

# A Study on Literature concerning on Salman Rushdie's works

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**Abstract**— Rushdie's work is becoming more and more significant in the world just as people from various cultures interconnect and form relationships. He states that the evolution from a separated, isolated to an integrated world is unavoidable.

**Keywords**— *Midnight's Children, historiography, Enlightenment*

## 1. Introduction

In today's times people of various diversity have almost learn to cope up with each other. However, Rushdie seems to be apprehensive about how this transition will go. He fears the other side of this growing hybrid. He feels tensions may also grow between people when they realize that the limits are getting fuzzier. The hybrid may face negative waves when cultural and traditional countries refuse this connectivity and change. However, in all of his fiction, Rushdie tries to show that hybrid can play a major role in this changing world, and that it has the ability to generate innovative opportunities and places for this connectivity to work and at the same time reduce the tension between people. Hybrids live between boundaries thus helping them view more of the big picture than those who continue to work under a single governing world viewpoint.

## 2. Literature Study

Author Banerjee, Ashutosh talks about the Narrative Technique used in *Midnight's Children*. He says it is clearly understood why Salman Rushdie uses the technique of narration in *Midnight's Children* so that he is able to place his story outside the euro-centric custom of literature. The theory of history presented in the novel is very particular not to substitute the centre in this traditional binary of centre and margin, but to deconstruct it by using a mixture of an oral narrative style and formal written style language so that easy access to history and literature is achieved. In addition to this 'English' like Pidgin English is used. This places the novel outside the Western tradition, though the English language, a format familiar to the Western literary canon is used.

In the book "Salman Rushdie and Indian Historiography", Nicole Weickgenannt Thiara looks at the portrayal of Indian history by Salman Rushdie in his novels and its

relationship to the narration of Indian history in today's Indian historiography. The author claims that Rushdie's idea of India is based on the factors of nationalist discourse and nationalist historiography. And that it has been motivated by the political and historical writings of India's first Prime Minister, Jawaharlal Nehru. The book also investigates similarities between Rushdie's assessment of the legacy of Nehru and the most noteworthy trends in Indian historiography. Special attention is cast on the representation of women and the gendered concept of the nation like the notion of Mother India. Based on the theoretical work of Mikhail Bakhtin, this book concludes that Rushdie provides an independent 'novelistic' inter subjectivity as a basis for a new India.

In his Articles Sudhir B. Chavan describes that Rushdie and Misty are expatriate novelists who experienced conflicts and troubles during their stay in India that disposed them of their honoured positions during the country's social and political changes and so they moved on to foreign countries for a better scope of life. These novelists felt lost among the western people. They felt disappointed and separated since their values of culture, tradition and thoughts differed with those of the foreign country to which they eagerly migrated. Thus the loss of attachment to their country's strings made them study their native country's culture from a safe distance. They used novel as a medium to express their care and concern for their native country. They have created the nation's image through the combined awareness of its citizens. Rushdie's novel is a criticism of failure of the Indian dream. He is doubtful of whether the first generation of free India really lived up to fulfill the promises of Nehru that was devised for the growth of the newly born child or whether it was just wasted opportunities. However, he looks at this problem in an objective manner.

Morton daCosta film considers Rushdie's novels as more suitable in order to demonstrate seemingly random information. for example: he brings in names of TV series, Bollywood actors, newspaper headlines, advertisements, magazine stories, and film clips into the narration of *The Satanic Verses* to portray Bombay; he brings in the process of illusion in *Midnight's Children*. He assembles an extensive collection of pictures and digs back into popular songs from hindi cinema and Broadway theatre *The Music Man*, dir. morton daCosta, 1957 to recover his childhood days in Bombay.

G. Baskaran in his essay "The Differential Nature of 'Fury' in Salman Rushdie's *Fury*" states that Eleanor is not

to blamed since it was the world's nature and himself. Solanka's fury is headed both at him and at the world. His friends seem to be displaced people, wild at their discrimination and seeking unacceptable ways of incorporating themselves into the mainstream. Mila Milosovic, the daughter of an important Yugoslav writer, sees her last name as unfortunate. Though she is not related in any way to Yugoslavia's former leader and a war criminal, she feels pained by the name and is troubled by her father's own slow plunge into the swamp of his country's breakup. Likewise, Jack Rhinehart, a brilliant African American war correspondent, a genius is tainted by fame. He takes in to become a token of a minority symbol which results in losing his lover, Neela Mahendra. She, in turn, turns her back on Rhinehart's disintegration and shifts her affections to Solanka, who continues to burn with the outrage equated to sincerity and energy.

In Salman Rushdie's *Midnight's Children: National Narrative as a Liminal Voice*, Mossman Mark's novel is in many ways extremely complex. It offers three different frameworks: the family - since the story begins with Saleem's grandfather and then further traces towards the development of Saleem's family, then history - the nation's life is reflected by Saleem's life, and finally the individual's psychology - that talks about Saleem's personality, his observation and understanding of reality. It may be said that this kind of complexity in narration and the author being one of the most mesmerizing modern writers of today, has taken this work worthy of the critical analysis by many scholars. This book is considered important and significant to scholars because it is one of the major novels by a contemporary author, whose life is in danger because of his books.

As per the words of Benson Stephen, the fairy tale image held by many adult readers in Western Europe and North America is due to the revolutionary fictions presented by Rushdie in his novels that have added versions and adaptations. These fictions were sought to extend fairy-tale traditions to a narrative environment that is very much different from a novel or short story. As such, in the typical late-twentieth-century fairy tales, a conglomerate of narrative features was added such that the fictions themselves worked to redefine. Many years have passed since the key texts of this extraordinary energetic period of literary history-texts like *Pricksongs and Descants* (1969), *Lady Oracle* (1976), *The Bloody Chamber and Other Stones* (1979), and, of course, *Midnight's Children* (1981) were published. The early works of Rushdie ran side by side of two key projects of reformulation: fairy-tale studies where a large number of bibliographic, socio historical, and literary analyses established and reestablished multidisciplinary investigation; the critical-theoretical realm, where the ill-defined project of postmodernism- the idea of projects-sought a rethinking of the theoretical groundings of humanism and the Enlightenment. Rushdie's work is a

relationship of symbiosis with these critical contexts, which is why the former has gathered such attention. It has also been argued that some of the key early coordinates of the third project of reformulation contemporary with the fictions under discussion- were influenced by the fictions themselves.

R.K. Dhawan, *Prestige* states that in recent years, fiction, written by writers who have their origin in India, have become known on the world literary scene. A large number of these writers have expressed their creative urge. They have brought credit to Indian English fiction. The present volume includes critical essays on the most significant writers, namely Salman Rushdie, Meena Alexander, Jhumpa Lahiri and Stephen Gill. Some of these writers express their desire for their motherland and portray an objective picture of Indian society. The book provides the reader an awareness of the essential value of Indian literature."

In the *View of Bozkurt, Idil, Hybridity*, which indicates the personification of numerous themes and cultural belongings, provides differences out of which imagination and opposition to master narrations of dominant cultures come out. *The Satanic Verses* by Salman Rushdie uses the themes of metamorphosis and horror to illuminate the physical and mental changes a migrant undergoes. Hybridism is suggested as an activity and opposition for radicalized and demonized migrants by Rushdie.

Papai Pal expresses that the use of politics on the canvas of history is the most crucial and reliable theme in Rushdie's. Rushdie resorts to the employment of myth and magic realism as a narrative technique to provide a new approach to the study of the period of post colonialism. Any analytical approach to his work involves a process of straightening out the recurrent themes that are all interrelated and dependent upon one another. His novels are a blend of political and social parody, identity struggle and an explanation of historical events.

Madhumita Roy points out that Bombay, the city where Salman Rushdie spent his childhood, is featured in four of his novels - *Midnight's Children* (1981), *The Satanic Verses* (1988), *The Moor's Last Sigh* (1995) and *The Ground Beneath Her Feet* (1999). Rushdie's built environment and the materialism of Bombay are lost thus not allowing the city portrayed to be shown as a real-imagined lived space, which is defined by Henri Lefebvre (1991) as "representational space" and Edward Soja (1996) as "third space". In the globalized world of lack of place, the policy and the approach of recovering the lived space, sometimes includes the small level of bodies and sometimes larger ones like communities.

Joel Kuortti states that Salman Rushdie has been successfully around in the publication world for more than a quarter of a century with the launch of his first novel *Grimus* in 1975 and the latest one *Fury* in 2001. He has published thirteen books: eight novels, a travelogue, a collection of essays, a collection of short stories, a critical

work, and an anthology. The number of published books may be moderate but the extent to which these books have made their impact in literature is far greater. The importance of the novel *Midnight's Children* (1981) cannot be disregarded when considering the direction of fiction in the 1980s. All these are evidences of a resourceful talent and cultural activism. Rushdie has numerous pieces of criticism, essays, interviews, and the like to his credit. There are a large number of people around the globe who find Rushdie's writings worthy to be read and studied. With each new entry into the literary realm, Rushdie stirs up discussion and debate. The steep importance of most of his novels demands extra effort on the reader's part to take hold of the text. The themes within the books also never fail to create tension, anticipation, and other contradicting emotions within the readers. Salman Rushdie's encounters with the world vary significantly. Actually, first critical studies of Rushdie's work were published in 1982 starting with the essays by Maria Couto in *Encounter*, Uma Parameswaran in *Toronto South Asian Review* and Tariq Ali in *New Left Review*, followed by dozens more in six years. After the publication of *The Satanic Verses* 1988, the discussion of Rushdie reached proportions that had gone beyond literature and literary criticism. The publication of this single book made Rushdie a household term for debates in political, religious, and juridical. Several books and articles have been published on the *Satanic Verses*.

Mittapalli Rajeshwar says that a large number of anthologies and critical works on Rushdie have poured in during the last decade and still continues to pour in not because Rushdie keeps writing and publishing but because the editors believe that the eighteen articles collected in these volumes present valuable, new, and interesting insights into Rushdie's works. They represent many critical and theoretical approaches, multiple locations of reading, multiple evaluations of Rushdie's work, and multiple engagements within the issues. The articles are organised chronologically such that the first ones discuss Rushdie's first novel, *Grimus*, moving through *Midnight's Children* and *Shame* to *The Satanic Verses* and from East, West to *The Moor's Last Sigh*, up to Christopher Rollason's article on *The Ground Beneath Her Feet*. After that there are three further texts on more general or comparative level. Finally, there is a bibliography of Rushdie's work and recent Rushdie criticism.

### 3. Conclusion

The reviews persuade to advance towards the novel more in the spirit of a reader than in the spirit of an interpreter who is in search of one dominant interpretation or meaning. My approach to the study of the novel initially involved an interpretive selection of topics to be explored such as History, Politics and Individual etc., which appeared to be recurrent throughout the novel. However, this selection is explored as many coexistent possibilities of meanings rather than as leading to a choice of one dominant trend or hegemonic sense.

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