



OLIVIA HUDSON

***Non -
American
Authors***

In The New Yorker



ORIGINAL THESIS

The New Yorker repeatedly publishes
non-American authors whose stories
are characteristic of their respective
cultures

ROALD DAHL



Born in England

Published by The New Yorker 10 times

Genres: fantasy, suspense

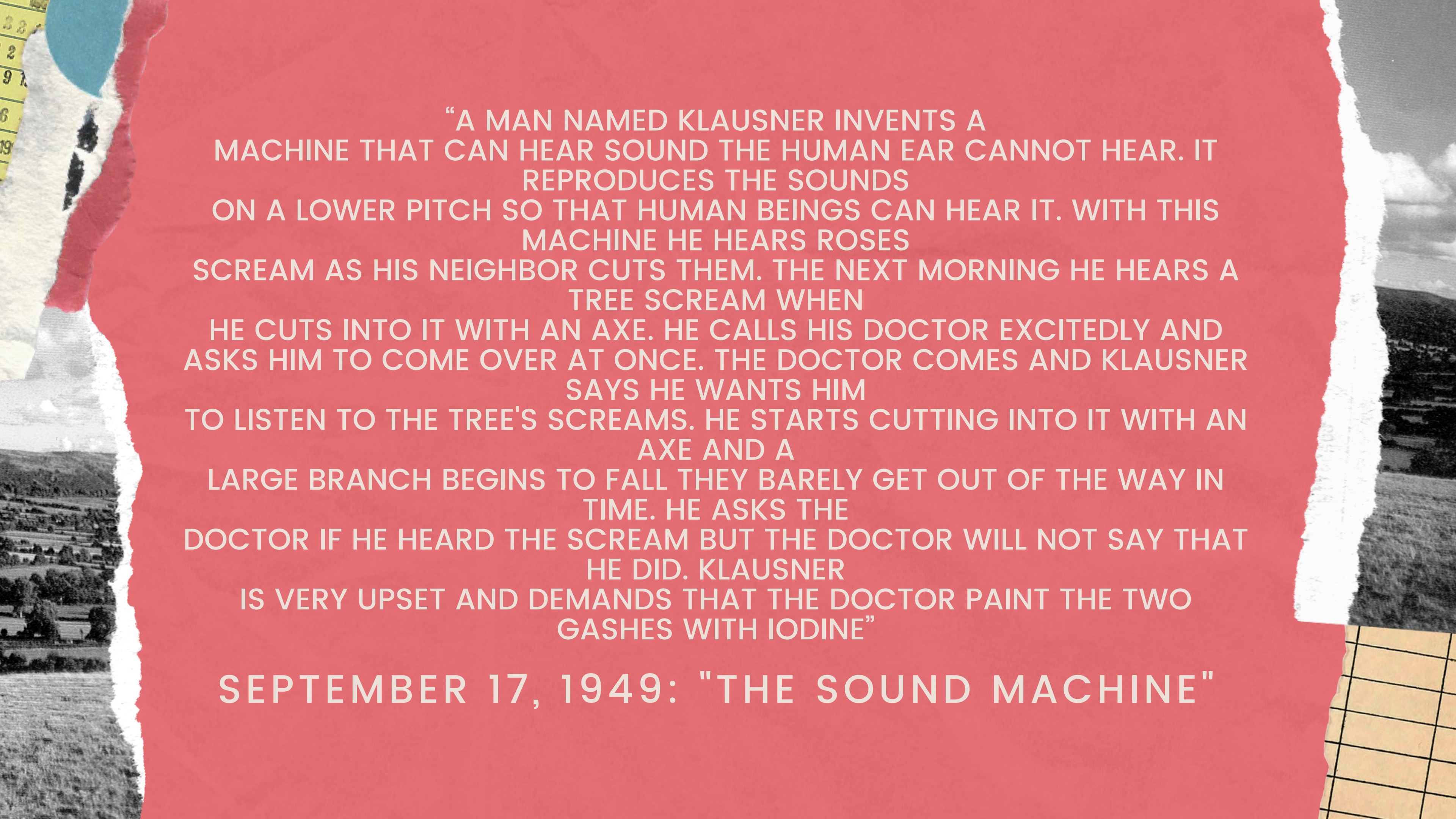
Themes: adult villains, trouble-making
children, chocolate

Most stories in The New Yorker were about
adults, not children like his most famous
works

Charlie and the Chocolate Factory

Matilda

****His favorite of all of his work**** The BFG
Chitty Chitty Bang Bang (screenplay)



“A MAN NAMED KLAUSNER INVENTS A
MACHINE THAT CAN HEAR SOUND THE HUMAN EAR CANNOT HEAR. IT
REPRODUCES THE SOUNDS
ON A LOWER PITCH SO THAT HUMAN BEINGS CAN HEAR IT. WITH THIS
MACHINE HE HEARS ROSES
SCREAM AS HIS NEIGHBOR CUTS THEM. THE NEXT MORNING HE HEARS A
TREE SCREAM WHEN
HE CUTS INTO IT WITH AN AXE. HE CALLS HIS DOCTOR EXCITEDLY AND
ASKS HIM TO COME OVER AT ONCE. THE DOCTOR COMES AND KLAUSNER
SAYS HE WANTS HIM
TO LISTEN TO THE TREE'S SCREAMS. HE STARTS CUTTING INTO IT WITH AN
AXE AND A
LARGE BRANCH BEGINS TO FALL THEY BARELY GET OUT OF THE WAY IN
TIME. HE ASKS THE
DOCTOR IF HE HEARD THE SCREAM BUT THE DOCTOR WILL NOT SAY THAT
HE DID. KLAUSNER
IS VERY UPSET AND DEMANDS THAT THE DOCTOR PAINT THE TWO
GASHES WITH IODINE”

SEPTEMBER 17, 1949: "THE SOUND MACHINE"

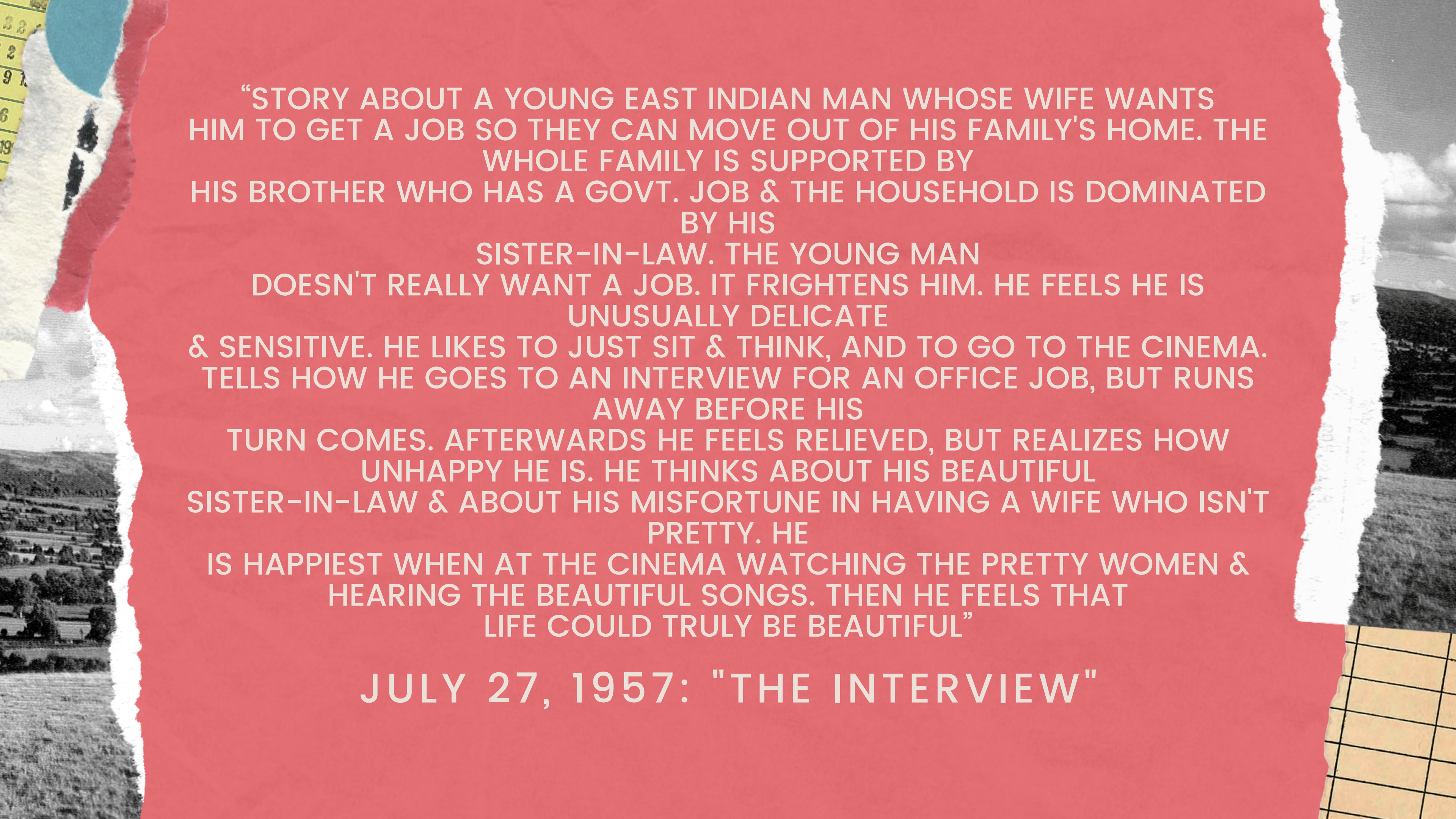
RUTH PRAWER JHABVALA

BORN IN GERMANY, MOVED TO ENGLAND, MARRIED
AND MOVED

TO INDIA, THEN TO NEW YORK
PUBLISHED BY THE NEW YORKER
31 TIMES

ALMOST ALL OF THE STORIES PUBLISHED IN THE
MAGAZINE WERE ABOUT INDIAN SOCIETY AND WERE
CRITICAL; ACCUSED OF HAVING A COLONIAL ATTITUDE
THE TIME PERIOD SHE WAS PUBLISHED DURING
OVERLAPS WITH JHUMPA LAHIRI, WHO PRESENTS A
DIFFERENT SET OF IDEAS ABOUT DESIS
ALSO INVOLVED IN THE FILM INDUSTRY, WROTE
NUMEROUS SCREENPLAYS

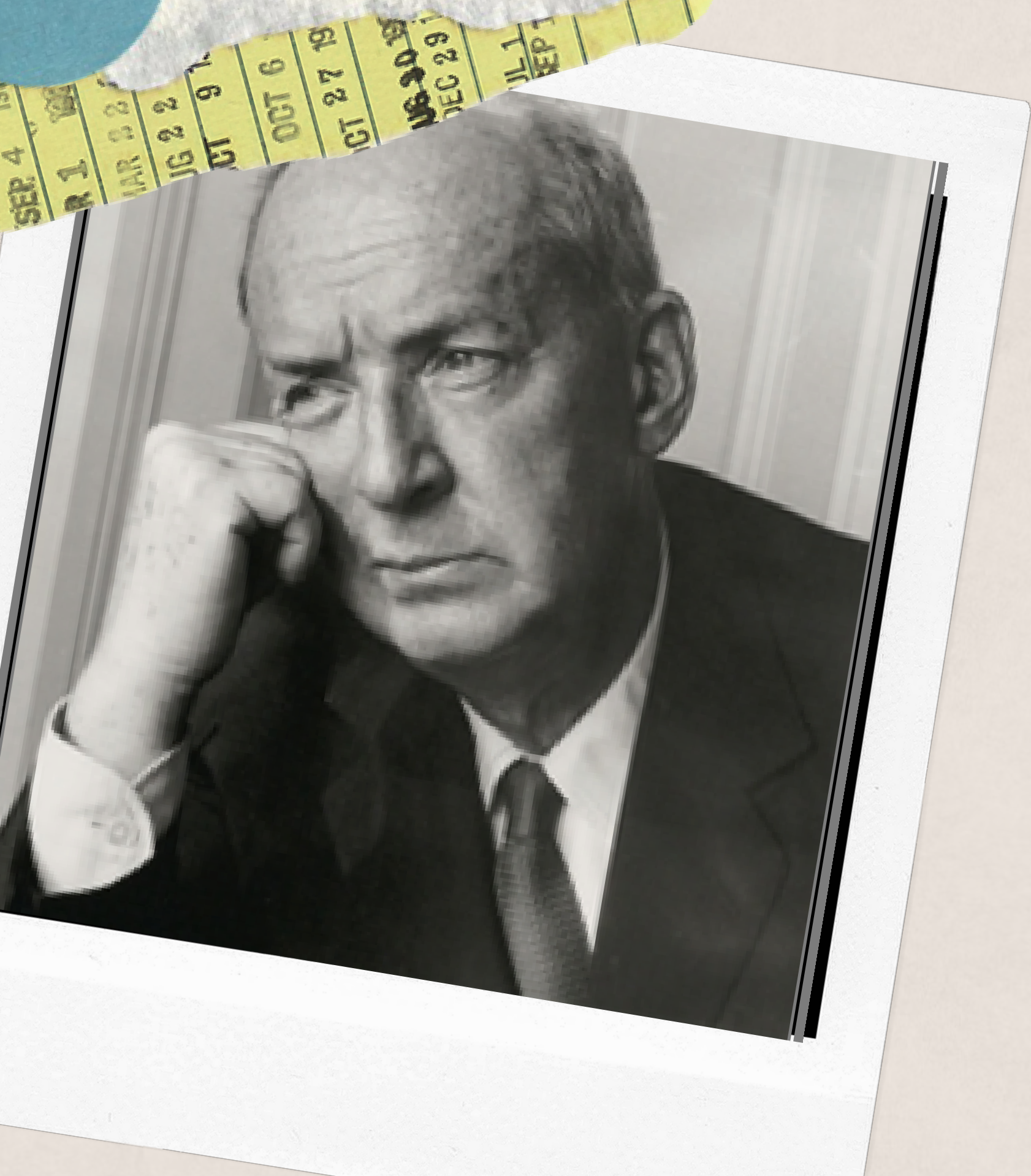




“STORY ABOUT A YOUNG EAST INDIAN MAN WHOSE WIFE WANTS HIM TO GET A JOB SO THEY CAN MOVE OUT OF HIS FAMILY'S HOME. THE WHOLE FAMILY IS SUPPORTED BY HIS BROTHER WHO HAS A GOVT. JOB & THE HOUSEHOLD IS DOMINATED BY HIS SISTER-IN-LAW. THE YOUNG MAN DOESN'T REALLY WANT A JOB. IT FRIGHTENS HIM. HE FEELS HE IS UNUSUALLY DELICATE & SENSITIVE. HE LIKES TO JUST SIT & THINK, AND TO GO TO THE CINEMA. TELLS HOW HE GOES TO AN INTERVIEW FOR AN OFFICE JOB, BUT RUNS AWAY BEFORE HIS TURN COMES. AFTERWARDS HE FEELS RELIEVED, BUT REALIZES HOW UNHAPPY HE IS. HE THINKS ABOUT HIS BEAUTIFUL SISTER-IN-LAW & ABOUT HIS MISFORTUNE IN HAVING A WIFE WHO ISN'T PRETTY. HE IS HAPPIEST WHEN AT THE CINEMA WATCHING THE PRETTY WOMEN & HEARING THE BEAUTIFUL SONGS. THEN HE FEELS THAT LIFE COULD TRULY BE BEAUTIFUL”

JULY 27, 1957: "THE INTERVIEW"

VLADIMIR NABOKOV



Born in Russia

Published by The New Yorker 48 times

Genres: poetry, fiction, drama,
autobiography, translations, essays,
literary critics, scientific studies

Themes: love, sanity, memories, time, and
death; frequently leaves his stories open
ended, as is common with stories
published in the New Yorker

Has been referred to Joseph Conrad
Was prejudiced against women writers

April 11, 1942: "Literary Dinner"

"I was hungry. The Doctor looked good. He had read the great book of the week and had liked it, he said, because it was powerful. So I was brought a generous helping. His mauve-bosomed wife kept showing me, very politely, I thought, the tenderest bits with the point of her knife"

ALICE MUNRO

Born in Canada

Published by The New Yorker 55
times

Genres: short stories, realism,
Southern Ontario Gothic

Themes: friendship and hatred,
courtship, love and marriage, the
supernatural, mental illness

Has been compared to Chekov
Nobel Prize in Literature 2013



"Royal beating. That was Flo's promise. "Nadine, you are going to get one royal beating." Actually, it was Nadine's father who was the king of the royal beating. Flo was her stepmother, and the beatings she gave never amounted to much. Nadine and her father and Flo and Brian, who was Nadine's young half brother, lived behind a grocery store in Hanratty, Ontario. Nadine's father had a shed out behind the store, where he worked at repairing and restoring furniture. Before she was old enough to go to school, Nadine stayed in the store with Flo. People who came to the store were mostly from the houses around. For instance, Becky Tyde. She was a big-headed loud-voiced dwarf. Nadine liked to get Flo to talk about Becky Tyde's father, who had been badly beaten by three men from town. Sometimes, on a Saturday, when Nadine was twelve or thirteen, Nadine and Flo would start wrangling. They couldn't help but continue, couldn't leave each other alone. Eventually, Flo would call in Nadine's father, who would listen to Flo complain about Nadine until his eyes filled with hatred and pleasure. There he would beat and kick Nadine until she cried out in humiliation and defeat. Years later, Nadine is living in Vancouver when she hears an interview of one of the men who beat up Becky Tyde's father. He is in the Wawanosh County Home for the Aged, where Flo is. But it doesn't matter to Flo where she is. After Nadine put her in the Home, a couple of years earlier, she stopped talking and spent most of her time curled up into a corner of her crib."

MARCH 14, 1977: "ROYAL BEATINGS"

ISAAC BASHEVIS SINGER

Born in Poland

Published by The New Yorker 70
times

Genre: fictional prose

Themes: Judaism, vegetarianism,
politics

Many of his works were originally
published in Yiddish and
translated to English between 10 and
20 years later

Nobel Prize for Literature in 1978



NOVEMBER 25, 1967: "THE SLAUGHTERER"

Yoineh Meir should have become the Kolomir rabbi, but the Kuzmir Hassidim opposed him and installed a rabbi of their own. In order not to leave Yoineh Meir without a source of earnings for his family, he is appointed the town's ritual slaughterer, though he cannot bear the sight of blood. A pious man, he bears in mind that Man may not be more compassionate than the Almighty, the source of all compassion, and begins to study the laws of slaughter. Yet, Yoineh Heir's horror, fright and repulsion do not abate with time, as he had hoped, and he finds no consolation even in religion. Everywhere he sees blood and slaughter until his obsession drives him to insanity and in madness alone is he comforted. He pronounces himself more compassionate than the Almighty – he will not serve a cruel God, even if he must renounce Paradise. Pursued by the slaughtered and bloody beasts in his mind, Yoineh Meir flees in madness and drowns himself in the river. Because he was mad, the town excuses his suicide and gives him a decent burial. It is the holiday season and they immediately begin a search for a new slaughterer.

MAVIS GALLANT

BORN IN CANADA, BUT SPENT MOST OF HER
LIFE IN FRANCE

PUBLISHED BY THE NEW YORKER 116 TIMES,
MORE THAN ANY OTHER NON-AMERICAN
AUTHOR TO CONTRIBUTE TO THE
MAGAZINE

GENRES: SHORT STORY, NOVELS, PLAYS,
ESSAYS; PREVIOUSLY A JOURNALIST


THEMES: FACISM, CHILDHOOD AS A
PRISON, THE DAMAGING IMPACTS OF A
BAD CHILDHOOD, CHILDREN WITH POWERS





SEPTEMBER 1, 1951: "MADELINE'S BIRTHDAY"

"Mrs. Tracy adored the Connecticut house where she had spent all her summers. Her Husband, Edward, came out weekends. This summer she had two guests. One was Madeline, 17, daughter of an old friend. She was the child of divorced parents and an unhappy girl. Paul, the other guest, was a German boy, a little older, extremely shy and serious. Mr. Tracy felt that the gloomy atmosphere they caused was bad for their daughter, Allie, aged 6. It was Madeline's birth day but she was in her usual bad temper. Mrs. Tracy tried to smooth things out as best she could so the day would be happy"



CHIMAMANDA NGOZI ADICHIE

Born in Nigeria

published by The New Yorker 10 times, but only 4 of these were works of fiction; others include cultural comments and personal histories

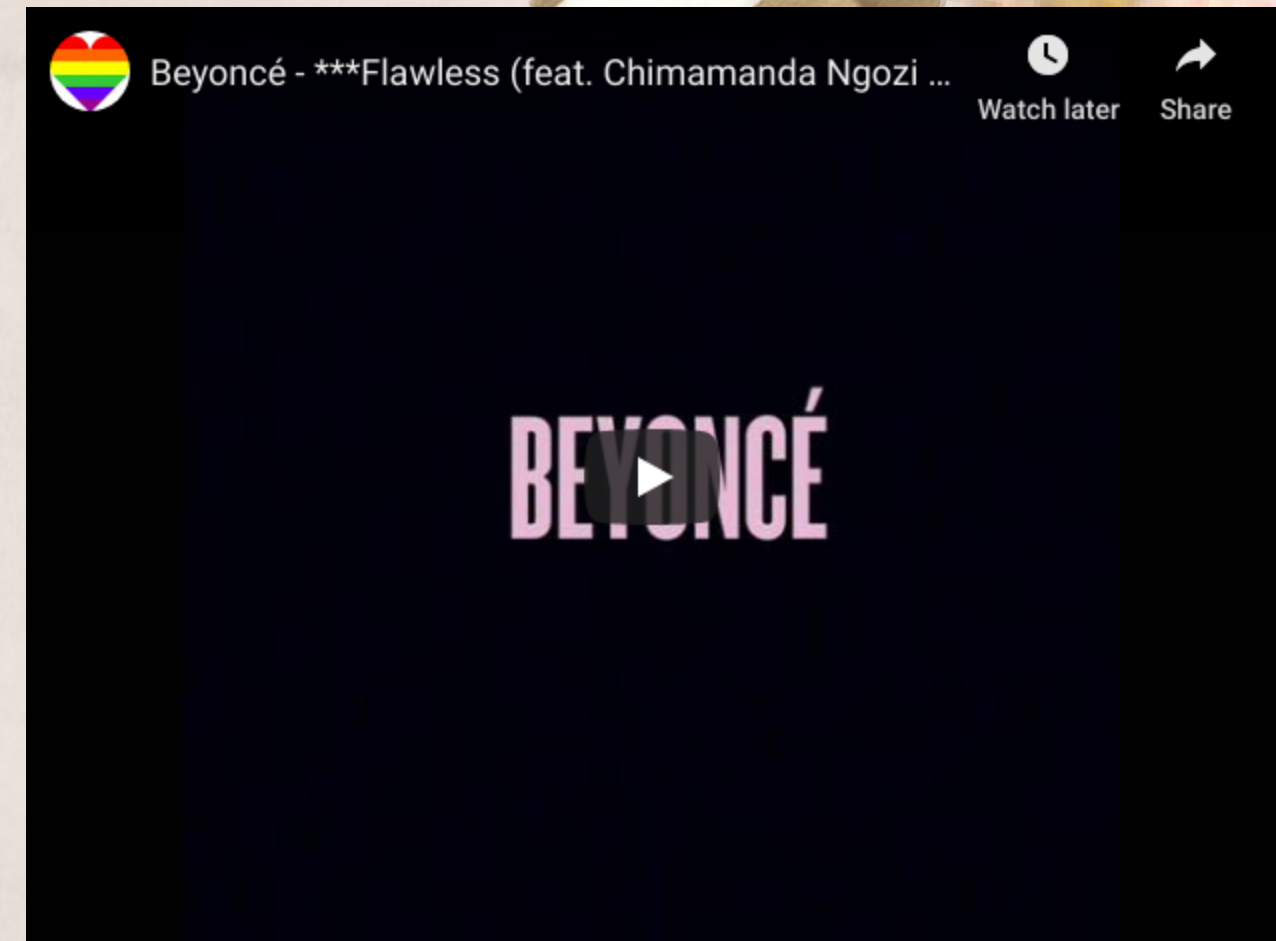
Genre: novels, short stories, non fiction, fiction

Themes: life in Nigeria, feminism , the under representation of cultures



January 21, 2007

By then, it was the season of cults on the Nsukka campus, when signs all over the university read in bold letters, “say no to cults.” The Black Axe, the Buccaneers, and the Pirates were the best known. They had once been benign fraternities, but they had evolved, and now eighteen-year-olds who had mastered the swagger of American rap videos were undergoing secret initiations that sometimes left one or two of them dead on Odim Hill. Guns and tortured loyalties became common. A boy would leer at a girl who turned out to be the girlfriend of the Capone of the Black Axe, and that boy, as he walked to a kiosk later to buy a cigarette, would be stabbed in the thigh... It was inane. It was so abnormal that it quickly became normal.



CONCLUSION

NOT ALL OF THE NON-AMERICAN AUTHORS WHO HAVE BEEN FREQUENTLY PUBLISHED BY THE NEW YORKER ARE EXAMPLES OF CULTURAL REPRESENTATIVES, BUT IT IS VERY COMMON

UNDER THE EDITORSHIP OF DAVID REMNICK, GLOBALLY-FOCUSED LITERATURE HAS BEEN MORE PROMINENT