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SALMAN RUSHDIE

Quichotte



Shortlisted
The
Booker
Prize
2019



معتبرترین جایزه ریاضی جهان به مریم میرزاخانی اهدا شد
زن ایرانی، اولین بانوی برنده «فیلدز»

میرزاخانی، تنها بازمانده تصادف سال ۷۶ انجمن دانشوران نخبه مشرق، است/ فرخ، حسین مصال



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He would be—to quote Chaucer's *Canterbury Tales*—her verray, parfit, gentil knyght. It's a love story that turns into a family drama. The family name. Right now the important thing was to begin. It was a recording of the opera *Don Quixote* by Jules Massenet. He climbed out of bed in his striped pajamas—more quickly than was his wont—and actually clapped his hands. It's layered in such a way that you will lose yourself in the shifting reality of it.”—NPR
Quichotte, Rushdie's Trump-era reworking of Cervantes's *Don Quixote*, is a frantically inventive take on 'the Age of Anything-Can-Happen' we've endured these last few years. It's a concoction of narratives within narratives that blends the latest news headlines with apocalyptic flights of fancy. “Only loosely based on the great masterpiece of Cervantes, isn't it,” mused the phantom. Lucky for us, there are true storytellers and Rushdie is near the top of that list. To play field hockey on ice was, in his opinion, the absurd equivalent of ice-skating on a lawn.)As a consequence of his near-total preoccupation with the material offered up to him through, in the old days, the cathode-ray tube, and, in the new age of flat screens, through liquid-crystal, plasma, and organic light-emitting diode displays, he fell victim to that increasingly prevalent psychological disorder in which the boundary between truth and lies became smudged and indistinct, so that at times he found himself incapable of distinguishing one from the other, reality from “reality,” and began to think of himself as a natural citizen (and potential inhabitant) of that imaginary world beyond the screen to which he was so devoted, and which, he believed, provided him, and therefore everyone, with the moral, social, and practical guidelines by which all men and women should live. He was a brown man in America longing for a brown woman, but he did not see his story in racial terms. And yes, admit it, maybe a little cracked in the head, one of those head-in-the-clouds fellows who mistakes cumulus, or cumulonimbus, or even cirrostratus formations for solid ground. It was at this point in his reflections that a kind of shyness overtook him. Therefore he would for the moment keep his true identity a secret, and would reveal it only when his letters, and the deeds they described, had softened her attitude toward him and made her receptive to his advances. Witty, profound, tender, this love story shows a fiction master at his brilliant best.”—The Millions
“Rushdie's novel is many things beyond just a *Don Quixote* retelling. Right?”—Entertainment Weekly
“Quichotte is a novel that attempts to reflect back to us the total, crumbling insanity of living in a world unmoored from reality — that shows what happens when lies become as good as facts. . He would be Lancelot to her Guinevere, and carry her away to Joyous Gard. In the name of this so-called love he resolved zealously to pursue his “beloved” right through the television screen into whatever exalted high-definition reality she and her kind inhabited, and, by deeds as well as grace, to win her heart. He spoke slowly and moved slowly too, dragging his right leg a little when he walked—the lasting consequence of a dramatic Interior Event many years earlier, which had also damaged his memory, so that while happenings in the distant past remained vivid, his remembrances of the middle period of his life had become hit-and-miss, with large hiatuses and other gaps which had been filled up, as if by a careless builder in a hurry, with false memories created by things he might have seen on TV. Were he to offer her his name, the admittedly august name of Smile, a name with big money attached to it, she might, in the grip of a bad mood, alert the authorities, and to be hunted down like a dog at the behest of the object of his adoration would break his heart, and he would surely die. “Rushdie weaves together all of his subjects, sharply observed, with extraordinary elegance and wit. Do you remember his favorite record?” Whereupon the half-dream-Smile produced, with a flourish, a vinyl LP which half-awake-Smile recognized at once. How would he know when that moment arrived? This was not, however, the name by which he chose to be known during his last, most foolish adventure.(The unusual surname Smile, by the by, was the Americanized version of Ismail, so the old traveling salesman was really Mr. Ismail Ismail, or, alternatively, Mr. Smile Smile. “So tall, so skinny, so ancient, and yet you can't grow anything better than the straggliest of beards, as if you were a teenager with spots. Rushdie has created something that feels wholly original even if you've never heard of the hopelessly romantic Spanish knight-errant who sees danger in windmills. But in a frayed and feverish way, he captures their flavor exactly.”—The Boston Globe
Quichotte is a behemoth of a novel, and with reason. In addition, his name itself was cheerful: It was Smile. You can't help being charmed by Rushdie's largesse.”—The Guardian
“Hilarious by all accounts.”—Literary Hub
Quichotte is *Don Quixote* for our time, a smart satire of every aspect of the contemporary culture. He has also published four works of nonfiction—Joseph Anton, *The Jaguar*, *Imaginary Homelands*, and *Step Across This Line*—and coedited two anthologies, *Mirrorwork* and *Best American Short Stories 2008*. As time passed and he sank ever deeper into the quicksand of what might be termed the unreal real, he felt himself becoming emotionally involved with many of the inhabitants of that other, brighter world, membership in which he thought of as his to claim by right, like a latter-day Dorothy contemplating a permanent move to Oz; and at an unknown point he developed an unwholesome, because entirely one-sided, passion for a certain television personality, the beautiful, witty, and adored Miss Salma R, an infatuation which he characterized, quite inaccurately, as love. He had become, one might say, detached from his skin. Just think back to your favorite piece of music when you were a boy! I know, these days you prefer the warblings you hear on American Idol or *The Voice*. He devoured morning shows, daytime shows, late-night talk shows, soaps, situation comedies, Lifetime movies, hospital dramas, police series, vampire and zombie serials, the dramas of housewives from Atlanta, New Jersey, Beverly Hills, and New York, the romances and quarrels of hotel-fortune princesses and self-styled shahs, the courtings of individuals made famous by happy nudities, the fifteen minutes of fame accorded to young persons with large social media followings on account of their plastic-surgery acquisition of a third breast or their post-rib-removal figures that mimicked the impossible shape of the Mattel company's Barbie doll, or even, more simply, their ability to catch giant carp in picturesque settings while wearing only the tiniest of string bikinis; as well as singing competitions, cooking competitions, competitions for business propositions, competitions for business apprenticeships, competitions between remote-controlled monster vehicles, fashion competitions, competitions for the affections of both bachelors and bachelorettes, baseball games, basketball games, football games, wrestling bouts, kickboxing bouts, extreme sports programming, and, of course, beauty contests. Were he to disclose his age or give her details of his appearance, she might recoil from the information with a mixture of amusement and horror. Characters, narratives and worlds collide and come apart in spectacular fashion, while Rushdie maintains an exhilarating control over it all.”—The Independent
Salman Rushdie is the author of thirteen previous novels—*Grimus*, *Midnight's Children* (for which he won 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, Yes!* This would be the pseudonym he would use in his love letters. . The way Rushdie handles racial animus, too, is as incisive and complex as in his earlier fiction.”—The Christian Science Monitor
“A fantastical dream within a dream . Rushdie doesn't offer much hope for our dispiriting times. Cervantes's hero, who is eternally modern perhaps because he is essentially anti-contemporary, couldn't be a more inspired transplant into the mad reality of the present day, which Rushdie sends up in terms both universal and highly specific, tragic and hilarious, strange but hauntingly familiar. Mr Ismail Smile, Sales Executive, Smile Pharmaceuticals Inc., Atlanta, GA, it said on his business card. It's a sci-fi novel, a spy novel, a road trip novel, a work of magical realism, a brilliant, funny, world-encompassing wonder . A former president of PEN American Center, Rushdie was knighted in 2007 for services to literature. Chapter One
Quichotte, an old Man, falls in Love, embarks on a Quest, & becomes a Father
There once lived, at a series of temporary addresses across the United States of America, a traveling man of Indian origin, advancing years, and retreating mental powers, who, on account of his love for mindless television, had spent far too much of his life in the yellow light of tawdry motel rooms watching an excess of it, and had suffered a peculiar form of brain damage as a result. Yes! He would amply demonstrate his worth! It would be necessary, as he began his quest, to keep the object of his affections fully informed of his doings, and so he proposed to begin a correspondence with her, a sequence of letters which would reveal his sincerity, the depth of his affections, and the lengths to which he was ready to go to gain her hand. (He wasn't as crazy as that.) Therefore it would be necessary for him to prove himself worthy of her, and the provision of such proofs would henceforth be his only concern. Other than that, he seemed in good enough shape for a man of his years. His readers realize that they would happily follow Rushdie to the end of the world.”—Time
Don Quixote . And one day the proper name to use, the best of all identities to assume, came to him in that moment between waking and sleeping when the imagined world behind our eyelids can drip its magic into the world we see when we open our eyes.That morning he seemed to see himself in a dream addressing himself awake. At least here's something worth reading as civilization crumbles around us, before we succumb to our fates. That was a question to be answered later. He would be her ingenious gentleman, Quichotte. (He did not watch “hockey.” For people of his ethnic persuasion and tropical youth, hockey, which in the USA was renamed “field hockey,” was a game played on grass. It's a satire on our contemporary fake-news, post-truth, Trumpian cultural moment, where the concept of reality itself is coming apart. “And as for you, it seems you're a little loosely based yourself.” It was settled. As [Rushdie] weaves the journeys of the two men nearer and nearer, sweeping up a full accounting of all the tragicomic horrors of modern American life in the process, these energies begin to collapse beautifully inward, like a dying star. This was one of the many things his quest would put in question, and change.)The more he thought about the woman he professed to love, the clearer it became to him that so magnificent a personage would not simply keel over with joy at the first declaration of amour fou from a total stranger. It's a climate change parable, and an immigrant story in an era of anti-immigration feeling. As a salesman he had always been proud that his name was the same as the name of the corporation whose representative he was. “Look at yourself,” his half-sleeping self murmured to his half-waking self. Were he to reveal to her how humble his station in life truly was, she might toss his letter in the trash with a pretty laugh and be done with him forever. And if Quichotte drives you nuts, that's fine. A postmodern dystopian tale, it tackles everything from global warming to the rise of white supremacy to the opioid crisis—which is to say, most of the ills of contemporary society. . But back in the day, you liked what your artistic father liked, you adopted his musical taste as your own. It lent him a certain gravitas, or so he believed. He is a member of the American Academy of Arts and Letters and a Distinguished Writer in Residence at New York University. He was a tall, one might even say an elongated, man, of the sort one encounters in the gaunt paintings of El Greco and the narrow sculptures of Alberto Giacometti, and although such men are (for the most part) of a melancholy disposition, he was blessed with a cheerful smile and the charming manner of a gentleman of the old school, both valuable assets for a commercial traveler, which, in these his golden years, he became for a lengthy time. There's much that feels absorbing and true in Rushdie's latest work. If you haven't read him before, this is a good book to start with—it's fabulist and funny while revealing an awful lot about the world we live in today.”—Associated Press
“Rushdie's Booker-longlisted fourteenth novel is certainly the work of a frisky imagination. It's meant to.

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