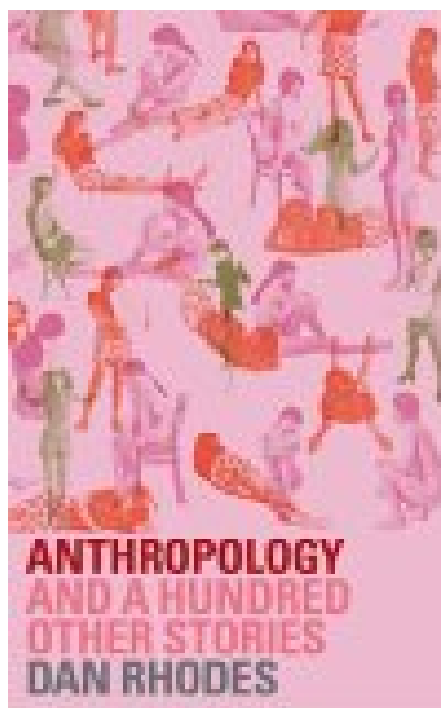




Anthropology

Dan Rhodes

Download now

Read Online ➔

Anthropology

Dan Rhodes

Anthropology Dan Rhodes
101 LOVERS. 101 STORIES

Anthropology

I loved an anthropologist. She went to Mongolia to study the gays. At first she kept their culture at arm's length, but eventually she decided that her fieldwork would benefit from assimilation. She worked hard to become as much like them as possible, and gradually she was accepted. After a while she ended our romance by letter. It breaks my heart to think of her herding those yaks in the freezing hills, the peak of her leather cap shielding her eyes from the driving wind, her wrist dangling away, and nothing but a handlebar moustache to keep her top lip warm.

Anthropology Details

Date : Published 2005 by Canongate (first published 2000)

ISBN : 9781841956145

Author : Dan Rhodes

Format : Paperback 208 pages

Genre : Short Stories, Fiction, Romance, Poetry

 [Download Anthropology ...pdf](#)

 [Read Online Anthropology ...pdf](#)

Download and Read Free Online Anthropology Dan Rhodes

From Reader Review Anthropology for online ebook

Melki says

101 stories, 101 words each.

101 quirky little laments about lost loves, unforgettable loves, obsessive loves and just plain disturbing loves. The stories are both devastatingly sad and uproariously hilarious:

Pieces

They kidnapped my girlfriend and asked for an awful lot of money before they would even think about giving her back. I was grateful for the peace and quiet, so I wasn't in too much of a hurry to settle up. After a while, they started mailing me little pieces of her, starting with one ear in a soap dish. For some reason, they weren't lowering the ransom. It doesn't make sense. They seem to think I'd pay as much for a girlfriend with no thumbs, ears, nose or nipples as I would for one with all her bits still there.

Reminded me a little of *88 Lines About 44 Women*, only not as dirty and a helluva lot funnier.

Ben says

I'm wondering if there's a Dan Rhodes book I won't five star now. Funny for both its accuracy and its ridiculousness, these stories are succinct, precise, touching and lethal. I was going to list some of my favourites but there's too many. I'm going to force this book on a lot of people.

Sraah says

this was
uh
interesting
i really liked
drawing
me
and precious
precious was v sad
me was sad in a sweet way
drawing made me feel things and want a huge story about the concept so if you know of any books hmu

Rowena says

I'd actually give its rating as a 3.5 (I wish we could give half-star ratings on Goodreads). I read this book because I was interested in the premise ; 101 short stories, all 101 words each. Each story was straight to the point, and witty at times. Some stories were just tragic. It was a very quick read.

tee says

I wanted to hate it but I didn't really. There were only a couple of pieces that were so quirky that they nudged my gag reflex. The majority of the rest were okay and there were several gems. It was these gems nestled amongst the rest of the okay pieces that were its saving grace. Gems such as

"They kidnapped my girlfriend and asked for an awful lot of money before they would even think of giving her back. I was grateful for the peace and quiet, so I wasn't in too much of a hurry to settle up. After a while they started posting me little pieces of her, starting with an ear in a soap dish. For some reason they aren't lowering the ransom. It doesn't make sense. They seem to think I'd pay as much for a girlfriend with no thumbs, ears, nose or nipples as I would for one with all her bits still there."

I think the blessing in micro fiction is that if you don't like the story then you don't have time to seethe and wallow in your fury at wasting your time reading a shit story. It's over in an instant and the author has another chance to redeem him/herself on the very next page. I guess the only way you could fuck it up is if every single 'story' was shit. I don't know how hard micro fiction would be to write, it might be one of those things that *look* misleadingly simple. Though I have read one other collection of micro fiction that was seriously shit so perhaps it really is harder than it looks.

Also, it was so appealing to my terribly shit attention span that I couldn't not like it. Snack sized fiction for those of us unfortunate enough not to be on ADHD medication. I'm reading Nam Le's 'The Boat' now and I just keep thinking, "Now, if only he'd written this story more succinctly; sayyyy, in 100 words or less".

Also, I watch tv while I read. I don't know why exactly but I can't relax unless I have it on in the background. With shit books, I find that I end up watching the tv instead, with mediocre books I find that I watch whatever is on in between the paragraphs and with a good book - I find that I have no idea what is on the television because I'm enraptured in the book. Now that is something they could base the star rating system on.

Aldrin says

If brevity is, as Polonius says in *Hamlet*, indeed the soul of wit, then Dan Rhodes, with his turn of the millennium collection of short short stories, is a writer possessed of extraordinarily sharp perception. His stories in this collection, titled *Anthropology and a Hundred Other Stories*, represent the best that short comic and literary fiction can offer.

Anthropology is a slim anthology of a hundred and one stories, each a hundred and one words strong and each narrated by an unnamed man romantically involved either currently or in the past with a woman who may also be conveniently without a name or otherwise may bear a quaint one. One such woman of the latter category is Badr-al-Budur. She is, undeniably, named after a major character (Aladdin's love interest, no less, who was Disneyfied into Princess Jasmine) in *Arabian Nights*, aka *One Thousand and One Nights*, which

was a probable inspiration for Rhodes's book. A thousand and one is too big a number, and it runs counter to the idea of infusing one's work with "the soul of wit," so perhaps after wrapping his clever head around that observation Rhodes decided to slash off a zero and settled for the resultant magic number of a hundred and one. But the similarity between the two collections goes well beyond the binary persuasion of their respective story counts, for much like the fantastical tales of thieves, sailors, princes, and genies in Scheherazade's medieval stories, Rhodes's contemporary stories populated for the most part by men who are in love and their girlfriends who are out of it take on a magical quality, often of the peculiar, twisted sort, even as they are typically grounded in reality.

Take for example the title story, which is first to appear since the stories are arranged alphabetically by title as though in an attempt to create a semblance of order amid the madness of the characters that inhabit them. "I loved an anthropologist," *Anthropology* begins. It's a sentence so uncommon that before the publication of Rhodes's book a Google search for the sentence exactly as it appears would have yielded a zero-result page. Besides the narrator of *Anthropology*, did no-one ever love an anthropologist and live to blog the tale? Or does the *d* in *loved* make all the difference? Yes, perhaps that's it. Perhaps someone -- at least someone with an Internet connection and a (micro)blogging site that can be indexed by Google -- still loves you, Borisa Yeltsin, PhD in Anthropology. As it turns out, no. But Google or no Google, anthropologists are just hard to come by, which makes the narrator's confession about his loss already -- all the more, even -- heartbreaking. The *d* in *loved* does make all the difference after all. "She went to Mongolia to study the gays," the lovelorn narrator, only the first of many, continues. "At first she kept their culture at arm's length, but eventually she decided that her fieldwork would benefit from assimilation." Now we must quickly decide whether to be amused or saddened by this development. It's a dilemma we shall encounter a hundred times more as the collection progresses, and often the easiest thing to do is what we humans (the subjects of anthropology, no less) usually unconsciously do following our own misfortunes: to be a mixture of both. And so we are further amused and saddened further when our once anthropologist-lover reports, "She worked hard to become as much like them as possible, and gradually she was accepted. After a while she ended our romance by letter. It breaks my heart to think of her herding those yaks in the freezing hills, the peak of her leather cap shielding her eyes from the driving wind, her wrist dangling away, and nothing but a handlebar moustache to keep her top lip warm." If that final imagery isn't magical, then what is?

Rhodes is a master parapsydokianist, if only such a word exists. Fortunately, the root word *parapsydokian* does. It is, Wikipedia would have us informed like no other knowledge-driven non-profit organization would, "a figure of speech in which the latter part of a sentence or phrase is surprising or unexpected in a way that causes the reader or listener to reframe or reinterpret the first part." In Rhodes's book, it's not merely a sentence or phrase whose latter part is so unexpected as to give new meaning to the first, but an entire story, albeit a bite-sized -- or in the Kindle edition, 2 KB-sized -- one. In *Shipwreck*, the narrator loses his girlfriend to a shipwreck, gets over her death, and finds "someone as pretty and nice as her, and eventually I invited her on a beach holiday." Right around the middle of this story Rhodes introduces a twist: They see his poor old girlfriend "washed up on the shore." And get this: "She'd been clinging to a plank for fourteen months, living on raw fish, rainwater, and her love for me." Just as we are yet again faced with our previously mentioned dilemma, the narrator "was faced with a choice." With only 21 words left to this particularly tragic story, he frankly declares, "My new girl won because the old one was skinny and bedraggled, and besides, the water had made her all crinkly." Sometimes, though, it's not the first part that requires a second look but the title itself, as is the case with *Laughing*, which starts and deadpans, "My girlfriend died laughing at one of my funny faces."

Anthropology and a Hundred Other Stories presents tricks as often as it does stories. (Incidentally, *Trick* is the title of another story in this collection, but as another reminder of Rhodes's vulpine way with words, the trick here is unlikely to be what you imagine it is.) Rhodes's true sleight of hand, however, lies not in his expertise in conjuring a hundred and one Burtonesque love stories, each made up of the same number of

words, but in his ability to capture in a hundred and one nutshells such complex concepts dealing with love as dependence, illusion, impermanence, melancholy, memory, sanity, and sexuality. Rhodes recalls this ability in his sophomore collection of short stories, called *Don't Tell Me The Truth About Love*. Fair and brief warning: In *Anthropology and a Hundred Other Stories*, Rhodes already did.

--

Originally posted here: <http://go.aldr.in/anthropology101>.

?MICHELLE? says

Dopo anni passati a criticare questo libro, la sua rilettura è andata molto meglio. Il motivo di tanto disprezzo era dovuto al fatto che ero piccola in confronto ad adesso – avrò avuto 11 anni – e che lo trovavo un po' un libro senza senso. Ne sono quindi rimasta piacevolmente colpita e posso affermare che questo libro è un 3.5 stelline.

Le storie sono di per sé carine e neanche troppo banali, è invece la scrittura che mi è sembrata un po' normale, diciamo. Non so bene come spiegarlo, però pensavo che fosse qualcosa di più, ecco. Nel complesso molto bello e veloce da leggere, perfetto per riavviare un pomeriggio noioso.

Charlotte Jones says

I'll be honest, I picked up this book in the library based on the cover alone. This is a collection of 101 pieces of flash fiction all consisting of 101 words revolving around the theme of relationships.

Overall I'm not really sure what to make of it. On the one hand, it reminded me of the strange imagery and blunt writing style that Tim Burton uses in his poetry, but on the other, I'm not entirely sure what the author was trying to say. Some of the pieces had interested themes and ideas but on the whole I found that it didn't really keep my interest and despite being extremely short, I wouldn't recommend it.

MJ Nicholls says

Dan Rhodes makes micro-fiction writing look pimps.

His lauded collection, *Anthropology*, collects 101 stories, each approx 101 words (the word count isn't rigidly adhered to), and over the course of 200 pages, breaks down the bulk of a billion novels about heartbreak, obsessive lovers, hapless male losers, and pouting femme fatales into hilarious, touching and poignant mini-stories.

I have been a doubter of micro-fiction for some time, but reading this collection has opened my eyes to the possibilities of the form. How often have you written a meandering story of some 2000 words, only to realise the idea could easily be encapsulated in one tight block of brilliance?

Rhodes takes the overdone subject matter, slathers his vignettes with wit, insight and pathos, creating a tight set fit for the modern ADHD reader.

I still abhor the prevalence of micro-fiction, esp. on the net, where everyone is meant to have the attention span of a Chelsea bimbo, but a unified collection like this is inspired. Had Rhodes written one of these pieces and posted it on a website somewhere, it would have faded into insignificance quicker than a bull's belch – locking antlers forever with the million or so other attempts at sublime cleverness and Wildeian pithiness.

However, because Rhodes has sunk his gnashers into this mammoth undertaking – this obsessive pursuit of the ultimate conciseness – this project feels as deep as a novel or a short story.

So... hurrah to Rhodes to converting me to the form and saving me from a depressing world where anyone can commit 100 words to a 'submit' box and become a four-minute interwood sensation. He may not have the length or breadth, but he certainly has the depth.

Mister Mank says

I'll read everything Dan Rhodes will ever publish based on the strength of this tiny book. 101 stories about love all 101 words long. Meditations on relationships and the character names keep getting weirder and weirder. Rhodes is just sick about love, deathly ill. He has a wonderfully disturbing sense of humor and a keen awareness of the thin line between love and some other awful, regrettable thing.

The characters hurt and I laugh. I laugh and it hurts.

Patrick says

I picked this up from the library because I happened to notice the glowing reviews from the Grauniad, the Times and, um, Heat Magazine on the cover.

Trouble is, I think it just shows up the limits of what can be done with very short stories. A few of them are quite funny, in a more or less dark way. I quite liked History:

"Nightjar told me all about her ex-boyfriends. She went through her shoebox full of photographs... When, at last, she had finished, she asked me about my romantic history. I told her I had been waiting all my life for that special someone, and how glad I was now I had finally found her. 'Ah. I see.' She rolled her eyes. 'You're one of those'"

But he doesn't really have enough ideas to keep this up over 101 101 word stories...

Sam says

This is an odd yet strangely familiar collection of short stories that cover every aspect of romance from the intense highs to the all consuming lows. While each story is intense in the emotions that they portray and raise in the reader, I found the writing a little odd (can't quite put my finger on what or why), which kind of left me feeling a little meh by the end. I think if each was a little longer, each story was only a page long, it might've made more sense and engaged me more but I couldn't quite get into it as it jumped from one to another. Having said that though something about Rhodes writing appealed to me so I think I'll be looking out for him in the future.

Tina says

I randomly picked this book up because a) it sounded interesting, b) I loved the cover and c) was in a ginormous reading slump, had the attention span of a butterfly and needed something that was either short stories or had really short chapters. Good that I picked it up, though, because the style of Dan Rhodes is absolutely amazing and did get me out of the reading slump I was in.

Anthropology consists of 101 wicked short stories about love, sex, relationships and break-ups that are very funny and witty, yet at times very sad and depressing. Although some of these stories are pretty bizarre, I guess everybody can relate to some of them in a way, as we've all been there at some point...

Adriana says

Se ia o sticlu?? cu esen?a dragostei. Se ia un carne?el, mic cât s? v? încap? în buzunarul de la piept. Se ia o pipet? ?i se a?terne câte o pic?tur? de esen?? pe fiecare din cele 101 de pagini ale carne?elului. Rezultatul? 101 povestiri care mustesc de dragoste, fie ea obsesiv?, morbid?, amuzant? sau romantic?. A se consuma în doze mici, pentru o deplin? savurare (zise dânsa, care le-a înghi?it pe nemestecate într-o singur? or? :D).

Tudor Cretu says

Mi-a plăcut tare mult, am citit-o pe ner?suflate. Cu toate c? pove?tile sunt scurte, fiecare dintre ele ascunde drame sau regrete. Toate au leg?tura cu iubirea ?i cu prietenele, logodnicele sau so?iile lui. Este o carte pe care o s? o mai dau ?i multor altor persoane ce n-au mai f?cut cuno?tin?? cu proza scurt? sau pur ?i simplu, nu sunt mari fani ai cititului, îns? au nevoie de un mic zvâc. Am cump?rat-o pentru c? chiar m-au încântat cele cinci povestioare din Iocan #1
