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Posudek vedoucí na diplomovou práci

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“... before they turn us into something worse”: A Postcolonial Reading of *The Satanic Verses*

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For obvious reasons Salman Rushdie's novel *The Satanic Verses* has sparked much critical controversy. Since 1988 it has become both a novel some shy away from and a statement of universal validity, marking the migrant's position as a general condition of the modern man. Ms Fediakova is aware and informed of the Rushdie affair, yet does not remain blind to the fact that the liberatory and metaphysical connotations of migrancy are located within class and race resentments. She points out the ambiguities of the novel's treatment of moral issues, the range of dualities and oppositions available in the novels and the lack of simple resolutions. Is migrancy part of the punishment for sins committed (as the epigraph seems to suggest), or is it a chance for a better and free life, as the American myth maintains and Chamcha persist in thinking? In an attempt to deal with these issues, although simple answers are impossible, Ms Fediakova chooses to enter the novel through multiple doors: first, space and territory (which focuses predominately on the parallel of Bombay and London, second, doubleness and mirroring of characters, and lastly, exile versus migration and the dehumanization of immigrants. As the main connecting device, she sees the role of the narrator and his use of filmic devices.

The range of analysed topics is immense and results in a comprehensive interpretation, which leaves out little to be added. Nevertheless, such a broad scope may actually be one problem of the dissertation. The individual chapters branch out in diverse routes, combining them perhaps too freely at the cost of a more rigorous analysis of the text itself. Greater use of close reading could have boosted the argumentation.

The inclusion of texts other than *The Satanic Verse* is in some cases not fully explained or integrated. Especially the use of Mohsin Hamid's novel *Exit West* is debatable because it seems to have rather little in common with Rushdie's text.

Last but not least, the dissertation itself could have benefited from a more careful proof-reading and language correction. To just give a couple of examples, in the introduction Zadie Smith is renamed Zeeny and the tongue-twisting concept of "antipodeticity" (obviously a typo) is introduced.

Despite the reservations expressed above, I appreciate especially the very clearly formulated conclusion and the obvious enthusiasm and excitement that went into the research and writing of the dissertation.

The text fully meets the requirements of an MA dissertation. Therefore, I gladly recommend it for defence. The preliminary grade is very good (VELMI DOBŘE).

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