

ANALYZING INTERTEXTUALITY IN COETZEE'S DISGRACE: A POSTMODERN CRITIQUE

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Abstract

This paper aims at analyzing J. M. Coetzee's use of intertextuality in his most phenomenal novel *Disgrace*. In postmodern literature, intertextuality plays a fundamental role as postmodern fiction sifts to historical and literary intertexts. Postmodern fiction points to the reality that by means of other texts we understand the past and that there is an intertextuality in all the historical accounts. Postmodern fiction tells us that only through its fragments, relics, and its textualized remains can we know the past. This paper explores the intertextual presence of romantic poets in the novel and the influence of romantic period on post-apartheid minds. Lurie's connection with the romantic poets is not of the kind to exchange of sources or sentences to assist his ideas or the transmission of his message rather he is affected to the point that he refers himself to them and follows their concepts of existence, females, history, and longing. Thus, the juxtaposition of Wordsworth, Byron and David Laurie will form the basis of this paper.

Keywords: *Intertextuality, Postmodern Critique, Critical Analysis, Coetzee, Postmodern Fiction, Disgrace*

1. INTRODUCTION

The notion of intertextuality was developed in the 1960s in literary criticism. This is one of the postmodern methods and critical tools of literary critique. Its role is to clarify the method of absorbing and converting another text or set of

documents. According to Linda Hutcheon: “Intertextuality can not only be interpreted as a mere existence of a text in another. In reality, like parody, it is one of the most important types of contemporary self-reflexivity, it is a type of inter-art discourse” (*A Theory of Parody*, 1985, p. 2).

Disgrace is Coetzee’s first novel dealing with Post-Apartheid South Africa and the Apartheid Period’s feelings and complexities. It creates a multiplicity of speech through intertextuality. Intertextual references, on the one side, are helpful in building communication between the novel globe and its sources to reflect on the temporary phase of South Africa. And at the same time, the significant use of intertextuality is the connection between the protagonist of the novel, David Lurie, and particularly the romantic poets Wordsworth and particularly Byron. The character of Lurie represents his relationship with Byron in the first part of the novel, Byron seems to be Lurie’s role model. Like Byron, Lurie looks nice and always finds herself surrounded by females. He is simply a slave of desires, never gets engaged in a partnership mentally and pays for it as Byron does. He was discovered guilty of having had a connection with one of his pupils and in its effects, he lost his work. Again, a comparison is discovered with Byron, who was compelled to escape abroad as a result of his incestuous relationship with his half-sister. To celebrate the link between Byron and his mistress named Teresa Guiccioli, Lurie aims to compose an opera “Byron in Italy.” Another textual mention discovered in the novel is the link between the Romantic period and the Post-Apartheid period.

2. LITERATURE REVIEW

Intertextuality implies that every text refers to other documents or texts within a document. Its purpose is to explain the process by which any text can be read as a transformation and assimilation of another text or group of texts. It is a creative conversion that reflects the concept of another document dependent on a different social context and even language. It further sees literary job not as a closed network, but as an accessible commodity containing traces of other writings.

The reader gets a significant place in this intertextual method because he or she gets to the text with its horizon of expectations created by its previous reading. This implies that there is no writing that exists in isolation, but texts are intertextually linked to each other. We know that a text is a multidynamic space, in which various texts, none original, blend and conflict, convey a single theological meaning of the message of the writer. As it is stated by Roland Barthes:

The poem is a tissue of quotations from the innumerable cultural centers ... Only a motion that is always internal, never new, can the writer imitate. His only

authority is to mix texts, fight against one another, so as never to rest on any of them. To express himself, at least he should know that the inner thing he thinks to translate is just a ready-formed dictionary, and his sentences can be clarified only forever through other sentences. (Barthes qtd in Allen, 2000, p. 13)

The scenario is not so different with Roland Barthes from Derrida as he too puts stress on the importance of intertextuality. Barthes argues that there is no specific meaning without intertextuality. This means, in reality, that all texts are intertext. “Barthes decreases the writers’ position in his fundamental essay, *The Death of the Author* (1968), to a mere consumer of a current language scheme he/she did not invent but inhabited as others did.

The author is no longer regarded as the originator and maker of his own document rather, the conscious self is proclaimed to be a structure that is itself the result of the linguistic system’s functioning, “And the mind of the author is described as an imputed space in which the impersonal, ever-existing language system of literature, conventions, codes and rules of combination takes part in a particular text” (Abraham, *A Glossary of Literary Terms*, 1999, p. 301). In postmodern literature, intertextuality is a fundamental component of the transformation of history and literature into historiographical metafiction. World is perceived by us through our present and past narratives of it. Historiographic metafiction reminds its viewer that authors operate not only in historical situations but also in their own interpretative contexts. Before its ‘entextualization’ the past existed (Hutcheon, p. 93). The understanding of the future is what is being called into practice whether the past existed. The understanding of the past is provided by the writing of the historian that is the result of his or her proof assessment. Continuous or total historical proof may not be available.

Discourse is described as evidence that becomes reality. Intertextuality in historiographic metafiction difficulties ideas of originality in literature. It opens up the closed text universe and shifts the mimetic connection between the message and the personal universe. Any set text identity is rendered unsustainable by referring openly to other sources in literature and history. It problematizes the notion of truth and blurs the traditional limits established between fields and discursive methods. Historiographic metafiction destabilizes obtained concepts of history and fiction. It demonstrates that fiction is historically bound and that history is “discursively organized” (Hutcheon, *A Poetics of Postmodernism*, 1988, p. 120).

David Almond (1951) is one writer who in several of his novels makes overt use of intertextuality. *Skellig* is Almond’s first novel which is specified for young generation and used collage and adjustment methods to use both direct and symbolic intertextuality. The novel informs the tale of Michael and his friend

Mina who living in their parents' garage and explores their connection with the decrepit angel Michael. There is a use of explicit intertextuality in the text. Countless quotations have been borrowed from William Blake's poetry in Almond's *Skellig* and give the effect of explicit intertextuality. Instead of citing complete poetry, Almond uses incorporating components of the poems and collaged into his own writing to echo and enhance his novel's subjects. As it turns out, Blake is Mina and her mother's favorite, and they often recite or execute components of his poetry. "In the narration, most of these songs are cited from 'Songs of Innocence' and 'Songs of Experience,' most of them fall into one of the book's two thematic categories stultify and depict the effects of formal education and the protection of guardian angels" (Latham, *Empowering adolescent readers*, 2008, p. 216).

Mina is homeschooled and it can be found appropriate that Blake's *The School-Boy* is the motto that hangs on the wall above her bed. "How is it possible for a bird to born fin a cage and sit, and sing for joy" (Almond, *Skellig*, 1998, p. 50). Michael has never heard of the great poet William Blake, so Mina feel pleasure in inviting him to introduce with this wonderful poet and painter "who is known for seeing strangers in his garden" (Almond, *Skellig*, 1998, p. 59).

While the references of the novel to William Black are explicit, it implies another important intertextual component. The novel by Almond reinscribes a brief story *A Very Old Man with Enormous Wings* by Gabriel García Márquez, who is known as a magical realist. This link is found purely implicit. Shashi Tharoor's *Riot* is a historiographic metafiction that exhibits intertextuality. In the course of this book, the writer utilizes true occurrences, characters and, methodologies as the intertext. The novel utilizes true occurrences (historical and political) in its intertextuality, dominant mythologies and epics like the Ramayana and the Mahabharata, and the ideas of real characters as intertexts. As Parween states:

With his Wildean citations and references to the scriptures as Natya Shastra's ancestral Sanskrit text, Laxman sprinkles the story. Gurinder with his allusions to Kama Sutra, Laxman to Freud and Priscilla to The Lawrence of Arabia, point towards the romantic and sexual love that forms one of the main thematic content of the novel. (Parween, *Rethinking History*, 2014, p. 57)

The novel begins ingeniously at the end, with a newspaper report of the heroine's murder, Priscilla Hart, who for her doctoral dissertation was in India as part of her fieldwork. However, in a model of monologists, the novel does not simply trace the occurrences of her life rather, it is obviously multivocal and polyphonic.

Nadine Gordimer also uses intertextuality in the titles of her texts. Gordimer uses intertextuality in the title of the novel, *My Son's Story* for the first time. In all of her books, the reader is further directed through paratextual epigraphs in the form of quotations from other authors and through each of her consecutive fictional sections in apartheid South Africa's past.

Her first and most closely autobiographical novel, *The Lying Days* (1953), has as an epigraph a verse from Yeats; *A World of Strangers* (1958) has an extract from a poem by Lorca; *Occasion for Loving* (1963) is preceded by three quotations: from Pasternak, from Thomas Mann and, from Albert Camus; *The Late Bourgeois World* (1966) has two epigraphic quotations: one from Kafka and the other from Gorky; *A Guest of Honor* (1970) uses quotations from Turgenev and Ché Guevara; part of Richard Shelton's poem, "The Tattooed Desert," serves as the general epigraph to *The Conservationist* (1974), while sections of the narrative are separated by Callaway's quotations which are taken from 'The Religious System of the Amazulu.' In *Burger's Daughter* (1979) Gordimer quotes Lévi-Strauss by way of epigraph: 'I am the place at which something has occurred; Antonio Gramsci's notion of the interregnum from his *Prison Notebooks* provides the epigraph to *July's People* (1981); in *A Sport of Nature* (1987). (Jacobs, Nadine Gordimer's Intertextuality, 1993, p. 27)

My Son's Story is Gordimer's first novel to state its textuality in its title. The titles of some of the previous books proposed this only implicitly because of their real quotations.

Jean Rhys uses Bronte's novel *Jane Eyre* as an inter-text in *Wide Sargasso Sea*. She writes Bertha's back story, which is one of Jane Eyre's protagonists. Her novel contains three elements of intertextuality. First is the topic of two books that involve the protagonists and the topic of the novel. "Rhys uses Jane Eyre personalities and describes Bertha's tale in *Jane Eyre*, the same as Jane. Secondly, she utilizes the theme of her dream to predict the future of significant protagonists. Thirdly, the use of gothic characteristics" (Choudhury, Is there a ghost, 1996, p. 317). By using these elements Rhys examines the post-modern characteristic of writing that no literature is original and literary works can be the combination and repeat of previous texts.

Theoretical Framework

This paper engages intertextuality as theoretical paradigm put forth by Linda Hutcheon. According to her, in postmodern historical novels, the meta-fictional aspects, intertextuality, non-linear narration, storytelling, and self-reflexivity emphasize the method of paradoxical depiction. The postmodern theory presents a barrier to the division of literary and historical by claiming both methods of thinking as well as linguistic and intertextual constructs. Historiographic

Metafiction points to the reality that by means of other texts we understand the past that there is an intertextuality in all the historical accounts.

In postmodern literature, intertextuality is a fundamental component of the transformation of history and literature into historiographical metafiction. Historiographic metafiction reminds its viewer that authors operate not only in historical situations but also in their own interpretative contexts. Before its ‘entextualization’ the past existed (Hutcheon, p. 93). The understanding of the future is what is being called into practice whether the past existed. The understanding of the past is provided by the writing of the historian that is the result of his or her proof assessment. Continuous or total historical proof may not be available. Discourse is described as evidence that becomes reality. Intertextuality in historiographic metafiction difficulties ideas of originality in literature. It opens up the closed text universe and shifts the mimetic connection between the message and the personal universe. Any set text identity is rendered unsustainable by referring openly to other sources in literature and history. It problematizes the notion of truth and blurs the traditional limits established between fields and discursive methods. Historiographic metafiction destabilizes obtained concepts of history and fiction. It demonstrates that fiction is historically bound and that history is “discursively organized” (Hutcheon, *A Poetics of Postmodernism*, 1988, p. 120).

3. DATA ANALYSIS AND DISCUSSION

The Intertextuality tells us that, like species, narratives share a common source and a common means of interacting and communicating with the setting. It means that literary evolution, like biological evolution, is non-linear and non-technological. Finally, a textual achievement is the consequence of intertext participations. Any writing is a fresh fabric of previous quotations. The writers advocate the opinion that literary documents, if not all but most of them, are intertextual based on imitation and quotation systems. The literature matrix is as dynamic and vibrant as the biological universe. It is very natural and permanent in the art globe.

Coetzee quotes, cites, parodies, imitates, alludes, and deals in dialectical connection from significant Western and Eastern literature in all his books. *Disgrace* is not only intertextually related but responds against other documents and operates. *Disgrace* is the first of Coetzee’s novels about South Africa’s post-apartheid and Apartheid sentiments. In order to examine this temporary Post-Apartheid phase in South Africa, the use of intertextuality in this novel helps to build a relationship between the globe of the novel and its derivations. The connection between English romantic poets William Wordsworth and particularly Lord Byron is central to this discussion. David Lurie, the novel’s protagonist and a university teacher, shares a kind of connection with these two writers and also

utilizes references that link him to them. The effect of romantic poets on the life of Lurie extends in particular beyond the creative and literary role of art to the acceptance of their thoughts and opinions on significant problems of existence, such as lust, females, and culture. In other words, Lurie's connection with the romantic poets is not of the simple kind rather he exchanges his ideas and is affected to the point that he refers himself to them and follows their concepts of longings, love for females, history, and existence. As stated by Attridge:

Having released three critical novels, Lurie is captured several years before the novel starts with the concept of composing a musical work centred on the lives of a poet he connects with (an identity that is hardly unexpected considering his sexual adventurous background): 'Byron in Italy' : a chamber opera meditation on love between the sexes. (Attridge, *Age of Bronze*, 2000, p. 5)

Lurie, however, eventually responds to his sources, especially at the end of the novel, when he realises that he found the poor guides in those poets: "So much for the poets, so much for the dead masters. Who have not, he must say, guided him well" (Coetzee, *Disgrace*, 1999, p. 179). The focus of intertextual analysis is the connection between the romantic poets William Wordsworth and Lord Byron in particular and the protagonist David Lurie.

David Lurie, Romantic Poets, and Byron's Lucifer

William Wordsworth is the first Romantic poet to whom the novel is interlinked. Lurie commented on 'The Prelude' from Wordsworth in the third chapter, and he related the imagination of the poet to his love experience in Melanie in his subconscious. One of the books published by Lurie during his lifetime is on Wordsworth, named *Wordsworth and the Burden of the Past*. The name of Lurie's daughter is Lucy and there is a chance that he might have adopted this name from one of Wordsworth's protagonists. Lucy shares not only the name with Wordsworth's Lucy, but also other features such as her connection with nature and mortality. Wordsworth wrote four poems on Lucy during his stay in Germany in 1799. "Strange fits of passion have I known", "She dwelt among the untrodden ways", "Three years she grew" and "A slumber did my spirit Seal." These poems were given the name of Lucy poems by his critics. In the same year, a poem named 'Lucy Grey', was published by Wordsworth which monumentalizes a young girl's murder. However, Coetzee's Lucy is not necessarily the same person, the same Lucy as the one portrayed in the Lucy Poems; all we have is supposition. But it is certain that Lucy can be heavily associated with nature. Lucy dies at the era of three in one of the stories as promised by nature. As quoted by Abraham Norton (1999) in *A Glossary of Literary Terms*:

Three years she grew in sun and shower,

Then Nature said, 'A lovelier flower

On earth was never sown;

This Child I to myself will take;

She shall be mine, and I will make

A lady of my own. (p. 154)

Lucy in *Disgrace* also has a connection with nature like Lucy of Wordsworth. She is awarded on her farm with love of nature as she leads a straightforward existence among the black locals. Lucy's character symbolizes a country's fresh power and temperament in transformation. Being a female, she becomes a scapegoat of the masculine attack, violence, and impact that defined the history of South African. Petrus, the black local, reflects the category that became important after the post-Apartheid South Africa energy shift and a patriarchal culture pattern. The assumption is that he is engaged in the rape event as he wishes to grab ownership of her lives and assets, fulfil his materialistic appetite and add her farm to what he possesses. She goes through mental pain yet operates passively and agrees to be one of his spouses and assets. It's clear in her words when she says:

Dear David, you have not been listening to me. I am not the person you know. I am a dead person and I do not know yet what will bring me back to life. All I know is that I cannot go away. 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 the defeat for the rest of my life. (Coetzee, *Disgrace*, 1999, p. 160)

Lucy's life has been so broken by the experience of victimization and rape that she continues to regard herself as a dead and deceased person. She shares this bond with death as a common point with Wordsworth's Lucy. Mike Marais points out that the Lucy Poems of Wordsworth mark the failure of the power of imagination and its capacity to understand the religious presence of missing items and to awaken the emotions from their sleep of death" (Marais, *JM Coetzee's Disgrace and the Task of the Imagination*, 2006, p. 85). He conveys the concept that what connects these two images together is the sense of death in life or something that he explains as "the tension between presence and absence" (p. 85). Coetzee seems to be commenting on South Africa's present state and the issue of White and Black co-habitation without breaching previous errors, combining Coetzee's Lucy with death like Wordsworth's Lucy.

As a romantic expert, Lurie choose to write an opera about *Byron in Italy* that celebrates the connection between Byron and one of his mistresses, the young and beautiful Teresa Guiccioli. The artistic project of Lurie also shows his

relationship with Byron on the level where he is found to be as lazy as Lurie, and is often surrounded by women as he too was a handsome fellow. What makes them comparable is the habit that they “act with impulse, not intentionally” (Coetzee, *Disgrace*, 1999, p. 33). Like Byron, Lurie thus sees himself as a slave of lust, saying that he is excessively inferior in his emotions and fully controlled by his uncontrollable wishes. The impact of longing outlined in Lurie's concepts about gender and love is at the midst of Coetzee's *Disgrace*. In the narrative, in his relationship or relationships with others, particularly females, Lurie is shown to be totally self-centred. Women are objects of lust and passive animals for him. His emotions towards females are articulated like a snake which are dry, cold and impassioned:

In the field of sex, his attitude is though fervent has never been passionate. When he to choose a symbol, it would be the snake. His intercourse with Soraya must be, he imagines, rather like the mating of snakes: absorbed, lengthy but rather abstract, rather dry, even at its hottest. (Coetzee, *Disgrace*, 1999, p. 2-3)

Sex is not only seen as a mellow act, but also a physical requirement and as a problem that needs to be dealt with. Due to this fact, the connection between Lurie and the Muslim prostitute, Soraya, holds this concept of apathy. Readers are told at the beginning of the narrative that Lurie, on every Thursday used to meet Soraya at 2 p.m. According to Lurie, these frequent trips are the best way to solve his “problem of sex” (p. 1). Lurie does not appear to have emotional participation in his sexual relationship with Soraya “has never been passionate,” and she too has never be seen passionate in bed with him either, but “quiet and docile” (p. 1). Due to the absence of social commitments between them, his relationship with one of his pupils Melanie is also discussed as rape. Melanie, like Soraya, is also inactive in bed. She is also inexperienced, too young, and reluctant for a person of his age. During his relationship with Melanie, Lurie loves these aspects because what a guy like him needs is to practice his masculine dominance and authority “Though she is passive throughout, he finds the act pleasurable, so pleasurable that from its climax he tumbles into blank oblivion” (p. 19). All he seeks is neither an association nor a willingness with his connection with females, but his dominance and self-satisfaction.

His dominant character earns most of the trouble in the lives of his Lurie. Because of an immoral connection with one of his pupils, he loses his work and reputation. Then he chooses to move in the landscape to his daughter who resides near the Cape since many years. We discover similarities again between him and Byron, who had to escape abroad. He was banished as a punishment of his “immoral relations with his half-sister, Augusta Leigh” (Abrams, *Norton*, 1999 p.482). Common banishment experience, psychological for David and physical for Byron, expiates common basis for forsaking. They were rejected by the

environment and people among whom they once flourished. After the exile, In Italy he encountered Teresa and worked as her servant as there was a rule for the lovers of married women to act as semi-servants. Lurie, like Byron also considers himself a servant but a servant of dogs: “having said farewell to the city, what do I find myself doing in the wilderness? Doctoring dogs. Playing right-hand man to a woman who specializes in sterilization and euthanasia” (Coetzee, *Disgrace*, 1999, p. 91).

Both are, to an extent, slaves now. Far from their lost majesty as much wanted lovers and commended leaders of the academics, Byron and Lurie are common people now who have been held in exile. They are failed to maintain their dominance and regard over self-sense and friendship. He is not only looking for emotional ease during his visit with Lucy but also to complete his musical job on Byron. None of these desires have been achieved. He and Lucy went up against a hostile event when three blacks assaulted them. The opera he was about to write demonstrates no indications of advancement. Indeed, his upcoming project ‘Byron in Italy’ does not seem to be completed. “There is no action, no development, just a long, halting cantilena hurled by Teresa into the empty air, punctuated now and then with groans and sighs from Byron offstage” (p. 214). Byron is seen as the role model for Lurie in the first part of the novel, which is an embodiment of egotism and pushes all the laws aside. However, he begins to believe differently when Lurie notices her daughter pain and the implications of her uncontrollable wishes. Three whites assaulted Lucy and Lurie, violated Lucy’s group, and violently harmed Lurie. Attackers robbed a lot of stuff from home, including Lurie’s vehicle, leaving father and daughter in the house closed. This humiliating event led Lurie to alter his personal philosophy and to say that Byron and Wordsworth were not a pleasant example to follow, as they did not help him to make good strides in life. “So much of the poets, so much for the dead masters. Who have not, he must say, guided him well” (p. 179).

Before his exile and then his fanciful relationship with Byron, David’s emotional state can be evaluated. When he gives a presentation on Byron’s poem “Lara” in his school, we can examine it more clearly. He shows the state of the Lucifer on Earth in the poem’s first stanza and remarks: “He stood like a stranger in the breathing world, an erring spirit from another hurled; a thing of dark imaginings, that shaped the choice the perils he by chance escaped” (Coetzee, *Disgrace*, 1999, p. 32). He’s commenting on Lucifer; the fallen angel who was once a holy figure is now seems compelled to live as any distressed human fellow. Lurie brought us to the grim imaginations and a crazy core of the abandoned animal that has lost dignity and grandeur.

Lurie himself is like a fallen angel who once encountered domination and reverence in South Africa’s Apartheid culture. With the country’s energy change,

Lurie no longer liked the splendour and discovered himself in the abasement pit along with millions of white males. Since Lucifer has to learn to breathe oxygen, Lurie has to experience to live in a state of humiliation and embarrassment. His grace is now connected with his withdrawal from the location where he gained fame and was able to breathe readily. However, he has a relationship with England, his other country, from where he truly comes, but now he will never be willing to fully relate to England as having South African nationality. It may also be a disgraceful condition for Lurie, as his maker dismissed Lucifer. But Lurie still retains the opinion that Lucifer has privileges:

He could, at times resign his own for others' good,
But not in pity, not because he ought,
But in some strange perversity of thought,
That swayed him onward with a secret pride
To do what few or none would do beside;
And this same impulse would in tempting time
Mislead his spirit equally to crime. (p. 33)

However, Lucifer sustains his power through insurrection that only heeds his nature: "He does not act on principle but on impulse" (p. 33). Lurie again discovered himself in the same boots with Lucifer when he deliberately let Melanie's boyfriend sit in Byron's school. It transforms into a sort of verbal duel between him and Melanie's boyfriend. He attempts verbally to persuade the young guy to comprehend the darker elements of the human soul; to get the impulse about 'Mad Heart' which compelled Lurie to have sex with Melanie. The same evil impulse lies behind his longing for sexual power and supremacy, and to warrant his handling of Melanie's mindset and apartheid. In this manner, on the psychic plane, on a common floor, government and private results are observed. The depth of the confusion of Lurie is disclosed by himself:

Note that we are not asked to condemn this being with the mad heart, this being with whom there is something constitutionally wrong. On the contrary, we are invited to understand and sympathize. But there is a limit to sympathy. For though he lives among us, he is not one of us. He is exactly what he calls himself: a thing, that is, a monster. Finally, Byron will suggest, it will not be possible to love him, not in the deeper, more human sense of the word. He will be condemned to solitude. (p. 33-34)

If David acknowledges that Lucifer is a monster and a repulsive animal doomed to confinement, he curses himself more rudely at the same moment. He unfolds the force of confrontation between the dark force that agitates the desire to dominate, regulate, and evokes his rationalization that, in doing so, he provokes the cultural order knowing it will dismiss its opponent. When this disease is applied to Post-Apartheid South Africa, the cursed angels try compassion understanding that empathy is limited so, the outcome is alienation. They are doomed to loneliness, as Lurie restricted himself to the farm of his daughter. But his shelter in this remote wilderness is troubled by the local people's assault and rape on Lucy that resulted in her pregnancy and forced Lurie further into exile, and this moment an internal one.

Post-Apartheid Period Interlinked with the Romantic Period

The Romantic period was also labelled as a temporary, agitated and volatile era, like the Post-Apartheid period. It was in its political view under the anarchist and radical spunk of the French Revolution: "Marked by the announcement of The Rights of Man and the Bastille's attack on releasing incarcerated political perpetrators, it encouraged exuberant assistance from both English liberals and radicals" (Abrams, *A Glossary of Literary Terms*, 1999, p. 1). It underwent a shift from a rustic setting on social grounds, where landowners have a hold and power to an industrial community. In this energy shift, the working class took a hold of cultural, economic, and political supremacy. The link between the romantic period and modern South Africa is implicitly traced by disgrace. Through this text Coetzee conveys the message that everything is possible and impossible at the same time in the situation prevailing in South Africa, no one is certain of anything. Much has altered in South Africa since Apartheid's collapse, yet it seems hard for the country's residents to ignore the severe truths of the past and reside quietly together. More specifically, whites have no choice but to get used to changing order and adapt to the fresh order and political play. Coetzee, at least, was unable to do like his protagonist Lurie, so he migrated to Australia.

To conclude, the allusion of *Disgrace* to romantic poets and thoughts helps elucidate David Lurie's character and comment on the South African society's changing stage. For his wish and females view, Lurie is connected with Byron. Like Byron, Lurie is not passionately or affectionately engaged with females but is looking for enjoyment in practicing masculine authority and dominance over them. Sex, for him, is not a mutually rejoicing experience, but an issue that requires to be resolved. These features connect to Byron and his protagonists as well. It was indicated that the novel's characters and events can be analysed symbolically. That's like a contemporary South African concept. The country has not undergone a significant change in energy structures, yet the shift of authority from Whites to Blacks has rendered things completely new. Ghost of the past and

ethnic distinctions are anticipated to be the great foe of the nation that remained undefeated by Truth and Reconciliation Commission and constitutional reforms because the faults of the past and disgrace lie deep in the core of the nation.

4. CONCLUSION

Intertextuality exercised in the text offers a multiplicity of discourse. *Disgrace* deals with South Africa's post-Apartheid era's sensitivities and complexities. Coetzee generates a relationship between historical/real and personal/imaginative through intertextuality. Using intertextuality can create a connection between the globe of the novel at one level and its sources to reflect on the transitional stage of post-Apartheid South Africa but the connection between the protagonist, David Lurie, and the English Romantic poets, particularly Byron and Wordsworth, is also central to this discussion. *Disgrace* presents a historical background with true references like the TRC commission and an actual post-apartheid period, whereas the intertextual references to the Romantic poets exhibit the personal journey and the fantasy of the protagonist. Lurie is seen modeling Lord Byron, and as being an expert in Romanticism, he intends to compose an opera about Byron in Italy, which marks the connection between Byron and one of his mistresses, youthful Teresa Guiccioli. When Byron wrote, England's economic and political climate was changing; a situation which is also discovered in David Lurie's country. For his treatment of females and subsequently the embarrassment he encounters as the result of his lustful nature, Lurie is identified with Lord Byron. The essence of Coetzee's *Disgrace* is the lust characterized in Lurie's concepts about love and sex. Like Byron, in his relationship with others, particularly females, Lurie is seen as being completely self-centered. Women are passive animals and items of lust for him. Like his master, Lurie also had to leave the town and handle home in the country because of the disgraceful charges against him. Both pay for their societally admitted misconceptions the penalty of alienation. Both became a kind of servant. Lurie and Byron are stuck in self-exile, far from their previous glory days as sought-after enthusiasts and applauded intelligentsia officials. They symbolize the collapse of whites in South Africa after losing their grace.

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