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"The Past is a Country from which we have all Emigrated": Salman Rushdie's Postcolonial and Postmodern Embrace of Memory

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“THE PAST IS A COUNTRY FROM WHICH WE HAVE ALL EMIGRATED”:
SALMAN RUSHDIE’S POST-COLONIAL AND POSTMODERN EMBRACE OF MEMORY

A Dissertation

Submitted to the School of Graduate Studies and Research

in Partial Fulfillment of the

Requirements for the Degree

Doctor of Philosophy

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most postcolonial authors. Postmodern theory insists on the palimpsestic, layered quality of reality; by insisting on the partial, fragmented quality of memory, Rushdie counters a totalizing, essentialist approach that would do violence to the multivarious, heterogeneous quality of the past. He thus becomes what I would term the premier “centripetal migrant,” whose slippery critical location is balanced Janus-faced between the future and the past. Each major work of Rushdie’s is incorporated into this analysis, a piece of single-author scholarship organized thematically, with particular weight being placed on his early subcontinental fiction.