

Shame Salman Rushdie

Shame Beginning Postmodernism Postmodernism and Salman Rushdie Shalimar the Clown The Enchantress of Florence Denderals Shame Necessary? Quichotte The Satanic Verses Motherhood in Salman Rushdie's Novels A Christmas Carol and the Night Before Christmas Step Across This Line Luka and the Fire of Life Haroun and the Sea of Stories The Ground Beneath Her Feet Grimus Reading Rushdie Fury Imaginary Homelands The Jaguar Smile Shame Joseph Anton The Prophet's Hair The Cambridge Companion to Salman Rushdie The Golden House Midnight's Children East, West The Suicide Shame Salman Rushdie The Vintage Book of Indian Writing, 1947-1997 The Strange Case of Billy Biswas Foreigners Shame The Rushdie Affair Dirt Music The Wizard of Oz Salman Rushdie The Moor's Last Sigh In Good Faith

Shame

A Vintage Shorts "Short Story Month" Selection Secular moneylender and manic collector of treasures, Hashim lives a life of gentle honor until he discovers, washed up to his private quay, a great relic: a silver pendant bearing a strand of the Prophet's hair. From one of the most controversial novelists of the last century, world-renowned master of invention and allusion Salman Rushdie, "The Prophet's Hair" vibrates with fantastical promise, smashing together cultures and worlds, fantasy with reality, into breathless and lush allegorical fable. Selected from Rushdie's collection of nine enchanting short stories, East West. An ebook short.

Beginning Postmodernism

Shalimar the Clown is a masterpiece from one of our greatest writers, a dazzling novel that brings together the fiercest passions of the heart and the gravest conflicts of our time into an astonishingly powerful, all-encompassing story. Max Ophuls' memorable life ends violently in Los Angeles in 1993 when he is murdered by his Muslim driver Noman Sher Noman, also known as Shalimar the Clown. At first the crime seems to be politically motivated—Ophuls was previously ambassador to India, and later US counterterrorism chief—but it is much more. Ophuls is a giant, an architect of the modern world: a Resistance hero and best-selling author, brilliant economist and clandestine US intelligence official. But it is as Ambassador to India that the seeds of his demise are planted, thanks to another of his great roles—irresistible lover. Visiting the Kashmiri village of Pachigam, Ophuls lures an impossibly beautiful dancer, the ambitious (and willing) Boonyi Kaul, away from her husband, and installs her as his mistress in Delhi. But their affair cannot be kept secret, and when Boonyi returns home, disgraced and obese, it seems that all she has waiting for her is the inevitable revenge of her husband: Noman Sher Noman, Shalimar the Clown. He was an acrobat and tightrope walker in their village's traditional theatrical troupe; but soon Shalimar is trained as a militant in Kashmir's increasingly brutal insurrection, and eventually becomes a terrorist with a global remit and a deeply personal mission of vengeance. In this stunningly rich book everything is connected, and everyone is a part of everyone else. A powerful love story, intensely political and historically informed, Shalimar the Clown is also profoundly human, an involving story of people's lives, desires

and crises, as well as—in typical Rushdie fashion—a magical tale where the dead speak and the future can be foreseen.

Postmodernism and Salman Rushdie

A tall, yellow-haired young European traveller calling himself “Mogor dell’Amore,” the Mughal of Love, arrives at the court of the real Grand Mughal, the Emperor Akbar, with a tale to tell that begins to obsess the whole imperial capital. The stranger claims to be the child of a lost Mughal princess, the youngest sister of Akbar’s grandfather Babar: Qara Köz, ‘Lady Black Eyes’, a great beauty believed to possess powers of enchantment and sorcery, who is taken captive first by an Uzbek warlord, then by the Shah of Persia, and finally becomes the lover of a certain Argalia, a Florentine soldier of fortune, commander of the armies of the Ottoman Sultan. When Argalia returns home with his Mughal mistress the city is mesmerised by her presence, and much trouble ensues. The Enchantress of Florence is a love story and a mystery – the story of a woman attempting to command her own destiny in a man’s world. It brings together two cities that barely know each other – the hedonistic Mughal capital, in which the brilliant emperor wrestles daily with questions of belief, desire and the treachery of sons, and the equally sensual Florentine world of powerful courtesans, humanist philosophy and inhuman torture, where Argalia’s boyhood friend ‘il Machia’ – Niccolò Machiavelli – is learning, the hard way, about the true brutality of power. These two worlds, so far apart, turn out to be uncannily alike, and the enchantments of women hold sway over them both. But is Mogor’s story true? And if so, then what happened to the lost princess? And if he’s a liar, must he die?

Shalimar the Clown

Full Length, Comedy Characters: 9 male, 5 female, plus various minor roles, gypsies, and extras. 2 Interior Sets/2 Exterior Sets A brilliant and penetrating satire about an unemployed man who contemplates suicide and is besieged by spokespeople of discontented groups, from butchers to intellectuals, who want him to turn his suicide into a gesture on their behalf. Erdman's genius was recognized by his contemporaries including Brecht, Stanislavsky and Meyerhold. The latte

The Enchantress of Florence

The novel that set the stage for his modern classic, *The Satanic Verses*, *Shame* is Salman Rushdie’s phantasmagoric epic of an unnamed country that is “not quite Pakistan.” In this dazzling tale of an ongoing duel between the families of two men—one a celebrated waver of war, the other a debauched lover of pleasure—Rushdie brilliantly portrays a world caught between honor and humiliation —“shamelessness, shame: the roots of violence.” *Shame* is an astonishing story that grows more timely by the day. From the Trade Paperback edition.

Dendera

Salman Rushdie (1947) Has Emerged Over The Years As One Of The Most

Controversial Figures Of Our Times Who Excites Contrary Feelings. But Whether Admired Or Criticized, The Fact Remains That Rushdie, With His Commitment To Struggle For Freedom Of Expression, For Speech To The Silenced, For Power To The Disempowered, Is A Writer Who Cannot Be Ignored. One Of The Major Preoccupations Of Rushdie S Art Is The Issue Of Migrant Identity. Many Of His Characters Are Migrants Drifting From Shore To Shore In Search Of Some Imaginary Homeland , And Obviously The Author Identifies Himself With His Migrant Personae. Search For Identity Is Perhaps The One Recurring Theme In Rushdie S Works, And The Themes Of Double Identity , Divided Selves And Shadow Figures Persist In His Writings As Correlative For The Schismatic/Dual Identity Of The Migrant, As Well As The Necessary Confusion And Ambiguity Of The Migrant Existence. Rushdie Describes The World From This Unique Point Of View Of The Migrant Narrator. He Is Also Conscious Of His Role In This Regard In Re-Describing The World, And Thus Creating A New Vision Of Art And Life. By Exercising What He Describes As The Migrant Writer S Privilege To Choose His Parents Rushdie Has Chosen His Inheritance From A Vast Repertoire Of Literary Parents, Including Cervantes, Kafka, Melville, Et Al. His Novels And Stories Derive Their Special Flavour From The Author S Superb Handling Of The Characteristic Postmodern Devices Like Magic Realism, Palimpsest, Ekphrasis, Etc. Rushdie Has Been Rightly Compared With Such Literary Innovators Stalwarts Of Our Times As Gunter Grass, Milan Kundera, Gabriel Garcia Marquez, Et Al. Readers Of The Present Volumes Will Be Taken Round The World Of Rushdie By Erudite Scholars Whose Well-Researched, Perceptive Articles Will Add Substantially To Their Enjoyment Of These Fantastic Imaginary Homelands .

Is Shame Necessary?

On a beautiful starry night in the city of Kahani in the land of Alifbay a terrible thing happened: twelve-year-old Luka's storyteller father, Rashid, fell suddenly and inexplicably into a sleep so deep that nothing and no one could rouse him. To save him from slipping away entirely, Luka must embark on a journey through the Magic World, encountering a slew of phantasmagorical obstacles along the way, to steal the Fire of Life, a seemingly impossible and exceedingly dangerous task. Weaving together bits of mythology, fairy tales, children's puns, metaphysics and echoes from well-known tales as different as The Matrix and The Wizard of Oz, Luka and the Fire of Life becomes a story about things as intimate as a boy's love for his family, and as sprawling as the meaning of life itself. With Haroun and the Sea of Stories Salman Rushdie proved that he is one of the best contemporary writers of fables, and it proved to be one of his most popular books with readers of all ages. While Haroun was written as a gift for his first son, Luka and the Fire of Life, the story of Haroun's younger brother, is a gift for his second son on his twelfth birthday. Lyrical, rich with word-play, and with the narrative tension of the classic quest stories, this is Salman Rushdie at his very best.

Quichotte

In this remaking of the myth of Orpheus, Rushdie tells the story of Vina Apsara, a pop star, and Ormus Cama, an extraordinary songwriter and musician, who captivate and change the world through their music and their romance. Beginning in Bombay in the fifties, moving to London in the sixties, and New York for the last

quarter century, the novel pulsates with a half-century of music and celebrates the power of rock 'n' roll.

The Satanic Verses

From one of the great novelists of our day, a vital, brilliant new book of essays, speeches and articles essential for our times. *Step Across This Line* showcases the other side of one of fiction's most astonishing conjurers. On display is Salman Rushdie's incisive, thoughtful and generous mind, in prose that is as entertaining as it is topical. The world is here, captured in pieces on a dazzling array of subjects: from New York's Amadou Diallo case to the Wizard of Oz, from U2 to fifty years of Indian writing, from a tribute to Angela Carter to the struggle to film *Midnight's Children*. The title essay was originally delivered at Yale as the 2002 Tanner lecture on human values, and examines the changing meaning of frontiers in the modern world -- moral and metaphorical frontiers as well as physical ones. The collection chronicles Rushdie's intellectual journeys, but it is also an intimate invitation into his life: he explores his relationship to India through a moving diary of his first visit there in over a decade, "A Dream of Glorious Return." *Step Across This Line* also includes "Messages From the Plague Years," a historic set of letters, articles and reflections on life under the fatwa. Gathered together for the first time, this is Rushdie's humane, intelligent and angry response to a grotesque threat, aimed not just at him but at free expression itself. *Step Across This Line*, Salman Rushdie's first collection of non-fiction in a decade, has the same energy, imagination and erudition as his astounding novels -- along with some very strong opinions.

Motherhood in Salman Rushdie's Novels

The novel that set the stage for his modern classic, *The Satanic Verses*, *Shame* is Salman Rushdie's phantasmagoric epic *Omar Khayyam Shakil* had three mothers who shared everything. They shared the symptoms of pregnancy, they shared the son that they all claim to have borne on the same night. Raised at their six breasts, Omar's mothers teach him to live a life without shame. And it is training that proves very useful when he leaves his mothers' fortress and makes the fateful mistake of falling in love. For he finds himself an unwitting player in an ongoing duel between the families of two men - one a celebrated wager of war, the other a debauched lover of pleasure - living in a world caught between honour and humiliation, where a moment of shame could prove fatal. 'Shame is every bit as good as *Midnight's Children*. It is a pitch-black comedy of public life and historical imperatives' *The Times*

A Christmas Carol and the Night Before Christmas

A collection of the most brilliant Indian writing of the last 50 years, published to coincide with the anniversary of independence.

Step Across This Line

Moraes Zogoiby offers a revealing account of his family, their evolving fortunes,

and the lost world of possibilities in twentieth-century India, detailing a universe of family rifts, greed, dark passions, secrecy, power, and the mysteries of art. Reprint. 100,000 first printing.

Luka and the Fire of Life

Seminar paper from the year 2004 in the subject English Language and Literature Studies - Literature, grade: 2,0, University of Hamburg (Institut für Anglistik und Amerikanistik), language: English, abstract: This essay deals with postmodernism and its different realizations of the term in literature and about one of the most recognizable authors of this period, Salman Rushdie. First of all, we would like to give a brief overview of the history of postmodernism, whereas we see that it is rather difficult to find a clear and satisfying definition of this expression. We try to name and shortly explain the main features of postmodern literature and to inform the reader about some of the most typical authors of this period. In the second part of this essay we want to clarify the referred attributes of postmodernism with the example of Salman Rushdie whose book Shame, or at least some passages of it, will be part of a closer analysis.

Haroun and the Sea of Stories

Salman Rushdie is a major contemporary writer, who engages with some of the vital issues of our times: migrancy, postcolonialism, religious authoritarianism. This Companion offers a comprehensive introduction to his entire oeuvre. Part I provides thematic readings of Rushdie and his work, with chapters on how Bollywood films are intertextual with the fiction, the place of family and gender in the work, the influence of English writing and reflections on the fatwa. Part II discusses Rushdie's importance for postcolonial writing and provides detailed interpretations of his fiction. In one volume, this book provides a stimulating introduction to the author and his work in a range of expert essays and readings. With its detailed chronology of Rushdie's life and a comprehensive bibliography of further reading, this volume will be invaluable to undergraduates studying Rushdie and to the general reader interested in his work.

The Ground Beneath Her Feet

From the Booker Prize-winning author of 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.

Grimus

His impulse, instead, is to deconstruct the colonizer/colonized binary and in doing so attempt to clear a "new" postmodern space."--BOOK JACKET.

Reading Rushdie

Fury

The Wizard of Oz 'was my very first literary influence,' writes Salman Rushdie in his account of the great MGM children's classic. At the age of ten he had written a story, 'Over the Rainbow', about a colourful fantasy world. But for Rushdie The Wizard of Oz is more than a children's film, and more than a fantasy. It's a story whose driving force is the inadequacy of adults, in which 'the weakness of grown-ups forces children to take control of their own destinies'. And Rushdie rejects the conventional view that its fantasy of escape from reality ends with a comforting return to home, sweet home. On the contrary, it is a film that speaks to the exile. The Wizard of Oz shows that imagination can become reality, that there is no such place like home, or rather that the only home is the one we make for ourselves. Rushdie's brilliant insights into a film more often seen than written about are rounded off with his typically scintillating short story, 'At the Auction of the Ruby Slippers,' about the day when Dorothy's red shoes are knocked down to \$15,000 at a sale of MGM props. In his foreword to this special edition, published to celebrate the 20th anniversary of the BFI Film Classics series, Rushdie looks back to the circumstances in which he wrote the book, when, in the wake of the controversy surrounding The Satanic Verses and the issue of a fatwa against him, the idea of home and exile held a particular resonance.

Imaginary Homelands

The explosion of a jetliner over India triggers an Apocalyptic battle that sweeps across the subcontinent. Reprint.

The Jaguar Smile

NAMED ONE OF THE BEST BOOKS OF THE YEAR BY San Francisco Chronicle • Newsweek/The Daily Beast • The Seattle Times • The Economist • Kansas City Star • BookPage On February 14, 1989, Valentine's Day, Salman Rushdie was telephoned by a BBC journalist and told that he had been "sentenced to death" by the Ayatollah Khomeini. For the first time he heard the word fatwa. His crime? To have written a novel called The Satanic Verses, which was accused of being "against Islam, the Prophet and the Quran." So begins the extraordinary story of how a writer was forced underground, moving from house to house, with the constant presence of an armed police protection team. He was asked to choose an alias that the police could call him by. He thought of writers he loved and combinations of their names; then it came to him: Conrad and Chekhov—Joseph Anton. How do a writer and his family live with the threat of murder for more than nine years? How does he go on working? How does he fall in and out of love? How does despair shape his thoughts and actions, how and why does he stumble, how does he learn to fight back? In this remarkable memoir Rushdie tells that story for the first time; the story of one of the crucial battles, in our time, for freedom of speech. He talks about the sometimes grim, sometimes comic realities of living with armed policemen, and of the close bonds he formed with his protectors; of his struggle for support and understanding from governments, intelligence chiefs, publishers, journalists, and fellow writers; and of how he regained his freedom. It is a book of exceptional frankness and honesty, compelling, provocative, moving, and

of vital importance. Because what happened to Salman Rushdie was the first act of a drama that is still unfolding somewhere in the world every day. Praise for Joseph Anton “A harrowing, deeply felt and revealing document: an autobiographical mirror of the big, philosophical preoccupations that have animated Mr. Rushdie’s work throughout his career.”—Michiko Kakutani, *The New York Times* “A splendid book, the finest . . . memoir to cross my desk in many a year.”—Jonathan Yardley, *The Washington Post* “Thoughtful and astute . . . an important book.”—USA Today “Compelling, affecting . . . demonstrates Mr. Rushdie’s ability as a stylist and storyteller. . . . [He] reacted with great bravery and even heroism.”—*The Wall Street Journal* “Gripping, moving and entertaining . . . nothing like it has ever been written.”—*The Independent* (UK) “A thriller, an epic, a political essay, a love story, an ode to liberty.”—*Le Point* (France) “Action-packed . . . in a literary class by itself . . . Like Isherwood, Rushdie’s eye is a camera lens—firmly placed in one perspective and never out of focus.”—*Los Angeles Review of Books* “Unflinchingly honest . . . an engrossing, exciting, revealing and often shocking book.”—*de Volkskrant* (The Netherlands) “One of the best memoirs you may ever read.”—DNA (India) “Extraordinary . . . Joseph Anton beautifully modulates between . . . moments of accidental hilarity, and the higher purpose Rushdie saw in opposing—at all costs—any curtailment on a writer’s freedom.”—*The Boston Globe*

Shame

NEW YORK TIMES BESTSELLER • An epic Don Quixote for the modern age, “a brilliant, funny, world-encompassing wonder” (*Time*) from internationally bestselling author Salman Rushdie SHORTLISTED FOR THE MAN BOOKER PRIZE • “Lovely, unsentimental, heart-affirming . . . a remembrance of what holds our human lives in some equilibrium—a way of feeling and a way of telling. Love and language.”—Jeanette Winterson, *The New York Times Book Review* NAMED ONE OF THE BEST BOOKS OF THE YEAR BY TIME AND NPR Inspired by the Cervantes classic, Sam DuChamp, mediocre writer of spy thrillers, creates Quichotte, a courtly, addled salesman obsessed with television who falls in impossible love with a TV star. Together with his (imaginary) son Sancho, Quichotte sets off on a picaresque quest across America to prove worthy of her hand, gallantly braving the tragicomic perils of an age where “Anything-Can-Happen.” Meanwhile, his creator, in a midlife crisis, has equally urgent challenges of his own. Just as Cervantes wrote *Don Quixote* to satirize the culture of his time, Rushdie takes the reader on a wild ride through a country on the verge of moral and spiritual collapse. And with the kind of storytelling magic that is the hallmark of Rushdie’s work, the fully realized lives of DuChamp and Quichotte intertwine in a profoundly human quest for love and a wickedly entertaining portrait of an age in which fact is so often indiscernible from fiction. Praise for Quichotte “Brilliant . . . a perfect fit for a moment of transcontinental derangement.”—*Financial Times* “Quichotte is one of the cleverest, most enjoyable metafictional capers this side of postmodernism. . . . The narration is fleet of foot, always one step ahead of the reader—somewhere between a pinball machine and a three-dimensional game of snakes and ladders. . . . This novel can fly, it can float, it’s anecdotal, effervescent, charming, and a jolly good story to boot.”—*The Sunday Times* “Quichotte [is] an updating of Cervantes’s story that proves to be an equally complicated literary encounter, jumbling together a chivalric quest, a satire on Trump’s America and a whole lot of postmodern playfulness in a novel that is as sharp as a flick-knife and as clever as

a barrel of monkeys. . . . This is a novel that feeds the heart while it fills the mind.”—The Times (UK)

Joseph Anton

Discusses his book *Satanic verses*, and his life after its publication.

The Prophet's Hair

A trenchant case for the use of public shaming as a nonviolent form of resistance, *Is Shame Necessary?* explores how one of society's oldest tools can be used to promote large-scale political change and social reform. Examining how we can retrofit the art of shaming for the age of social media, Jennifer Jacquet shows that we can challenge corporations and even governments to change policies and behaviors that are detrimental to the environment. Urgent and illuminating, *Is Shame Necessary?* offers an entirely new understanding of how shame, when applied in the right way and at the right time, has the capacity to keep us from failing our planet and, ultimately, from failing ourselves.

The Cambridge Companion to Salman Rushdie

This gorgeously illustrated, gilt-edged edition of the classic Christmas story and poem will be a treasured memento of holiday celebrations for years to come. The timeless tale of Ebenezer Scrooge and Moore's classic poem are among the most beloved Christmas stories of all time, and this elegant leather-bound edition is perfect to give as a gift or as an addition to one's own collection.

The Golden House

The publication in 1988 of Salman Rushdie's novel *The Satanic Verses* triggered a furor that pitted much of the Islamic world against the West over issues of blasphemy and freedom of expression. The controversy soon took on the aspect of a confrontation of civilizations, provoking powerful emotions on a global level. It involved censorship, protests, riots, a break in diplomatic relations, culminating in the notorious Iranian edict calling for the death of the novelist. In *The Rushdie Affair*, Daniel Pipes explains why the publication of *The Satanic Verses* became a cataclysmic event with far-reaching political and social consequences. Pipes looks at the Rushdie affair in both its political and cultural aspects and shows in considerable detail what the fundamentalists perceived as so offensive in *The Satanic Verses* as against what Rushdie's novel actually said. Pipes explains how the book created a new crisis between Iran and the West at the time--disrupting international diplomacy, billions of dollars in trade, and prospects for the release of Western hostages in Lebanon. Pipes maps out the long-term implications of the crisis. If the Ayatollah so easily intimidated the West, can others do the same? Can millions of fundamentalist Muslims now living in the United States and Europe possibly be assimilated into a culture so alien to them? Insightful and brilliantly written, this volume provides a full understanding of one of the most significant events in recent years. Koenaad Elst's postscript reviews the enduring impact of the Rushdie affair.

Midnight's Children

Winner of The Miles Franklin Literary Award, The Christina Stead Award, WA Premier's Book of the Year, Book Data/ABA Book of the Year Award, Goodreading Award-Readers Choice Book of the Year Set in the dramatic landscape of Western Australia, *Dirt Music* tells the story of Luther Fox, a broken man who makes his living as an illegal fisherman—a shamateur. Before everyone in his family was killed in a freak rollover, Fox grew melons and counted stars and loved playing his guitar. Now, his life has become a “project of forgetting.” Not until he meets Georgie Jutland, the wife of White Point's most prosperous fisherman, does Fox begin to dream again and hear the dirt music—“anything you can play on a verandah or porch,” he tells Georgie, “without electricity.” Like the beat of a barren heart, nature is never silent. Ambitious and perfectly calibrated, *Dirt Music* resonates with suspense, emotion, and timeless truths.

East, West

When Kayu Saitoh wakes up, she is in an unfamiliar place. Taken to a snowy mountainside, she was left there by her family and her village according to the tradition of sacrificing the lives of the elderly for the benefit of the young. Kayu was supposed to have passed quickly into the afterlife. Instead, she finds herself in Dendera, a utopian community built over decades by old women who, like her, were abandoned. Together, they must now face a new threat: a hungry mother bear. “Dendera is riveting, hilarious, dark, gory, and absolutely brilliant—it's as if Elena Ferrante and Stephen King collided on a Japanese mountaintop.” —Jami Attenberg, New York Times best-selling author of *The Middlesteins* -- VIZ Media

The Suicide

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.

Shame

The author's third novel chronicles the epic duel to two men, one a great warrior, the other an infamous playboy in a country "not quite Pakistan." Reprint.

Salman Rushdie

Beginning Postmodernism offers an introduction to postmodernism across a wide range of subjects. It explores how the debates have emerged from basic philosophical and cultural ideas and develops comparative connections.

The Vintage Book of Indian Writing, 1947-1997

Vowing to return to his father--the city storyteller--his lost gift of speech, Haroun begins a quest that introduces him to a mad bus driver, the Shadow Warriors, and the land of darkness.

The Strange Case of Billy Biswas

"I did not go to Nicaragua intending to write a book, or, indeed, to write at all: but my encounter with the place affected me so deeply that in the end I had no choice." So notes Salman Rushdie in his first work of nonfiction, a book as imaginative and meaningful as his acclaimed novels. In *The Jaguar Smile*, Rushdie paints a brilliantly sharp and haunting portrait of the people, the politics, the terrain, and the poetry of "a country in which the ancient, opposing forces of creation and destruction were in violent collision." Recounting his travels there in 1986, in the midst of America's behind-the-scenes war against the Sandinistas, Rushdie reveals a nation resounding to the clashes between government and individuals, history and morality.

Foreigners

Flapping Eagle is a young Axona Indian gifted with immortal life after drinking an elixir from his wayward sister. But after 777 years of sailing the world's seas, he becomes weary of life, and sets out to find the mystical Calf Island, a place where his fellow immortals have gathered and created their own version of the human race. But Calf Island is a strange place - like its inhabitants, it is both blessed and cursed. Sensing a terrible darkness at the heart of the island, Flapping Eagle sets out to scale the island's peak and confront its mysterious and potent creator, Grimus himself.

Shame

In *Imaginary Homelands*, Salman Rushdie presents ten years' worth of concentrated thought on topics from the most cherished literary traditions and authors of India, Europe, and America to the politics of oppression, the joy of film and television, and the enduring value of the imagination. Writing with lively and intelligent insight—from the provocative, to the humorous, to the deeply profound—Rushdie demonstrates why he is celebrated as one of our greatest literary minds.

The Rushdie Affair

Saleem Sinai is born at the stroke of midnight on August 15, 1947, the very

moment of India's independence. Greeted by fireworks displays, cheering crowds, and Prime Minister Nehru himself, Saleem grows up to learn the ominous consequences of this coincidence. His every act is mirrored and magnified in events that sway the course of national affairs; his health and well-being are inextricably bound to those of his nation; his life is inseparable, at times indistinguishable, from the history of his country. Perhaps most remarkable are the telepathic powers linking him with India's 1,000 other "midnight's children," all born in that initial hour and endowed with magical gifts. This novel is at once a fascinating family saga and an astonishing evocation of a vast land and its people—a brilliant incarnation of the universal human comedy. *Midnight's Children* stands apart as both an epochal work of fiction and a brilliant performance by one of the great literary voices of our time. From the Trade Paperback edition.

Dirt Music

NEW YORK TIMES BESTSELLER • A modern American epic set against the panorama of contemporary politics and culture—a hurtling, page-turning mystery that is equal parts *The Great Gatsby* and *The Bonfire of the Vanities* NAMED ONE OF THE BEST BOOKS OF THE YEAR BY NPR • PBS • HARPER'S BAZAAR • ESQUIRE • FINANCIAL TIMES • THE TIMES OF INDIA On the day of Barack Obama's inauguration, an enigmatic billionaire from foreign shores takes up residence in the architectural jewel of "the Gardens," a cloistered community in New York's Greenwich Village. The neighborhood is a bubble within a bubble, and the residents are immediately intrigued by the eccentric newcomer and his family. Along with his improbable name, untraceable accent, and unmistakable whiff of danger, Nero Golden has brought along his three adult sons: agoraphobic, alcoholic Petya, a brilliant recluse with a tortured mind; Apu, the flamboyant artist, sexually and spiritually omnivorous, famous on twenty blocks; and D, at twenty-two the baby of the family, harboring an explosive secret even from himself. There is no mother, no wife; at least not until Vasilisa, a sleek Russian expat, snags the septuagenarian Nero, becoming the queen to his king—a queen in want of an heir. Our guide to the Golden's world is their neighbor René, an ambitious young filmmaker. Researching a movie about the Golden's, he ingratiates himself into their household. Seduced by their mystique, he is inevitably implicated in their quarrels, their infidelities, and, indeed, their crimes. Meanwhile, like a bad joke, a certain comic-book villain embarks upon a crass presidential run that turns New York upside-down. Set against the strange and exuberant backdrop of current American culture and politics, *The Golden House* also marks Salman Rushdie's triumphant and exciting return to realism. The result is a modern epic of love and terrorism, loss and reinvention—a powerful, timely story told with the daring and panache that make Salman Rushdie a force of light in our dark new age. Praise for *The Golden House* "[A] modern masterpiece . . . telling a story full of wonder and leaving you marveling at how it ever came out of the author's head."—Associated Press "Wildly satiric and yet piercingly real . . . If F. Scott Fitzgerald, Homer, Euripides, and Shakespeare collaborated on a contemporary fall-of-an-empire epic set in New York City, the result would be *The Golden House*."—Poets & Writers "A tonic addition to American—no, world!—literature . . . a Greek tragedy with Indian roots and New York coordinates."—San Francisco Chronicle

The Wizard of Oz

From an acclaimed, award-winning novelist comes this brilliant hybrid of reportage, fiction, and historical fact: the stories of three black men whose tragic lives speak resoundingly to the problem of race in British society. With his characteristic grace and forceful prose, Phillips describes the lives of three very different men: Francis Barber, "given" to the 18th-century writer Samuel Johnson, whose friendship with Johnson led to his wretched demise; Randolph Turpin, a boxing champion who ended his life in debt and decrepitude; and David Oluwale, a Nigerian stowaway who arrived in Leeds in 1949 and whose death at the hands of police twenty years later was a wake up call for the entire nation. As Phillips weaves together these three stories, he illuminates the complexities of race relations and social constraints with devastating results. From the Trade Paperback edition.

Salman Rushdie

Not since Salman Rushdie's *Satanic Verses* has the publication of a book provoked such mob violence, public outcries for the arrest and death of the author, and international efforts to secure her safety. The animosity and bloodletting between Muslim and Hindu extremists on the Indian subcontinent is centuries old. When the Babri Mosque at Ayodhya, India, was destroyed by Hindu fundamentalists on December 6, 1992, fierce mob reprisals took place against the Hindu minority in Muslim Bangladesh. These incidents form the backdrop for Dr. Taslima Nasrin's explosive and courageous book, *Shame*, describing the nightmarish fate of one family within her country's small Hindu community. Her book so angered Muslim leaders that a fatwa, or holy judgment, was invoked, offering thousands of dollars to anyone who would kill her. The Soldiers of Islam accused her of blasphemy and conspiracy against Islam, while the Bengali government charged her with sacrilege merely for saying that the Koran should be revised. After months in hiding, Dr. Nasrin escaped to Sweden with the aid of American, French, and European Union authorities. Her commitment to eliminating religious extremism worldwide is stated in her preface to *Shame*: The disease of religious fundamentalism must be fought at every turn. I will continue to write and protest persecution and discrimination. I am convinced that the only way the fundamentalist forces can be stopped is if all of us join together to fight their malignant influence. I, for one, will not be silenced. This novel has had serious repercussions for its creator. When it was published in Bangladesh, Muslim leaders in that country placed Nasrin under a fatwa or 'holy judgment' similar to that brought against Salman Rushdie for the *Satanic Verses*. -Washington Post A seething indictment of oppression and religious fundamentalism . . . -Library Journal. . . fiercely felt political novel of Bangladesh (which was a black market bestseller in India) . . . revolves around a Hindu family and its struggles in the face of retaliatory Muslim fanaticism. -Publishers Weekly

The Moor's Last Sigh

In Good Faith

Professor Malik Solanka, retired historian of ideas, irascible doll maker, and since his recent fifty-fifth birthday celibate and solitary by his own (much criticized) choice, in his silvered years found himself living in a golden age. Outside his

window, a long humid summer, the first hot season of the third millennium, baked and perspired. The city boiled with money. Rents and property values had never been higher, and in the garment industry it was widely held that fashion had never been so fashionable. - from *Fury* From one of the world's truly great writers comes a wickedly brilliant and pitch-black comedy about a middle-aged professor who finds himself in New York City in the summer of 2000. Not since the Bombay of *Midnight's Children* have a time and place been so intensely captured in a novel. Salman Rushdie's eighth novel opens on a New York living at break-neck speed in an age of unprecedented decadence. Malik Solanka, a Cambridge-educated self-made millionaire originally from Bombay, arrives in this town of IPOs and white-hot trends looking, perversely, for escape. He is a man in flight from himself. This former philosophy professor is the inventor of a hugely popular doll whose multiform ubiquity - as puppet, cartoon and talk-show host - now rankles with him. He becomes frustratingly estranged from his own creation. At the same time, his marriage is disintegrating, and Solanka very nearly commits an unforgivable act. Horrified by the fury within him, he flees across the Atlantic. He discovers a city roiling with anger, where cab drivers spout invective and a serial killer is murdering women with a lump of concrete, a metropolis whose population is united by petty spats and bone-deep resentments. His own thoughts, emotions and desires, meanwhile, are also running wild. He becomes deeply embroiled in not one but two new liaisons, both, in very different ways, dangerous. Professor Solanka's navigation of his new world makes for a hugely entertaining and compulsively readable novel. *Fury* is a pitiless comedy that lays bare, with spectacular insight and much glee, the darkest side of human nature.

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