is how individuals whom blacks designate as Black behave about their racial designations"(39). This reveals that race is not a biological reality which is widespread, race is an experiential and political reality. Lucy experiences a white post- colonial guilt, what John Lang describes as: the historical portrayal of white female desire for the black man as an object and indirect form of apology is entranced within landmark texts such as E.M. Forster's *A passage to India*(1924), Paul Scott's depiction of Daphne Manners in the *Raj Quartet* and J.M. Coetzee's character Lucy in *Disgrace*.

With election of the first African American president, Barack Obama social critics and media pundits, including MSNBC'S, Chris Matthews, has posed the question:" Can we survive in a Post-racial society?"(124). This questions moves from the presumption that social norms in the united states have shifted such that the prejudices, biases and racist attitudes characterized dominant, mainstream white political behavior across the twentieth century. This shows that changes have altered the long standing role that race and racism play in U.S. social relations.

So, the concept of race or white supremacy has now become a part of a global ideology, hegemony, not only in social and cultural form but also in individual's behavior. But this novel deals with the condition of white people in South Africa and

the way it is changing because David becomes helpless and powerless to protect his daughter and himself through three of strangers. So this novel is closely connected with the social condition of white society set in post-apartheid South Africa of the 1990s.

Laurence Shore's article "The Enduring power of Racism: A Reconsideration of Winthrop Jordan White over Black," he argues that "Racism is the rationalizing ideology of the oppressor, instituted to defuse economic discontent of the white under class-unconnected to a long history of cultural responses to blackness"(214). This means racism brings superiority sense of white's power over black which creates disintegration in a long history in the context of cultural responses.

Another critic, Joanna Stolarek, sees the novel as dealing with political, social and cultural aspects of Racism in post-apartheid South Africa which depicts a problem of racial segregation, social marginalization, alienation and existential quest for identity as well as examines key issues concerning racial and social injustice. She observes that, Lucy is experiencing a new, political birth. As an answer to David's questions in which he expresses fright over the news of his daughter's pregnancy, Lucy states: 'Do you think I hate children? Should I choose against the child because of who its father is? (198). It indicates that the Europeans and their descendants should have the same experiences of strangeness in the country which ethnically does not belong to them. Thomas Bonnici says one of the reasons for Lucy's remaining silent and living like a dog lies in the Greek idea of *pharmakos* and to live in peace albeit in a world of atrocities and begin life from scratch. As the protagonist states: Yes, I agree, it is humiliating. But perhaps that is a good point to start from again. Perhaps that is what I must learn to accept. To start at ground level. With nothing. Not with nothing but. With nothing. No cards, no weapons, no property, no

rights, no dignity (205). This extract shows that David was once powerful white colonizer but now he is not. Now Petrus is powerful and power is reversed: "A dog man, Petrus once called himself. Well, now he has become a man of dog: a dog undertaker, a dog psychopomp, a harijan (146) This reveals the absurdity of racial identity where competitive sense exists between the characters in terms of hierarchy.

Carolee Ramsay argues in, "The Public and Private Dichotomy *in Disgrace*". He critiques on the perception of David Lurie: 'These are puritanical times. Private life is public business. Prurience is respectable, prurience and sentiment. They wanted a spectacle: breast-beating, remorse, tears if possible. A TV show, in fact. I wouldn't oblige (66). Here, David breaks the rule of state encroachment into private lives for self- enjoyment. From Puritan times to twentieth-century Post-apartheid South Africa is pivotal in shaping the central characters in *Disgrace*. David's argument is presented here to attack on academic Committee's public interrogation into what he thinks ought to be a private matter, his sexual relations with a student. His unmanageable and unwillingness to adapt to new realities is Coetzee's portrayal of a false sense of entitlement that David, and the former ruling class he represents, possesses. It depicts a revolutionary Post-apartheid South Africa that struggles with political change in the historical context of powerful elites and a subjugated majority.

Indu Koul, sees *Disgrace* is a post-apartheid novel which is focused on the way the White South Africans respond to the new circumstances brought about by the end of White hegemony. With the fall of apartheid, the world of White South Africans has twisted inside out and political and social roles have inverted, while the Black South Africans are empowered by the alteration in the status quo, the White South Africans are corresponding disempower(145). Here, her notion means that this book reflects the uncertainty of post-apartheid South Africa, where, "all values are

shifting". This novel deals with race and power in post-apartheid South Africa. It is a representative of the new South Africa, where the social troubles relating binary oppositions such black-white and powerless-powerful are stressed out with the sense of invisible racial identity.

Joshua Glasgow says Racism can be subtle or overt, it can be intentional or unintentional, and it can be conscious or unconscious. Actions can be racist. Policies can be racist. And, of course, people can be racist (94). Here, racism is understood in term of disrespect which can ruin the good political system. So, the belief that race is inferior or worthy of exclusion needs to be denied from full political participation.

According to Maria Lopez's article, "Can we become friends from Visitation and Hospitality in J.M. Coetzee's *Disgrace text*". He shows the apartheid period of 1994 by showing interracial conflict which is flourished in South African Society: the novel is pervaded by acts of violence environment that highlights the conflict and misunderstanding not only between blacks and whites, but also between different social groups (924). This suggests that radical and unconditional acts of friendship and hospitality are needed in order to transform the mismanagement structure of power which is characterized South African Society for so long. So, the rise of blacks and whites needs to be highly glorified for the raise of racial identity.

Ashcroft, Tiffin and Graffiths et al. also writes, " A person's ethnic group is such a powerful identifier because while he or she chooses to remain in it, it is an identity that cannot be denied, rejected or taken away by others" (80). This tells that neither racial nor ethnic prejudice sense can become successful ultimately. When power casts its subjective stereotypes to the natives, natives' resistance make that attempt is uncertain in the case of race and ethnicity and in such discursive tussle, identity remains open ended.

David Lurie is a professor of Communications at Cape Technical University in Cape Town, South Africa. He is a middle aged man, twice-divorced, living alone. He finds no pleasure in his work. His previous position was in modern languages, but his department was eliminated and now he teaches students something that he is not particularly interested in. He is a lonely man, and finds pleasure in going to a prostitute every week. One day he sees the woman, Soraya, in the city with her two sons, and shortly after that the prostitute stops working at the brothel where David frequented. He is now left alone and lonely.

David spends joyful moments with women in his life. Most of these women have been strangers, one-time affairs that ended as quickly as they started. David pursues one of his young students, Melanie Isaacs. He sleeps with her on several occasions, despite her protests and though there is lack of interest in him. He finds her exciting and doesn't really think about how she feels. Melanie, with the urging of her family and her boyfriend, files an official complaint against David with the University. David is given the chance to save his job by apologizing and taking the blame for what he did. When he is unwilling to do so, his only other option is to leave the university.

David goes to live temporarily with his daughter from his first marriage, Lucy. She lives on a farm in the Eastern Cape alone. She previously had a female companion who lived with her, but she has left. As David arrives on the farm, he begins to help out with the daily chores. He sees that his daughter is a country woman, despite himself being a city man. Lucy's neighbor is Petrus, a black man who was once her employee but has now bought a piece of land next to her and is a true landowner. David marvels at how the times have changed in South Africa with blacks and whites. One day, Lucy's farm is attacked by three men who take a lot of her

belongings, set David on fire, and brutally rape 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 in secret way. She believes that in some way the rapists were paying Lucy back for all of the wrongs that have been done by whites towards blacks in South Africa.

As David continues to live on the farm, he often helps out Bev Shaw, who runs an animal clinic. He helps with the grim or dirty task of putting down unwanted and sick dogs. He feels a strange connection with the dead dogs, and goes to great lengths to ensure that their bodies are disposed of properly. David and Bev sleep together on a couple occasions, even though Bev is married. As David eventually finds out that Lucy is pregnant, he also learns that one of her rapists is living next door with Petrus. Petrus is now an independent man and even offers to marry Lucy in order to keep her safe. Lucy knows that he is only after her land, but thinks that this may be her only option. David keeps insisting that Lucy leave the farm immediately for her own safety, and this drives a deep relation between father and daughter.

David is busy writing an opera that he has been look at thoughtfully for some time, and finds himself connecting to the character of the female lead. Returning to the city, he realizes that there is no place for him here anymore and that he is an outsider among his former peers. He returns to the country, lives in a small rented room, and tries to reconnect with his daughter. He continues helping out at the animal shelter.

W.E.B. Du Bois was an American sociologist, historian, civil rights activist, who says " Believe in life! Always human beings will progress to greater, broader, and fuller life"(118). W.E.B. Du Bois' "The Souls of Black Folk" is the study of racial identity. For this work, researcher will use W.E.B. Du Bois's concept of

challenge to Racism. Du Bois was the voice of the black community. Du Bois made an eloquent plea for understanding the plight of a newly emancipated but wholly racial people. In his book *The Souls of Black Folk* Du Bois says that "The problem of Twentieth century is the problem of the color-line"(8-9). Here, he wanted to find out why and how it happened the way that color became decisive in a way to success and social adoption. Besides, his intention is to see the development of two cultures, African and American, being mixed and integrated in a very specific way resulting in so many problems as wide as the society itself. Hence, the framework of taking race as a social construct has been put into the basis.

Soul offers an assessment of the progress of race, the obstacles to that progress, and the possibilities for future progress as the nation entered the twentieth century. This text functions as a mirror of double consciousness in society in which he represents the voice of the subalterns who are marginalized in terms of class and race. As Du Bois tells us, the knowledge he gains of White Folk is "not foreign-not the knowledge of the traveler or the colonial composite" but is instead a knowledge derived from the "bone of their thought and flesh of their language" (83). So many particular ideas and actions coming from White America leads to experiences that allow Du Bois not only see the ways their thought and language construct him as a black man, but now it simultaneously constructs whiteness as well. He is able to critique whiteness because he has access to a particular form of knowledge that comes from an epistemic position formed out of racial oppression to maintain dual identity. He says " It is a moving evocation of black American folk culture, a poetic rendering of African American history since emancipation, a critical response to the racism and economic subjugation afflicting black Americans at the turn of the twentieth century, and an analysis of political leadership at the same time (128). So, this ground refers to

sociological, anthropological, sociopolitical and historical traditions, though American science has never experienced anything like that before.

He is of the opinion that a university education for some colored people is vital in order for everyone to get the best education. At one point he says:

Progress in human affairs is more often a pull than a push, a Surging forward of the exceptional man, and the lifting of his duller brethren slowly and painfully to his vantage-ground. Thus it was no accident that gave birth to universities centuries Before the common schools, that made fair Harvard the first Flower of our wilderness. (54)

This is very catchy extract which talks about the importance of universal education for idealized society. Making sure everyone goes through grade school but often university education is seen as something for the elite. The fact that we need someone to educate at the mass level is somehow forgotten. There is need to drag everyone along with them. The book then goes on to describe the life of those in the south. The poor conditions and the cultural practices are legacies of slavery. He talks about the living conditions that the colored people were forced to endure due to poverty and a lack of education.

The Souls of Black Folk is a complicated text that combines a critique of historical events with a proposal for how to shape America for the implementation of equal identity. As a product of Western civilization and education, Du Bois believed African Americans were at the heart of the American liberal tradition. He cites the example of the black artisan in *The Souls of Black Folk*. The invisibility of Black existence in America is one of the reasons why Du Bois writes *Souls of Black Folk* in order to elucidate the invisible history and strivings of Black Americans. He asserts that since American blacks have lived in a society that has historically repressed and

devalued them that it has become difficult for them to unify their black identity with their American identity. Du Bois wrote *The Souls of Black Folk*, in order to show readers the striving in the souls of black people. He wants readers to feel the pain, achievements, and losses of the blacks. So, he tries to manifest the strivings of Black existence from that of the reconstruction period to the black spirituals and the stories of rural black children that he tried to educate. "O freedom, O freedom, O freedom over me! Before I'll be a slave I'll be buried in my grave, And go home to my Lord And be free". (105)

This is a Post-civil war African freedom song. It is often associated with American Civil Rights Movement. The goal of Civil Rights Movement is enforcing constitutional and legal rights for African Americans with encompassing strategies, various groups and organized social movements in order to accomplish ending legalized racial segregation and discrimination in the USA. So, he wants freedom for the racial identity.

Du Bois became convinced that integration in America was unrealistic, and that white capitalism was regulated toward keeping minorities down. African American political consciousness is likely to be characterized by the concept of duality. Concept of dual identity appears throughout the text in nearly every essay which is central to the author's goal in making the African-American condition understood. In contrast to, Coetzee's *Disgrace* shows South Africa is changing, David Lurie here attempts to continue his older stereotypically paralyzed discursive framework regarding race. The contemporary South African world is changing but David Lurie's 'temperament' is fixed and he is unwilling to change. He exploits his white arrogance and represents South Africa as "darkest Africa" (95). Through this western arrogance, he interacts with the common people of South Africa with his

presupposition of White as superior and non-whites as inferior. This shows that concept of racial identity needs to be prioritized.

Based on West's typology of Black political leaders, Washington could be considered as a race-effacing managerial leader that lead in to hegemony. Race-transcending prophetic leader would critique the status quo as well as Blacks who blindly follow its dictates. Current attempts to subvert Affirmative Action legislation, Black conservatism ambivalence by both national parties toward is to make concern on black. The transition of Blacks from the position as the largest racial minority group is to inform Du Bois' observation in this text:

To-day the black man has almost nothing to say as to how much he
 Shall taxed, or how those taxes shall be expended; as to who shall
 Execute the laws, and how they shall do it; as to who shall make the
 Laws, and how they shall be made...the laws are made by men who
 Have little interest in him; they are executed by men who have
 Absolutely no motive for treating the black people with courtesy or
 consideration. (73-74)

The above extract shows about Du Bois' efforts on his teaching experiences in rural Tennessee in chapter four and chronicled the trials and tragic fate of the educated zone. He gives continuity to give focus on education as the primary means of mobility and character development for Blacks. He also noted the difficulty in convincing segments of the Black population of the merits of education given the limited options upon completion. The author applauded the planting of the free school among Negroes and recognized the need for a diverse education system. However, he was clear that those persons who most equipped in character and dedication should serve as leaders and shows their skills through a liberal arts education. Du Bois

acknowledged the Black church as the social center of Black life studies that it continues to serve as a vanguard in the Black community due to its dual sacred and secular roles. Thus, Du Bois becomes the spokesperson of African blacks with his experience in white dominated society.

But in *Disgrace*, David is not responsible to his students as he does not take any step to inform Melanie's parents about her recurrent absence in university and it is because he himself is the cause of the event. David is degrading from his expertise: "Wednesday class goes badly, Friday's even worse. Attendance is poor, the only students who come are the tame ones, the passive, the docile. There can be only one explanation. The story must be out" (37). This extract clearly shows David's position as a Professor. Though he is a teacher and he occupies power position as he thinks but in reality, he is powerless as he produces no effect on students. His all classes go on as a boring.

The Souls of Black Folk serves as victory to Du Bois' position as one of the foremost scholars on race and religion in general, and the Black experience in particular. First and foremost, Du Bois emphasized the legacy of racism and its effects on the lives of Black people. Concept of dual identity appears throughout the text in nearly every essay and is central to the author's goal in making the African- American condition understood. This text informs the discipline of Sociology in terms of racism and race relations, economic inequality, political chaos and Black leadership, education and religion and the Black church. But the novel *Disgrace* shows racial identity is encountering with difficulty in post- apartheid South Africa. Whites are losing their power and blacks and ethnic people are gaining the power and this is not complete. Actually this process is moving towards power play where black Petrus is emerging as landlord and colored Melanie is advancing her career as theatrical

personality.

Du Bois introduces famous metaphor of the veil in the second chapter. This veil is worn by all African-Americans because their view of the world and its potential economic, political, and social opportunities is so vastly different from that of white people. The veil is a visual manifestation of the color line, a problem Du Bois worked his whole life to remedy. Du Bois sublimates the function of the veil when he refers to it as a gift of second sight for African-Americans, thus simultaneously characterizing the veil as both a blessing and a curse. He asserts that "double consciousness, this sense of always looking at one's self through the eyes of others"(42). This theme extends into the contradictory nature of American policy towards black people during the time of this book was written. Although as an African American in New England, Du Bois was able to attend Harvard University and was afforded many of the privileges of any citizen.

Du Bois writes "After the Egyptian and Indian, the Greek and Roman, the Teuton and Mongolian, the Negro is a sort of seventh son, born with a veil, and gifted with second-sight, a world which yields him no true self-consciousness, but only lets him see himself through the revelation of the other world"(5). Here, the double-consciousness is experienced by blacks, the conflicting identities of being black and American in a society is dominated by social strife and conflict. Though whatever attempt David does to figure out of native black people in *Disgrace*, he seems to be unreliable and irrational. Westerners like David think themselves as rational and from that ground they form the images of non-Western world and the people from there. To see South Africa as "darkest Africa " (94) is to see Africa in full of ignorant, irrational, savage people. David sees Bev shaw and Lucy as poor, Petrus as jackal and Pollux as both jackal and savage. Such seeing is equivalent to see South African

people as irrational sprouted out of his being preoccupied by reason. David's such ambivalent expression proves himself as irrational. Thus question of rationality too initiates drawing racial conflict.

The second chapter "The Dawn of Freedom" covers the history of the freedman's Bureau during reconstruction. Du Bois says "There was scarcely a white man in the South who did not honestly regard Emancipation as a crime and its practical nullification as a duty (11-12). Here, the motivation for the social and economic plight of black citizens can be seen after Emancipation. With the majority of Southern white society, there is feeling of threatened by emancipation so their response was to install Jim Crow laws and to use violence and discouragement to enforce them. But in *Disgrace*, we can approach post-apartheid South Africa from the perspective of judiciary too. This notion is followed by the extract: "I must telephone the police. You can't. The telephone is smashed" (98-99). Similarly another extract also lights on this notion: "But better than passing her in fear of the next attack, when the dogs will not be enough to protect her and no one will answer the telephone" (152). These extract clearly show that David and Lucy are completely alienated in South African world from security, justice, health service and any sort of help.

Chapters III focuses on education through chapter VI. Du Bois argues against Booker T. Washington's idea of focusing solely on industrial education for black men. He also advocates the addition of a classical education to establish leaders and educators in the black community. Du Bois investigates the influence that segregation and discrimination have had on the black people. He argues that much of the negative stereotypes of blacks as lazy, violent, and simple-minded are results of the treatment from white people. In "chapter X: Of the faith of the Fathers", Du Bois describes the rise of the Black church, and examines the history and contemporary state of religion

and spiritualism among African-Americans.

He says, " I walk through the churchyard to lay this body down; I know moon-rise, I know star-rise; I walk in the moonlight, I walk in the starlight; I'll lie in the grave and stretch out my arms, I'll go to judgment in the evening of the day, And my soul and thy soul shall meet that day, When I lay this body down (130-131) . In the last chapters of his book, Du Bois concentrates on how racial prejudice impacts individuals. He mourns the loss of his baby son, but he wonders if his son is not better off dead than growing up in a world dominated by the color-line. That sorrow songs developed from their African origins into powerful expressions of the sorrow, pain, and exile that characterize the African American experience. Du Bois relies on his own experience and presents his own voice through his narration. Hence the work is as much the story of his soul as it is about the souls of all black folk. While in *Disgrace*, Lurie's notion of white superiority relies in the cost of all non- western non-white people which intensifies his assumption of racial and ethnic version. It is proved when narrative supports David's notion that all non-Western girls including the girls from china, Malaysia and Thailand are "exotics"(8). This shows that he develops his morality position from the journey of immaturity to maturity.

This research has worked to open up critical investigation of racialized identity in *Disgrace* text through the major characters. The novel is written on the basis of post-apartheid South African society where white people are only honored. For the protection of losing identity there is need of study on racial identity according to the analysis of the text. The features of characters in this novel compelled the researcher to study the identity of both Black and White. The theme of this research is about the change status where the white usually become superior, in this novel became inferior and the black people which usually inferior became superior. This

position is usually interchangeable in this novel which shows that black can also rule and white can be subordinated. David and Lucy who are white, should be the ordinate to Petrus, a black boy. This is related with the apartheid politic in South Africa. But in this novel, David and Lucy became subordinate. First, David was a settled man as the lecture in Cape Technical University. Later, he becomes an assistant of Bev shaw, a volunteer in an animal clinic. Lucy becomes wife of petrus, who was Lucy's assistant. Such reversal position shows dilemma among the character's features. Thus, the sense of racial identity needs to be maintained for the formation of idealized society.

This study suggests that for understanding the novel, there is need to know about the condition of South African White and Black people with the sense of gender and sexuality, class and nationality where they are from minority groups. It also shows a shift from apartheid to post-apartheid politics in South Africa in a certain period related to it. The reason is the people can understand and know about the politic which gave white people to repress the black people in their own country. The study of race, gender and sexuality, class and nationality helps to question monolithic racialized identity and mark a shift towards plurality of identity. However, the readers can get more information and other advantages after reading the novel using the sociological and political literature. Hence, the writer also suggests the readers who want to know about the history of apartheid politic and discrimination of black people in the South Africa. The finding root of racialised problem with notion of plurality of identity is the main goal of the researcher which brings drastic changes in the society. Finally, the researcher hopes that this research will be useful for future researchers who will be interested in the issue of identity politics.

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