

Salman Rushdie's Midnight's Children: Adapted for the Theatre by Salman Rushdie, Simon Reade and Tim Supple (Modern Library (Paperback))

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The original stage adaptation of Salman Rushdie's *Midnight's Children*, winner of the 1993 Booker of Bookers, the best book to win the Booker Prize in its first twenty-five years.

In the moments of upheaval that surround the stroke of midnight on August 14--15, 1947, the day India proclaimed its independence from Great Britain, 1,001 children are born--each of whom is gifted with supernatural powers. *Midnight's Children* focuses on the fates of two of them--the illegitimate son of a poor Hindu woman and the male heir of a wealthy Muslim family--who become inextricably linked when a midwife switches the boys at birth.

An allegory of modern India, *Midnight's Children* is a family saga set against the volatile events of the thirty years following the country's independence--the partitioning of India and Pakistan, the rule of Indira Gandhi, the onset of violence and war, and the imposition of martial law. It is a magical and haunting tale, of fragmentation and of the struggle for identity and belonging that links personal life with national history.

In collaboration with Simon Reade, Tim Supple and the Royal Shakespeare Society, Salman Rushdie has adapted his masterpiece for the stage.

"The literary map of India has been redrawn. . . . *Midnight's Children* sounds like a country finding its voice." -The New York Times

"One of the most important books to come out of the English-speaking world in this generation." -The New York Review of Books

SALMAN RUSHDIE is the author of thirteen previous novels--*Grimus*, *Midnight's Children* (winner of the Booker Prize and the Best of the Booker), *Shame*, *The Satanic Verses*, *Haroun and the Sea of Stories*, *The Moor's Last Sigh*, *The Ground Beneath Her Feet*, *Fury*, *Shalimar the Clown*, *The Enchantress of Florence*, *Luka and the Fire of Life*, *Two Years Eight Months and Twenty-Eight Nights* and *The Golden House*--and one collection of short stories: *East, West*. He has also published four works of nonfiction--*Joseph Anton*, *The Jaguar Smile*, *Imaginary Homelands*, and *Step Across This Line*. Recognized with numerous awards, he is a member of the American Academy of Arts and Letters and a Distinguished Writer in Residence at New York University. A former president of PEN American Center, Rushdie was knighted in 2007 for his services to literature.

Other Books

Self, Nation, Text in Salman Rushdie's "*Midnight's Children*", Many non-Indian readers find the historical and cultural references in Salman Rushdie's *Midnight's Children* demanding. In his close reading of the novel, Neil ten Kortenaar offers post-colonial literary strategies for understanding *Midnight's Children* that also challenge some of the prevailing interpretations of the novel. Using hybridity, mimicry, national allegory, and cosmopolitanism, all key critical concepts of postcolonial theory, ten Kortenaar reads *Midnight's Children* as an allegory of history, as a Bildungsroman and psychological study of a burgeoning national consciousness, and as a representation of the nation. He shows that the hybridity of Rushdie's fictional India is not created by different elements forming a whole but by the relationship among them. *Self, Nation, Text* in Salman Rushdie's *Midnight's Children* also makes an original argument about how nation-states are imagined and how national consciousness is formed in the citizen. The protagonist, Saleem Sinai, heroically identifies

himself with the state, but this identification is beaten out of him until, in the end, he sees himself as the Common Man at the mercy of the state. Ten Kortenaar reveals Rushdie's India to be more self-conscious than many communal identities based on language: it is an India haunted by a dark twin called Pakistan; a nation in the way England is a nation but imagined against England. Mistrusting the openness of Tagore's Hindu India, it is both cosmopolitan and a specific subjective location.

⌘ ⌘ ⌘ ⌘ ⌘ . In a picture hanging on a bedroom wall, I sat beside Walter Raleigh and followed a fisherman's pointing finger with my eyes; eyes straining at the horizon, beyond which lay - what? - my future, perhaps; my special doom, of which I was ..."