

Loot And Other Stories Nadine Gordimer

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Presents ten works of short fiction, including "The Diamond Mine," in which a woman recalls her surreptitious sexual initiation, and "The Emissary," in which the anopheles mosquito brings death to the saunas and other recreational areas of the developed world.

In this collection of sixteen stories, Gordimer brings unforgettable characters from every corner of society to life: a child refugee fleeing civil war in Mozambique; a black activist's deserted wife longing for better times; a rich safari party indulging themselves while lionesses circle their lodge. Jump is a vivid, disturbing and rewarding portrait of life in South Africa under apartheid.

More than half of these sixteen stories have an African setting and relate the attempts of the white race to accommodate itself to the emergence of the disfranchised blacks.

The new collection of stories from the South African Nobel laureate

Throughout her career the internationally renowned South African writer Nadine Gordimer has built a literary reputation with her incisive short stories as much as with her acclaimed novels. Together with her essays, this highly imaginative and committed body of work won her the Nobel Prize for Literature in 1991. In the opinion of the Academy: 'Through her magnificent epic writing she has - in the words of Alfred Nobel - been of very great benefit to humanity.' Gordimer has said that while novelists take the reader by the hand developing 'a consistency of relationship that does not and cannot convey the quality of human life, where contact is more like the flash of fireflies, in and out, now here, now there, in darkness. Short-story writers see by the light of the flash; theirs is the only thing one can be sure of - the present moment.' Now, for the first time, the best of her stories are published in one volume.

A collection from writers: poets, playwrights, novelists, print journalists, radio journalists, TV scriptwriters who either edited English Alive or were originally published in English Alive.

Nadine Gordimer and the Rhetoric of Otherness in Post-Apartheid South Africa observes and examines several issues that are central to the South African writer's works: the uniqueness of terror in a difficult historical period, the desire to annihilate racial oppression, and, above all, the psychological alienation provoked by racism. The analysis also focuses on literary topics that are specific to Gordimer's post-Apartheid writings, such as the significance of multiculturalism, the status of writers, the banalization of violence due to mass-media coverage, the reconciliation with a violent past, globalization and loss of cultural and national identity, economic exile, and migration. The book proposes in five chapters a journey into Nadine Gordimer's novels, short stories and non-fiction that presents the reader with a multifaceted Other who is no longer specific to postcolonial and multicultural South Africa but can be identified across the globe as alterity is redefined by globalization.

A Study Guide for Nadine Gordimer's "The Ultimate Safari," excerpted from Gale's acclaimed Short Stories for Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Short Stories for Students for all of your research needs.

From the outset, South Africa's history has been marked by division and conflict along racial and ethnic lines. From 1948 until 1994, this division was formalized in the National Party's policy of apartheid. Because apartheid intruded on every aspect of private and public life, South African literature was preoccupied with the politics of race and social engineering. Since the release from prison of Nelson Mandela in 1990, South Africa has been a new nation-in-the-making, inspired by a nonracial idealism yet beset by poverty and violence. South African writers have responded in various ways to Njabulo Ndebele's call to "rediscover the ordinary." The result has been a kaleidoscope of texts in which evolving cultural forms and modes of identity are rearticulated and explored. An invaluable guide for general readers as well as scholars of African literary history, this comprehensive text celebrates the multiple traditions and exciting future of the South African voice. Although the South African Constitution of 1994 recognizes no fewer than eleven official languages, English has remained the country's literary lingua franca. This book offers a narrative overview of South African literary production in English from 1945 to the postapartheid present. An introduction identifies the most interesting and noteworthy writing from the period. Alphabetical entries provide accurate and objective information on genres and writers. An appendix lists essential authors published before 1945.

"You're not responsible for your ancestry, are you . . . But if that's so, why have marched under banned slogans, got yourself beaten up by the police, arrested a couple of times; plastered walls with subversive posters . . . The past is valid only in relation to whether the present recognizes it." In this collection of new stories, Beethoven Was One-Sixteenth Black, Nadine Gordimer crosses the frontiers of politics, memory, sexuality, and love with the fearless insight that is the hallmark of her writing. In the title story a middle-aged academic who has been an anti-apartheid activist embarks on an unadmitted pursuit of the possibilities for his own racial identity in his great-grandfather's fortune-hunting interlude of living rough on diamond diggings in South Africa, his young wife far away in London. "Dreaming of the Dead" conjures up a lunch in a New York Chinese restaurant where Susan Sonntag and Edward Said return in surprising new avatars as guests in the dream of a loving friend. The historian in "History" is a parrot who confronts people with the scandalizing voice reproduction of quarrels and clandestine love-talk on which it has eavesdropped. "Alternative Endings" considers the way writers make arbitrary choices in how to end stories/and offers three, each relating the same situation, but with a different resolution, arrived at by the three senses: sight, sound, and smell.

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