

Good Advice Is Rarer Than Rubies

Daria Tunca, Janet Wilson

Salman Rushdie's East, West Abdullah Buran, 2009-11 Seminar paper from the year 2009 in the subject English Language and Literature Studies - Literature, grade: 1,3, University of Wuppertal, language: English, abstract: 1. Introduction While reading the title of Rushdie's short story cycle *East, West* a very important question arises in the reader's mind: does Rushdie use the comma in between the title to show the binary division of the Orient and Occident or does he want to make a bridge between East and West (*Homeless Is Where the Art Is* 162)? However, after in depth research on this book, it becomes clear that Rushdie goes even further than this bridging device. He not only tries to connect or mediate both the East and West, but as a traveller and migrant himself, he pokes fun at the traditional notions of Orient and Occident, employing a vast range of styles, genres, structures and techniques, finally deconstructing the binary division between East and West. In doing so, he subverts the reader's traditional assumptions about the Orient and Occident and clarifies that, in today's reality; the East and West cannot be described in such a simplistic way anymore. In *Imaginary Homelands*, Rushdie writes that literature is, of all the arts, the one best suited to challenging absolutes of all kinds (Beck: 356) this is precisely what happens in his short story cycle *East, West*. Nothing is sacred any longer, hence most of the stories in *East, West* can be regarded as examinations to provoke and deconstruct the inviolable of Eastern and Western culture (Beck 360). To summarise, Rushdie mocks absolutist concepts of the oriental and occidental systems. By criticizing and deconstructing traditional notions he points out that, within the global village, the East and West are closely interrelated and cannot be regarded as opposites. Rushdie goes far beyond the familiar row about the binary division of the Orient and Occident. Although the short stories in *East, West* on the one hand embrace this deconstructive design and

Cosmopolitan Style Rebecca L. Walkowitz, 2006 This is a groundbreaking work which links the novels of modernist, contemporary, and postcolonial authors to rethink the political nature of cosmopolitanism.

Away Amitava Kumar, 2013-01-11 For more than a generation, Indian writers in English have won praise in the West. The roll call of Indian-born writers is startling: Rushdie, Mukerjee, Mehta, Ghosh, Naipaul, Kureishi, Narayan, Mistry, among many others. Amitava Kumar, himself an Indian writer now 'away' in America, is editing a broad anthology of work by Indian writers whose lives and literary identities have been formed by their experiences in some form of exile. Spanning writing from the 1920s to the present, *Away* contains work by the writers mentioned above, alongside earlier pieces by Gandhi,

Nehru, and Tagore, and a wide range of writers over the last half-century.

Reading Rushdie M. D. Fletcher, 1994 Salman Rushdie is perhaps the most important writer of the present time. His significant and controversial literary interventions in debates on post-colonial culture and contemporary South Asian Islam are matched by the contribution he has made to postmodern literature in the West (culminating in the award to him in 1993 of the twenty-fifth-anniversary Booker of Bookers prize). This collection of articles focuses on Rushdie's five novels. The context is set by the introduction, *The Politics of Salman Rushdie's Fiction*, which discusses the political stance of Rushdie's fiction, the various influences on his work, and the textual strategies and techniques he employs, for political expression and cultural critique. The postmodern/post-colonial interface, the carnivalesque, and satire are major themes treated here and in the articles that follow, which also provide diverse other perspectives on Rushdie's thought and method. A number of essays have been commissioned specially for this volume. An appendix listing selected writings by Rushdie and articles on the Satanic Verses Affair is followed by a comprehensive bibliography annotating critical studies of Rushdie's work.

East, West Salman Rushdie, 2014-01-08 From the Booker Prize-winning, bestselling author of *Midnight's Children* and *The Satanic Verses* comes nine stories that reveal the oceanic distances and the unexpected intimacies between East and West. Daring, extravagant, comical and humane, this book renews Rushdie's stature as a storyteller who can enthrall and instruct us with the same sentence. Richly nuanced, full of humor, bitter anger, an embracing tenderness, and a buoyancy of language. —Boston Globe

A Reader's Companion to the Short Story in English Erin Fallon, R.C. Feddersen, James Kurtzleben, Maurice A. Lee, Susan Rochette-Crawley, 2013-10-31 Although the short story has existed in various forms for centuries, it has particularly flourished during the last hundred years. *Reader's Companion to the Short Story in English* includes alphabetically-arranged entries for 50 English-language short story writers from around the world. Most of these writers have been active since 1960, and they reflect a wide range of experiences and perspectives in their works. Each entry is written by an expert contributor and includes biography, a review of existing criticism, a lengthier analysis of specific works, and a selected bibliography of primary and secondary sources. The volume begins with a detailed introduction to the short story genre and concludes with an annotated bibliography of major works on short story theory.

Contemporary Debates on the Short Story José R. Ibáñez Ibáñez, José Francisco Fernández, Carmen M. Bretones, 2007 For nearly a century of being underestimated as a literary genre, the short story is currently experiencing a revival. The editors of this collection of articles have brought together the contributions of nine outstanding scholars in the field of the short story to reveal some of the many directions in which the genre is expanding. This book is a reasoned and well-documented anthology which casts light on new aspects of the short story. It participates in the current trend of short story criticism, characterized by the gathering in one single volume of a diversity of approaches with the main aim of promoting discussion

on this thriving area of literary studies. The editors of this volume believe that a fruitful tension may rise by putting side by side insights into a not so well known tradition, on the one hand, and fresh considerations on unexpected developments of the short story, on the other. All in all, the short story emerges as a dynamic and flexible form that reacts and adapts itself better than any other literary genre to the challenges of the sceptical times we live in.

Salman Rushdie and Translation Jenni Ramone, 2013-09-12 Salman Rushdie's writing is engaged with translation in many ways: translator-figures tell and retell stories in his novels, while acts of translation are catalysts for climactic events. Covering his major novels as well as his often-neglected short stories and writing for children, Salman Rushdie and Translation explores the role of translation in Rushdie's work. In this book, Jenni Ramone draws on contemporary translation theory to analyse the part translation plays in Rushdie's appropriation of historical and contemporary Indian narratives of independence and migration.

The Cambridge Companion to the English Short Story Ann-Marie Einhaus, 2016-06-06 This Companion provides an accessible overview of the contexts, periods, and subgenres of English-language short fiction outside of North America.

Salman Rushdie and the Genesis of Secrecy Vijay Mishra, 2019-05-16 Salman Rushdie and the Genesis of Secrecy is the first book to draw extensively from material in the Salman Rushdie archive at Emory University to uncover the makings of the British-Indian writer's modernist poetics. Simultaneously connecting Rushdie with radical non-Western humanism and an essentially English-European sensibility, and therefore questions about world literature, this book argues that a true understanding of the writer lies in uncovering his 'genesis of secrecy' through a close reading of his archive. Topics and materials explored include unpublished novels, plays and screenplays; the earlier versions and drafts of *Midnight's Children* and its adaptations; understanding Islam and *The Satanic Verses*; the influence of cinema; and Rushdie's turn to earlier archives as the secret codes of modernism. Through careful examination of Rushdie's archive, Vijay Mishra demonstrates how Rushdie combines a radically new form of English with a familiarity with the generic registers of Indian, Arabic and Persian literary forms. Together, these present a contradictory orientalism that defines Rushdie's own humanism within the parameters of world literature.

Feminine Psyche A Post Modern Critique Neeru Tandon, 2008-09

Targets Workbook, 2001

The Postmodern Short Story Farhat Iftekharrudin, Joseph Boyden, Mary Rohrberger, Jaie Claudet, 2003-12-30 Short stories are usually defined in terms of characteristics of modernism, in which the story begins in the middle, develops according to a truncated plot, and ends with an epiphany. This approach tends to ignore postmodernism, a movement often characterized by a negation of objective reality where plots are seemingly abandoned, surfaces are extraordinary, and symbols turn inward on themselves. This book examines postmodern forms and characteristic themes by analyzing a group of

short stories that make use of postmodern narrative strategies, including nonfictional fiction, gender profiling, and death as an image. The volume begins with a discussion of the blurred lines between fiction and nonfiction in the short story and imaginative personal essay. It then looks at the role of women in works by such authors as Sandra Cisneros, Leslie Marmon Silko, Joyce Carol Oates, and Lorrie Moore. This is followed by a section of chapters on postmodern masculinity and short fiction. The next section focuses on death as an image and theme in works by Richard Ford, Richard Brautigan, and James Joyce. The final set of chapters considers postmodern short fiction from South Africa and Canada.

Passport Photos Amitava Kumar, 2023-11-15 Passport Photos, a self-conscious act of artistic and intellectual forgery, is a report on the immigrant condition. A multigenre book combining theory, poetry, cultural criticism, and photography, it explores the complexities of the immigration experience, intervening in the impersonal language of the state. Passport Photos joins books by writers like Edward Said and Trinh T. Minh-ha in the search for a new poetics and politics of diaspora. Organized as a passport, Passport Photos is a unique work, taking as its object of analysis and engagement the lived experience of post-coloniality--especially in the United States and India. The book is a collage, moving back and forth between places, historical moments, voices, and levels of analysis. Seeking to link cultural, political, and aesthetic critiques, it weaves together issues as diverse as Indian fiction written in English, signs put up by the border patrol at the U.S.-Tijuana border, ethnic restaurants in New York City, the history of Indian indenture in Trinidad, Native Americans at the Superbowl, and much more. The borders this book crosses again and again are those where critical theory meets popular journalism, and where political poetry encounters the work of documentary photography. The argument for such border crossings lies in the reality of people's lives. This thought-provoking book explores that reality, as it brings postcolonial theory to a personal level and investigates global influences on local lives of immigrants. Passport Photos, a self-conscious act of artistic and intellectual forgery, is a report on the immigrant condition. A multigenre book combining theory, poetry, cultural criticism, and photography, it explores the complexities of the immigration exp

Salman Rushdie D. C. R. A. Goonetilleke, 2009-10-21 This updated and expanded new edition reviews Rushdie's novels in the light of recent critical developments. It also features new chapters which examine the author's latest works including *Fury* (2001), *Shalimar the Clown* (2005) and *The Enchantress of Florence* (2008), bringing coverage of this important British author up to the present. This updated and expanded new edition reviews Rushdie's novels in the light of recent critical developments. It also features new chapters which examine the author's latest works including *Fury* (2001), *Shalimar the Clown* (2005) and *The Enchantress of Florence* (2008), bringing coverage of this important British author up to the present.

Writing and Selling Short Stories ,

Doctor Cupid's Arrows Prince P., 2020-07-21 Sometimes, I swear my life is a Julia Roberts movie. Right now, I am going through the part that sucks. The most. So bad that I feel the overwhelmingly desperate need to take a leaf out of her book.

Just feels like a long-drawn bildungsroman. Only problem is my character isn't growing as fast as I want it to or as I should be. Day and night, I sit here waiting for my twist of fate to happen. 'Patience, Patience. The time has got to be right,' I tell myself, hoping for the 'all's well that ends well' ending. Please Doctor Cupid, please don't misfire your arrows. And just as my strong-willed Julia Roberts spirit kicks into full gear, this man comes into the picture (why does it always have to be a man thrown in the mix) and I swear (twice now) my life is a Julia Roberts movie, like for real. Hold on tight for the twists and turns – and an ending that'll blow your ... never-mind, I probably shouldn't reveal too much just yet xx.

The Short Story Ailsa Cox, 2009-03-26 Long regarded as an undervalued and marginalised genre, the short story is undergoing a renaissance. The Short Story celebrates its unique appeal. Practitioners and scholars address the issues facing short story criticism in the 21st century. Author A.L. Kennedy shares the pleasures and frustrations of writing the short story in the literary marketplace. This is followed by an assessment of recent attempts to promote short story readership in the UK. Other contributors look at forms such as the short-short and the short story sequence. The range of authors discussed includes Martin Amis, Anita Desai, Salman Rushdie and James Joyce. The short story is the most international of genres; this is reflected in chapters on Jorge Luis Borges and Italo Calvino and on Japanese short fiction. Postcolonial and translation theory are combined with the close reading of specific texts. Neglected authors, such as the Welsh writer Dorothy Edwards and the colonial figure Frank Swettenham, are re-evaluated and we also consider genre writing, with chapters on crime fiction and Ray Bradbury's *Martian Chronicles*. Integrating theory and practice, *The Short Story* will appeal both to writers and to students of literary criticism.

Postcolonial Gateways and Walls Daria Tunca, Janet Wilson, 2016-11-07 Metaphors are ubiquitously used in the humanities to bring the tangibility of the concrete world to the elaboration of abstract thought. Drawing on this cognitive function of metaphors, this collection of essays focuses on the evocative figures of the 'gateway' and the 'wall' to reflect on the state of postcolonial studies. Some chapters – on such topics as maze-making in Canada and the Berlin Wall in the writings of New Zealand authors – foreground the modes of articulation between literal borders and emotional (dis)connections, while others examine how artefacts ranging from personal letters to clothes may be conceptualized as metaphorical 'gateways' and 'walls' that lead or, conversely, regulate access, to specific forms of cultural expression and knowledge. Following this line of metaphorical thought, postcolonial studies itself may be said to function as either barrier or pathway to further modes of enquiry. This much is suggested by two complementary sets of contributions: on the one hand, those that contend that the canonical centre-periphery paradigm and the related 'writing back' model have prevented scholars from recognizing the depth and magnitude of cross-cultural influences between civilizations; on the other, those that argue that the scope of traditional postcolonial models may be fruitfully widened to include territories such as post-imperial Turkey, a geographical and cultural gateway between East and West that features in several of the essays included in this

collection. Ultimately, all of the contributions testify to the fact that postcolonial studies is a field whose borders must be constantly redrawn, and whose paradigms need to be continually reshaped and rebuilt to remain relevant in the contemporary world – in other words, the collection’s varied approaches suggest that the discipline itself is permanently ‘under construction’. Readers are, therefore, invited to perform a critical inspection of the postcolonial construction site. CONTRIBUTORS Vera Alexander - Elisabeth Bekers - Devon Campbell-Hall - Simran Chadha - Carmen Concilio - Margaret Daymond - Marta Dvořák - Claudia Duppe - Elena Furlanetto - Gareth Griffiths - John C. Hawley - Sissy Helff - Marie Herbillon - Deepika Marya - Bronwyn Mills - Padmini Mongia - Golnar Nabizadeh - Gerhard Stilz

Spatial Readings and Linguistic Landscapes Alina Bako, 2022-03-17 Talking about space in literature and linguistics is a major challenge, not only for experts in the field of the humanities, but also for the broader public, searching for orientation clues on the vast book market. This volume offers a selection of studies which, even though reliant on shared instruments, apply these to different geographical spaces, uniting along an imaginary axis the East and the West, advancing challenging, serious and innovative analyses of prose, dramatic and film texts, belonging to literatures from various countries, but also references to the phenomenon of migration seen through the lens of spatial correspondence or the existence of a “third space” dimension in the field of teaching foreign languages. The journey the impassioned reader will undertake through this volume will undoubtedly offer both the pleasure of reading itself, and incursions into complementary cultures, an endeavour completed by the unique mechanism of a spatiality which produces knowledge. Any reading engaged in through the lens of space implicitly becomes a form of owning and assuming the latter.

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