

MYTHS IN THE SELECTED NOVELS OF SALMAN RUSHDIE

A THESIS SUBMITTED TO

TILAK MAHARASHTRA VIDYAPEETH, PUNE

FOR THE DEGREE OF

DOCTOR OF PHILOSOPHY (PH.D.)

IN

ENGLISH

UNDER THE FACULTY OF ARTS AND FINE ARTS

BY

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AUGUST- 2016

DECLARATION

I hereby declare that the thesis entitled “*Myths in the Selected Novels of Salman Rushdie*” completed and written by me has not previously formed as the basis for the award of any Degree or other similar title upon me of this or any other Vidyapeeth or examining body.

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CERTIFICATE

This is to certify that the thesis entitled “*Myths in the Selected Novels of Salman Rushdie*” which is being submitted herewith for the award of the Degree of Vidyavachaspati (Ph.D.) in English of Tilak Maharashtra Vidyapeeth, Pune is the result of original research work completed by **Kokate Netaji Bharat** under my supervision and guidance. To the best of my knowledge and belief the work incorporated in this thesis has not formed the basis for the award of any Degree or similar title of this or any other University or examining body upon him.

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ACKNOWLEDGEMENT

It is a privilege to put on record my sincerest gratitude while submitting my Ph. D. thesis entitled *Myths in the Selected Novels of Salman Rushdie* for the award of the degree to Tilak Maharashtra Vidyapeeth, Pune. Though the work is original and done by myself, I have been helped by many people, and because of their constant help in every phase I could complete this thesis and submit it to the University.

At the outset, I owe my heartfelt gratitude to my guide Dr. Chougule Ramesh Baburao, Head, Dept. of English, Dr. Babasaheb Ambedkar Marathwada University, Sub-Campus Osmanabad, who accepted me as his research candidate and rendered every help to accomplish this task.

I am extremely thankful to Dr. Shripad Bhat, Dean, Faculty of Arts and Fine Arts, Tilak Maharashtra Vidyapeeth, Pune, who has helped me tremendously in completing this thesis within a stipulated time span.

I am also thankful to Hon'ble Babanraoji Shinde (M.L.A.), Sanjaymama Shinde, Ranjitsinh Shinde and Vikramsinh Shinde for encouragement, guidance and support given to me during the course of this research.

I am grateful to Prin. Dr. Kadam M.S., Vitthalrao Shinde Arts College, Tembhurni and my colleagues Dr. Kale V.P., Prof. Waghmare D.S., Dr. Gaikwad R.N., Prof. Mulani Z.B., Prof. Jadhav A.M., Prof. Mule S.S., Prof. Sathe S.V., Prof. Kunale R.B., Dr. Das B.V., Prof. Khandare S.V., Prof. Mane V.P., Prof. Funde A.H., Prof. Salunkhe V.H., Prof. Nale S.E., Mr. Upase V.D., Kute J.M., Mr. Bhosale M.G., and other non-teaching staff.

I am especially thankful to Dr. Kokane G.D., Dr. Awatade H.K., Dr. Waghmare Sagar, Dr. Jadhav Bharat, Dr. Dhumal Dhanaji, Mr. Mohan Kadam, Dr. Raosaheb Dhavan, Mr. Jadhav Avinash, Mr. Sukre Arun, for their constant encouragement to update myself.

I specially thank to my generous and loving friends Mahavir, Santosh, Shiva, Rajendra, Randhir, Somnath and Mohan for their valuable support provided for this research work.

I am extremely thankful to my mother Chingubai, father Bharat, brother Samadhan, sisters Alka and Lanka, wife Swati; and other family members whose encouragement, help and sacrifice made this task possible. I take this opportunity to thank my daughter Anushka, son Atharva; and niece Tanu.

Finally, I am thankful to all those who have assisted me directly and indirectly in the completion of this research work.

Kokate Netaji Bharat

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Chapter I

Introduction

1.1 Introduction:

Indian English literature, at the threshold of the twenty first century, has established its own presence as India's national literature in an acquired language. Originally, it was the natural outcome of the desire of the few English-educated Indians to express their national sensibility in English. Though its framework assumes a blend of Indian and Western aesthetics, its representation has always been that of genuine Indian experiences. It invented as an essential consequence of the outline of English education in India under colonial rule. In current years it "has concerned prevalent curiosity, equally in India as well as overseas." ¹ Currently, it is renowned that Indian English Literature is not only part of Commonwealth Literature, but also occupies a "huge implication in the World Literature." ²

1.2 A Brief History of Indian English Literature:

Indian English Literature, since its birth, has been used as a means of the expression of the nation's personality- political, historical, cultural and emotional. It has voiced the aspirations and frustrations, the ecstasies and sorrows of the Indian people. Nowadays, its onward march along with the regional literatures, crossing all the barriers of language, form, technique and sensibility, has been towards synthesis rather than competition. As the Indian English Literature has passed through several formative stages such as imitative and derivative, realistic and symbolic, modernistic and post- modernistic phases, it has acquired the perfect maturity in thematic concerns and in the methods of presentation. One of the famous critics Jasbir Jain says that:

“ Indian writing in English constitutes a pluralistic world wherein the colonial past, the Indian heritage, the indigenous forms, the inherited and internalized cultural values, the oral tradition, the diasporic presence abroad, the parallels with and differences from the language literatures- all these jostle with each other. Partly, it is representative of a multi-cultural

situation; partly Indians are no longer apologetic, on the defensive of self-conscious in their use of English.”³

As much of serious Indian writing in English has been scholarly, argumentative, as well as autobiographical or in a journalistic tradition, a tradition of creative writing, representing man and society, has also developed since the days of Henry Derozio in the 1830's. Since then, a considerable amount of creative writing in English has been produced in prose, poetry and fiction. The novelists, the poets, the non-fictional prose writers, and to a certain extent, the dramatist have succeeded in depicting the Indian social reality imaginatively, imbuing it with universal import.

Indian English Literature has passed through several phases. Initially, it was an integral part of Anglo-Indian Writing. Then it became Indo-Anglian, Indo-English, Indian Writing in English and recently Indian English Literature. Now it is an integral part of Third World Literature in English and one of the New Literatures in English. The Indian scholars such as K.R.S. Iyengar, V.K. Gokak, C.D. Narasimhaiah, M.K. Naik, G.S. Balarama Gupta and many others have contributed considerably to establish its identity. The consensus has been built up now that Indian English Literature is and will always be a vital component of World Literature. It is the literature in English of self-expression of India, reflecting and commenting upon Indian themes and consciousness for the sake of the natives as well as the world citizens. In fact, it reflects the Indian ethos and aspirations. There is no point in condemning it as a 'parasitic' literature, as it has acquired the status of a 'contact literature' in the modern times of globalization.

About its genesis, P.K. Rajan rightly comments, "Its genesis is not a historical coincidence, but the significance of an organic process of national annulment and integration, a method of amalgamation, in a historical old-fashioned."⁴ It is certainly true that Colonialism in India played a prime role in its evolution. The traits of colonial past and the resurgence of national pride generally clash rather than reconcile in it. The Indian writers, by and large, are concerned with the past and present history of India. Their main concern has been with the social changes in India- the cultural, the political, the religious- and its present state of independence with growing awareness of both the national identity and the modern problems.

Lord Macaulay's celebrated Minutes on Indian education on 7th March 1835 and the resolution made by Lord William Bentinck to promote European Literature and Science among the Indians instigated Indians, especially from Bengal, to use an alien tongue for creative expression. Inspired by this liberal policy, quite a few Indians from the English- educated elite class such as Raja Ram Mohan Roy, Swami Vivekananda, Sir Aurobindo, Rabindranath Tagore, Sarojini Naidu and the like were stimulated to use English for creative expression. They realized that by using English, they could reach all India, and even to the world audience. Thereafter, the Indian writers in English accepted English as a medium of expression for political and cultural reasons. Some Indian writers- Mulk Raj Anand, R.K. Narayan, Raja Rao, Nissim Ezekiel, Salman Rushdie and Jayant Mahapatra- have beautifully adapted English to communicate Indian sensibility. They have tried to bring the English language closer to the idiom of the native soil. Logically, their English stems from the Indian life as well as culture and its Indianness contains in its cultural overtones. V.K. Gokak asserts, "The Indianness of Indian writing consists in the author's penetrating awareness of his whole philosophy." ⁵ The Indian writers in English have tried to preserve the cultural heritage as well as the national awakening in their writings. The four areas in which this Indianness must be sought, to quote, K.R.S. Iyengar, are "the choice of subject', the texture of thought and play of sentiment', the organization of material as well as the creative use of linguistic." ⁶ It is believed that Indian English Literature that began as a by-product of an eventful encounter between Britain and India has made tremendous progress in the late twentieth century. In spite of diverse cultures, races and religions, it has succeeded in recapturing, representing, and reflecting the multi-cultural society. As observed by William Walsh, "Indian Literature in English has an Indian soul and expresses an emotional response haggard from the same sources as the other quintessence of the Indian strength and the Indian tradition." ⁷ The academicians and the imaginative writers have stressed the point in favour of Indian tradition and attempts are being made in the same direction.

In the present day, various Indian English novelists have given significantly to contemporary English writing. One of the famous writers, Roy R. M. signed Renaissance of the Indian English Literature. One more writer, named Macaulay also suggested that English language teaching-learning process in India was most likely

conscious of what was in store up to the Indian with the terms of mythical consciousness. At the present time, it “has increased for itself wide-reaching support as well as distinction.”⁸

1.3 Development of Indian English Novel:

The development of novel in English as a literary phenomenon took time because in the beginning, Indian writers found themselves in difficulty to accommodate themselves to express their thoughts and feelings in this alien language. But within limited time, they showed mastery over English although they did not fully express themselves in this. Meenakshi Mukharjee writes about the same problem faced by Indian English novelists:

“ Novels in English hardly ever provide us with the examples of self-reflexivity about the language they use, enclosed as they are generally within the cognitive and cultural limits of their linguistic medium.”⁹

Now a day, works of fiction is more influential literary usage. It has obtained an impressive place in the Indian English writings. In wide-ranging, it is more arranged that the fiction is the mainly appropriate fictitious type for the study of incidents as well as thoughts in the position of our times, and Indian English fiction occupies its suitable position in the field of writing. The most original Indian English tale or writings were predictable as well as derivative. The Indian English novelists required the stimulation to write fiction form west particularly writers like Dickens as well as other Victorian. There are referee and critics both in England as well as in America; they focus on the Indian English writings. One of the famous writers, Naik, M. K. says that:

“...one of the most notable gifts of English education to India is prose fiction for though India was probably a fountain head of story-telling, the novel as we know today was an importation from the West.”¹⁰

Indian writers in English have made most significant contribution to the field of the novel. Critics and scholars are in great debate about the first Indian English novel. According to the critics, Bankimchandra Chatterjee wrote the first novel in English language being an Indian. His novel *Raj Mohan's Wife*, which has published in 1864, is generally considered as the first Indian English novel. The importance of the novel is so high that even after one hundred forty-nine years of its publication; it creates unique concern among the literary historians, scholars and critics.

Mostly, fictions were published in 1860s to at the end of 19th century, and the novelists were from the Madras as well Bengal. Generally, their writings deal with social and historical theme, for their writing model they developed 18th to 19th century British novelists like Walter Scott, Henry Fielding and Daniel Defoe.

20th century started with the other important Indian English novelists of more considerable productivity. Novelists like Romesh Dutt made a huge translation in English from his own Bengali fictions; *The Lake of Palms: A Study of Indian Domestic Life* which is published in 1902 and one more important novel is *The Slave Girl of Agra, an Indian Historical Romance* which also published in the same year, 1902.

During the 1930s, the 'Big Three' (Mulk Raj Anand, R. K. Narayan and Raja Rao's *Kanthapura*) Indian English novelists came on the fictional landscape. These novelists commonly were known as real founder of the Indo-English Fiction. They unavoidably depicted the rural community living life as well as the attendant result of liberty movement. They also might not to remain them from Gandhian Thoughts, which were deliberately or automatically come into their fiction. However, within this stage; that the researcher moves toward outstanding fictions for the beginning, like Mulk Raj Anand is famous for his novel, *Untouchable* (1935), one more novelist is R. K. Narayan who is also famous for his both novels like *Swami and Friends* and *The Guide*, Raja Rao's *Kanthapura* is also one of the remarkable novel in the Indian English Fiction. The creativity of these writers encouraged to Indian English work of fiction in the exact track. They exposed an entire innovative planet in Indo-English creative writing, and the Indian work of fiction is indebted much to their attempts for gaining hard ground as well as realizing an individuality of its personal. They

recognized the suppositions, the behavior, the attention of personality, and the natural history of the themes which were to give the Indian work of fiction its exacting distinctiveness. They “positioned the groundwork for the unaffected Indo-Anglian fiction, all imparting to the Indian knowledge a measurement of peculiarity constructed on their meticulous technique to happy as well as figure.”¹¹

During the 1940s, a remarkable novel, *All about H. Hatterr* which is, published in 1948, written by famous Indian writer, G. V. Desani. The tale completed a main get during in recognized testing as well as turns into a masterwork of remarkable artistry. Her stunning, mystifying, jumping writing style is the first mastermind tries to go further than the Englishness of the English language. It shaped ineffaceable ideas in the mind of the various researchers through its extremely reminiscent storyline method as well as language unmatched into the Ando-Anglian novels in the past time.

Though, later, 1950s Indian writer’s curiosity enthused from the community to personal specialty. They commenced to outline their own writings, their research for identity in every speckled multifaceted outline with their own issues. Some writers and their own keenness are to search innovative ideas or subjects gave up the superior planet in favour of the internal male. They also occupied themselves in ‘a hunt for the real meaning of human living.’ The gathering of common practicality in Indian English creative writing, well-known by Mulk Raj Anand, departed on prosperous throughout the 1950s and untimely 1960s, during Bhabani Bhattacharya, Manohar Malgaonkaras well as Khushwant Singh. The involvement of these writers has previously been familiar in India as well as external India.

The Indian English female novelists are Arun Joshi Anita Desai and Nayantara Sahgal have distorted the look of Indian English work of fiction throughout their writings. Their writings also enclosed kernel of potential growth. Well-known feminist, Anita Desai’s work deals with down ward smash of correlation. It is also based on the psychosomatic features of her female protagonists.

She has discovered the internal environment, the environment of emotional response through her fiction. She also included an innovative measurement to the

attainment of Indian feminist and Indian female writers. A remarkable element of Arun Joshi's novel is his experimentation with diverse description methods. His generation, Chaman Nahal are a significant writer. His most wonderful effort before the 1980s was *Azadi*, which is published in 1975, which is also prominent theme of the Indian partition.

After the publication of Salman Rushdie's *Midnight's Children* (1981), there is an emergence of new fiction in Indian English writing. In this period, a breed of new novelists emerged. It added Arundhati Ray, Shobha de, Amitav Ghosh, Shashi Deshpande, Vikram Seth and Salman Rushdie etc. A huge figure of writers living in India as well as abroad writes fiction in enormous digit and they break the shame of the marginalization of Indian English writing. They have introduced various components of modern theories regarding the composition of the fiction and they prove their superiority over their Western counterparts by achieving remarkable destination. New fiction is well oriented in India. M.K. Naik and Shayamala A. Narayan feel the same point:

“ The first significant fact about the ‘new’ fiction is that the number of Indian English novels published during the last two decades easily surpasses the total output for any corresponding period earlier. But quantity, of course, does not automatically guarantee quality; hence attention must also be drawn to the increasing recognition and respect the new novelists are winning in the literary world today.”¹²

Writers of the new fiction are aware of the problems of handling English language. They handle English beautifully and not inferior to their Western Counterparts. Shashi Deshpande is famous Indian English novelist and feminist. Her major works like *The Dark Holds No Terrors* which is published in 1980, *If I Die Today* is published in 1982, *A Matter of Times* is published in 1996, and *Small Remedies* also published in 2000. At the same time, Salman Rushdie's *Midnight's Children*, (award winning novel) is published in 1981, and is signaled an innovative period in antiquity of the Indian English fiction. His most famous novels are *Grimus* is published in 1975; *Shame* is also published in 1983, *The Satanic Verses* is

published in 1988, *The Moor's Last Sigh* is come out in 1995 and *The Ground Beneath Her Feet* is published in 1999. One more outstanding Indian English novelist, Amitav Ghosh also arise with the famous novel, *The Circle of Reason*, is published in 1996, and *The Glass Palace* is also published in 200. One of the notable Indian English writer, Shashi Tharoor who is also very famous for his initial novel, *The Great Indian Novel*, which is published in 1989, is the suitable example of the postmodern novel in current Indian English writing.

The famous Indian English novelist, Vikram Seth is also famous for his novel, *The Golden Gate* which is published in 1986. During the 1993, his well-known fiction is, *A Suitable Boy* which is leading novel in his time. It is a sequel and followed by *An Equal Music* which is also come out in 1999. One more famous Indian English novelist is Arudhati Ray. He is very famous for his Booker prize winning novel, *The God of Small Things* which is published in 1997. It deals with immortality in common people, life and highlights on the political issues as well as self-centered motivations. One more women novelist, Kiran Desai is very famous for her feminine work. Mostly, in her novels, she focuses on the major theme like post- colonialism disorder as well as desolation. Her opening fiction, *Hullabaloo in the Guava Orchard* ridicules Indian civilization at huge.

In the group of young writer, Chetan Bhagat is well-known for his novel is like, *Five Points Someone* is published in 2004, *One Noght @ the Call Center* is published in 2005, *The Three Mistakes in My Life* is come out in 2008, and *2 Stars* is also published in 2009. He has solitary handedly redesigned the Indian English narratives. His well-famous novel, *Half Girlfriend* is also published in 2004 with it gained him excessive renown as an excellent writer.

In new fiction, Indian novelists in English show strong consistency and stamina in the handling of postmodern themes. The new novelists handle the theme of globalization more effectively. They follow their own method of expression. A large number of Indian origin words of Hindi and Sanskrit have been included in English Dictionary.

Indian English writing has departed through a share of alteration from its initial days to the contemporary period and has accomplished an entire innovative strength in terms of thought, marketing, performance, commercial as well as influence on the Indian philosophy. Unquestionably, the Indian English literature has increased an exclusive feasibility, vitality as well as energy, appealing an unusually wide relationship as well as worldwide approval, to which the innovative novelists have completed an optimistic influence.

Salman Rushdie has established himself as one of the most powerful modern writers. He is also one of the most significant among serious novelists of the post-modernism. He has emerged as a novelist of high reputation. The themes in his novels are fairly varied: they are neither stereotyped nor predictable. Rushdie deals with themes from the spheres of history, politics, society, community and religion in his literary work. He has shot into fame as the most powerful and influential novelist at the turn of 20th century and dazzled the whole literary world. He is a scintillating writer of prose and an artist of the great imagination. So he has made a great impact on the contemporary writers. Salman Rushdie has become one of the outstanding Indian English novelists like Mulk Raj Anand, R.K. Narayan, and Raja Rao due to the credentials on his name.

Rushdie, in his fiction, has used the inventive devices such as unconventional word play, audacious disagreement of syntax, the spirited use of metaphors and leitmotifs, the stunning fusion of oral narrative, history, myth, fiction, non-fiction, journalism, snatches from the Hindi film songs, fantasy, surrealism, and magical realism into a bewildering, yet purposeful and eloquent collage. These devices made him the remarkable figure in the postmodern literature. In the 1980's and 90's, he has been classed with the greatest postmodern novelists of our times such as Gabriel Marquez, Gunter Grass, Milan Kundera and Borges who have brought into their fiction the contemporary relevance and amplitude.

The present study is an attempt to explore in depth use of myths through the close study of Salman Rushdie's selected novels- *Grimus*, *Midnight's Children*, *The Moor's Last Sigh* and *The Ground Beneath Her Feet*.

1.4 Salman Rushdie: A Biographical Sketch:

Salman Rushdie was born in Mumbai, India, on June 19, 1947, nearly precisely two months before India got her autonomy from colonial people. His parents, Anis Ahmed and Negin Rushdie, were religious Muslims, as well as Salman cultivated a supporter in the Islamic confidence. After the separation of India and Pakistan, various of the Rushdie's relatives stimulated to Pakistan, but Salman's parents decide to stay behind in the principally Hindu as well as multi-ethnic Mumbai, where Salman may obtain a British schooling.

He is well-to-do, and he as well as his three sisters had a protected and privileged babyhood; he not at all saw the unhappiness of the thousands of dispossessed populace who slumber in the streets of Mumbai all nighttime. Instead, most of his time as a kid was exhausted in the world of Alladin, Sinbad the sailor, and the soaring carpets of his favorite book *Arabian Nights*. In his family he was 'the petite gentleman.' 'Being the only young man as well as eldest child in a middle-class Indian family dose build you imagine that the planet revolves around you,' he once remarked. This position certainly spoiled him, but it also had the more long-term effect of convincing him that 'he had a singular role to play in the biosphere.' As an elderly relative's friend portrays it, He suffers 'a liability to accurate wrongs as well as rights the mistakes or smaller mortals.'

At the age of 14, Rushdie left for England to attend Rugby school. He had always idealized British society, so it was a shock for him to find that he was considered an outsider at school, a 'wog' an inferior. He was treated with hostility by both students as well as teachers and was often excluded from social activities. This bitter experience with racial prejudice was a shock that caused him to rethink much of what he'd been taught growing up. During this period of his life, he poured his thoughts into a short autobiographical novel called *The Terminal Report*. It was the first time that he'd used writing as an outlet for his emotions, and it made him seriously consider writing as a profession. When he graduated from Rugby, he went to Pakistan, where his family had moved since he had left for England. But even at school he was now an outsider. At school he had become more independent, more forceful with his opinions, and his English articulation had changed from its original

Mumbai accent to the more superior sounding English that older Indians associated with former British colonial officials. This was no longer his home: Rushdie was displaced person, and although he'd hated Rugby, he decided, with much urging from his father, to attend Cambridge, where he'd won a scholarship. He didn't want to return to England, but it was really his only choice. He described this return in 1965 as 'one of the most disorienting moments of my life.'

It took Rushdie a few weeks to realize that Cambridge was very different from the Rugby Sequel he'd expected. He began to excel in school, studying history in class and English literature on his own. He found an interest in acting and became involved in London's artistic circles, but his secret dream was still to become a writer. These years at school also made him aware of the world beyond his small circle. The Civil Rights Movement was closely followed at Cambridge, and there was much opposition to the American involvement in the Vietnam War. He was very much caught up in this anti-establishment wave at Cambridge, and its influence would be felt in his writings later on in his life.

He graduates in 1968 with a Master of Arts in History with credits, and once more come back to his family's house in Karachi. He had worn out two unproductive years efficient at a TV position, whose inflexible constraint provoked him. He comes back to London in 1970. In the meantime many disturbances as well as ups-down have taken place in his life as well as have left the long-lasting marks on him as well as fashioned his writings. He began his career as an actor at the Oval House Kennington, in London during which he got acquainted with Clarrisa Luard and become her companion. His companionship with Clarrisa Luard bloomed in a love-affair as well as accordingly in their wedding ceremony. It is 1969 that he gave up drama to work as a marketing copywriter. His wedding ceremony with Clarrisa did not last long as it softened in 1987. Afterwards, the American writer, Marianne Wiggins entered his existence and he got wedded to her in 1988. Unluckily, the delight of this wedding ceremony was too a short-lived as she alienated from him in 1989. The year 1989 turned out to be an unfortunate one to him as his most contentious work of fiction, *The Satanic Verses* was publically well done in Bradford, England as well as various countries India, and Pakistan banned it. It aggravated

Ayatollah Khomeini, the spiritual manager in Iran, for the supposed profanity. And he is as a result well-defined the fatwa of death chastisement on Rushdie. Ultimately, he leaned into beating below the defense of police force to evade the death chastisement. Although, he has been living underneath the hazard of Khomeini's fatwa, he sustained his writings. The terror of fatwa has not rounded his imaginative deep feeling.

1.4.1 Major Works:

Salman Rushdie occupies a unique place in the vast realm of world literature. His reputation as a writer is well-spread and well-recognized by the critics, viewers and readers. Even though he is of controversial nature but controversy does not hamper his evolution as a writer of great rank. He is revolutionary and innovative and his works, especially novels are wonderful in terms of initiating literary revolution not only in India but also in the West. His life in the West helps him immensely to go through different cultures, different civilizations and different milieu of human behaviour with shrewd observation. He is equally at home in the delineation of various thematic patterns and in the innovation of different stylistic devices. Critics may have different opinions regarding his contribution in the journey of Indian writing in English but he is certainly a versatile genius for whom the relationship between life and literature is of supreme importance. If 1947, the year of the birth of Salman Rushdie is the turning-point in Indian political history, the publication of his second novel *Midnight's Children* in 1981 is definitely the beginning of 'new era' in the history of Indian writing in English. Salman Rushdie is a versatile and voluminous writer.

Rushdie's first novel *Grimus* was published in 1975 after his approaches to several publishers. This novel in the beginning did make him popular as he wanted to be. It is the study of the 'location' of the protagonist who is in search of his real identity symbolically. The central protagonist whose name is Flapping Eagle, an American-Indian, is in search of his lost sister. Flapping Eagle succeeds in locating her sister on a Mediterranean island controlled by Grimus who is a magician. The narrative of the novel is very interesting because it blends myth and magic, reality and romance. It is supposed to be a half-science fiction and a half-myth fiction and the greatness of the novelist lies in combining both these factors into one whole.

In 1981, Rushdie published his second novel *Midnight's Children* which created havoc and commotion in the world literature. This novel has multidimensional effect because it carries a bundle of themes of proportion, riot, and secularism, and struggle, question of identity, alienation and suffering. It won the Booker Prize and brought him international fame. This novel is regarded as the landmark in the history of Indian English Writing. Although it is very long book, it is very interesting and its every reading gives a new point to the readers. It bagged various awards such as the Booker of Booker's Award in 1993, James Tait Black Prize and English Speaking Union Literary Award, brought him spectacular success and fame.

Rushdie's *Midnight's Children* is a wonderful story of Saleem Sinai who was unfortunately born on the midnight of 14th August 1947, the time and year of the birth of two nations- India and Pakistan. It is a painful story which intermingles the events of Hindu-Muslim riot, India-Pakistan war and the emergency of 1975. It is a political allegory which blends beautifully the reality and romance which is the chief stylistic feature of Salman Rushdie as a novelist. This novel questions about the identity of such persons who belong to 'everywhere' or 'nowhere'. This novel has many aspects. M.K. Naik rightly comments on the autobiographical as well as picaresque custom of this novel:

“ It is a multi-faceted narrative, which at once an autobiographical bildungsroman, a picaresque fiction, a political allegory, a typical satire, a comic extravaganza, a surrealist fantasy, and a daring experiment in form and style.”¹³

His *Shame* came in 1983. It is further development of the multi-dimensional themes of *Midnight's Children*. If India is the concern of *Midnight's Children*, Pakistan is the background of *Shame*. It is a political allegory in which Salman Rushdie beautifully handles the theme of shamelessness in orthodox and traditional society. Shayamala A. Narayan rightly observes about the novel:

“ If the political allegory in *Midnight's Children* concerns India, its sister nation, Pakistan, born at the same time, is the

subject of *Shame*. Here again, the political equations are quite clear.”¹⁴

In 1988, Rushdie's most controversial novel *The Satanic Verses* was published. The publication of the novel creates worldwide controversy especially among the Muslim countries. The Muslim population found this book blasphemous. Ayatollah Khomeini, the religious leader in Iran, powered a death sentence on him. He found some rude and illegal comments on *Koran* and that is not acceptable for Muslims. So Rushdie led the life in self-exile. He was arrested in his own house. His passport was suspended and he has not been granted visa to travel anywhere. But he was well appreciated in the West because he acted like the critic of the Islam who could speak freely about his own religion. Even his own native country India where he was born in 1947 did not grant him visa to visit his soil for a longer period. Critics appreciated the novel for many reasons and in spite of controversy; this novel provides him immortal name and fame forever. It won the Whitbread Novel Award in 1988.

After getting *fatwa* which dangling above his skull, the novelist was required to drive in isolations well as solitude and living below forces guard in U. K., London. In this seclusion, another novel, *Haroun and the Sea of Stories* was published in 1990. It is a delightful novel as far as his own life in seclusion is concerned. It seems that Rushdie is supposed to have written this novel at the request of his own son. Here we find the class of Jonathan Swift's *Gulliver's Travel*. He uses his full creative imagination at the highest liberty to express his thoughts and feelings. This novel is the outcome of his powerful creative imagination which he transforms in artistic manner. This book also seems to be an allegory because it throws light on the freedom of expression. The story of the novel is based on allegorical characters like Prince Bolo, Princess Batchet and Khatam-Shud who stands for 'speak', 'dialogue' and 'completely finished'. This novel is artistically one of the best because it lacks his digressions.

After the gap of five years, his wonderful achievement in the form of *The Moor's Last Sigh* was published in 1995. Here, Salman Rushdie's world becomes large because the novel covers a large canvas and the characters of this novel

belonging to the several generations. It is the best novel in the form his magic realism of which he is an undisputed master. The novel has multi-dimensional themes; it carries its plot in several generations. The hero of the novel is 'Moraes' which is shortened as Moor in the novel. It has the combination of history, myth, reality and romance. Several historical events are being matched with the contemporary events. M.K. Naik rightly appreciates the use of magic realism in this novel:

“ All the usual ingredients of Rushdie’s fiction are here: a large canvas; a narrative covering several generations; characters sporting different kinds of eccentricities; employment of thinly disguised real-life personages; magic realism; a conscious attempt to allegorise; and constant word-play.”¹⁵

After the publication of *The Moor’s Last Sigh*, Rushdie was interested to try his hands in the field of love and romance. His next novel *The Ground Beneath Her Feet* was published in 1999. This novel attempts to deal with the theme of love. As it is usual, Rushdie combines both fact and fancy and myth and reality into one whole. In this novel, we find the story of Vina Apsara who is a versatile and talented singer of immense name and fame. Her feet worshipped by her lover Ormus Cama who is the incarnation of great mythological character Kama. Here the novelist draws a symbolic parallelism between the modern love story and the mythological and the legendary love story of Orpheus and Eurydice.

His another novel *Fury* was published in 2001, in the new millennium. This novel throws light on Rushdie’s visit of India in 2001, for the first time after the publication of *The Satanic Verses*. This novel reflects some of the key features in the life of Salman Rushdie after he received life threat in 1988. He implies in *Fury* the theory of postmodernism to portray the author figure caught in the male storm of the postmodern world. It is the story of Malik Solanka who is the historian of ideas. He abandoned his family without a word of explanation and flew to New York. There is a fury within him and he fears that he has become dangerous to those he loves. He arrives in New York at the time of the highest power of America’s wealth and power.

But fury in his life does leave him alone. He has been caught in the cobweb of his own world and does not come out to cope with life. This novel is the presentation of bewilderment and distortion which feature human life in the 21st century.

In 2005, Rushdie published his famous novel *Shalimar the Clown* which acclaims wider appreciation by the critics. The novel, as its name suggests, presents Rushdie's wider travelling of vast panorama of this universe. This world has become a universal village and our lives and our society are not separated but it has become totally the part of one culture or one civilization. Savi Munjal rightly remarks about the feature of *Shalimar the Clown*:

“ Salman Rushdie's *Shalimar the Clown* (2005) emphatically states that we no longer live, nor have ever lived in three worlds.”¹⁶

Rushdie believes in the cultural plurality and his combination of history and myth and reality and romance makes this book wonderful in creating new imaginary homeland, not only for him but for everyone. It is the story of Max, his killer and his daughter and of a fourth character-the woman who leaves them and whose story explains them all. The story of deep love gone fatally wrong destroyed by a shallow affair. It is an epic narrative because the geographical boundary of the novel moves from California to France, England and above all Kashmir. It is a tale of earthy paradise and the description is so natural that it paints the marvelous picture of the mountains, lakes and valleys of Kashmir.

In 2008, Rushdie published another novel *The Enchantress of Florence*. In this novel he regurgitates all his other old concerns- magic realism, religion, power structures, globalization, colonization, history and exile. This novel is full of enchantment. The tales of the novel contains jostle for narrative space. The stories of the Enchantress, both of the first and the second are all to do with miracles and spell weaving. The text of the novel exhibits a palpable excitement with the possibility of the narrative and a distinct and savoring of the way words are threaded together into a narrative garland. His novel *Luka and the Fire of Life* was published in 2010. In 2012, he published *Joseph Anton: A Memoir*, an account of his life in the wake of the

controversy over *The Satanic Verses*. In 2012, Rushdie became one of the first major authors to embrace Book track (a company that synchronizes e-books with customized soundtracks), when he published his short story *In the South* on the platform.

Salman Rushdie tries his hand not only in the field of the novels but he shows equal depth and consistency in his non-fictional works like: *The Jaguar Smile*, *Imaginary Homelands: Essays and Criticism, 1981-1991* and *Step Across the Line*. He has also transcribed some of his novels into play form. Along with Timsupple and David Tushingham, he transcribed his novel *Haroun and the Sea of Stories* into play form and along with Timsupple and Symmon Reede, he transcribed his novel *Midnight's Children* into play form. He has also edited a scholarly book entitled *The Vintage Book of Indian Writing* which is quite helpful for scholars as well as critics of Indian English Writing. Among his non-fictional works, *Imaginary Homelands* which was published in 1991, is quite suggestive in telling some of the important traits of Salman Rushdie's life. It is divided into twelve sections. The first three sections of the volume deal with the themes pertaining to the Indian subcontinent including the various events and matters related to India and Pakistan. In this collection Rushdie describes controversies arising out of his controversial writing after the publication of *Midnight's Children* and *The Satanic Verses*. R.S. Pathak , an eminent critic of Indian English literature, writes about the importance of *Imaginary Homelands* in these words:

“ Rushdie has however something interesting to say on certain significant points such as migrants experiences and alienation, Indian cultural scene, political scenario of the Indian subcontinent, history and fantasy and their intermingling in the novel, literature and art, fictional form, the English language, and, of course, on certain writers and their works. A careful analysis of his remarks will enable us to eliminate the enigma that has shrouded his life and work.”¹⁷

Among his other non-fictional works, *The Jaguar Smile* (1987) is also memorable. This book deals with the theme of power and powerlessness. This is the story of Nicaragua and the domination of the United States of America. In this book Rushdie talks of his meetings with ministers. Ernesto Cardenal, the country's internationally recognized poet, is the minister of culture and Salman Rushdie met him in order to discuss the policy of America and Nicaragua. It is a politics oriented work.

The novels of Salman Rushdie are multi-dimensional in terms of thematic delineation. He does not play with emotion or satire. His novels are the novels of strong individuals struggling against the odds and oddities which they face in the vast panorama of the world. M.K. Naik and Shayamala A. Narayan have rightly commented on the novels of Salman Rushdie:

“Emotion is hardly Rushdie's strong suit; fantasy, irony, and satire are. It is hardly surprising therefore that the minor characters, who afford him ample scope to exercise his powers, are much better realized.”¹⁸

Rushdie's most important themes are migration, difference, duality, creation, metaphor, cross-cultureless, human struggle, conflict, etc. There is a strong sense of individuality in his novels in spite of common themes. Salman Rushdie, being a conscious and hypersensitive artist of literature, is highly critical of modern world developments and failure of human struggle to cope with unsustainable human problems. Like the novelists of the modern age, Rushdie does not stick to one theme in one novel. His novels have varied themes; some are preoccupied with social and political realities while some are dealt with search of identity or constant human struggle.

Salman Rushdie's intense love for history and myth is displayed in his writing. He often uses these as metaphors in order to present his magic realism. He realizes the fact that very few things in the world of today are left unaffected by historical forces. No sensible writer can afford to be indifferent towards them. Walter Allen rightly remarks in this direction:

“ In the literature of an age, its conflicts, tendencies, obsessions are uncovered and made manifest to a degree which is continually astonishing; good writers are, so to speak, mediumistic to the deeper stirrings of life of their time while they are still unknown to, or at any rate unsuspected by, the public, politicians and current received opinion... Contemporary novels are the mirror of the age but a very special kind of mirror that reflects not merely the external features of the age but also its inner face, its nervous system, coursing of its blood and the unconscious promptings and conflicts which sway it.”¹⁹

Thus, Salman Rushdie’s novels are very peculiar in dealing with the conflict between history and present, political and social, time and timelessness, myth and reality, reality and romance in a very wider perspective. His world is not the world of Jane Austen’s ‘a little bit of ivory’ or the ‘Wessex’ of Thomas Hardy. His narrative travels through not only a village or a city or a state but it travels many countries at a time. It provides him a great liberty to locate himself everywhere at the same time and it is the truth of his magic realism. His magic realism helps him to present a constant struggle of individual in the vast panorama of this world for survival and that is the beauty of his thematic delineation.

With publication of the most exciting and radical novels which have excited the popular and critical acclaim and controversy, Rushdie has emerged in the contemporary English literature as the most remarkable phenomena which the readers cannot ignore. He is the latest and most radical English writer.²⁰ His multi-faced personality and strange and imaginative quality of his fiction have made him a legendary literary figures in the post modern literature. He rode such rest of popularity in the literary world that it has, now, become hard to imagine the post modern English literature without him. Such has been his imprint on the contemporary literature. He is a fellow of the Royal Society of Literature & holds the rank of Commander in the order of Arts and Letters - France’s highest artistic honour. He has received Germany’s Author of the Year Prize of 1981, Writer’s Guild Award, Prix Colette Award, and the Budapest Grand Prize for Literature, the Australian State

Prize for European literature and the Mantova Literary Award. He has been awarded the Freedom of the City Award in Mexico City. He has been awarded the International IMPAC Dublin Literary Award of the year 2007 for *Shalimar The Clown*. He has also been awarded the International Writer's award for his creative writings and his contribution to international literature.

Rushdie has quietly mentored younger Indian (and ethnic- Indian) writers, influenced an entire generation of Indo-Anglian writers, is an influential writer in postcolonial literature in general. He has received many plaudits for his writings. Rushdie was the President of PEN American centre from 2004 to 2006. Besides being the inventive and self conscious novelist of the world rank, he has also been acclaimed as an essayist and critic of the high rank. In his 2002 nonfiction collection *Steps Across This Line*, he professes his admiration for the Italian writer Italo Calvino and the American writer Thomas Pynchon, among others. His early influences included James Joyce, Gunter Grass, Jorge Luis Borges, Mikhail Bulgakov and Lewis Carroll. Rushdie also published an essay *In Good Faith* to appease his critics and issued an apology in which he reaffirmed his respect for Islam. His articles and reviews, collectively published in *Imaginary Homeland: Essays and Criticism 1981-1991* indicate his critical insights. As a talented and sensitive journalist, he has always been in touch with such issues in the contemporary world as racism, Palestine problem, the Thatcherism and American interference in the Nicaraguan affairs, the last being the subject of his non-fiction. *The Jaguar Smile* (1987), a travelogue resulted from his Nicaraguan trip. He also shown the greater interest in the affairs of Indian sub-continent to which he has been tied by his birth and written on and such sensitive and burning problems like the Kashmir and Assam problems, the emergency, the Ayodhya issue and post Ayodhya era, and the Military regime in Pakistan. *The Riddle of Midnight* and *The Paints and the Past*, his documentary films, are the highlights of his career as the journalist. He has had a stint at acting too, when he was associated with Fringe Theatre and has also written the T.V. commercials; in fact, that's how he earned his means of living before he became a full time novelist.²¹ He is the co-editor of *Mirrorwork*, an anthology of contemporary Indian writing.

Rushdie has taken keen interest in politics not only in England but also in other parts of the world. For instance, he has been a staunch critic of Margaret Thatcher whom he has accused of dividing England by setting 'the rich South' (of England) against 'the improvised North', the Philistine against the intellectuals, the employed against the unemployed. In fact, Rushdie seems to be despising the politicians and some of them like Indira Gandhi, Zia Ul Haq and Thatcher, too, have appeared in his novels with darker attributes. In *Midnight's Children*, Indira Gandhi has figured as 'the enchantress'. He has opposed the British government's introduction of the Racial and Religious Hatred Act, something he has written in his contribution to *Free Expressions IS No Offence*, a collection of essays by several writers, published by Penguin in November 2005. Rushdie is a self-described atheist, and a distinguished supporter of the British Humanist Association. In 2006, Rushdie joined the Emory University faculty as Distinguished writer in Residence for one month a year for the next five years. He has said that he would have become an actor if his writing career had not been successful. From even early childhood, he dreamed of appearing in Hollywood movies. Rushdie also engages in more popular forms of public discourse. For example, he had a cameo appearance in the film *Bridget Jones's Diary* based on the book of the same name, which is it full of literary-jokes.

The different activities in which Rushdie has involved in are inextricably associated with his main pursuit as a novelist. All of his novels, revealing the glimpses of his own experiences as either a journalist or as a black immigrant in England incorporate his attitude towards politicians, military dictators and religious fundamentalism with such boldness which is rarely found in English fiction. It his self-assurance which has commonly property-owning him and his books in anxiety, the tiff with Indira Gandhi over *Midnight's Children*,²² the ban on *Shame* in Pakistan, the recent controversy over his most controversial novel *The Satanic Verses* which burned and banned; and the ban on *The Moor's Last Sigh* in India which was lifted immediately. However, his boldness of expression is the secret of his dazzling success as a novelist and sets him apart from his contemporary writers in England and India.

Rushdie has established himself as one of the most powerful modern writers. With his novels, he has emerged as a novelist of repute. The theme in his novels is

fairly varied. He has conjured up a new trend by mixing free-flight fairy tale with savage political indictment. Like the ancient masters of the art of personal vengeance—Dryden, Pope and Swift, he excels at creating the grotesque on an overwhelming scale to reduce the object of his dislike into the ridiculous. The freedom movement in the Indian sub-continent made him and his family unwilling victims. The novelist in Rushdie has transformed story into a political history giving it a comic strain.

Rushdie is not satisfied with the contemporary English novel. Pointing out the weakness of the contemporary English novel, he has stated that the strength of the English literature lay not so much in novel as in drama which was flourished in hands of Harold Pinter, John Osborne, David Hare and Stoppard. However, he says that the contemporary English novel has tended to be “narrow-minded, limited as well as overcast.”²³ He supposed that the 1960’s and the 70’s were the time of “enormous social upheaval in a very fast old-fashioned of time,” which offered the great scope for the artist of caliber to depict the reality. Unfortunately, no artist of caliber emerged to “record these proceedings.”²⁴ There was no one to accept the challenge of time except Angus Wilson, William Golding and John Fowels. What Rushdie wants to suggest here is that the English novelists have been content to follow the old tradition to let fair things pass by unheeded as a threshold brook. On the contrary, the literary scene in America witnessed the rise of such genres as the Negro novel, the Jewish novel, the Depression novel, the Bent novel, the Campus novel and the new Journalism. In Europe, Gunter Grass dazzled the readers with his modern fantasy *The Tin Drum* (1959) whereas the Latin American novelists enchanted the world with ‘enchanted sanity.’ The Third World Cosmopolitans emerged out with their new themes and techniques but the English novel was sadly confined to the tradition due to its conservatism.

The credit of using magical realism, fantasy, myth and history in English novel goes to Salman Rushdie who has widened the scope of English novel which was small scale, dull and parochial before Rushdie’s debut in the literature. He has made the English novel broader, exciting and up-to-date to chronicle the contemporary social, historical, political and cultural upheavals in it. Raja Rao, Desani and Rushdie innovate structurally with English in a way that other Indian

English writers do not undertake. Rushdie takes-up the Indian traditional narrative techniques as used in *The Ramayana*, *The Mahabharata*, *The Panchatantra* and *Kathasaritasagara*. It is as good as the tales of *The Arabian Nights*. By providing the entertainment of the oral story-telling tradition he makes out his serious political point. He undermines the truth of claims of the official version of history without giving coherent shape to its text. In most of his novels, the theme is of fragmented identity in a hostile world. In this respect, Rushdie who has incorporated the new themes and techniques in his fiction occupies a special place in the contemporary English literature.

How does one classify such writer who born in Mumbai and lived in India, migrated at a fairly tender age to Pakistan with his family, studied in an exclusive public school in England, obtained a degree in history at King's College Cambridge, worked for multi-media theatre group and was, sometimes, a copywriter in advertising firm? The answer is perhaps complex as the syntactic structure of the question. Besides, Rushdie is also a bit ambiguous about his place in English fiction as he has been associated with the various other schools of fiction. But he is not such a type of writer whose novels can fit into neat, pre-fabricated classification such as 'experimental,' 'modernist,' 'allegorical,' 'historical,' or even 'political,' nor are the matters simplified by labeling his novels 'Indian Writing in English' or 'Anglo-Pakistani Writing' or 'Commonwealth Literature' or simply the work of 'an expatriate novelist' or 'a writer-in-exile'. Rushdie is afraid of such epithets and firmly refuses to be classified as such.

Rushdie has been largely associated with the Indian English Fiction because he was born in India and most of his novels are about India and set in Indian background. William Walsh, for instance, has traced in *Midnight's Children* the combination of "hypothetical as well as theoretical practice of Raja Rao, the perceptive emotional judgment of R.K. Narayan with linguistic wasteland, resourcefulness as well as imaginary of G.V. Desani.²⁵ Rushdie, however, refuses to be included in this school on the ground that the writers like Mulk Raj Anand and R.K. Narayan have more affinities to Indian writers in Indian languages than they do to a writer like me who just happens to be writing in English.²⁶ What Rushdie would

like to point out in this opinion is that he basically cannot have responsiveness as well as perspective as the Indian writers who simply stand on that ground as well as write about it and cultivate out of it alikeflowers.²⁷ It is accurate that he has “additional in mutual with Rudyard Kipling than Premchand or Backimchandra Chatterjee.”²⁸

Similarly, Rushdie refuses to have any affiliation with the commonwealth literature which he calls a “Phantom Classification,”²⁹ devised to document academicians institutions, publishers, detractors as well as even readers to dump a large section of English literature into a box and then more or less disregard it ”³⁰ as secondary to or “underneath English literature popper.”³¹ But Rushdie likes to describe the authors coming from commonwealth countries as the writers “approaching from those fragments of the world which are less influential or immobilized”³² which may or may not have been the former colonies. Rushdie points out that “much of what is new in the world literature” comes from these writers hailing from Latin America as well as Asia³³ and identifies writing of these writers as the “Third World Literature.” In fact, he does not object being placed him with the writers of this literature.

Timothy Brennan, in his book, *Salman Rushdie and The Third World: Myth of the Nation*, has called him the representative of the Third World Writers like Mario Vargas Lloss, Derek Walcott, Gabriel Garcia Marquez, Chinua Achebe and others. Timothy Brennan has whispered: “It there was any one of them, who appeared to imprisonment what they together characterized, it was Rushdie.”³⁴

Chinwaizu, the Nigerian author, in his article in *South*, has brought to our notice that in most of the Third World, the language of the rulers or colonizers i.e. English, French or Spanish have status as official language even though they got the freedom and most of writers chose to write in these languages with “an eye to the approval of European and North American Publishers, editors, reviewers, critics and prize givers who, naturally, judged them by criteria favored in European as well as North American fiction.”³⁵ But the contemporary Third World Writers like Achebe, Marquez and other have said, in their interviews to *South* that they do not write for their erstwhile colonizers but are writing first for people of their own nations, in language as well as accents their countrymen can comprehend.³⁶ These writers have

considered literature “as an significant intermediate for serving to figure nationwide awareness, for donating to the significant projects of country construction or progress,”³⁷ and now concentrated on “investigative through fiction, important questions of national history, national identity, nationwide purpose as well as nationwide ethics as well as viewpoint.”³⁸

In this interview to “*South*”, Rushdie himself has conceded his Third World stance as he has used “pre-colonial” Indian literature as a source of method in *Midnight’s Children*. His brashness of mastering English is, blunder, archetypal of Third World viewpoint,”³⁹ to conquer English may be to complete the process of making ourselves permitted.”⁴⁰ But he is different from western culture and insists on the liberty “to inducement on any basis to engrave about everything, to set books anyplace, to use any- body’s inheritance as well as turn it to his personal use.”⁴¹

What appears from the earlier discussion is that Rushdie is the produce of various cultures as well as does not like to endure himself to any specific category, but has left himself to all possible sources. Comparable his sections, he desires to be “somewhat forayed at the edges, occupied of movable ends”⁴² somewhat than being “padlocked.”⁴³ He trusts that the novel has, at present-day, presumed an international form and the novelist a worldwide novelist as well as one can find cross-pollination between the novelists approaching from the innumerable parts of biosphere which only improve their text. Rushdie has supposed:

“ We are inescapably international writers at a time when the novel has never been a more international form (a writer like Borges speaks of the influence of Robert Louis Stevenson on his work; Heinrich Boll acknowledges the influence of Irish Literature; cross-pollination is every-where), and it is perhaps one of the more pleasant freedoms of the literary migrant to be able to choose his parents. My own...selected half-consciously, half not..... Included Gagol, Cervantes, Kafka, Melville, Machado de Assis; a polygol family tree, against which I measure myself, and to which I would be honoured to belong.”⁴⁴

Rushdie has too encompassed in this polygot family tree the Latin American writers, the Russians like Dostoevsky, Bulgakov; as well as also Lawrence Sterne, Rabelais and James Joyce.⁴⁵ All these reveal that Rushdie belongs to the realm of world literature and his novels should be evaluated in terms with the great masters who form his literary family. Since the categorization and ‘ghettoism’ can lead to misinterpretation of the novelist and his work.

Major Works:

- 1975 *Grimus*
- 1981 *Midnight's Children*
- 1983 *Shame*
- 1987 *The Jaguar Smile: A Nicaraguan Journey*
- 1988 *The Satanic Verses*
- 1990 *Haroun and the Sea of Stories*
- 1990 *In Good Faith (Essay)*
- 1991 *Imaginary Homelands: Essays and Criticism 1981-1991*
- 1992 *The Wizard of Oz, British Film Institute*
- 1992 *Homeless by Choice (with R. Jhabvala and V.S. Naipaul)*
- 1994 *East, West*
- 1995 *The Moor's Last Sigh*
- 1997 *The Vintage Book of Indian Writing, co-editor with Elizabeth West*
- 1998 *Mohandas Gandhi (Essay)*
- 1999 *The Ground Beneath Her Feet*

- 1999 *Imagine There is No Heaven (Essay)*
- 1999 *The Screenplay of Midnight's Children*
- 2001 *Fury*
- 2002 *Step Across This Line: Collected Non-fiction 1992-2002*
- 2005 *Shalimar The Clown*
- 2008 *The Best American Short Stories, editor with Heidi Pitlor, Houghton Mifflin Harcourt (US)*
- 2008 *The Enchantress of Florence*
- 2009 *A Fine Pickle (Essay)*
- 2010 *Luka and the Fire of Life*
- 2012 *Joseph Anton: A Memoir*

1.4.2 Awards and Recognitions:

Rushdie, being a writer of high merit, explores life and its varied facets in his own distinctive style. Due to his significant literary contribution, Salman Rushdie has been conferred with the following awards.

- 1981 Arts Council Writer's Award
- 1981 Booker Prize for Fiction, *Midnight's Children*
- 1981 English Speaking Union Award, *Midnight's Children*
- 1981 James Tait Black Memorial Prize (for fiction), *Midnight's Children*, joint winner
- 1983 Booker Prize for Fiction, *Shame*

- 1984 Prix du MelleurLivreEtanger (France), *Shame*
- 1988 Booker Prize for Fiction, *The Satanic Verses*
- 1988 Whitebread Novel Award, *The Satanic Verses*
- 1989 German Author of the Year, *The Satanic Verses*
- 1992 Kurt Tucholsky Prize (Sweden)
- 1992 Writer's Guild Award (Best Children's Book), *Haroun and the Sea of Stories*
- 1993 Austrian State Prize for European Literature
- 1993 Booker of Bookers, *Midnight's Children*, special awards made to celebrate 25 years of the Booker Prize for Fiction
- 1993 Prix Collette (Switzerland)
- 1995 Booker Prize for fiction, *The Moor's Last Sigh*
- 1995 British Book Awards Author of the Year, *The Moor's Last Sigh*
- 1995 Whitbread Novel Award, *The Moor's Last Sigh*
- 1996 Aristeion Literary Prize
- 1997 Mantova Literary Prize (Italy)
- 1998 Budapest Grand Prize for Literature (Hungary)
- 1999 Commandeur de L'Ordre des Arts et des Lettres (France)
- 1999 Freedom of the City, Mexico City (Mexico)
- 2005 Whitbread Novel Award, *Shalimar The Clown*

- 2006 Commonwealth Writers Prize (Eurasia Region, Best Book), *Shalimar The Clown*
- 2007 International IMPAC Dublin Literary Award, *Shalimar The Clown*
- 2007 KBE
- 2007 Man Booker International Prize
- 2008 Best of the Booker, *Midnight's Children*
- 2008 James Joyce Award
- 2009 Commonwealth Writers Prize (Eurasia Region, Best Book), *The Enchantress of Florence*
- 2012 GQ 'Inspiration of the Year' Award
- 2012 Los Angeles Public Library Literary Award
- 2012 National Book Award, *Joseph Anton: A Memoir*
- 2012 Samuel Johnson Prize, *Joseph Anton: A Memoir*

1.4.3 Rushdie's Theory of Novel and Literature:

After considering Rushdie's biography and his place in the literary world, it will be appropriate here to consider his theory of novel and literature.

After the spectacular success of *Midnight's Children*, Rushdie has emerged as powerful critic as a novelist. He has the unconventional views on literature, novel and novelists which are expressed in his various articles, essays, reviews and interviews. Besides, his celebrated book *Imaginary Homelands: Essays and Criticism* (1981-91), a volume of essays and reviews published on the various occasions, outlines his theory of fiction and novelist and provides the clues to his premise of writing. In order to have the proper perspective of the novel and novelist, it has been proposed here to trace his views on theory of fiction expressed in his articles, reviews and interviews.

Let us begin with his reviews and criticism of other writers and their work. Regarding Mario Vargas Llosa and Gunter Grass, Rushdie has said that Mario Vargas Llosa fascinates him for being “a community storyteller of a category that he has long respected,”⁴⁶ He believes that Gunter Grass’s novels are of high merit as they opened the doors in the heads of readers “entrances whose being they had not beforehand supposed.”⁴⁷ Rushdie’s views on the novelists such as Mario Vargas’s Llosa and Gunter Grass throw light on his concept of the novelist.

According to Rushdie, the novelist should be a sort of public novelist who deals with the public issues and the contemporary reality of his society in which he lives in. Rushdie believes that it is the function of the novelist to make his readers conscious of the contemporary situation and open the doors in the heads of readers. What Rushdie would like to suggest through his comments on Gunter Grass and Llosa is that the novelist should not keep away from the public problems, their issues and the contemporary reality.

The novel, according to Rushdie, is “the fundamental painting form of the post-modern phase.”⁴⁸ It presupposes the self-determination to portray and analyze the struggle between different values and their unstable relations. He calls novelists “adjustable, combination, misshapen, excellent beings” and the novel “the greatest unpredictable, mixture as well as metaphorical of forms.”⁴⁹ In *Midnight’s Children*, he tried to give a desired shape to the form of fiction to suit his needs. The multitudinous form correlates with the infinite possibilities of the country which serves as its locale. Rushdie believes that the sacred and the profane coexist and that in order to explore their interrelationship it would be essential to develop a form of fiction in which the miraculous and the mundane can occur. That is what he precisely done in *The Satanic Verses*, which tries to portray the conflicts between the material and spiritual worlds. The novelist wishfully thinks that may be real life obeys one day the same laws as fiction. But fiction does not give us readymade ‘rules’ of life. We have to make our own rules as best as we can, make them up as we go along. He is able to appreciate the use of fact and fiction in the novel in the proper perspective:

“ Fiction uses facts as a starting- place and then spirals away to explore its real concerns, which are only tangentially

historical. Not to see this, to treat fiction as if it were fact, is to make a serious mistake of categories.”⁵⁰

Similarly, his theory of fiction emerges from his essays in *Imaginary Homelands: Essays and Criticism* (1981-91). For instance, in one of his essays entitled, “Is Nothing Sacred?” he says, “the geniuses of the novelist are those whose voices are fully as well as undisguisably their individual”⁵¹ and the “immense literature would unlock the gate in our minds”⁵² by asking the extraordinary questions related to the reality. These remarks are sufficient to get Rushdie’s views on the ideal novel and the great literature. Rushdie believes that the ideal novel should contain its creator’s voice and asks the extraordinary questions. He condemns a purely aesthetic literature which is revealed in his interview with Rani Dharkar where he says: “I garbage to see literature as a virtuously appealing enterprise.”⁵³ The liveliness of literature lies, to Rushdie, in its exceptionality, in being the individual, idiosyncratic vision of the artist, which may also reflect, to a great extent, other’s image. While defending *The Satanic Verses*, Rushdie emphasizes the role of the writer’s interactions with his world, though such encounters produce only tentative versions of reality:

“Literature is an interim report from the consciousness of the artist, and so it can never be ‘finished’ or ‘perfect.’ literature is made at the frontier between the self and the world, and in the act of creation that frontier softens, becomes permeable, allows the world to flow into the artist and the artist to flow into the world.”⁵⁴

Artist’s creativity finds an outlet in appropriate forms. Rushdie believes, like Herbert Read, that artistic modes keep on changing constantly. He affirms that art must constantly strive to find new forms to mirror an endlessly renewed world. Any attempt to impose a unitary form will kill art. Rushdie is a staunch supporter of ‘Art for Life’s sake.’ His theory of fiction is revolutionary as it departs from the traditional one. The novel, he thinks, should deal with the contemporary human condition and “attraction new as well as better maps of reality and make the new language with which we can understand the world.”⁵⁵ Such views bring out Rushdie’s ideas

regarding the novelist and the great literature. He believes in the utilitarianism of the literature and asks the writers and novelists to adopt the radical and the unconventional attitude towards the novel. According to Salman Rushdie, the novelists should not only entertain their readers but also condemn the issues and things which they do not like. It means that the novelist should write the novel of such nature which would make the fuss of everything. Rushdie wants such novels which protest and condemn everything in the society humanly. Similar views are expressed in his essay “Outdoor the Monster” where he says: “I am sanctioning the antique custom of creation as giant a fuss as deafening criticize about the biosphere as is humanly conceivable.”⁵⁶

His main concern is with the reality and he insists on chronicling the contemporary events and reality in the fiction. Chronicling the enormous social, political and cultural upheavals of their contemporary world in the fiction, the novelists should make the big fuss of them. Rushdie alludes to the novel and the literature, “the occupational of discovery new-fangled angles at which to arrive authenticity.”⁵⁷ What Rushdie hints here is that a novelist should focus on the contemporary reality through his writing. Rushdie’s views on the reality are worth noting here as they provide the clues to his concept of the novel and the novelist.

Reality, according to Rushdie, is that what the state or the forces in power or the powerful group in society want it to be. They take the reality in their own hands and set about to distort and alter it to suit their own purpose. Distorting and molding reality, they present us such a picture of reality which is beneficial to them. It means that the state truth is always a modified and falsified version of reality which is not a genuine one but an incomplete one. Rushdie cites the examples which show us how the politicians and the forces in power distort and alter reality to suit their requirements and present them as state truth. He says:

“ The state truth about the war in Bangladesh is that no atrocities were committed by Pakistan army in what was then east wing. The version is sanctified by many persons who would describe themselves as intellectuals?”⁵⁸

Rushdie cites another example about Emergency in India and illustrates the process of distorting and modifying the reality. He says:

“ The official version of the Emergency in India was well expressed in India by Mrs. Indira Gandhi in recent B.B.C. interview. She said that there were some people around who claimed that bad things had happened during emergency, forced sterilization, things like that she stated that was all false Nothing of this type had happened.”⁵⁹

Rushdie has emphasized here that the state truth which has been distorted, modified and falsified, become ultimate truth in the course of time and got recorded as such in the history. What is the worst of such state truth is that the darker sides which are obviously harmful to the interest of the state are relegated to the areas of ‘Nothing- happened.’ Rushdie reiterates that a novelist who sets out to pursue the reality in his fiction, should never rely on the state truth alone but drag out other half of truth which has been relegated to the areas of nothing has taken place or from the recess of ‘Nothing - happened’ and reproduced it in his fiction. The novelist, who is preoccupied with the reality’ should set out to understand reality by individuating his experience. What Rushdie hints here is that the act of writing is the attempt of knowing reality and presenting it a new. Rushdie exhorts the writers to distrust the ‘state truth’ and counter the official version of truth by arguing with it with the alternative version of reality.

Rushdie foregoing views on the reality import a new dimension to his idea of literature and the novelist. In one of his essays on “Gunter Grass” in *Imaginary Homelands*, he has pointed out that “to contend approximately the authenticity is to be at once imaginative as well as party-political.”⁶⁰ The act of distorting, altering and manipulating reality and imposing it upon people is a political act. Similarly the novelist’s act of dragging out the other half of truth from recesses of ‘Nothing...happened,’ creating the alternative picture of reality in the fiction and imposing it on the reader is also political act itself. In such process, a novel is politicized and the writers become the rivals of the politicians. The writers and the politicians are powerful, the writers have power because they tell truth, and politicians

get power by departing from the truth. Both of them can make world picture and create reality and thus, fight the same territory, the control of reality. Rushdie insists on giving the lie to official facts in literature. He says: "Literature can, as well as perhaps must, give the lie to official facts."⁶¹ Similarly, he assigns to the novel the function of denying the official version of reality. The novel, he believes, must deal with the reality of contemporary world and human condition. At one point, he defines the novel as follow: "The novel is one method of repudiating the endorsed as well as politician's variety of certainty."⁶²

Rushdie has been born a lover of books. He says: 'I grew up kissing books and bread.' His most beloved books have been fictions and he is pained to find that fiction in particular is subjected to an unhealthy attack. The very ideas of the novel form are attacked with 'bewildering ferocity.' He fully grants the novelist the right to draw on his roots. All great writers like Gunter Grass, James Joyce, Isaac Singer and Milan Kundera have been, like Rushdie, indebted to their heritage. Rushdie writes with insight and exuberance when he takes up a work by a kindred novelist.

Rushdie is vehemently opposed to establishing a separate body of literature known as Commonwealth Literature. To him, it is hardly more than 'a chimera' which is an unreal, monstrous creature of the imagination. He says, an acceptance of it would unleash many degrees. It will not only result into a ghetto mentality against some writers but will also encourage misleading readings of some others. He expresses that Commonwealth Literature is no more than an ungainly name for the world's younger English literature. He does recognize however Indo – English literature. The English literature written by Indians, Rushdie feels, is presently in good shape and many new writers are producing work of growing confidence and originality.

The most noteworthy novels, according to Rushdie, are those that attempt radical reformulation of language, form and ideas. Innovations in respect of language are very difficult to work out. A language is deeply rooted into the cultural ethos of its speakers. It reveals the attitudes of the people who use and shape it. He rightly maintains that the English language ceased to be the sole possession of the English some time ago. He emphatically remarks:

“ What seems to me to be happening is that those peoples who were once colonized by the language are now rapidly remaking it, domesticating it, becoming more and more relaxed about the way they use it – assisted by the English language’s enormous flexibility and size, they are carving out large territories for themselves within its frontiers.”⁶³

What emerges from the foregoing discussion of Rushdie’s view on the modern reality, literature and novel is that politics has assumed the dominate aspect of the contemporary reality everywhere in the world. And the politics has invaded our life irrespective of our desires. In one of his interview, he says:

“ It is getting harder (to write books that have nothing to do with politics), I suspect because politics invades our lives in a way that it didn’t. It was possible to live a life 200years ago and not to know or care who the Prime Minister was. Now our lives are so affected by public events that if OPEC meets and decides on the price of oil, it can mean losing your job even if you have never met a single member of OPEC. So things that happen very far away from you can have a very direct effect on your life nowadays. It’s very difficult, therefore, to exclude politics from a fictional person’s life story-That is necessary to include in any life in order to make an honest portrayal of life.”⁶⁴

Rushdie believes that the actions, thoughts and emotions of the modern man consciously or unconsciously spring from and run into politics. If we consider the literature- the mirror of the society and writers- the spokesmen of the generation, much of the writing of the contemporary novelists reveal that politics is the significant aspect of the modern reality. Like Rushdie, Solzhenitsyn regards the literature as both interrogation and questioning of reality and complex response to social and political problems;⁶⁵ whereas Gunter Grass asks the novelists “to stay close to politics and continue to irritate politicians.”⁶⁶ Rushdie does not lag behind them in the campaign of projecting the political reality in the novel by accepting “realism” as a “political

idea.”⁶⁷ Rushdie regards a novel as a means of denying the politicians world pictures. The novelists should act as an antagonist to the politicians.

A clue to Rushdie’s antagonism towards politics is found in his essay, “In God We Trust”, where he says:

“ Politics has come to narrow the world to things and the world of politics, no longer, encompasses much of what kind of world we wish to live in; it does not analyze the consequences of the choices that are made for us.”⁶⁸

For this reason, Rushdie asks the novelist to set his novel against the background of the political events. The novelists should not allow the politicians to make the pictures of the reality of the primary world. Similar views are echoed here: “If the writers leave the business of making pictures of the world to politicians, it will be one of history’s great and most abject abdications.”⁶⁹

What Rushdie asks the writers here is that they produce alternative version of reality in their writings and actively involved in politics. Rushdie has done same in his novels. As a novelist, Rushdie has come out with his structures against such political misdeeds as the Emergency, the 1971 War between India and Pakistan, the atrocities in Bangladesh, the military coups in Pakistan, Zia Ul Haq’s dictatorship, the Thatcherism which give substance to his proclamation: “I am, fairly, political animal.”⁷⁰ Rushdie believes unless a novelist becomes politically conscious and comes out in the open against the politicians, he cannot portray the contemporary reality faithfully.

The same views are echoed in his famous essay ‘Outside the Whale’ where he takes task to George Orwell who in his famous essay “Inside the Whale” asks the writer to adopt the formula: “Give yourself over to the world process... simply accept it, endure it, and record it.”⁷¹ But Rushdie, who cannot keep away from reality, refuses to accept this ‘quietism,’ his attitude of retreating inside the whale insulated from history and politics. Rushdie brings out the reality existing outside the whale, which is simply unignorable, in the following words:

“ Outside the whale is the unceasing storm, the continued quarrel, the dialectic history. Outside the whale there is a genuine need for political fiction, for books that draw new and better maps of reality, and make new languages with which we can understand the world. Outside the whale, we see that we are all irritated by history, we are radioactive with history and politics; we see that it can be as false to create a politics free fictional universe as to create one in which nobody needs to work or to eat or to hate or to love for to sleep. Outside the whale; it becomes necessary, and even exhilarating, to grapple with the special problems created by the incorporation of political material, because politics is, by turn, farce and tragedy; and sometimes (e.g. Zia’s Pakistan) both at once outside the whale the writer is obliged to accept that he (or she) is part of the crowd, the part of the ocean, part of the storm.”⁷²

In face of such turbulent reality of the contemporary world, Rushdie exhorts the novelists to “make as a big fuss, as noisy a complaint about the world as is humanly possible”⁷³ and to replace the ‘quietism’ by ‘rowdism’ which can draw ‘the new and better maps of reality’.

It is Rushdie’s concept of novelist which is really quite revolutionary as he has given the novelists such epithets as ‘fussy,’ ‘noisy,’ and ‘rowdy.’ In fact, he has described himself as ‘a writer in opposition’ with a ‘function of antagonist to the state’ in his book *The Jaguar Smile* which reveals that his stance is primarily antagonistic. He claims himself a writer with the public function:

“ So if my writing gives me a platform to talk about things I don’t like or things I do, then it seems to me proper to use that platform.”⁷⁴

What do Rushdie’s claims echo? They echo his desire of challenging, questioning and dissenting from everything that has been established as truth, whether it is reality or history. It seems that Rushdie has dissented from just above everything

which has been confined within the concepts or definitions that are the “totalized explanation” insisting on certainty. In the modern age, Rushdie points out; doubt, anxiety and the rudderlessness dominate human life. He says:

“ From powerful wealthy, confident certainties of the nineteenth century, the west has arrived at a moment beyond consensus, a fractured time, in which doubt, anxiety, and a kind of rudderlessness dominate life.”⁷⁵

In his another essay, ‘Is Nothing Sacred?’, Rushdie describes this crumbling of certainties, the rejection of “totalized explanation’ as ‘a modern condition”⁷⁶ which must be portrayed in the novels. Today, the concept of reality is not fixed. It is crumbling and everything is doubted. Rushdie shows us how doubt has become the central human condition. He says:

“ Doubt, it seems to me, is the central condition of a human beings in the twentieth century. One of the things that has happened to us in the twentieth century as a human race is to learn how certainty crumbles in your hand. We cannot any longer have a fixed certain view of anything..... the table that we’re sitting next to, the ground beneath our feet and the laws of science, are full of doubt now.”⁷⁷

Like the concept of reality and history, the concept of good and evil, sacred and profane have radically changed and there is a fragmentation of truth everywhere in the modern age. Rushdie feels that “the procedure of novel is fashioned accurately to deliberate the disintegration of certainty.”⁷⁸ The modern condition in which ‘the acceptance of all that is solid has melted into air, that reality and morality are not given but imperfect human constructs, is the point from which fiction begins.”⁷⁹

Rushdie has tried to make literature into something much practical and useful. Like Carlos Fuentes, Rushdie regards the literature as an “advantaged arena...upon which the countless debates of the civilization can be showed.”⁸⁰ According to Rushdie, literature especially, novel takes these great debates “right confidential our

heads”⁸¹ and “uncluttered new doors in our concentrations”⁸² by asking extraordinary questions.

What emerges from the foregoing discussion is that for Rushdie, literature is an arena upon which the great debates of the society can be discussed and a platform which provides an opportunity to speak out his mind about what he likes and dislikes. Regarding the novel, he says that it is a way or media of denying the official version of truth or the state truth and a means of discussing the fragmentation of truth. He visualizes the novelists the role of antagonist to the state, the writer in opposition and the public writer. According to Rushdie, the novelist should have the attitude of doubt, dissent and questioning. He should be politically conscious and have the insight of understanding the artificial nature of reality.

1.4.4 Rushdie’s Views on Myth:

After considering Rushdie’s idea of the novel, novelist and literature, it will be appropriate here to consider his views on myth with relation to the novels.

According to Rushdie, the politicians, taking the reality in their hands, mould and distort the reality to suit to their purpose and needs. This distorted, moulded, falsified and altered version of reality is offered to the common man as the ‘state truth,’ which is consequently recorded in the history. However, it is not complete picture of reality as the facts that are beneficial and essential to the politicians for the furtherance of their interests are presented as the ‘state truth’ and the darker sides of reality which are harmful to the interest of politicians are relegated to the areas of ‘Nothing...happened.’ Rushdie insists that the novelist should not trust “the state truth” which is not genuine but incomplete one. At this stage, it becomes the function of the novelists, who are primarily occupied with presenting reality in their novels, to drag out the darker sides of reality from the recesses of ‘Nothing...happened’ and to reproduce them in their writing. What Rushdie has implied here is that the novelists should create their alternative version of reality in their fiction to deny the official version of reality. They have to set out to understand the reality by individuating their experiences and to regard the act of writing as an attempt of knowing reality and presenting it a new which is not an easy task. Rushdie has, however, realized that the

reality faced by the modern novelist is of such nature which cannot encompass and presented a new by use of the age old technique of depicting reality. Similarly, neither the language of the traditional realism nor the tools employed to portray the reality of our times are adequate to create the new maps of reality and to create the alternative version of reality to challenge the 'state truth.' In face of such situation, Rushdie exhorts the novelist to deploy the new techniques of writing the novel and recording the contemporary reality. Rushdie, naturally, turns to the myth to portray the reality of our time. Rushdie thinks that the myth is the most suitable and satisfactory modes of dealing with the modern reality. Employing the myth for 'drawing the new maps of reality' in their fiction and to counter the state truth, the most of postmodern novelists have achieved the spectacular success and fame and dazzled the whole world.

In his numerous interviews and essays, Rushdie has insisted on making alternative version of histories and denying the state truth through the use of myth. He says: "Sometimes legend makes reality, and become more useful than facts."⁸³ In his interview with T.Vijay Kumar, Rushdie expresses the global view about the use of myth. He has used Hindu mythology, fables, Parsi folklore, Arabic and Islamic mythology in *Midnight's Children*. He says:

" There is some, actually. There is some. For instance, the character called Zulfikar, the General. Well, Zulfikar is a famous name is Islam, because Zulfikar is the name of the sword, the sword with a forked end. So, a sword with a forked tongue, to me, seemed to be quite appropriate for the General. [But], you see, in my mind, I don't distinguish between Hindu, and Muslim, and Christian in that way. I mean, it seemed to me that all that material was available to me choose from." ⁸⁴

Rushdie further says that he prefers Hindu mythology in great extent. According to Rushdie, Ganesh, a mythical figure in Hindu mythology appeals him very most. In his another interview with Anita Philips, Rushdie explains that how *Midnight's Children* is discussed by Britain as well as Indian people, as a myth with special reference of the god 'Ganesh.' He says:

“ For instance, in Britain people would want to know about Hindu mythology in the book, and I would explain about the god Ganesh and all that. In India, of course, everybody knows about the god Ganesh and they know all about the mythology and how it is used in the book, and they discuss the use of it, so it’s a much more interesting conversation.”⁸⁵

In *The Ground Beneath Her Feet*, Rushdie discusses the great question of cosmogony, eschatology, mortality and finitude, throws rewriting of the myth of Orpheus and Eurydice. In his novels, he has created a work which looks at life and death on a global scale, and at the same time highlights the controversial aspects of the different mythologies. He uses a Western myth – that of Orpheus and Eurydice to discuss the major human issues of life and death, the meaning of life, and the possibility of an afterlife. He is renowned for taking symbols and figures from different myths systems and religions and interweaving them with different juxtapositions: themes from Islam and Hinduism are interwoven with figures from English literature and English literary references.

It is through the use of myths; the Rushdie has brought his concepts of literature and novelists into existence in his fictions. With the help of myths, Rushdie has widened the scope of his fictions and incorporated his ideas of novel and a novelist in his fictions. It is through the use of myths; Rushdie has enabled to depict the postmodern human condition and to enrich realism. Devising myths in ground breaking novels, he has expressed his views on the contemporary reality and world. Myths have provided him an opportunity to make the English novel up-to-date and to widen the scope of his novels. They are myths which are operating factors in his novels. They operate at their highest level and in a most significant manner in his fictional world. They are persistent and integral parts of his novels.

Rushdie has displayed the main concern with the contemporary reality and the human condition in our times through the use of myths. Myths are the ‘magic eyes’ and ‘the main gateway’ of his fictions. Rushdie has created the mythical, historical and realistic worlds in his novels with the help of myths. He has portrayed the

mythical characters in his novels. He has depicted the reality through myths and also criticized the contemporary life.

1.5 Review of Literature:

The post-modern novelists have employed myths in their novels with remarkable skill and variety. They have achieved dazzling popularity and spectacular success which have made the ever lasting impact on the post-modern era. Although much has been written by critics and researchers on various aspects of Rushdie's fiction like the use of fantasy, narrative technique, religion, political aspects but no substantial and full length study of the use of myth in his fiction has been undertaken. Timothy Brennan and Uma Parameswaran have discussed the element of myth in their works and tried to show the modern reality. This chain has been pulled on by Mohit K. Ray, Rama Kundu, Raju Kumar, Pradip Kumar Dey, Teverson, K. Satchidanandan, Subhash Bisaria, Meenakshi Mukharjee, G.R. Taneja, R.K. Dhawan, Rajeshwar Mittapalli, Joel Kuortti, Meenakshi Bharat and Reena Mitra. A lot of research material is available in the form of critical books, C.D's, DVD's, newspapers, interviews and also on internet.

1.6 Significance of the Study:

The present study attempts to offer an organized study of myth in its true sense. It is found that various research works have been carried out about the novels of Rushdie but myth still remains untouched entity. Therefore, this research endeavours to provide a significant as well as strategic study of myth with reference to Salman Rushdie's selected novels

1.7 Aims and Objectives of the Study:

The study of literature can become more interesting when a literary piece is studied with various literary tools. Myth is one of the popular literary tools to investigate hidden strategy of life.

- To bring out the significance of myth as a prominent postmodern literary tool.
- To study Indian English fiction and the use of myths in Indian English fiction.

- To study the concept of myth with reference to Salman Rushdie's selected novels.
- To study strategic use of myth by Salman Rushdie in his novels.
- To assess and comprehend Salman Rushdie's novels in the light of myth.
- To explore Salman Rushdie's vision and views about myth.
- To inspect the contribution of myth in making Salman Rushdie as an author of merit.
- To obtain hidden agenda of modern reality and morality in the novels of Salman Rushdie.
- To examine mythical atmosphere in the novels of Salman Rushdie.

1.8 Hypothesis:

Rushdie is recognized as a serious historical and post-modern author who stands distinctively as the critic of post-modern life. The concept of myth has been practiced by Rushdie in his novels to portray the modern reality. The study of the use of myths in the novels of Salman Rushdie can help to fetch the additional of life with its varied angles. Present research work attempts to carry a successful mythical survey of Indian life and develops the cultural atmosphere.

1.9 Justification:

Salman Rushdie uses his pen to investigate life with its diverse facets. Myth is the concept which has attracted attention of many writers in the world. There is tremendous scope to investigate mythical aspects in Rushdie's works. Application of myth to the selected novels of Salman Rushdie proves these works of distinct literary merit.

1.10 Data Collection:

The data has been selected in the form of primary and secondary sources.

- I) Primary Sources: The four novels of Salman Rushdie form the primary sources.

- II) Secondary Sources: The reviews, articles, Salman Rushdie's works published in various journals, magazines and in the books form the secondary sources.

1.11 Scope and Limitations:

Scope for analysis of mythical aspects in literary works can be extensive where there is a place for suspense, there we can probe for myth. However, the scope of this study has been limited to the investigation of myths in the selected novels of Salman Rushdie. This study has been confined to a single author and his selected novels. Hence, it does not offer a proportional study with other writers or novels.

1.12 Methodology:

The researcher aims to investigate the selected novels by Rushdie in the shadow of myth. The analytical mode is developed on the critical readings of these novels. Researcher tries to interpret the environment of myth on the basis of individual perception. The focus is given to the concept of myth and its exploration in the selected novels.

1.13 Chapter Scheme:

The research work is divided into following chapters broadly:

Chapter I: "Introduction" deals with a brief history of Indian English Literature and development of Indian English Novel. It throws light on the biographical survey of the novelist, Salman Rushdie. The chapter also focuses review of literature and other aspects related to research like justification, hypothesis, significance of the study, aims and objectives and the chapter scheme.

Chapter II: "The Concept Myth" highlights on the definitions, characteristics, and classification of the concept 'myth'. It also deals with the use of myth in Indian English Novel.

Chapter III: “Myths in Salman Rushdie’s *Grimus* and *Midnight’s Children*” deals with a detailed analysis of Rushdie’s two novels: *Grimus* and *Midnight’s Children*. The present chapter investigates Salman Rushdie’s *Grimus* which proved as an entry for him in literary competition in the genre of fantasy and science fiction. The novel contains a patchwork of myths collected from different parts of the world. In the same line, this chapter deals with *Midnight’s Children* (1981), the writer’s weapon oeuvre well as a massive fiction, incorporates the entire of realism of the Indian subcontinent. It reproduces uncountable mythological inspirations from both Eastern as well as Western Philosophy.

Chapter IV: “Myths in Salman Rushdie’s *The Moor’s Last Sigh* and *The Ground Beneath Her Feet*” focuses on the detailed analysis of Rushdie’s two novels: *The Moor’s Last Sigh* and *The Ground Beneath Her Feet*. Initially, this chapter deals with the analysis of *The Moor’s Last Sigh* (1990), focuses on contemporary India, and explored those activities, directed at Indian Muslims and lower casts, of right-wing Hindu terrorists. The mythic-romantic mode is Rushdie’s structural strategy and the theme that is central to this novel is the role of mother, mother as land, mother as goddess and mother as the ‘firm ground beneath our feet.’ The story of Moses de Zogoiby and the influence of his mother Aurora de Zogoiby is given mythical and romantic proportions by the idealization and displacement from the real. Later part of this chapter deals with the analysis of *The Ground Beneath Her Feet* (1999), re-works the myth of Orpheus and Eurydice in the context of modern popular music. Rushdie has created a work which looks at life and death on a global scale, and at the same time highlights the controversial aspects of the different mythologies. Rushdie has taken up a Western myth that of Orpheus and Eurydice- to discuss the major human issues of life and death, the meaning of life, and the possibility of an afterlife.

Chapter V: “Conclusion” covers the findings and conclusions drawn by the researcher covering three main points; use of myths through the close study of Rushdie’s selected novels- *Grimus*, *Midnight’s Children*, *The Moor’s Last Sigh* and *The Ground Beneath Her Feet*; the detailed study of the concept ‘myths’; and his use of myths as a prominent literary tool to investigate hidden strategy of life in its true sense.

1.14 Bibliography:

The bibliography is prepared through

- a) Primary Sources (The original works of the author i.e. Salman Rushdie).
- b) Secondary Sources (The reviews, articles, various works published in various journals, magazines and in the books).

To conclude, present chapter provides comprehensive introduction to the present study. It offers a brief history of Indian English Literature, development of Indian English novel, Rushdie's biography and his theory of novel and literature. It puts forward the aims and objectives, justification, hypothesis, methodology and significance of the study. It even surveys scope and limitations of the study and takes a brief review of relevant literature. It leads us to the study of myths in his most prominent and esteemed novels-*Grimus*, *Midnight's Children*, *The Moor's Last Sigh* and *The Ground Beneath Her Feet*.

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Chapter II

The Concept 'Myth'

2.1 Introduction:

Forever, myth has been the element and parcel of the literature and an operating issue in nearly all the forms of literature since the beginning of time. It requests to people of all ages and played a major role in parable, folk-tales, fancy, lampoon, gothic fiction and science fiction. The postcolonial and postmodern literature has observed an important as well as considerable development of interest and expression of artistic legend. The postmodern writers have used myths in their literary writings with notable skill as well as diversity. They have realized the stunning fame and impressive triumph and finished the everlasting crash on the postmodern writers who have used myths as analysis of life. Before embarking on the study of myths in Rushdie's selected novels, it would be appropriate at this juncture to arrive at some idea of what precisely is implied by the concept 'myth'.

2.2 Definitions of Myth:

The word '*Myth*' comes from Greek word '*Mythos*'. It means a conventional story of familiar to the member of an ethnic group, country or race. Generally, it engages the mystical aspects to clarify various normal experiences in courageously creative terms. Mythology is an instinctive variety of capturing as well as articulating widespread reality. It is the corpse of an archaic people's attitude regarding its source, untimely account, protagonists, divinities and so onward, as well-known from the true accounts which it creates soon. The objective of legend or myth is to involve an understanding of the person's awareness with the widespread force. It also tells not only the source of the planet of flora and fauna, as well as human beings, but also all the primeval events in outcome of which male became what he is today-mortal, sexed, prepared in a civilization, grateful to work in arrange to live, and working in harmony with positive policies. At the moment, it has turned into one of the most well-known terms in modern writing study. One of the famous Mythical critic, named, Frye Northrope exposed definite methods in the word classify. He also recognized these

patterns as the 'conservative mythology as well as metaphors' that he calls 'archetypes'. One more well-known writer, Carl Jung says that the equipment of the legend reclines in the cooperative catalectic of the race, that he called 'collective unconsciousness'.

But the application of the concept 'myth' is very wide as there is a large variety of applications in contemporary criticism. We also need to understand the difference between myth, legend and folktale. M.H. Abrams has clearly defined all of these in *A Glossary of Literary Terms*. He says: "If the protagonist is a man rather than a supernatural being, the story is usually not called myth but legend; if the story concerns supernatural beings, but is not part of a systematic mythology, it is usually classified as a folktale." ¹ As mentioned earlier, a myth is characterized by the supernatural elements. It is *Cambridge International Dictionary of English* which has defined the concept of myth as "an ancient story or set of stories, esp. explaining in a literary way the early history or set of stories of a group people or about natural events as well as facts." ² Myth explains the ancient stories of people as well as natural facts. It is appropriate here to note the definition of myth given in *DK Illustrated Oxford Dictionary* which regards it as a "traditional narrative usu. involving supernatural or imaginary persons and often embodying popular ideas on natural or social phenomenon etc." ³

Legend or Myth is like a conventional tale which involves paranormal as well as unreal people. The similar observation is repeated in the meaning of legend. The *Random House Dictionary of the English Language* defines myth in the following way:

" Myth is a traditional or legendary story, usually concerning some superhuman being or some alleged person or event, with or without a determinable basis of fact or a natural explanation, esp; a traditional or legendary story that is concerned with deities or demigods and the creation of the world and its inhabitants." ⁴

Myth is a mythical tale which is related to divinities or demigods and making of the planet. One of the famous writers, Hornby A. S. says that myth is significance

quoting here. Hornby A. S. defines myth in *New Oxford Advanced Learner's Dictionary*, "a story from ancient times, especially one that was told to explain natural events or to describe the early history of a people, this type of story."⁵ Here it is clear that legend tells the tale of antique time and explains ordinary events. It also explains the prior ancient of citizens.

It gives details about some experience of environment, society, deities, demigods and the making of the humankind. *The New Encyclopaedia Britannica* says that:

" Myth, a story, usually of unknown origin and at least partially traditional, that ostensibly relates actual events to explain some practice, belief, institution, or natural phenomenon, and that is especially, associated with religious rites and beliefs. The word mythology defines both the study of myth and particular culture or religious tradition"⁶

From the above definition it is clear that myth, which has unknown origin and at least partially conventional, explains some natural experience. It is related to the society as well as belief. *English Dictionary* defines the term myth as a "fable; a fictitious event; a traditional story of gods & heroes, taken to be true."⁷ Myth is a fable and it is a story of gods and heroes. It also wants to show the reality. In *Merriam – Webster's Collegiate Dictionary*, myth is defined as a "usual traditional story of ostensibly historical events that serves to unfold part of the world view of a people or explain a practice, belief, or natural phenomenon."⁸ Myth is a traditional story and it is related to the philosophy of people. It also explains the belief, a practice and natural aspects. According to *The New Collins Thesaurus*, myth is "allegory, fable, fairy story, fiction, folk-tale, legend, parable, saga, story, tradition."⁹ The given definition shows that myth has various aspects. It is appropriate to note the definition of myth given in *The Chambers Dictionary* which regards it as an "ancient traditional story of gods or heroes, esp. one offering an explanation of some fact or phenomenon; a story with a veiled meaning; mythical matter; a figment; commonly held belief that is untrue or without foundation."¹⁰ From the given definition, it is clear that the myth is a traditional story of gods or heroes which is untrue and has no foundation.

Michael Agnes' meaning of myth which focuses on the idea of myth and gives details that how it explains the incident of environment, male, traditions, organizations, spiritual rites etc. He has defined the term myth in *Webster's New World College Dictionary* as follows:

“ Myth is a traditional story of unknown authorship, ostensibly with a historical basis, but serving usually to explain some phenomenon of nature, the origin of man, or the customs, institutions, religious rites etc. of a people: myths usually involve the exploits of gods and heroes.”¹¹

For Sigmund Freud, myths are substitute gratifications through fantasy creation. Thus, they are reveries of the race, the imaginary realization of the repressed desires of an individual. However, for Carl Jung, myths are the expression of primordial psychic proceeds that precedes even perhaps the onset of the human race. They emerge from the collective unconscious. Jung believes that these get expressed through the Archetypes. Archetypes are ‘the content of personal unconscious are chiefly the ‘feeling toned complexes,’ they constitute the personal and private side of one’s psychic life. The contents of the collective unconscious on the other hand are known as archetypes. They appear in myths, fairy tales, dreams and in the fantasies of an individual. They are not cathartic but also that which gives knowledge. Emile Durkheim believes myth is a part of the religious system and myth expresses in words what ritual expresses in action and that both are social functions with an added purport of expressing and maintaining social solidarity. Thus, both myth and ritual have symbolic significance; reflecting specific values in social life certain aspects of social structure also get represented in myths albeit subtly. Further, for Durkheim, myth and other religious beliefs provide means of categorizing the world and this forms the basis for not only philosophy but also science.

It is obvious that Bronislaw Malinowski belongs to the Functionalist School. As the term indicates for him, myth has a social obligation, a “function” to perform. He says:

“ Myth studied alive, myth...is not an explanation in satisfaction of a scientific interest, but a narrative

resurrection of a primeval reality told in satisfaction of deep religious wants, moral cravings, social submissions, assertions, even practical requirements. Myth fulfills, in primitive culture, an indispensable function; it expresses, enhances and codifies beliefs; it safeguards and enforces morality; it vouches for the efficiency of ritual and contains practical rules for the guidance of man.”¹²

Therefore, Myth is a vital element of human civilization. It is not an idle tale, but a hard-worked active force. It is not an intellectual explanation or an artistic imagery, but a pragmatic charter of primitive force and moral wisdom. Further he says that myth is not merely a story told but a reality lived. Malinowski also emphasizes the universal nature of myths in addition to their functionality. For him myths resolve the inconsistencies, which are a normal outcome of real history, real patterns of migration and settlement, real claims to property and power.

Both Raglan and Robert Graves see an organic link between myths and rituals and are inclined to believe that there is an organic link between them. In fact, Raglan argues that myth discharges the function of validating a Rite, or a ritual. For Edmund Leach, both myths and rituals discharge the same function of communicating the same message. For him both are symbolic assertions about the social structure. It is to the credit of the Canadian critic, Northrop Frye, who brought the study of myth to closer closeness of literary studies. He establishes a close link between myth, ritual and dream. In this triangular relationship emerge the archetypes. He says:

“ The union of ritual and dream in a form of verbal communication is myth...the myth accounts for, and makes communicable the ritual and the dream.... Ritual is the archetypal aspect of mythos and dream.”¹³

It is hardly suggested that Frye observes an unrefined link between myth as well as literature. The four main categories of literature, the comic, the tragic, the ironic as well as the satiric, for Frye, represent the four stages in the cyclic movement of life from success to decline, effort to repose and life to death. The Circadian cycle, the Sarcannual cycle and the Organic cycle of human life reveal an unmistakable pattern of significance. He establishes the four stages of life, of spring, of summer, of

autumn and of winter are organically linked to comedy, the literary romance, tragedy and the ironic. In addition, Frye opines that in addition to the Genres, even themes in literature owe their origin to mythologies. He is also of the debatable opinion that there is one mono (mega) myth into which all literature can be reduced.

For Richard Chase, myth is a “story, myth is a narrative or poetic literature.”¹⁴ He also locates an organic connection between myth, religion and magic. According to Chase, there are three important functions which a myth discharges: to preserve the meaning and purpose of social customs and institutions, fortify the magical view of things and to affirm the dynamism of the world, and to perform the Cathartic function of dramatizing the clashes and harmonies of life. In addition, Chase feels, interestingly enough, myth performs the function of taming the destructive forces within man.

Perhaps the most scientific and systematic study of myths and mythologies in the twentieth century has come from the Structuralist School. Claude Levi-Strauss is arguably the most well-known of the Structuralists though many others have also contributed to this school. Levi-Strauss admits the influence of disciplines such as Geology, Structuralist School of Linguistic, and to certain less amount Psychology on his thinking. It has to be kept in mind that Roland Barthes, certainly the early Barthes was also heavily inclined towards the Structuralist School. Levi-Strauss defines:

“ Myth is a language to be known, myth has to be told, it is a part of human speech. In order to preserve its specificity we must be able to show that it is both the same thing as language, and also something different from it.”¹⁵

Levi-Strauss is a burly supporter of the need to study a myth methodically. Indeed, his move toward consists of flouting down a myth into its basic structural units and establishes points of similarity between them irrespective of their origin or locale. Thus, it demands a tremendous intellectual energy as well as directive to make a structuralist analysis of any myth. Maybe the most well-known of Levi-Strauss’s analysis is that of the myth of Oedipus. The great cultural Anthropologist he is, Levi-Strauss believes each story will portray a positive function or “every ingredient unit will consist of a relative.”¹⁶

Joseph Campbell perhaps the finest authority on myths and mythologies sees an organic link between myths and spirituality. “Myths are clues to the spiritual potentialities of the human life”¹⁷ he says, and that there is a predictable link between mythology as well as the various stages of man articulate by Arnold Van Gennep in his celebrated *Rites de Passage*. He says that the goal of myth to ... understand of the individual consciousness with the universal will. Interestingly enough, Campbell relates the study of mythologies to the Indian context and says that it is in this “ethical as well as sociological sphere that ability as well as intimidation came into play, as they did tremendously in India in the preservation of caste and the rites and mythology.”¹⁸

As it has been seen, there is no cut and dried definition of the concept myth. Every definition is an illustration of a characteristic of myth. Our discussion of the concept myth has revealed that myth is a traditional story of ostensibly historical events that serves to unfold part of the world view of a people or explain a practice, belief, or natural phenomenon. Myth is a imaginative fiction of the minds of the ancient natives of a country who believed that there were some kind of nature gods who were involved in the creation, maintenance and destruction of the world and in some way they also influenced the social life of the people. Myths are stories of special symbolic significance. They are prototypical stories, concretizing the really fundamental themes of human existence; involving archetypal characters and situations; expressing the really basic curiosities; hopes, fears, desires, conflicts, choices and patterns of resolutions. Myths are paradigmatic stories, i.e.; stories that are told and retold as shedding light on other stories, as linking past and present, as bringing the unknown into relation with known. Myths relate the events, conditions and deeds of gods or superhuman beings that are outside ordinary human life and yet basic to it. These events are set in a time altogether different from historical time, often at the beginning of creation or at an early stage of prehistory. A culture’s myths are usually closely related to its religious beliefs and rituals. The modern study of myth arose with early 19th century Romanticism. Sigmund Freud viewed myth as an expression of repressed ideas, a view later expanded by Carl Jung in his theory of the ‘collective unconscious’ and the mythical archetypes that arose out of it. Bronislaw Malinowski emphasizes how myth fulfills common social functions, providing a model or “charter” for human behavior. Claude Levi-Strauss discerned underlying

structures in the formal relations and patterns of myths throughout the world. Mircea Eliade and Rudolf Otto held that myth is to be understood solely as a religious phenomenon.

2.3 Characteristics of Myths:

After considering the various definitions of myth, it will be appropriate to consider the characteristics of myths. Myths are integral parts of literature since the beginning of times. They are almost used in all forms of literature. There are number of characteristics of myth that it is often linked to the spiritual or religious life to community, and endured by rules or priests. Once this link to the spiritual leadership of society is broken, it often acquires traits that are the characteristics of fairy tales. Some scholars may consider legend and fairy tales themselves to be subcategories of myths distinct from sacred myths. In folkloristic, who are concerned with the study of both secular and sacred narratives, a myth also derives some of its power from being more than a simple 'tale' by comprising an archetypical quality of 'truth'. Writer, Philologist, and religious thinker J.R.R. Tolkein expressed a similar opinion: "I believe that legends and myths are largely made of 'truth,' and indeed present aspects of truth that can only be received in this mode." ¹⁹ Myths are often proposed to explain the universal and local beginnings, natural phenomena, otherwise inexplicable cultural conventions or rituals, and anything else for which no simple explanation presents itself. This broader truth runs deeper than the advent of critical history, and it may or may not exist as in an authoritative written form which becomes 'the story.' on the other hand, as Lucien Levy-Brubl puts it, "The prehistoric state of mind is a situation of the human mind, and not a phase in its chronological growth." ²⁰

Most often the concept refers specifically to ancient tales of historical cultures, such as Greek mythology or Roman mythology. Some myths descended originally as part of an oral tradition and were only later written down, and many of them exist in multiple versions. Middleton argues that, For Levi – Strauss, myth is structured system of signifiers, whose internal networks of relationships are used to 'map' the structure of other sets of relationships, the 'content' is infinitely variable and relatively unimportant. ²¹

There are thousands of myths. All kingdoms in the planet have a figure of myths. Their thoughts regarding the outline of deity also are different from nation to nation. For instance, Greek divinity is depicting in human being form, while the Egyptian divinity are portrayed as having a human corpse with a human or an monster skull as well as with a unusual costume. They are all kinds of myths cosmogony or creation legend, fairy tale regarding the last decision as well as bereavement, legend of obliteration of the planet, legend of human production line of Adam as well as Eve, myth about the period of formation, just like the Zoroastrians of antique Persia supposed in four periods of 3,000 years only, myth concerning the soul leaving the body after death, now like the Egyptians believed that the spirit flies out from the deceased body similar to a bird after bereavement, as well as various further. The major characteristics of the mythology are as follows:

- Mythology is regularly connected in the religious and spiritual existence.
- It typically has deity or divinity as well as paranormal authority.
- It frequently contracts with the formation of the planet as well as normal proceedings.
- It regularly proposed to give details the wide spread as well as restricted early stages, normal phenomenon, mysterious enriching caucus as well as ceremony.
- They have no philosophy of any kind and no exact time of the births of gods. It means they have no real history of their imagined gods.
- The huge figure of their divinity as well as deity is stretchy. It means that throughout variety of stage of time, original deity as well as divinity have been shaped and further to the myths.
- There is no specific place or measurement for their divinity to be alive in. Immediately number of indistinct mind's eye similar to the Greek deity is hypothetical to exist on increase Olympus in Greece.
- Their deity as well as idol is packed with human being weak point similar to desire, gluttony, covetousness as well as annoyance.
- Their deity has never imagined in definite existence; this is because they are presently the creative writing tales of prehistoric brains.

- They provide lessons about high-quality as well as dreadful behaviour.
- They have no methodical explanation of any variety regarding the formations well as obliteration of the planet, or origin of spirit as well as their *Karmas* and so on.
- There is completely no explanation of the Divineness of the divinity.
- Mythology is widespread, happening in roughly every tradition. They characteristically day starting a time previous to the opening of script, what time they were approved verbally since one age group to the after that.
- They highlight fundamental queries concerning the natural history of the planet and human being understandings, and this is because of their own and all-near environment, mythology may light up many features of a civilization.

2.4 Types of Myths:

After considering the characteristics of myth, it is necessary to consider about the types of myths. These types play very vital role in the post-modern literature. There are four basic types of important myths in a myth cycle. In the cycle, there are few variations in the order of myths. The cycle can either end or start with a creation or a destruction myth. Following the first myth in the cycle is either a hero myth or a migration myth. After that is the other myth not yet used and then the ending myth is 'a creation myth'. It explains how the civilization or the world came to be. They normally start out with the birth of Supreme Being who then begins the series of events that create the world. After the world has been created it moves onto the creation of the plants, animals and humans. One of the most widely known creation myths is commonly referred to as "The Greek creation myth" and it taught in most schools. The most remarkable type of myth is the migration myth. Migration myths are normally found in the earlier years of civilization before they settled down. This is especially true for the Native American tribes and those that lived in Mesoamerica. A popular migration myth is that of the Aztecs. Their capital city, Tenochtitlan, was built in a sacred place that the Aztecs travelled for years to find. They followed their priest around until he saw an eagle perched on a cactus. That was the sign from the

gods that they had arrived at their new home. Tenochtitlan became a very prosperous city.

Hero myth is the remarkable type of myth. Every culture has at least one hero myth. Hero myths usually contain demigods, a child of mortal and a god. In these stories the hero faces danger and is often shown with having a weakness that they have to overcome. A perfect example that has even earned movies made from it is that of Achilles. His father was a mortal and his mother a river goddess. When it came to the battle of Troy, he was faced with his own weakness, a priestess and his own dignity as well as his temper. He overcame these and was able to die with honour, protecting the priestess. Usually the last type of myth in a myth cycle is the destruction myth. This is generally used to explain the reasoning for the end to a civilization. However it is also used to explain the change in a culture's belief system. A great example of destruction myth is 'Ragnarok' from Norse Mythology. 'Ragnarok' encases both examples of a destruction myth. First it has the reason for the change in beliefs which then leads to the surrendering of the world and its rebirth, which is the end of the civilization. Creation, destruction, hero and migration myths are the backbone to any myth cycle. Myth cycles are important because they tell the major parts of a civilization's history. What better way to understand not only myths but a culture as well than by reading their myth cycle.

2.5 Classification of Myths:

There are various myths which are categorized according to the phenomenon, institutions, or viewpoints with which they are connected.

2.5.1 Review Natural Changes and Periods:

Mythologies are related with the normal modification of day and night and of winter and summer. The Sun and Moon are typically, regarded as persons. The Moon and its stages are normally believed to have an intimate connection with the birth and growth of both flora and fauna. Sun and Moon are companions in many myths, the sun being typically male and the Moon feminine; but this relation is occasionally inverted. The stars also have a place in many myths especially in those of popular who, like the Chaldeans in Babylonia, provide much reading of astrology.

The myths linked with the *year spirit* have concerned much concentration from current mythologies, and emerge to be of roughly worldwide diffusion; they also have an intimate relationship with individual activities, whether of a sensible kind, as in sowing, crop, etc.; or in individual rights or traditions intended to arouse or maintain the movement of natural world. These resources and the stories joined with them typically symbolize the loss or departure and the regeneration, renaissance, or return of some person or people on whose life and energy the development and fruitfulness of harvests, plants, and other vegetations are supposed to be needy.

2.5.2 Some Additional Natural Things:

It appears to be a roughly worldwide tendency for primordial man to attribute a personal survival to natural objects, especially prominent objects. In its mainly ancient form, the obsession or animistic stage, this might not extend to the design of a parable; but the polydaemonic and polytheistic stages that pursue lend themselves to wide-ranging legendary enlargement. Flora is in several parts of the humanity believed to be engaged by beings that several either are well-known with them or regarded as having a divine survival but enchanting decline in them. Rivers are regularly idea as persons, and accept heavenly honours, as well as various tales are told of them.

2.5.2.1 Amazing and Unbalanced Natural Phenomenon:

It is effortless to recognize how these, still more than the regular vicissitudes of nature, present rise to tale explaining their source and basis. Weird rocks or crevice are credited to spiritual society, right away as they are still attributed in many countries for the deity of earlier myths. Explosions as well as volcanic activity are attributed to the spread out of bottomless monsters, tempest and blizzard to individual divinity. The breeze, whether beneficent or maleficent, are in several places regarded as people, repeatedly hurrying on untamed horses. The story of the widespread overflow and its survivor is recognized not only in Mesopotamia, but also in widely remote regions. Hide from view that Sun and Moon are regularly observed as due to an enormous or dragon that tries to eat them, and has to be determined away by human society. Such swallows, frequently of their personal progeny, arise in various mythologies, possibly not for all time due to a comparable source.

2.5.2.2 Beginning of the Cosmos:

Theory as to the source of the illustration planet takes place in many ancient mythologies. It differs among the two great ideas of a maker existing separately of the earth and styles all effects by his will and some type of growth. The concept of ancient disorder out of which the universe is slowly developed is not infrequent. Occasionally, the world is angled up out of the water by some original agent; sometimes as in untimely Greek myths, water is the source of all, or also the wedding ceremony of world as well as paradise.

2.5.2.3 Divinity Source:

Within the various mythologies, both of an ancient and of a very developed personality, the deity, yet if eternal, are not attention of as having forever survived. The previous divinity has tiny legendary qualities and is small more than concept, finished up to clarifying the survival of their descendant. At times, the researcher comes across a faith that the here empire of divinity, as it has started, is too to pass away or be outdated; a common instance is observed in the Scandinavian myth of the nightfall of the deity.

The researcher also knows the stories of gods coming from in a different place, while in the Greek tales about the picaresque of Dionysus or Apollo.

2.5.2.4 The Source of Fauna and Humanity:

It is chiefly originated in the relation with the classification of totemic, in which particular natural world or even animal and plant life are regarded as the intimates or relatives of confident families or groups. A maker god is at times unclearly believed in; but the creation of living things, as well as of the cosmos, is very normally assigned to some transitional maker, occasionally in beast variety. A well-known case is the mantis grasshopper, which is considered as the originator in African society.

The story about human being is heaped to earth and then set human existence, recognized to us in Greece in the mythology like Prometheus as well as Pandora, is too originated in a different place. One more tale is wide commonness which means

all human beings are made from rocks and stones, like a tale of Deucalion and Pyrrha, or that they coil from the earth as the outcome of the spreading of various odd kernels, such as a monster's tooth.

2.5.2.5 Changes:

A faith in the opportunity of change like human beings into animal beings and additional outline is approximately widespread. It is indirect in immeasurable tales; For instance, we have to remember '*Metamorphoses*', by Ovid. The energy is frequently credited to witches as well as wizards of all varieties. It is too especially to sea-animals and additional essential feelings, like Thetis as well as Proteus. The tales in those human beings are invented to change into animals like Leopard, Wolf and additional beast of victim. The alteration of human beings from into plants and trees are the origin of many tales; their alteration into rocks is too ordinary, and is regularly represented either as a penalty for some offence or as due to delightful.

2.5.2.6 Protagonists, Families and Homeland:

It is a common object to any people to outline its dive from a universal forebear, and customs of correlations are regularly personified in complex family-trees. An ancestral protagonists are often changes and performed many things away from their authority of modern man and plentiful as well as wide-ranging story are spoke of their development in obliterated enormous to their valuable creation, and of the common foundations which they created. Most of the stories in heroic time might sometimes have no such tribal family member; on the other hand, it is like to be the case that the protagonists of them are, if not regarded as ancestors, at least of an ancestral or general personality. Yet the brave saints who restore them in stories that are more new like a law particularly connected with some exacting setting and homeland.

2.5.2.7 Historical Incidents:

It is not possible to explain the plain line between historical time and fairy tales like mythology. At this time, a lot of mythological customs, like grab of troy, are commonly careful to include chronological bases. However, various chronological personages, like Alexander, from East and Charlemagne is from West. They become the centre of series of mythology. The idea of what is chronological confirmation, and too of what actions are likely or probable, differs really from period to eras well as from one place to place.

2.5.2.8 Common Organizations and Creation:

The entire arts of warfare as well as calm, the principal advances in the society as well as common organization, and the objects resources by which they are extremely achieved to recognize the deity and to ancestral protagonists. The present of blaze or the burglary of flames from paradise, accredited in Greece to Prometheus, is a focus on the stories in nearly each area of the globe. Myth is too told of the creation of metalwork as well as additional techniques. Traditions as well as organizations are often said to have intended by the divinity and it is recognized by a mythological superman.

2.5.2.9 Survival after Passing Away and Settings of the Death:

The faith in continued survival after bereavement is roughly worldwide. The deceased are often consideration of a having substantial authority either high-quality or wickedness, and are therefore matters of adoration. Charon, the ferryman of the deceased, is well-known from Greek legend, and has his complement in the various new areas. At time, the earth of the passing away is dim as well as miserable section under the ground, moved toward by caverns. Various legends are about human beings who have stayed it and came back. Ancestral or nationwide protagonists are habitually whispered to come back and assist their offspring or descendants in times of immense anxiety. The faith that the contentment or sadness of survival after bereavement depends upon conduct or traditional ceremony in life is awfully extensive as well as various stories told the example to demonstrate it.

The over categorization may not route, be regarded as comprehensive, but it contains mainly of the commoner lessons of mythology.

2.6 Greek Myths:

Greek myths are a place of different customary stories which are written by antique Greeks is regarding to develop of divinity and protagonists and their family member with normal humans. Greek mythology drives from the blend of printed texts, monument and ornamented earthenware. Various researchers have rebuild narratives that disseminated verbally by deduction as well as speculation.

The great ancient Greek writer Homer is known for his epics like, *Iliad* and *Odyssey*. It sets from opening of Greek literary tradition and yet although he about surely depended on a long earlier custom of verbal verse. His famous poem, *Iliad* is stand during the Trojan War. It also deals with battle between Achilles and Agamemnon; both are famous Greek fighters. His one more famous poem is *Odyssey* which is about aftermath of Trojan War. It also tells the story about Greek hero; Odysseus came back to his homeland, Ithaca. Later on, the Trojan War gave a topic issues to various terrible plays as well as to metaphors on innumerable decorated bottles.

During the 8th century [B.C.] Hesiod's Theology and Homer's both epics provided are liable explanation of how objects initiate. The making of the humankind, depicted by Hesiod in terms of excitement as well as misdeed of the deity, is a subject that afterward Greek thinker, like Empedocles and Plato; both explained and received innovative instructions. Even though, the power of both Hesiod and Homer stayed leading, the lyrical retelling of mythology constant during ancient times. Mythology was continually recreated with the focus on innovative common and political conditions. In the Greek History, the Hellenistic time [Fourth to First century B. C.] observed various innovative movements in the behavior of legends. One of the most significant was the growth of mythography, the anthology and association of legends on the base of exacting subject.

An artiste also describes mythology. The monument of divinity locates within Greek shrines, and respite statues of panorama from legends decorated pediments as

well as frescos on the exterior of these holy places. 'Elgin Marbles' from the Parthenon in Athens is a fine example of this type.

The ancient Greeks spoke about mythology verbally. They were defending them in mythical as well as imaginative workings. They also broadcasted to child-stories like monster and mythology of divinity and protagonists. Ancient people came together to change this story in '*leschai*'. The narrator was telling a tale either in writings or speaking speech in the Greek Society. Due to that region, myths were formed a middle point in Greek civilizations; this is because, that was intertwined among rites as well as another elements of common human beings. A number of thinkers like Palaephatus [Greek] aimed to understand the mythology as having *metaphorical* [allegorical] significance. It was Greek philosopher, Plato, [4th century BC] gave a right objection on the mythology on ethical justifications, mainly to the legends that notified to misdeed obligates by the divinity.

The antique Romans eventually took over Greek society as well as occupied Greece. In the procedure, they modified Greek myths, and mythology stayed a vehicle for dazzling on and dealing with the planet. Virgil's well-known poem, *Aeneid* which is written in first century BC and it deals with a particular theme; wandering Trojan hero, named, Aeneas and his ultimate base of a resolution that turn into Rome. Homer's *Aeneid* is about recurrent as well as comprehensive references to the books of Greek writers. One of the famous Roman poet, Ovid's epic poem, *Metamorphoses* gives true explanation of the huge figure of Greek mythology, revised into a work of art that afterward have unmatched authority on European civilization of the Renaissance as well as Middle era.

Thus, the Greek Myths were existing through Christian ancient times by its explanation like *metaphor*. In the early, Christians included pagan tales into their personal worldview if they might understand the tale to convey a covered, enriching sense. The figurative loom to the mythology has not at all passed away not at house. At the moment, the researcher comes across it in the writings of those who observe mythology as terminology of fundamental, worldwide psychosomatic reality. For instance, one of the famous psychologists, Freud, Sigmund rented from Greek myths in increasing his thoughts of human being's psychosexual improvement, which he depicts with words like *Oedipus Complex* and *Electra Complex*. One more well-

known psychologist, Jung Carl assumed that positive supernatural arrangements, he called it, *archetypes*, which were very ordinary to the entire community in all times and granted to increase and to chronic thoughts like myths theme.

That time, there was great influence of Greek Myths on the literature. During the 20th century, the tale of the homicidal retribution of Orestes on his mother Clytemnestra has stimulated authors like various from well-known American writer, O'Neill Eugene, T. S. Eliot and French thinker and writer Paul Jean. Along with the most prominent of all fictional works encouraged by Greek mythology is *Ulysses* which is written by Irish novelist James Joyce.

The authority of Greek myths shows no symbol of moving back. Computer games and science creative writing regularly use combat-or quest-oriented tale outlines that have lucid comparable in traditional myths. Greek myths developed in a precise antique civilization; however, the touching as well as thinker pleased of the tales has showed malleable to a wide variety of enriching circumstances.

2.7 Roman Myths:

Roman myths are the spiritual viewpoint as well as observed of the community of antique Rome. At initial, the Romans imagined their divinity more like powers than as people, and as a result, there are tiny myths that are merely Roman. According to Roman researcher, Marcus Terentius Varro, only after the Romans were uncovered to Greek culture in the 6th century BC, they start to symbolize their gods in human form. Over the last three centuries before Christ was born, writers such as Virgil and Ovid attached the names and functions of Roman gods onto Greek literary and artistic tradition, creating a amalgam Greco- Roman myths that has enthused poets and painters from ancient times to today. Most of what the researcher recognizes about ancient Rome and its myths comes from the works of antique Roman writers, from existing artworks, and from archaeological findings.

Later than the Romans were uncovered to the Greeks in the 6th century BC, the individuality of Roman divinity and the Greek divinity be disposed to mend into Greco-Roman mixtures. For centuries, these deities and the tales informed concerning them have enthused novelists as well as artiste. *Aeneid* by Virgil's epic was mythical

carnival of the hypothetical Trojan derivation of the Roman community. In this epic Virgil took two characters like, Hera and Zeus, who the Greek author Homer had prior depicted as rather insignificant as well as irritable, and unclear them into the overwhelming Juno and the brightly annoyed Jupiter. Later on, Ovid and Virgil twisted works that were humorous as well as generally amusing. Both interlace the varied strands of Greek myths into a solitary wall-hanging in his fifteen Val. like *Metamorphoses* that wraps the mythical planet from making to their personal time.

After that various writers and musicians describe on the tales like Ovid and Virgil and other Roman writers who are informed, integrate the Roman mythical descriptions into their personal writings. In melody, the better adaptation of Roman myths is well-known opera like *Dido and Aeneas* by Purcell Henry, the English music composer. The compositions perform an incident from the *Aeneid*. Both leading writers from Roman Myth are like Alighieri Dante (Famous for his *The Divine Comedy*) from Italy and Spenser Edmund (*The Faerie Queene*) from England. One more famous writer from British is Burgess Antony retells the tale about Aeneas's voyages in his work of fiction, *A Vision of Battlements* which is published in 1979. Aeneas's voyage during the gangland was also the topic of a verse by Twenty century American author Reynold value.

2.8 Egyptian Myths:

The spiritual beliefs of the antique Egyptians were ruling power in the improvement of their civilization. Even though, a true belief, in the wisdom of a united mythical structure, never survived with them. The Egyptian belief is found on a not prepared anthology of antique legends, scenery adoration, and countless deities. Into the more significant and well-known of this mythology, a godly ladder is urbanized as well as the formation of the world is given details.

Egyptian description of formation, only the sea survived at first. After that Ra, the Sun, came out of an egg that come into view on the outside of the hose down. Ra carries forth four kids, the gods Shu and Geb and the divinity Tefnut as well as Nut. From this legend of formation approached the beginning of ennead, a collection of nine theologies, and the arpeggio, consisting of godly father, mother, along with son. Each confined holy place in Egypt obsessed its own ennead as well as harmony. The

furthermost ennead, on the other hand, was that of Ra and his kids as well as grandchildren. The source of the home divinity is ambiguous. A number of are taken over from overseas beliefs as well as some are initially the monster divinity of primitive African Country.

Myths or Egyptian deity was symbolized for individual trunks and human being or creature skulls. At times, the flora and fauna uttered the individuality of the deity. Ra, for example, had the head of a hawk, as well as the hawk was consecrated to him. This is because it's speedy journey across the space. Hathor, the divinity of worship and hilarity, was specified the head of a bull, which was consecrated to her. Anubis was known the skull of a jackal. This is because flora and fauna devastated the wasteland serious in antique times. Mut was predator-headed as well as Thoth was ibis-headed. *Ptah* was specified a human skull, though he is infrequently symbolize like bull, known as an *Apis*. The divinity too symbolizes by signs, like the Sun diskette as well as hawk wings that are damaged on the diadem of the pharaoh.

2.9 Scandinavian Myths:

In the Scandinavian mythology are about antique protagonists, divinity, and the formation and obliteration of the cosmos urbanized out of the innovative common legends of the Germanic popular. After that mythology comprise the principal resource of understanding regarding antique German myths. However, the Scandinavian myths are well-urbanized gradually and the relation significance of dissimilar protagonists as well as deity diverse at dissimilar places times as well as times. Therefore, the sect of Odin, the principal of the deity, might have increase from Western Germany to Scandinavia not long earlier than the myths are evidenced. The insignificant gods- adding Ull, the fruitfulness god Njord, and Heimdall- may symbolize elder divinity turn into more significant? Odin, a divinity of war, is too connected with knowledge, knowledge, verse, as well as harmony.

The majority information about Scandinavian legends is offered in the older Norse writing, in the Eddas and soon after story. Further objects become visible in comments by the Danish historian Saxo Grammaticus as well as Breman Adam who is German writer. The wreckage of mythology are now and then sealed in previous dedication as well as in a while myths.

In addition Odin, the main deities of Scandinavian myths were his female-companion, Frigg, divinity of the house. Thor, deity of thunder, who is secluded human beings as well as the other gods from the enormous.

It is also added dwarves, sprite as well as Norns, who dispersed destiny to corporeal. The antique Scandinavians too supposed in private feelings, like fylgja as well as the *hamingja*, that may compliments look like the Christian thought of the spirit. The divinity is initially visualized as an amalgamation of both beforehand martial heavenly ethnic group, Aesir as well as Vanir. Odin is initially one of the major head of the Aesir, which consisted of at slightest twelve divinities. In concert, every the divinity survives in Asgard.

Myth in Scandinavian, its divinity is providing through a class of priest-tribal chief which is known as *godar*. The most important thing is adoration of the god, which is initially performed out-of-doors, beneath protector plants, close to blessed healthy, or else inside consecrated preparations of gravel. In a while, forested place of adoration are used, through modification as well as with imprinted demonstration of the divinity. The mainly important place of worship is at Old Uppsala, Sweden, where flora and fauna and yet creature beings are surrendered.

2.10 Myths or Tradition in India:

Indian country is also known for its redirect civilization as well as faiths which are incessantly prejudiced on the Indian society. Myths are one of the most fascinating and nation's most motivating, like it divulge an amazing embarrassment of mythological stories, which astonish the thoughts. With prosperity as well as involvedness, Indian mythology is as elderly as untimely Indus gorge society of *Haddappa* as well as *Mohenjodaro* during the time of 2400 BC. The Hindu community is sustained to consider in the huge number of divinity as well as idols of the Hindu pantheon. India reveals a kaleidoscope of dissimilar traditions as well as belief among significant authority on the untimely writings, together with Indian tradition. A well-known along with these is the Hindu belief; they supposed that the cosmos is a solitary thing which is known as *Bhrahamin*. It moves toward to be associated with a male shape of divinity, name *Brahma*, the originator of the cosmos,

afterward connected with *Vishnu* the guardian, and *Shiva*- the demolisher to shape the trinity.

In the Vedic time, it is known as a Harappa as well as Mohenjodaro cultures, recognized around 1400 BC, and has known an entire body of literature to the globe. The hymns sung then were collectively known as a Vedas. It is when Hinduism really started. The Vedic deities acquire their potency from the swallow Soma, a form of ambrosia. The thought of Atma, the spirit, is a fundamental part of Hinduism, and the transmigration of the soul, a fundamental idea. Sacrifice and performing penance became the principal forms of adoration. A common part of Indian mythology, wars between the Asur as (Demons) and Devas (Gods) were frequently wrestled. The Asuras required conquering the province of the Devas. Many motivating narrative are wicker around this subject. The classical period gave birth to the most amazing epics in the history of the earth the *Ramayana* as well as the *Mahabharata*. These great works were compiled into their current form through thin time, but their genesis goes back at least to Vedic times. The Puranas were also self-possessed at that time. From 500 BC to about 100 AD, the age of Buddhism as well as Jainism put Hinduism, on the other hand, was able to survive the storm by renovate itself. Give up went out of favour and the power of Jainism as well as Buddhism led to the composition of the Upanishads.

India is a productive earth of wealthy, wide-ranging and never-ending myths. Yet the negligible rural community of the country has one or the other legend to offer. Mythology is so well-liked in India that even a school-going youngster is aware of them. In a way, myths are the part as well as package of Indian way of life. It is reproduced in various shades of colours in the each day life of the public of the country. Indian life and Indian society are based on the solid groundwork of her myths. Vedic mythology, spiritual legends, mythologies of immense kings, soldiers, saints, donors, rishies, rulers, etc. are spread all over. Indian legends are one of the richest elements of Indian society, which supplement it further and make it a unique one in the world. Throughout, generations, dissimilar stories in Indian mythology have been passed from generation to age group either of word of mouth or through cautiously amass scriptures. The stories in Indian legends vary from subtle maxim conveying tales of *Panchatantra* and *Jatak-tales* to restrained life paradigm defining

stories from the *Bhagavad-Gita*, the *Ramayana*, and the *Mahabharata*. The mythology of India could be said to portray every experience and emotion of man. The epics as well as legends are read by the scholars and learned by the kids. The understanding, adventure as well as account restricted in the stories are a part of the life as well as thought of every Indian nowadays.

Indian legends date back to as untimely as 7200 BC when the initial hymn of the *Rig-Veda* was self-possessed. The hymns of the *Rig-Veda* are the primary and freshest appearance of the sense of loveliness as well as cheerfulness awakened in the Aryan race by the charms and the reward of natural world. What began as a festivity of ordinary elements such as Air, Water as well as Fire was rehabilitated into the adoration of extraterrestrial elements. As a result, it formed the triad of early Vedic Gods- Agni, Vayu and Surya. The Vedic divinity is not sufficient abstractions, flimsy and allusive characterization of the capability of nature. It is in the post- Vedic phase or in the *Puranas*, the god's unspecified substantial shape as well as individual character. In the late Vedic period, the two epics the *Ramayana* and the *Mahabharata* were compiled. The heroes of the Vedic epoch frequently took place of the indistinct gods of the Vedic Gods along with create their places in the *Puranas*. This shaped the stage of post-Vedic gods or the Puranic Gods who had their seeds as well as ancestry in the *Vedas* giving go up to the consideration of *Trimurti*.

Hinduism is fundamentally a religion of variety. The *Revealed Wisdom* of the Hindus is called *Srutis* and consists of the four *Vedas*. The rest of Hindu consecrated writing is known as *Smritis* or institution. The eighteen *Puranas* and the two epics (The *Ramayana* and the *Mahabharata*) form the hugeness of the *Smritis*. From the point of view of the mythologist, the *Smritis* are more noteworthy than the *Srutis*. In the preceding, Vedic myths have been elaborated as well as new-fangled mythology added. The myths in the *Vedas* are comparatively simple. The deities are overstated humans who cause precipitation, rumble, lightning as well as storms. The Vedic deities are resplendent, confrontational beings who ride flotilla horses, struggle as well as vanquish the foes of their devotees, exhilarated by the juice of the Soma, or engage themselves in imaginative activity. Compared with the unbelievable deities of the *Puranas*, they are almost human. Each *Purana*, though attributed to a single author, is in reality a compilation of tales told by unusual Rishis at dissimilar times, as

well as has a variety of numerous centuries. The manner of weaving tales into tales, familiar to those who have understood writing the *Arabian Nights*, made exclamation easy to put into practice.

Coherency is not one of the strong points of the Hindu legends. The majority of the Vedic deities experience an absolute alteration in the *Puranas* and epics. Indra, the most imperative deity of the Vedic pantheon, degenerates, in the epic, into a next rate outer space extravagant. In one myth is Sun in gentleman, in another feminine. Sun and Moon are in one place mentioned as rivals, elsewhere as husband and wife. The dog is extolled as a deity in one position and, in one more, mentioned as a vile being. Sectarian squabble have also dishonored the whole fabulous scheme, each sect trying to institute the preference as well as all-powerfulness of their own meticulous divinity. Therefore, even as the Vaishnavas maintain the plunge of Ganga from the foot of Vishnu, the Shaivas attribute her origin to the head of Shiva. Shakti, the extensively worshipped goddess of India, is variously described as the companion of Shiva or Vishnu, or recognized with Maya, the energy of the Supreme life form, who, in amalgamation with her, produced all beings. In adding together, pantheism justifies the whole thing.

Ever since the take-over of India by Aryans, there have been many irruptions of alien races into India. Belief, in those days, was not so well prearranged and exclusive as it became in later times and Indo-Aryans no less by requirement than by the synthetic character of their faith, engrossed numerous cultures outer space of them, as well as these significantly improve Hindu legends. Each race that invaded as well as established down in India found a place in the Hindu common scheme, and their gods, in the pantheon.

Thus emerged the transition of Hindu mythology from Vedic Gods (the extraterrestrial Trinity) to Puranic Gods who took more significant form as well as entity and have been worshipped in various forms ever since.

Myths have imperative phenomenon in humankind writing. Myths are the eternal source of encouragement for the creative writers. Jung rightly remarks concerning the function of myth:

“ Myths are expression of the primordial images in the collective unconscious of man. In the beginning, man had certain experiences and received them in his psyche in the form of images. Since they are the first images, they are called archetypes of the collective unconsciousness.”²²

2.11 Mythology or Myths in Indian English Fiction:

Myths have a predictable basis with topic of study in writing down the ages. It has been the extremely base of many cultures as well as civilizations. The Western planet inherited the classical Greek myths and the Roman civilizations. However, the ethnically as well as unfailingly, an animated nation like India obsessed prosperous inheritance of its individual. The mythological tales crossways civilization is observed as an epithet of attitude, principles as well as values which gave out the nationwide attention of the citizens. In the western writing, *The Bible* is ingredient of Christian standards as well as viewpoints. However, Indian epics like, *The Ramayana* and *The Mahabharata*, both are held as the epitome of Hindu spiritual commandments. The legendary heroes are the figurative depiction of these traditional standards and are manifestation as a civilizing encouragement of the country.

The Indian Novelists and other writers considered over their antique history in nourishing the mythical fine art. To confine the cultural and emotional responses of India, they came back to the prosperous Indian inheritance. In the Indian *Puranas*; both epics like *The Mahabharata* and *The Ramayana* stand for Indian antique. These both ancient tales are very prosperous amass house of the conventional mythology, tales concerning myths, depicts the story of Hindu couture, civilization, divinity as well as fairy stories. Therefore, Indian writers are from different local languages that have recast the conventional mythology in local writing, while Indian Literature; the traditional novelist like Raja Rao used mythology in his creative writing. The previous Indian imaginary novelist allocated point of view, sense, as well as implications to the conventional mythology. They applied archetypes of well-known heroes, signs, character types and themes.

Developing the form of mythology, the postmodern writer have shaped the sensible as well as cultivated planet in their work of fiction to disclose the harms of

our times and to transport out the individual situation. This is because the fairy tale is accredited with given that entree to several of the original truths about the individual circumstances, it is frequently, maybe, in general regarded, as amazing to be taken awfully dangerously. The thought is toughened by the fact that myths offers the subject issue for various of our most well-known and respected works of art-not just mythical fine art, but statue, work of art, as well as other figures too.

The present study sheds light on the use of myths in Salman Rushdie's literary works. It is supposed that he has made use of myths in his novels to depict the contemporary world. This chapter provides a kind of theoretical framework for the concept of myth. It is seen that 'myth' is a tool which Rushdie used in his novels with a perfect hand.

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Chapter III

Myths in Salman Rushdie's *Grimus* and *Midnight's Children*

3.1 Introduction:

Chapter II has provided comprehensive theoretical background for the present study. This chapter attempts to investigate Salman Rushdie's selected novels *Grimus* and *Midnight's Children*. It has taken an extensive survey of the concept 'Myth' and researcher has tried to analyze myths within the framework provided. *Grimus*, the maiden novel by Rushdie explores myths extensively with the classical foundation of the pilgrimage of the birds of Simurg. In addition *Midnight's Children* encompasses the whole of the reality of Indian subcontinent using myths. Rushdie has interwoven myths so skillfully that it gives a glimpse of widened scope of Indian English Fiction.

3.2 Myths in *Grimus*:

Grimus,¹ (1975) Salman Rushdie's maiden novel, has primarily been written with the object of entering a fantasy science fiction competition organized by The Sunday Times and Victor Gollancz Publishers. It is marked by a characteristic heterogeneity that was become the hallmark of later Rushdie's novels. Strange and esoteric at times, *Grimus* has a referential sweep that assumes easy acquaintance with such diverse texts as Farid Ud'Din Attar's *The Conference of the Birds* and Dante's *Divine Comedy* and an unaffected familiarity with mythologies as different as Hindu and Norse. Myth plays a very significant role in it. Despite its failure to gain a comfortable position within that genre and to win the prize, it has significantly contributed to the making and flowering of Salman Rushdie's talent as a postmodern novelist. It is *Grimus* which is a part of his experiments with myths that Rushdie has successfully carried out in his subsequent novels and offers his readers an important sight into stylistic and thematic preoccupation developed fully in his later novels. Combining mythology and science fiction, mixing oriental thought with Western

modes, *Grimus* is in many ways an early manifesto of Rushdie's heterodoxical themes and innovative techniques.

Myth is reflected in the title of the novel itself. The title *Grimus* is the mythical one as it has been coined out of the anagramaticism. It is an anagram of Simurg: a monstrous bird of Persian legend, imagined as the rational and having the power of speech. The most central myth in the novel deals with the pilgrimage of the birds of Simurg. The classical shaping of this myth is found in Farid Ud 'Din Attar's poem from the twelfth century, *The Conference of the Birds*, which is also represented among the epigraphs of the novel. The name *Grimus* is an anagram of Simrug, as is explained in the text. The myth is described in the following way in the novel:

“ The Simrug [...] is the Great Bird. It is vast, all-powerful and singular. It is the sum of all other birds. There is a Sufi poem in which thirty birds set out to find the Simurg on the mountain where he lives. When they reach the peak, they find that they themselves are, or rather have become, the Simurg. The name, you see, means Thirty Birds. Si, thirty. Murg, birds[...] The myth of the Mountain of Kaf.”²

The idea of naming the creative writing through anagramaticism and the linguistic manipulation is very strange which sets the premise of fantasy.

Grimus is a remarkable and outstanding novel in which myths dominate the plot and structure from the beginning to the end. It has been described as “a romance full of squall up descriptions which reads similar to a marathon of daydream of burial chamber imagination, full of strangely hollow unexplained and extraordinary escapade.”³ The ‘inexhaustible memory-vault’ of *Grimus* partakes of a diversity that mixes Norse and Hindu mythology and combines Sufi, Christian, and Hindu mysticism, bringing them all together in the format of science-fiction fantasy. In fact, the novel seems to celebrate what the character Virgil Jones describes as “a time without end of enormity... as palimpsest, winning and within and around our individual...”⁴ It is Ursula Le Guin who has praised the novel calling it an “explosive of volume.”⁵ Myth in *Grimus* is designed to depict such features of science fiction as

gimmicks like ‘I on eye’, ‘subsume’, ‘The Stone Rose’ and a ‘Utopia’ in the forms of the town of ‘K’ which has led Uma Parameswaran, a noted critic, to portray it as a “a science fiction story of an earlier type rather than blood technological version popular nowadays.”⁶ Myth portrays such marvellous, strange and queer worlds of magic in *Grimus* that not only enchant its readers but also create a sense of wonder in them. Dilip Fernandez has rightly described it as “a work of fiction of such hallucinogenic concentration trickery rock-like creatures called Gorfs who puzzle the human minds with the anagrams, phantasmagoric time-travel with *The Stone Rose* that makes things appear out of skinny atmosphere, the work of the supernatural.”⁷

The plot significantly contributes to evolve the marvelous and magic world of myth. The intricate plot centers on the repression and suppression of the protagonist, Flapping Eagle and his sister Bird Dog in their conservative and prescriptive community of Axona, their subsequent efforts of escaping from the particular social restriction and conformities, Flapping Eagle’s adventures and the century long mythical journey through the “ocean channels, rivers, pond and marine”⁸ in the search of his missing sister, the new home and a new identity for himself, his attempts to adjust in the new alternative world of realities such as the port Phoenix, the Calf Island and the town of ‘K’ and his encounter with Grimus on the Kaf mountain.

Flapping Eagle’s journey and his confrontation with Grimus, the ‘annihilation’ of *Grimus*’s self in Eagle and vice versa, are all constructed around the trope of this divine moment in Islamic theology, in fact, the Prophet’s *miraj* forms not only the central trope of Attar’s poem but was used by many Sufi mystics and poets. Rushdie, in fact, merrily mixes motifs from both Dante’s ascension and the Prophet’s *miraj*, hybridizing and corrupting both traditions at will. Rushdie’s description of the final stage of Eagle’s journey in reaching Grimus corresponds almost exactly to the final part of the Prophet’s *miraj* related in various Islamic traditions.

Flapping Eagle’s mystical, iconoclastic journey begins on a mesa near the revived city of ‘Phoenix’- a name which fits with the American Southwest locale, with Rushdie’s many ornithological references, and with the novel’s cyclical cosmology-represented initially by the Phoenix and eventually by Shiva’s drum, his cosmic dance and his intercourse with Parvati. When Rushdie writes that Phoenix

“had increase from the remains of a enormous fire which had wholly shattered the earlier as well as much superior municipality also called Phoenix”⁹, he subtly foreshadows the destruction and re-creation of Calf Mountain. Flapping Eagle’s initial name, Born-from Dead, could describe the Phoenix and Shiva, who gives rise to new universes once he has destroyed old ones.

Rushdie’s town of ‘K’, despite its Kafkaesque romances, alludes also to the Quranic reference of the land of Gog and Magog, being the ‘town of reprobates and degraded types...selfish, decadent people.’ According to Islamic traditions, the tribe of Gog and Magog, having been imprisoned by Zul Qurnain in their own ground, bide their time awaiting just before the finish of the earth, when they shall be unleashed on the planet.¹⁰ The mythical Mount Kaf itself, was believed to be the chain of the mountains that surrounds *el-Bahr el-Moheet*, the Circumambient Ocean, and forms a boundary terminating the earth. That Flapping Eagle should wash ashore Calf Mountain, having drowned in the proximate Mediterranean Sea, is significant in this regard.

The pun on the letter *Qaf* and its consequent translation into Kaf/K/Calf, however, also sets up associations with Kashmir and Kailasa. Grimus locates himself atop a high mountain, resembling Shiva’s Mount Kailasa, the Hindu heaven, “the highest residence, and the high blemish.”¹¹ Significantly, as Timothy Brennan points out, Calf Mountain is described at one point in the novel as jutting out “rather similar to a massive *lingam* weltering in the *yoni* that is the marine.”¹² The *lingam* and *yoni* are symbols of Shiva and Parvati, respectively. Shiva is evoked again when Flapping Eagle’s name is explained, rather inversely situating it in Amerindian mythology: “the eagle has an interesting implication in Amerindian myths. Am I not correct in saying that it is the figure of destructive force?”¹³ Shiva, the destroyer, Brahma, the creator, and Vishnu, the preserver or protector, form the central trinity in the Hindu pantheon of gods; characters in Rushdie’s later novels are imbued with their attributes. The confluence of classical traditions influencing *Grimus* is not limited only to Persian or Medieval Western texts but extends to Indian myths and philosophy as well as to Norse mythology.

Thus, there are various motives to connect Calf Mountain with Kailas and Flapping Eagle with Shiva. The Flapping Eagle obtains his forename from the Eagle, the Amerindian representation of 'the demolisher' and the novel, *Grimus* informs Flapping Eagle, "Your Ionic prototype [...] is the strongest uncooperative prototype I contain yet observe."¹⁴ Shiva is similarly recognized with obliteration. In *The Myths and Gods of India*, Alain Danielou calls Shiva "the personification of *tamas*, the centrifugal inactivity, the propensity just before dispersal, towards breakdown like well as total obliteration."¹⁵ Flapping Eagle's mountain of 'K' is both the Sufi mountain of Kaf, which "convey a winding up to all verse"¹⁶ and the mount of Kailasa, where Shiva's communication with Parvati is so concentrated that it trembles the creation. In conclusion, Flapping Eagle builds love with different female particularly Media- immediately a Shiva creates love with a variety of female, who are 'media' in that they are the substance and liveliness, Shiva uses in his extraterrestrial constructions. Shiva is the principle of spirit of *purusha* and his consorts exemplify the principle of nature (*prakriti*) and the related principle of energy (*shakti*). The writer proposes the notion of felinity representing the combination of these principles when Elfrida and Irina "turn into one, connected by the intervention of his love as well as when their names turn into fused into 'Elfrina, Irida.'"¹⁷

Media is the ideal match for Flapping Eagle, this is because she may provide herself also numerous outlines along with because his amalgamation with such an archetypal female emphasizes the creative authority of the Hindu god. Media advises Flapping Eagle - she is "a female who may manage with [him]."¹⁸ She is like primal power and substance which may convert itself in arrange to generate innumerable forms of existence. Before re-creation occurs, however, Flapping Eagle and Media enters into a destructive mode-one which comprises the novel's sexual, eschatological as well as textual culmination:

"Deprived of its connection with all relative Dimensions, the world of Calf Mountain was slowly unmaking itself, its molecules and atoms breaking, dissolving, quietly vanishing into primal, unmade energy. The raw material of being was claiming its own. So that, as Flapping Eagle and Media

writhed upon their bed, the Mountain of Grimus danced the
Weakdance to the end. ”¹⁹

Whilst Shiva is frequently perceived like divinity of bereavement as well as obliteration, he is as well “the reproductive influence, frequently produce once further that which he obliterates”²⁰ This is because Shiva survives at the instant of living being and non – person, and this is because he is “the relation among the frosty – shock coating (*brahman*) and the informal – divinity (*ishvara*)”²¹, he may replicate himself and other variety of survival from his individual bereavement. He is, in this wisdom, natural – from – deceased, which the forename is specified to Flapping Eagle at origin.

Within aggressive the supporter of Axona and in raping the iconic divinity, Flapping Eagle works himself liberated starting iconic formation that have unchanging themselves bottomless in his subconscious. He derives the gadget of his assault, ‘the bone of K’, from a strange vision, a forbidden –breaking voyage into a hallucinatory measurement. In this dream Bird Dog throws Flapping Eagle a bone, lifts her skirt, and faces him to acquire the bone. When Flapping Eagle a clean, lifts her kilt, and challenges him to inter the bone. at what time, Flapping Eagle enters her surrealistically engorged womb, she runs not present, as well as he then pursues her downward the womb’s crevice – like a mouth.²² Flapping Eagle uses this similar ‘bone’ to beat the bludgeon – exercise supporter of Axona, who may be perceives like equally Axona’s ‘altarego’, in that he defends Axona’s altar, as well as Flapping Eagle’s ‘alter – ego’, in that he stands for that part of Flapping Eagle which fears as well as defends an entity of adoration. At this time the ‘object’ is a divinity; later it will be the Stone Rose. These objects look like icons which should be damaged before the holy pilgrim may arrive at the shapelessness of deity. Later than Flapping Eagle heaves the bone at the supporter, the devotee’s weapons evaporate as well as nothing leftovers to protect the ‘sanctity’ of the divinity. Although the bone or ‘os’ of K(K-os, Chaos) acquires various of its unhelpful authority from Flapping Eagle’s rebellion next to Axona ‘purity’, as well as whilst Flapping Eagle’s use of it wash “the liability as well as discredit that worried some obscured part of [his] intelligence”,²³ it also derives its authority from the Hindu divinity of destruction, Shiva. It is suitable that

Flapping Eagle conceals this 'bone' in his receptacle, for Shiva is the ithyphallic divinity, that is, the divinity whose penis is constantly upright represent at once his austere manage as well as his cosmogony effectiveness.

The bereavement of Grimus as well as the sustained existence of Flapping Eagle and Media similar the Germanic situations in which Odin falls from power and the prehistoric combine survives within a invigorated Yggdrasil. Grimus looked like Odin, who is "the master of mysterious understanding, verse, along with the supernatural"²⁴ and who communes with Yggdrasil. Grimus' last efforts to save Calf from dissolution resemble Odin's efforts to forestall the cataclysm of Ragnarok, which Odin "forecast as well as tries to gawk off by more as well as more distressed as well as unexpected convenient."²⁵ Although, Grimus attempts to acquire some Odinic variety of immortality or wisdom by give up himself under his massive ash – tree, his 'martyrdom' remains an egomaniacal as well as unattractive display which is not accorded nearly as much importance as the fate of Flapping Eagle as well as Media, who in this Germanic background turn into the antediluvian couple who circumstances Ragnarok within the stem of Yggdrasil.²⁶

In cooperation Germanic myth as well as in *Grimus*, a conjurer figure dies without yet achieving direct over the fortune of his humankind; however, a human being couple finds innovative life in the next globe. Destiny "is concealed in the subterranean well into which Yggdrasil's roots shove"²⁷, yet neither neither Odin nor Grimus plumbs this depth productively. While Grimus foresees what Koax calls "the about to happen conflict of the Eagle, prince of possible birds, and the Simurg, bird of heaven, wielder of the Stone Rose,"²⁸ he is immobilized to conclude the product of this conflict. He desires to Rose to captivate Flapping Eagle's imagination; however, Flapping Eagle destroys it in its place. Flapping Eagle and Media are gratis not only this is because they obliterate Grimus' tyranny but also because Flapping Eagle refuses to come into the unexplained equipment which makes such dictatorship potential.

The divan on which Flapping Eagle as well as Media make love is at one time the place where Attar's birds arrive at union and annihilation on the Impossible Mountain of Qaf, where Dante's pilgrim flies with Beatrice from the mount of

Purgatory to the spheres of Heaven, where Shiva makes love with Parvati on Kailasa, as well as where the primeval couple of Germanic mythology survive inside the stem of Yggdrasil. Their destiny vestiges tidily exterior the book, even though some variety of stability seems probable agreed that Islamic, Christian, Germanic as well as Shaivite cosmologies all enclose placement – catastrophic kingdom. This conclusion which promises new early period point to to Flapping Eagle’s voyage is winning.

The accomplishment of Flapping Eagle’s pursuit to obliterate Grimus’ autocracy depends on support prearranged him by Deggle, who is unsuccessful, sarcastic and occult, as well as Virgil, who is identity – disparaging, satirical as well as spiritualist. Deggle’s character is tremendously indefinable, obtain as it does from the greasy mythical personalities of Loki and the Devil. Virgil Jones is a less elusive character; yet, he has various antecedents: he is a mix together of Dantean conduct; Sufi spiritualist as well as tantric are spiritual leader. Despite their differences Deggle speaks for them equally when he articulates his anticipate that Flapping Eagle will do well in destroying the Rose:

“ One thing is certain, he told himself, if Flapping Eagle doesn’t get to Bird Dog and [destroy the Rose], I’m stuck here for life. With [Dolores O’ Toole] who loves me because she thinks I’m Virgil Jones. He wondered if Virgil Jones would see the joke.”²⁹

More important than allocation a wry sense of humour, Deggle and Virgil share a determination to help Flapping Eagle reaches as well as destroy the Rose. Deggle points Flapping Eagle to the ‘gate’ or ‘hole’ in the ocean which leads to the other world of Calf, and Virgil points him to the ‘gate’ which leads to Grimus and his Rose. While Deggle partially resembles the Mephistopheles figure in *The Satanic Verses*, who “forever wills the Bad, as well as always works the high-quality,”³⁰ and although Virgil wills and works the high-quality, equally terrible as well as good quality are to a large extent subsumed in the larger extraterrestrial play that the two characters help bring to an implosive highlight. Just as Virgil, Flapping Eagle as well as Liv forms a front of “weak point, unawareness as well as hate, combined next to

their resolve ³¹, so Deggle as well as Virgil becomes disinclined partners in an coalition beside Grimus' dictatorship.

In all-purpose terms Deggle is a 'Trickster', although in precise terms he is a combine of Loki as well as Devil. The writer made the parallel between Deggle and the Germanic divinity Loki unambiguous when Deggle renames himself 'Loki', referring unclearly to 'the old Norse as well as so forth.' Deggle is less overt about his scheming that is the temporary Loki of the *Lokasenna*, ³² yet Deggle steers Flapping Eagle to the entrance in the ocean so that Flapping Eagle can destroy Grimus' monarchy, an exploit which mirrors events in the *Voluspa*, in which Loki steers a vessel over the ocean in organize to further the situation in which 'Trembles the immense tree Yggdrasil' and 'screams the eagle.' although the hierarchy in front of Grimus' manor may call to psyche the mythological Persian tree Gaokerena, it is explicitly referred to as 'the Ash Yggdrasil.' The circumlocutory fight back is between Grimus as well as Deggle similars among Odin as well as Loki. Lastly, the dramas which pit Deggle as well as Grimus, and Loki beside Odin, are ending in catastrophe. Greatly of what these contrasting pairs situate for is outdated by the conception of a innovative desert island, one which Flapping Eagle rebuilds in *Grimus*, and individual which rises 'from out of the sea' in the *Voluspa*.

As a mythical fiction, *Grimus* neither pursues any scientific nor material theme but it exposes the evils of prescriptive community. Similarly, myth in it resolves the conflict of the protagonist both the internal and external. It is myth which sets the different world of realities, the various selves and the variegated course of actions side by side to contrast and to highlight the real with the real with the fictious world that reveals the flaws of the primary world and brings out the human condition in the autocratic societies. It mainly aims at what Rushdie has called " a certain metaphysical anxiety." ³³ What Rushdie points out here is that *Grimus* is, primarily, a brilliant statement about the human condition in the repressive and prescriptive societies such as the Axona, the Phoenix and the town of 'K'. It means that the gripping myth is rooted in the human nature and Salman Rushdie's focus is on the themes of a search for identity, the guest for self realization and the exile's search for home which are explored through the series of fantasies. Apart from these themes, it

deals with the modern power politics among the advanced countries. It is K.V.S. Murthi who has called it “a work of fiction of authority politics between the wonderful lands.”³⁴ The nature of themes in this novel is such that it can't be portrayed through the simple and conventional mimetic mode of narrative. It is myth which can rightly trace these themes and the subthemes like the selection of an ideal mode of existence, his rejection of subhuman self and the superhuman self are revealed through the fantasies of killing the eunuch Joe–Sue and his rape of God Axona, his struggle with Grimus and his refusal to assume Grimus's mantle.

Myth has been woven around the fictional communities such as Axona, the Port Phoenix and the town of 'K' to trace the theme of the human condition, the victimization, the quest for identity, self realization and the exile's search for home. The community of Axona has been depicted to be a dystopian, ignorant, conservative, apart, prescriptive in her code, superstitious in the attitude, the full of taboos and completely isolated by the choice of its members. The inhabitants of Axona community are orthodox, superstitious and God fearing and follow only the laws of God Axona. Their God Axona likes the people to “hymn to him as often as potential in the grassland or in the lavatory while making love if attentiveness allowable; and he instructed Axona to be a competition separately as well as have no liability with the depraved humankind.”³⁵ The people of Axona, in short, constitute a kind of society which is living hell for the self respecting individual like Flapping Eagle and his sister Bird Dog who love individuality and freedom above all things and want to lead free life like birds. Being orphans, they are detested because orphans in Axona are like “mongrels among rare breed pursue.”³⁶ The protagonist is named 'Born from Dead' due to his mother's death in childbirth. He has also given other mythical name Joe–Sue hermaphrodite, Joe for man and Sue for woman because of his dubious sex. After killing the eagle and assuming the new identity, he is finally named as Flapping Eagle, the name of the brave. Such mythical practice of naming people as per their deeds and misdeeds imparts the story the marvellous setting. Bird Dog is also hated for her manly ways of living, her attraction towards outside world and her disbelief in the 'rotating demons as well as her obsession with the conservation of her beauty', even though she is decidedly ugly. All these factors lead the protagonist to think to be an exile in his own community and to create in him a desire to leave his community.

The members of Axona community believed in rituals and were convinced that their success depends on the sanction of the supernatural for which they have to undergo through the experience of the acquisition of 'the spirit helper' in the 'Quest – vision'. The ritual of 'Quest–vision', the people in Axona thought, is very essential for each and every person in their community to become 'brave' and to perform the 'heroic deeds', without which the youths are disqualified for hunting, warfare and other manly activities. As a member of the Axona tribe, Flapping Eagle has to acquire the spirit helper in the ritual of 'Quest –vision'. Due to his unfortunate birth and the dubious sex, he is considered to be a sort of 'pariah' and not permitted to perform any ritual and to prove his mettle. It means Flapping Eagle cannot step out of Axona and indulge in 'Quest-vision' through the realistic means. Resorting to myth, Flapping Eagle indulges in the 'Quest–vision' and breaks the taboos of his conservative tribe. He performs the various heroic deeds to become 'bereave'. It is myth which enables the protagonist of novel to undertake various adventures in search of his new identity and home and to set the imaginary world of realities side by side to highlight the victimization of human beings in repressive societies. In other words, the myths of the protagonist are the substitute for the action in face of his passive existence which is due to the overtly repressive environment.

Flapping Eagle derives his origin from Axona. The name reminds one of Ascona in Switzerland. The novel contains many motifs pointing at an alchemical Mercury context. Grimus belongs to the trio of men who find the Stone Rose as well as the elixir of life. His character suggests associations with a god. The second man, Deggle, is connected to the devil in different ways, while the third, gravedigger Virgil Jones, Seems the wisest of the three. As singular figures, these three men appear thin and caricature – like, while read together they seem to form the mythical mercury. This is the Latin name for the so-called father of Western alchemy, Hermes Trismegistos, the threefold powerful Hermes. He is a coalescence of the Greek Hermes, the gods' messenger and psycho pomp and the ancient Egyptian bird–god Thot, father of the art of writing. Thus Mercury is often represented as winged and as a guide.

Virgil becomes Eagle's guide on Calf Island, a degraded version of the guide in *The Divine Comedy*. He is perceived as a village idiot in 'K', but significantly enough has a chain of gold – Virgil Jones has several traits that recur in other figures in Rushdie's work. The most important is that he is, or once wanted to become a historian, and he realizes that a historian is not a neutral, Olympian, chronicler, but takes part in the events he is describing; his presence influences the image of the past. The relation between image and perspective becomes a significant theme in later novels.

Nicholas Deggle, second man in the trio, has acquired many seemingly disparate qualities that are extremely difficult to explain without links to alchemy. He earns his living as a magician and is interested in spheres that are close to alchemy: tarot, cabbala and art of divination. He is more ambivalent and critical of the blessings of the Rose than Virgil is. Some of his very specific attributes are Saturn lips, dark clothes and associations with Ethiopia. Jung points out, however, that Mercury's masculine, dark or devilish Saturnic side is sometimes called "Ethiopian."³⁷ Deggle Functions as a Lucifer.

Grimus obtains power over the Rose; he is a magician and a master of disguise. He is associated with birds in various ways. At the very first encounter with gravedigger Virgil he carries a bird which is to be buried, a strongly coloured bird of paradise. Later in the novel, the bird is associated with the Simurg. The process of death and rebirth is thus underlined. In his house in the ordinary world, he has a great number of ornithological attributes, stressed especially at the end. These bird attributes arouse associations with Hermes and are well known in alchemical tradition. The alchemist Melquiades, in *One Hundred Years of Solitude*, has a large-brimmed black hat for the same reason-it is compared to the widespread wings of a raven; Buck Mulligan has a Mercury hat, utters bird cries and wares with wing – like hands in *Ulysses*. Both of the poet Shade's parents in *Pale Fire* are ornithologists. Birds and ornithological interests recur in Rushdie's works.

Grimus has a monk – like character; thus, he has no interest in women. As a basis for this lack of interest, Rushdie stresses his repudiation of the world, his distrust of man. He seems to repress his emotional life. Ideas as well as intellect are the only

things which give man a right to exist, he thinks. In this way, he is depicted as an extremely one-sided person. His Puritan character creates associations with representatives of several religions, particularly the Semitic religions. He even plays God, Deggle points out, when he tramps around under the name of Sispy and chooses the men who will collect the elixir and come to Calf Island. In many respects, Grimus appears as a God figure. He has created the world where events take place, but he was withdrawn and made it impossible for men to get in touch with him. The distance to him is so great that men in 'K' completely deny his existence. An interesting trait in *Grimus* in this respect and in the light of Rushdie's later criticism of religion is his despotism. He might be understood as a secular Imam.

Virgil, Deggle and Grimus play central roles in Flapping Eagle's life. Deggle turns up during Eagle's wanderings in the ordinary world and shows him the way to Calf Island. Virgil is his guide during the first stage on calf and views him as his son, as Grimus does as well.

The figure of mercury is evasive in alchemy. It is defined in a variety of ways and seen as the beginning of the process, prima material or chaos, as well as the end of it. Mercury contains all the conceivable opposites. This is expressed in the novel by connecting God to the devil; both become aspects of Mercury. The novel, as a whole, is structured so that the opposites face each other on all levels. Within man, there is the opposition between static atoms and dynamic ions. At the level of plot, Eagle searches for 'stasis' in 'K' but is forced to 'kinesis'. In 'K', the revolutionary shares a house with the count. Eagle is drawn between two pale witches he says, identical twins, 'opposite and the same.'

Opposites and their union are central motifs in the novel, as in the Monmouth and in alchemy. The fact that opposites depend on each other, 'the mutual need of opposite', means that theories of purity and originality and the existence of something absolutely good or evil are questioned- as Rushdie depicts with intensity in his later books.

The uniting of opposites is often expressed as sexual intercourse in alchemical tracts and images, since the masculine and the feminine are examples of ultimate

opposites. Intercourse is strikingly found a couple of times in the novel, in the form of incest. Incest between sister and brother is a common motif in alchemy, an image of the merging of the central ingredient of sulphur as well as mercury or for the restoration of a divided hermaphrodite. Jung interprets Mercury like a representation as well as appearance of the communal insensible.³⁸

In *Grimus*, the Stone Rose plays a decisive part. It makes the whole supernatural world possible. The Rose has the ability to heal as well as harm, and several of the important persons in the novel agree on the necessity of the destruction of the rose. Flapping Eagle is not allowed to see the Rose until the end of the novel:

“ Around the top of a central shaft, or stem, were a series of thin, star-shaped slabs of stone. Flapping Eagle counted seven such slabs. The top two had four points each, the next eight, the next sixteen and so forth. Each slab rotated independently around the central stem.”³⁹

Geometrical symbols and numerical symbolism are prominent in the description. Associations with circles as well as squares are evoked. The movement of the slabs, the rotation around the centre of the Stone Rose, suggests concentration on the most important, the self. The novel has many rotations and circling movements at crucial moments. These are common in texts influenced by alchemy. Virgil, like *Grimus*, engages in dances that explicitly imply dissolution and union.

The novel figures *Grimus* as palimpsest entity bearing similarities with and attributes not only of Attar's *Simorgh* or Dante's *Divine Lord* and the *Vedantic Atman* but also of the chief Norse god Odin. Motifs from Norse legends are subtly woven in the narrative of *Grimus*. Virgil Jone's description of the town of 'K', succinctly sums up this connection:

“ Valhalla: where dead warriors live on in stark splendor, fighting their past battles daily, reliving the hour of glory in which they fell, falling bloodied once more to the gleaming floors and being renewed the next morning to resume the eternal combat. Valhalla, the hall of fame, the living museum

of the heroism of the past. Valhalla, close to the pool of knowledge where Odin drank, shaded by the Great Ash Yggdrasil, the World tree. When the ash falls, so does Valhalla.”⁴⁰

The novel picks up these themes in the action that follows. The conflation of the town ‘K’ with Valhalla, with its immortal citizens and their chequered histories, reflects Grimus’s power over the town. For he, like Odin, has ‘chosen’ the inhabitants that make up the towns plurality and has endowed them with immortality. However, more important are the references to the Ash Yggdrasil tree, which in Norse mythology has a similar status to that of Mount Qaf in Sufi philosophy. It towers above the nine world’s and holds them firmly in place, its three roots plunged into the three different levels of the universe, just as Mount *Qaf* encircles the world.

Grimushome is an ironic enshrinement of two symbols of eternal widespread order, built as it is on Calf Mountain and with a huge ash tree outside. Grimus’s “warren away, missing from the world, into books as well as attitudes and mythologies, until these became his authenticity, these associates as well as companies”⁴¹ imitates Odin’s own unquenchable thirst for knowledge. The legendary Odin paid a high price to drink from the Fountain of Knowledge- he gave up on his eyes as demanded by the keeper of the fountain, Mimir. More importantly he paid the final penalty to gain the ultimate knowledge- the wisdom of the dead- by hanging, with a spear in his side, from a branch of Yggdrasil for nine days and nine nights. Grimus’s manner of death, one he chooses, bears significant similarities to that of Odin, for him, too, is hung from the ash tree outside Grimus home and killed. But, like Odin’s resurrection, Grimus has already transposed himself into Flapping Eagle, Grimus’s ‘Phoenician Death.’

The alternative world of reality such as Phoenix and the town of ‘K’ are portrayed as the substitute for the existing one. But what is strange is that the existing world of reality in *Grimus* is that of the community of Axona which is not real but fictitious one. And myth ‘is woven around the imaginary issues.’ It did not appeal the taste of general readers. No specific and geographical location is given to the existing

world of reality. It is not related to the reality of the actual world about which Rushdie says:

“ I’ve said before that I don’t hear my voice in *Grimus*. The book did rather badly at the time, and after that I drafted another entire novel...The most important lesson I taught myself, by looking into why *Grimus* was a bad book, was that fantasy was not connected to any observable reality, that these elements of fantasy must grow out of something, I know and that people can recognize. That is instead of escape, it becomes a way of enabling readers to experience the world they are reading about more intensely than the world in which they live.”⁴²

Though the alternative world in *Grimus* is not rooted in the existing reality of the primary world, these worlds are magical and marvelous. They take the readers in the new universe. Salman Rushdie has transcended the limits of our corporeality through the reversal of ground rules which gives the readers new experiences and sets the premise of myths. In *Grimus*, the transgression of the conventional rules takes place in the narrative technique of the novel. Flapping Eagle, who has acquired the new identity, is made out to be the narrator. But the idea of mythically portrayed character as being the narrator of his previous existence is in itself a very strange and marvellous preposition. When the narrator is judged by the standard of time in the novel, he is more than eight hundred years old, yet he is very much alive and capable enough to narrate his strange life story. This is baffling fact which, however, beautifully fits in the mythical setting of the novel. What is strange about the narrator is that he says in the second chapter of novel: “I was Joe-Sue, I was Flapping Eagle.”⁴³ He describes the story of neither Joe-Sue nor Flapping Eagle but as the story of some other persons which can be seen here. For example, he narrates the story of Joe-Sue’s birthday in the following manner ‘It was Joe-Sue’s birthday: I acquire up as well as go within’⁴⁴ though ‘Joe-Sue’ and ‘I’ refers to the same person, the ‘narrator’. But he, thus, both alienates himself from Joe-Sue as he identifies with him, which leads to the juxtaposition of ‘he’ and ‘I’. Such He-I-He shifts create a sense of wonder in the minds of reader. On one occasion, the storyteller says, “I was regarding to turn

into Flapping Eagle.”⁴⁵ On another occasion, he treats Flapping Eagle as some other person which is evident when he says “Flapping Eagle was beginning to wonder if he was similar.”⁴⁶ In the final part of the work of fiction, the readers observe him recognize himself with Grimus.

This phenomenon is perfectly reasonable in mythical fiction which deals with the quest for new identity. Joe-Sue’s fantasies aim at acquiring of the new self for himself by giving up his subhuman self. The narrator oscillates between the human self and superhuman self of Grimus till he acquires the former self. The present identify of narrator is that of a new Flapping Eagle who lives on a new Calf Island which he had rebuilt after killing Grimus. The narrator, who is impersonal and omniscient, projects the events, the Calf Island and the town of ‘K’ in a celluloid manner and his emotional involvement in the narrative, is minimum.

Grimus contains the unemotional record of the ‘completed events’ as the story and its destiny are taken for granted without ever questioning its veracity or authenticity. What emerges is that the narrative technique used in *Grimus* is of very different nature and Rushdie has successfully implemented Elrida Gribb’s view on the narrative. She says:

“ I do not care for stories that are so light. Stories should be like slightly frayed at the edges, full of loose ends and lives juxtaposed by accidents rather than grand design.”⁴⁷

Myth is, in short, used to blur the clear chronological outlines through the omniscient narrator and his fantastic narrative. It is myth which enables Rushdie to depict the fanciful characters who are constantly splitting and who are not found in our world. The reality of characters as a separate, discrete entity is called in the question.

These mythical characters, which are depicted through medium of marvelous and the process of the surrealistic painting, defy and logicity and dimensionality and have no substantial self with any conflicts. Their development is only through non-rational means such as metonymy and synecdoche which contribute to create fantastic

and mythical setting in *Grimus*. The mythical as well as fantastic characters create a sense of wonder in readers and enable Rushdie to highlight the human condition in the repressive communities. The use of myth enables Rushdie to depict Flapping Eagle, whose whole appearance is fantastic and mythical, without any sense of selfhood or 'consciousness'. He is realized as an undimensional prototype and the narrative world in *Grimus* is primarily focused through Flapping Eagle's dual quest for the Bird Dog and at a symbolic level for transcending the limitation of death in the mythical world. It is the hero of *Grimus* and his 'psyche' that is depicted with human disinterestedness which is in keeping with nature of work of fiction. Though Flapping Eagle constantly assumes the different identities and forms with the element of myth, his main concern is to bring out the miserable condition of human beings in the autocratic society through the various fantastic and mythical figures and forms. Flapping Eagle, who is nearly eight hundred years old and immortal Grimus, who is an undisputed king of the town of 'K' torturing his subjects; the inhabitants of 'K' who have acquired immortality and the obsessed minds appear to be very strange, odd and highly conceivable in our primary world of reality. They are the natural in the mythical fiction.

Although , what appears to be departure from the reality of the primary world consists of the reality of the alternative world that is portrayed through myth and fantasy. It is Jonathan Culler who explains us why 'the strange' and 'odd' characters in magical world appear to be the natural in fantasy fiction. He says:

“ Within the metaphorical worlds itself, nothing odd need happen because our awareness that we are operating in the metaphysical of metaphorical world lead us to accept the strongest fantasies as perfectly lawful in the world.”⁴⁸

Grimus , who is always surrounded by beings that were akin to mummified figures, is the master-stroke of myth and fantasy and realized in a telepathic interaction and transformation of Flapping Eagle. Being as mythical and fanciful figure, Grimus's character is developed out of Flapping Eagle's consciousness and action to bring out the theme of victimization and the human condition. Most fanciful and mythical figures in the novel are Gorfs who live on the planet lit by Nus. They

need 'no food, no water, and no atmosphere.' They take interest in the divine Game of order and mostly perform the act by overseeing the quest of Flapping Eagle and are mere 'sensations', 'presences' and 'invisible.' Gorfs who possess only one flimsy sensory implement which serves for sight, noise, stroke, taste stink.⁴⁹ They may "convey themselves so far, right away by the procedure of a corporeal breakdown as well as re-integration."⁵⁰ So such mythical and fanciful figures create a sense of wonder and hesitation in the minds of readers.

Myth is designed to portray the various characters in *Grimus*. They are hardly functional and have no any substantial role to play and there is hardly any evolution in their psyche. K.V.S. Murthi believes that "the characters are archetypes of the disinfected contemporary worldly daydream."⁵¹

The setting of the novel, which is a very strange, evolves the action significantly. Like most of fantasy and mythical fiction, the functional units of the primary world are substituted with the new phraseology. For example, 'Water Crystal' in *Grimus* has been used as a substitute for T.V. whereas 'Ion Eye' is a substitute for an advanced version of both a computer technology and palmistry. The 'Stone Rose', a combination of various things, is the source of power, super computer and an embodiment of both creative and destructive forces. The metaphorical substitutions such as the protective environment spread around the Calf Island which is labelled as 'Dimension Fever' and 'Grimus Effect' an ever chanting threat are very marvelous and strange things which are depicted to create the magical setting to the alternative world. They also depict the reality.

Myth is, predominantly, reflected through the linguistic manipulation which is operated on the assumption that more elaborated and magical world requires a new language. Rushdie believes that the conventional techniques of portraying the modern reality are inadequate. The novelist who wants to deal with the human condition in the repressive societies must create new language which adequately depicts the reality. Rushdie is preoccupied with reality. He has, therefore, coined an entirely new language which is essential for his mythical and fanciful figures operating in the marvellous worlds. The fantastic language has not been invented but distorted. The linguistic manipulation is mostly confined to anagrammatism. The title of the novel-

Grimus, the words like ‘Gorf’, ‘Nus’, ‘Yawykilm’, ‘Thera’, ‘Nirvesu’ and ‘Dota’ are anagrams which are created out of inversion and set the premise of myth and fantasy. There are also the anagrams of the whole sentences such as ‘Gorfs inhabits planet Thera which orbits around the star Nus in the Yawykilm galaxy of Gorfic Nirvesu and their leader is Dota which is a string of simple anagrams: Toad is the leader of race of frogs that inhabits the earth that moves around the Sun in the milky way galaxy of our universe.’ The use of the anagram in the novel provides the basic framework and imparts the fantastic setting and background to the novel. Commenting on the function of these anagrams, Uma Parameswaran has pointed out: “These anagrams function like the ‘Greek Chorus’ commenting on the events; they also do participate in the action, transgressing the bounds of their roles.”⁵² The language of some of the fantastic and mythical figures such as the Gorf and the Diety on the planet Thera is not a spoken but is only in a thought form. Such devices of the linguistic manipulation help to transgress the usual ground rules of the mimetic writing and to set the premise of myth and fantasy.

Salman Rushdie’s strong hold on myth and fantasy provides him a unique sense of imagination to narrate the reality of human existence with magical effect. The world of *Grimus* is an epic fantasy because the protagonist travels a large distance in order to search something. The real charm of the novel lies in the projection of extended world as it is habitual with Salman Rushdie. Here we find the intermingling of mythology, science and reality in one world. Dilip Fernandez rightly remarks about *Grimus*:

“ *Grimus* is an anagram of Simurg, in Persian mythology the bird with reasoning power.”⁵³

Myth is reflected in the title of the novel as it is anagram of Simurg. The myth emerges from the plot which contains the numerous mythical adventures and journeys. Rushdie has created the alternative worlds of realities with the help of myths to highlight the human condition in the repressive societies, theme of quest and exile’s search for an ideal home. It is the use of myths which creates the marvellous setting for the development of plot and themes. Similarly, imagery, symbolism and linguistic

manipulation reflect myths which contribute considerably to portray the reality in the autocratic society.

It is myth which elevates *Grimus* from topicality to the universality and makes it a story of all those who share Joe-Sue's existence in the repressive society and points out the human condition. *Grimus*, thus, represents the beginning of a concept of literature as an orchestration of voices in which myth and reality blended artistically to make it the most aesthetically pleasing novel.

3.3 Myths in *Midnight's Children*:

*Midnight's Children*⁵⁴ (1981), Salman Rushdie's magnum opus as well as a colossal work of fiction, includes the whole of authenticity of the Indian subcontinent using myths. It won the high critical acclaim and at once, catapulted him from the relative obscurity to the well deserved fame, when it bagged McConnel Booker's Award in 1981. It is *Midnight's Children* which has jostled the very foundation of the modern English fiction as it marks a radical departure from what has been written in English literature and heralds the arrival of a new type of fiction. Rushdie has used myths in his novel to bring out the human myth condition and to trace reality which widened the scope of the English fiction. It is a milestone in the English literature as Rushdie has experimented with myths in it. *The New York Review Book* has hailed it "like a surprising work of fiction."⁵⁵ *Midnight's Children* has been called the "voice"⁵⁶ of the Indian subcontinent. In his epical novel *Midnight's Children*, Rushdie speaks of many Indians and many versions of reality. High seriousness of the elderly writers, in his fiction, is replaced by playfulness, comicality and trivialization. The novel narrates key events in the history of India through the story of a pickle-factory worker Saleem Sinai, one of 1001 children born as India won independence from Britain in 1947. It remains an Indian novel in the sense that the author delves deep into Indian psyche and unearths rich reservoir of ancient indigenous resources like epic, folklore, myths and rituals which till the day, inform the mind and belief system of the millions in a substantial way.

Myth can be described as the traditional stories of seemingly historical events. Rushdie writes that "at times mythology creates realism, as well as it turns into more

functional than details.”⁵⁷ *Midnight’s Children* reflects innumerable mythic influences from both Eastern as well as Western civilization.

To begin with the individual narrator, Saleem Sinai’s attempts in *Midnight’s Children* to chart him in on the map of the novel’s bubbling narrative, they seem to cluster around two themes – his birth and his mission in life. Both appear with Messianic overtones giving him not only an individual, human role, but a metaphysical, cosmic role as well. For instance, Saleem Sinai’s birth is preceded by an announcement of his arrival that could be read as an allusion to the Annunciation of the birth of Jesus by the Angel Gabriel, or the prophecy of the coming of Zoroaster, or the foretelling of the birth of Buddha. However, here it is not some outside agent or angel who makes the announcement, but Saleem Sinai’s mother, Amina Sinai. Far from having any divine inspiration as its cause, Amina Sinai’s announcement has the very concrete motivation of preventing the lynching of a Hindu peddler of a peepshow by an angry Muslim crowd. Life form a Muslim herself, she steps “between the crowd as well as its quarry”⁵⁸ and while giving shelter to the peddler, Lifafa Das, challenges the crowd to attack her, “a mother who will encompass a youngster”⁵⁹ in place of Lifafa Das. The narrator’s comment on this episode underlines its ambivalence, since on the one hand it appears as a debunking of divine heralding of the comings of Messiahs, and yet, on the other hand, sets the tone in advance for saleem’s participation in the history of his nation: “From the instant of my commencement, it appears, I have been community possessions.”⁶⁰ The prophecy of Ram Ram Seth, the fortune-teller, about the future of Amina Sinai’s unborn child, takes an appropriately oracular form but can only make sense in the light of later events, remaining an obscure riddle in chapter six of part one.

Other prophecies are also associated with Saleem Sinai’s birth. A few hours before this event, a Sadhu or holy man named Purushottam, entered the garden of the Sinai family’s Buckingham Villa in Bombay and installed him beneath the garden tap in anticipation of “the approaching of the one. The Mubarak- He who is sanctified.”⁶¹ Another prophetic motif linked to Saleem’s destiny is a painting left on Saleem’s childhood bedroom wall by the former English owner Methwold- of Walter Raleigh as a boy gazing rapturously at an old fisherman seated on driftwood and pointing out

to sea with his finger while the young Raleigh listened to his tales. The image of the fisherman's pointing finger recurs several times, always as an indication of a thing concealed just over the horizon as well as association Saleem's path with that of the intrepid pioneer, Walter Raleigh.

Much later in the text, Saleem undergoes a second birth of mythical dimensions, when, after the death of most of the members of his Aziz-Sinai family in Pakistan in 1965, he is reborn in India after the Bangladesh war of 1971. This is thanks to the magician's gifts of another midnight's child, Parvati – the – Witch. She spirits Saleem into Delhi from Bangladesh in her magician's wicker basket. This emergence from “the holder of invisibility”⁶² is accompanied by Saleem's rebellion against inevitability and a desire “to decide my personal, undesired opportunity.”⁶³ Again, an old woman, named Resham Bibi, who, in a parodic manner, echoes the three witches in Shakespeare's *Macbeth*, bewails Saleem's arrival in the magician's ghetto in Delhi as an omen of “unhappiness, plague as well as demise, since this male is born two times, and not yet from female.”⁶⁴ This reference to his emergence from the magician's wicker-basket has resonances of Moses being found in the Nile in a wicker-basket by pharaoh's daughter, the princes of Egypt. It also has similarities with the baby Krishna being spirited away by Gargacharya from the prison where his parents, Vasudeva and Devaki of the Yadava community, were detained at the time of Krishna's birth. Gargacharya carried Krishna in a basket covered with flowers, in order to confide him to foster parents, Nandaraja and Yashoda, among the Gopas in Gokula.⁶⁵ On the other hand, the decrepit Resham Bibi's bodings of ill are disproved by a series of fortunate happenings and achievements in the magician's ghetto after Saleem's arrival, leading to Saleem life form dubbed “Saleem Kismet, Lucky Saleem.”⁶⁶

Another personal detail with remythologising reverberations is the childhood tin globe containing a newspaper photograph of the ‘midnight's child’ Saleem on the historical day of his birth (15th August , 1947) and a letter from India's first Prime Minister, Nehru, personally congratulating Saleem on ‘the pleased accident’ of the moment of his birth. These three articles form an emblematic childhood souvenir which emphasizes that Saleem “had been inexplicably manacle to olden times.”⁶⁷ At

the departure of the Sinai family from Bombay for Pakistan in 1958, Saleem ritually buried them in the garden of Buckingham Villa among the cacti, since “they are every that has stayed alive of my earlier period.”⁶⁸ The discrepancy between these humble childhood memorabilia and “sacred relics”⁶⁹ like the Hazratbal hair of the Prophet conserved in a mosque in Srinagar, or the body of Saint Francis Xavier conserved in the Cathedral of Bom Jesus in Goa, underlines the narrator’s mock-seriousness. They reappear in the text upon Saleem’s return to the Methwold estate in Bombay in 1978. One of the first things Saleem does is to dig up his long buried world, exactly twenty years later. The crushed tin globe of the world thus plays the role of Saleem’s material mark in the garden of his childhood family home.

Saleem Sinai’s extraordinary mission in life is expressed through a series of parallels between him and various mythical beings. Concerning his gift of moving without being observed in and out of the minds of other people, a gift that enables him to establish contact with the 1000 other children, and especially with the 581 survivors, of the Midnight Children’s Conference, as well as in his mysterious return to India from Bangladesh cloaked in invisibility, Saleem Sinai compares himself to Haroun-Al-Rashid, the legendary Caliph of Baghdad, known to have moved incognito through the bazars of his capital. Then, in an allusion to his paradoxical capacity to be drained of his body fluids and grounded unawares and yet to take flight from constraining circumstances through his imagination and the voices inside his head, Saleem Sinai jokingly abandons as a possible chapter title ‘The Gender,’ meaning the bird of Hindu mythology known as the ‘hamsa’ or ‘parahamsa’ on which the god Brahma is reputed to ride: “representation of the aptitude to be alive in two worlds, the corporeal as well as religious, the globe of land-and-water and the humanity of tone, of journey.”⁷⁰ It remains one of the recommended avenues of this multicolor, proliferating text.

Saleem in the role of a Man-dog, suffering from posttrauma amnesia, goes to Bangladesh as part of the Pakistan Army’s Intelligence Units, under the name of “the Buddha.”⁷¹ After staying for the typically mythical length of time of 420 days in the house of his maternal uncle, Mustapha Aziz, in Delhi, Saleem Sinai renounced the comforts of family and home and returned to the magician’s slum like a beggar into

the world. This steeping out in solitude and poverty from material security puts Saleem Sinai on a footing similar to that of “Gautama, the initial as well as true Buddha.”⁷²

In a polyphonic development around his family name, Sinai, Saleem explores its mythical associations in ancient Yemen or Hadhramaut, among the mystical Muslim sect of the Sufis, together with the sinuousness of the serpent and the hallowed mount of God’s revelation to Moses, and through the geographical topos of the desert, with prophetic voices in the wilderness. He thus illustrates the multiplicity of meaning possible in a single sociological sign, leaving the door deliberately open to ever new layers of significance, as if to refuse any possible victimization or boxing in by titles.

Listening attentively to all these remote and often farfetched links, as Saleem creates a place for himself in his tale, his one woman audience in the text, Padma, makes a down-to-earth statement that can be read as a humorous deflation of Saleem’s pretentious historical sense of his own value: “...after all, everyone acquires natural, it’s not like a large obsession.”⁷³

This brings us to the social level of the family and various religions in Saleem Sinai’s re-mythologising gestures to give established figures and signs of history and collective memory, a particular, personalized sense. Concerning the family, only two characters are respectively linked to a motif, in order to illustrate the narrator’s attempts to weave them in to the sense-making tapestry to his text. They are Adam Aziz and the perforated sheet, as well as Saleem Sinai and the theme of reverse fertility.

The doubled initials AA and SS are obviously contrived and it is also not by chance that Saleem looks upon his maternal grandfather as the fountainhead of his family line. His supposedly biological parents, Ahmed Sinai and Amina Sinai, nee Mumtaz Aziz, both have the initials AS, forming an appropriate stepping stone between AA and SS. Adam, like the father of mankind in the Biblical story of creation, “locate olden times in movement”,⁷⁴ when as a medical doctor earlier trained in Heidelberg, he was called on to treat the illnesses of Naseem Ghani, the daughter

of a landowner in Aadam's native valley in Kashmir. He has two characteristics in common with his grandson – a large nose and a hole in the centre of himself, “departure him susceptible to female as well as narration.”⁷⁵ The comical detail of the perforated sheet with a hole seven inches in diameter, through which Aadam Aziz was forced to examine his future wife, comes around several times in the text. It constitutes an improbable family heirloom and seems to underline the importance of fragments over the whole by its perforated nature. It is also present at the end of the novel which deals with the met textual problem of how to end. Among the numerous options reviewed, there is a dream with a hilarious transposition of the perforated sheet:

“...because last night the ghost of Reverend Mother appeared to me, staring down through the hole in a perforated cloud, waiting for my death so that she could weep a monsoon for forty days.....”⁷⁶

The male ancestor is replaced here by his overbearing wife in Saleem's imaginings, and the symbolic perforated sheet attains a cosmic dimension.

Saleem Sinai has a problem with genealogy, since his narrative throws into doubt the authenticity of the blood link between himself as well as the two individuals (Ahmed and Amina Sinai) who claimed to be his biological parents. Due to a case of cradle-switching and certain philandering by his likely parents, the child of midnight has four possible fathers (Ahmed Siani, Nadir Khan, Wee Willie Winkie and William Methwold) and three mothers in fact (Vanita, Amina Sinai and Mary Pareira). In addition, his legal father, Ahmed Sinai, appears to have no lineage, being an orphan and only half Kashmiri himself. He is also presented as a rather numeric figure with a gift for taking wrong turnings, being surrounded by the stink of failure in all his business undertakings, and addicted to alcohol. He falls into a kind of dotage after a stroke. The lack of an inspiring paternal figure could perhaps explain, at least in part, Saleem's need for surrogate fathers. Thus Saleem savours the attention of his childless uncle and aunt, Hanif and Pia Aziz, when they adopted him for five weeks, after he lost the phalange of a finger. Again, in Pakistan, when General Zulfikar's own son Zafar is not up to the situation, his cousin Saleem is delighted to assist his

uncle in a dining table situation with pepperpots of a planned *coup d'etat* before his uncle's dinner guest, the future President General Ayub Khan. Saleem felt he had thus created a new father for himself.

Additional the subject of "overturn fruitfulness",⁷⁷ after forced sterilization in Benares through the urgent situation, Saleem married Parvati-the-Witch, who was already expecting the midnight child Shiva's baby. Thus it is that Parvati's son, to whom Saleem gave his maternal grandfather's first name, Aadam, and his own family surname, Sinai, in fact, had no blood connection with Saleem. Nevertheless, Aadam Sinai has the same initials, AS, as Ahmed and Amina Siani, taking a legitimate place on the Aziz-Sinai family tree. Like a true, concerned parent, Saleem hopes that his 'son', Aadam Sinai, will duly reverse the endless sequence of nefarious sons-of-the-great, especially since all sons (high and low) were statistically known to most often behave badly. Aadam Sinai's wet nurse, in the post-Emergency relocated magician's settlement, a *dhoban* named Durga, who seduced the magician's leader, Picture Singh, with her serpentine charms, reminded Saleem of his grandmother nicknamed Reverend Mother, because of her expansive flattering of Picture Singh, who seemed to be shrinking daily, exactly like Aadam Aziz. This "homesick resonance"⁷⁸ of Saleem's grandparents in the very couple who looked after Aadam Sinai when his mother Parvati died during the Emergency violence, and while Saleem was a prisoner in the Widow's home in Benares, established a zig-zag family line that underlines the chance billeting of individuals in unforeseeable circumstances, defying logic and straightforward family ties. This is corroborated by Saleem's disenchanted assessment of family ties on the whole: "relatives: an overvalued thought."⁷⁹

At the level of religion, Saleem Sinai again establishes unconventional links between religious beliefs and mythologies in order to incorporate their diversity into a personalized set of figures and symbols. A certain irreverent irony can be perceived in all his allusions to religion. To his own Muslim background, the references are few and always associated with other religions or with non-religious activities. Aadam Aziz's Muslim devotions are disrupted by atheistic questionings after his medical studies in Heidelberg, qualified as 'a hole' within his inner being. In the course of his narrative, the narrator apostrophes the reader to note that "in spite of my Muslim

environment,”⁸⁰ he was “well up in Hindu tales.”⁸¹ The only feature of Ramzan fasts Saleem mentions is that his family went to the movies as often as possible during the month of fasting, giving the fasting period a celebratory more than a penitential aura. The voice of the prophet in the wilderness occurs several times, linked to the narrator’s inner voices to the destabilizing effect produced by a prophetic version of events and to the possibility of the prophet having to roam the desert and run the risk of being swallowed up by history. In this way, Saleem Sinai situates his own narrator’s calling in the same register as the calling of the prophet Muhammad, also linking it to other figures like Moses, Joan of Arc, and less-known Arabian prophets like Maslama in the Yamama and Khalid ibn Sinan.

In a typically profane disjunction, faced with the cynical disbelief of his family circle concerning his own voices, Saleem finally decides that since according to Muslim belief the only prophet yet to come was ‘the last prophet’ whose role would be ‘to announce the end,’ he himself ‘had not after all been chosen to preside over the end of the world.’ He thus voluntarily descends from the plane of archangels to the humbler level of lesser mortals. The Midnite-Confidential Club in Bombay, towards the end of the novel, with its stygian darkness and nightmare pit atmosphere evokes a descent into Jahannum , the Islamic equivalent of Hell. And the emblematic holy site in Srinagar where Aadam Aziz returns to depart from this life is a hill dominating Srinagar’s lake with a temple of Sankara Acharya, also called the Takht-e-Sulaiman or Seat of Solomon by Muslims, being thus syncretised by divergent religious practices.

There are passing references of Parsi religious practices, in particular, to a human hand chewed by vultures from the Parsi Tower of Silence that parodically falls on Ahmed Sinai’s face from the sky in Delhi like a slap from Destiny, and to Cyrus Dubash’s doting widowed mother conjuring her own son into the role of the Parsi Messiah, Lord Khusro Khusrovand, illustrating the danger of fanaticism that stalks all practitioners of all religions at all times. Thanks to Saleem’s Goan Christian ayah, Mary Pareira and the Cathedral and John Connon’s Boys’ High School, a Christian mission school run by the Anglo-Scottish Education Society, which Saleem attended in Bombay, he was aware of Christian beliefs and religious festivals.

A large part of the novel's religious mythological references are to the abundant diversity of Hindu mythology. The Parvati-Shiva traditional myth textualized in *Midnight's Children* begins with the Hindu god Shiva grieving the death of his wife, Sati. The mourning Shiva abandons his position as military defender of the gods, becomes an ascetic, and retreats to the desolate mountaintops to practice austerities. With Shiva's absence, the demon Takara-invincible to all but Shiva's son- successfully wages war against the gods, driving them back from their domain and stealing their treasure. Dismayed at the loss of their power with Shiva still single and childless, the gods reincarnate Sati as Parvati, a beautiful daughter of the Himavan, god of the Himalayas. As Shiva had grieved greatly at her death, Parvati expects Shiva to be eagerly awaiting her earthly return. However, Shiva is now too deeply engaged in his own austerities to woo her. Attempting to (re)capture his attentions, Parvati ascetically engages in her own self-denial. When Shiva continues to ignore Parvati, the gods send Kama, god of love, who pricks Shiva with one of his arrows. Immediately love-struck, yet still possessing self-control, Shiva disguises himself as a Brahmin and tests Parvati's love for him. When her love for Shiva proves true, Shiva reveals his individuality to her, as well as, going back to her father's house, they begin what rapidly becomes a confused wedding that ultimately produces two sons.⁸²

Elements of this Parvati-Shiva myth are projected into Rushdie's *Midnight's Children*, yet the textualized myth is altered by the dynamic shifting of identities of the primary characters. For example, Shiva-of-the-knees and Saleem, whose fates have been intertwined since they were switched at birth, dually portray the traditional Hindu Shiva in that they alternatively share the consort Parvati-the-Witch. Yet, simultaneously, the fictional relationship between these two struggling opponents, Saleem and his 'alter ego' Shiva-of-the-knees, also resembles the mythic traditional opposition between Hindu gods Vishnu, the Preserver, and Shiva, the Destroyer.⁸³ Another example of dynamic identity, though Parvati-the-Witch often represents her namesake, she also doubles as the traditional Kama, god of love, when she magically summons Shiva-of-the-knees and then releases him after becoming pregnant at planned.

Incidentally, as Wendy B. Faris suggests, it is quite conceivable that *Midnight's Children's* characters could actually be incarnations of Hindu gods. Faris writes,

“ In India, of course, beliefs regarding reincarnation make metamorphoses through time particularly ubiquitous, and many of the characters in *Midnight's children* duplicate a deity, Saleem's much mentioned nose (to cite only one instance) corresponding to Ganesh the elephant-headed god's trunk.”⁸⁴

Two gods could even be embodied in one person, such as gods Vishnu and Ganesh in the character of Saleem. Yet even if divine, Saleem and the other *midnight's children* prove unable to exist successfully in postcolonial India, let alone to banish the prevailing demons and witches of chaos. Similar to what ...in another post-colonial situation, one of the famous writers, Edgar Allan Poe writes in his poem *Israfel*, “the superior insinuation is that even accurate avatars or embodiment; of the divinity themselves could not institute a prearranged continuation in mid-20th century India's confusion.”⁸⁵

Rushdie also disturbs the sexual balance of the Shiva-Parvati myth by incongruously including Saleem into the Shiva-of-the-knees and Parvati-the-Witch relationship, a mythic matched pair. Rushdie's Parvati, who should traditionally desire Shiva, longs primarily for Saleem, who closely resembles Vishnu, the Preserver, Shiva's traditional opposite. This perversion of desire, a kind of mythic adultery, affects three of the most important of India's *midnight's children*. As these three characters in many ways embody the country itself, their skewed love triangle emphasizes the portrayed imbalance in postcolonial India as a whole. Saleem's rightful companion according to the traditional myth, Padma-the-pickle-maker, who makes preserves, eventually does become Saleem's consort, as the traditional Laxmi-Padma, goddess of good fortune and also preserver, accompanies Vishnu.⁸⁶ However, although Saleem ends with his traditional consort, Parvati's misdirected desire has already severely damaged Saleem's overall stability. Thus, the resolution of proper sexual roles is qualified by the chaos that has irreversibly entered both Saleem and

India, whose fate is so closely aligned with his own. Ultimately, Saleem fails to preserve himself in his role as Vishnu and faces unavoidable dissolution from the onslaught of the postcolonial chaos.

In *Midnight's children*, the ending of the traditional myth is severely darkened and distorted. The Parvati, Shiva and Saleem triangle- however twisted- is permanently shattered. Not only has their telepathic communication been irrecoverably severed, but also betrayal, sterilization, and death cleave their unity. This division glaringly contrasts the traditional 'sacred union of the Two-in-One' of Parvati and Shiva and also the traditional Vishnu-Shiva, who opposes their actions, but are united within Prajapati, the Hindu supreme god and creator.

Just as the optimism accompanying the traditional myth does not survive in the textualized versions, *Midnight's children's* Saleem likewise seriously doubts the hopeful myth of a free India itself- "the innovative fairy story- a cooperative creative writing in which whatever thing was achievable, a allegory rivaled only by two other powerful fantasies; currency as well as divinity."⁸⁷ With India itself as distorted myth, Saleem sighs, "We ought to survive, and I'm frightened, with the darkness of deficiency."⁸⁸ Too tired and crumbling to fill the empty hole left by this myth's decompose, Saleem also quietly remarks:

" A long hot dusty bus-ride through streets beginning to bubble with the excitement of the coming Independence Day, although I can smell other, more trashed perfumes: disillusion, venality, cynicism.....the nearly thirty-one-year-old myth of freedom is no longer what it was. New myths are needed; but that's none of my business."⁸⁹

As the novel's conflicting, subjective narrative presents disillusionment with objectivity; in general, the novel attempts to return to the older system of myth and mythology to establish a secure base for truth.

The characters Parvati and Shiva of *Midnight's Children* are both inspired by Hindu gods of the same name. Their stormy relationship in the novel is supposed to reflect that of the mythical gods and it is a positive female representation that Rushdie

makes of Parvati. The name Parvati means she who dwells in the mountains or the mountain girl. Her mythology is inextricably linked to that of her spouse. The goddess Parvati is above all known as Shiva's wife, who obtained her husband through great heroic effort and she is the one who provokes him into creating their child, this being necessary for the conservation of the world. In *Midnight's Children* Parvati-the-Witch becomes pregnant by the character Shiva in order to convince Saleem to marry her and save her honor. Parvati gives birth to Aadam Sinai on June 25th, 1975. Rushdie again alludes to Hindu mythology describing Aadam, "He was the proper great-grandson of his great-grandfather; however elephantiasis assault him in the ears in its place of the nose-because he was also the factual son of Shiva-and-Parvati; he was the monster skulled Ganesh." ⁹⁰

In Hindu mythology as in *Midnight's Children*, Parvati's objectives in her relationship with Shiva is the domestication of this ascetic and solitary god; in *Midnight's Children* the parallel to this taming process is evident in Shiva's devotion to Parvati. Shiva's behavior shoulders madness, nevertheless Parvati succeeds in subjugating him even it is only temporarily. Shiva is a god of excess, of ascetic excess as well as erotic: Saleem informs us of General Shiva's sexual movement, "at the tallness of his philandering there were no less than 10,000 female." ⁹¹ The goddess Parvati plays the part of moderator. As representative of the housewife, she represents an ideal of controlled sexuality, notably conjugal sexuality. However Rushdie does not emphasize these traits in his novel. In *Midnight's Children* Parvati acts especially as a stabilizing force thus restoring order. She is the one who helps Saleem returns to Delhi by using her magic basket, making him invisible. She tempers even the most overwhelming of Shiva's sexual urges, a task that none other had managed before. She is a positive accomplished feminine figure.

In *Midnight's Children* a character named Durga dominates and crushes the burly Sikh, Picture Singh, with her preternatural breasts (which) unleash a torrent of milk and according to grapevine tattle, she is said to possess two wombs. Saleem acquaints us with this washerwoman without really wanting to get too close to her: "It was with the maximum unwillingness that I decided to make her correlate; it is with the furthestmost unwillingness that I confess her into these pieces of paper." ⁹² We

have not forgotten that Durga means ‘the unapproachable.’ Saleem fears her because she symbolizes the hope that he has completely lost because of the consequences of the state of Emergency. Durga incarnates the future, of innovative belongings: “her first name, yet previous to I congregate her, had the stench of new-fangled equipment; she symbolizes originality.”⁹³ She is blessed with superabundant fruitfulness and is even competent of foretelling the forthcoming death of Saleem, ‘I bring up Durga because it was she who- first predicted my demise.’⁹⁴ According to Picture Singh, she is also responsible for the healing of Aadam Sinai, stricken with a particularly virulent case of tuberculosis.

Saleem Sinai’s interlocutor, as he spins his tale, is named Padma, which means lotus, and is one of the names used for the goddess Laxmi, a consort of Vishnu. She is portrayed as a pouting, objecting auditor and irreverently nicknamed ‘doing lotus’ and ‘dung goddess’, as lotuses do indeed thrive in areas of moisture and slime. The rich variety of legends that surrounds the goddess Padma-Laxmi is rapidly mentioned by Saleem, who savours his auditor’s return after a rebellious disappearance. The goddess is associated with Kubera, the god of sacred treasure, with the sacred rivers, with the tree goddesses, with the guardians of life and with the lotus that grew out of Vishu’s navel, while she is also considered as the Mother of Time. Such a wealth of mythological detail concerning Padma is consonant with the multiplication of direct and indirect references to mythologies throughout the text, and can be interpreted simultaneously as an exploration of the richness of meaning in individual sings and as a debunking of too much meaning. Rushdie comments that the names of the characters in the novel have an influence in their lives, “our names enclose our destiny; living wage as we do in a leave where names have not obtained the worthless of the West, and are still more than effortless sounds, we are too the wounded of our headings.”⁹⁵

Midnight’s Children also refer to many mythical creatures. Ahmed Sinai’s alcoholism is described as a constant battle against ‘dijinns.’ Dijinns in Arabic mythology were supernatural spirits below the level of angels and demons. The character of Evlyn Lilith Burns, in possibly an allusion to Lilith a female demon of Jewish folklore. In rabbinic myth Lilith was the first wife of Adam (before Eve). She

was cast out of Eden for “decline to be lined.”⁹⁶ There are also many references to changelings; Saleem describes Shiva as his ‘fellow changeling.’ In European folklore, a changeling was a deformed or imbecilic offspring of fairies or elves substituted by them covertly for human infants. In *Midnight’s Children*, it is not fairy children that are swapped by Saleem for Shiva. Saleem’s knowledge that his life of comfort was at Shiva’s expense heightens tension that Shiva may come an attempt to reclaim his birthright.

Form plays an important role in *Midnight’s Children*. The use Rushdie makes of both Western and Indian forms are mimetic- not in the sense that practical person texts are said to be⁹⁷ -but mimetic in the sense of hackneyed caricature. It functions as metonymy, ambivalently trooping colonial and post-colonial Indian history. The mode of magical or fabulous realism offers Rushdie freedom to move between the modernist/postmodernist and the folkloric traditions of India. Out of the dialectics of this juxtaposition comes his peculiar, hybrid tale of India, incorporating a complex web of Hindu and Islamic motifs, the philosophies of *maya* and *karma* and Sufism and interweaving private/personal and public/political histories of the Indian subcontinent.

The notion of *maya* is central to the concept of time or *kala* in Indian thought. As Richard Lannoy puts it, *maya* is the “mysterious process that creates and sustains the great game of life; a phrase with child with numerous significance as well as itself the prehistoric average, the womb of time.”⁹⁸ The principal component of this mystical concept of time is the return to origins, what Lannoy calls the “standing of early stages, as well as the occupation of time.”⁹⁹ According to the concept it is this ‘prestige of beginning’ that is most clearly affirmed in the cyclical theory of the four *yugas*. From *krta yuga*, the paradisaal state of grace, to *kali yuga*, time moves relentlessly towards catastrophe, the cosmic holocaust, after which the process begins all over again. Lannoy declares: “ceremony renovation of the cosmogony fairy tale, religious studies, yoga, art as well as deliberation are the means of evading from the out streaming flow of Time as well as recuperating original plentitude.”¹⁰⁰ This is how Eliade describes it:

“ The method is to cast off from a precise instant of Time, the nearest to the present moment, and to retrace the Time backward (pratiloman or “against the stream”) in order to arrive *ad originem*, the point where existence first “burst” into the world and unleashed Time. Then one rejoins that paradoxical instant before which Time was not, because nothing had been manifested.”¹⁰¹

Midnight's Children seems to enact this cosmogony, opening as it does with the ‘precise instant of Time,’ the moment of Saleem’s birth and India’s independence, which itself forms the central image of *Midnight's Children*, and retraces time backward (pratiloman), ‘touching the watercourse,’ the story of Aadam Aziz, and the ageless Tai, the boatman who knew ‘personally’ the likes of Jesus, Alexander the Great, and the Emperor Jehangir in the Paradise on Earth, Kashmir. Though the narration begins in the present time, the ‘story’ starts here and we meet the new progressive man Aadam Aziz, named after Aadam the first man on Earth, born with the taint of sin and hence also the first dissident progressive. But the progressive doctor’s homecoming is construed as an evil intrusion into paradisaic Kashmir by the changeless Tai, as a protest against which he, rather curiously, gives up cleaning his body and contracts a skin-disease that the narrator calls ‘King’s Evil,’ from which he gets cured only when the doctor leaves the valley. Meanwhile the doctor’s ‘fall’ is complete, when he marries Naseem and leaves the valley with her, bound for India.

Opening with an urgent recording of the time of Saleem’s birth and India’s independence and then later going back to ‘proper’ beginnings, *Midnight's Children* in fact seeks to place the “Time of Origin, Sacred Time, or Great Time.”¹⁰² Time for Saleem is not linear; it is circular and mythic:

“ [T]ime, in my experience, has been...variable and inconstant...no people whose word for ‘yesterday’ is the same as their word for ‘tomorrow’ can be said to have a firm grip on time.”¹⁰³

Saleem seems to be rumbling Lannoy's reading of the Indian subject as being ruled by a retrospective modality and a non-linear through process:

“ [T]he Indian syllogism is the reverse of the Western: the notion of effect is formed first, and that of the cause is retrospectively inferred and stated....afterward.....The thought-process itself is retrospective, cyclical For example, *parson* can mean either “day after tomorrow” or “day before yesterday,” while *atarson* can equally mean “three days ago” or “three days from now”. A sequence of connected events, While it may be perceived lineally, is not valued in the same way as a non-lineal pattern outside history. *Karma* is lineal, a cumulative process which is a hindrance to the attainment of a goal of higher value transcendence of “effect and cause,” transcendence of opposites. To escape from *Karma* is to escape from Time.”¹⁰⁴

Saleem's narration expresses a desire for a similar escape from time and its lineal *Karma*, but there can be no state of paradisaal grace for him, like Aadam Aziz, as he can only die “through Kashmir on my oral cavity.”¹⁰⁵ What he can do and what he does achieve is an assertion of his own identity as well as truth against the individuality as well as history forced by colonialism as well as later after self-government, the *chamcha* politicians.¹⁰⁶ He sets up his own web of *maya lila* as an antidote against what is paraded as ‘authentic’ history, which is in actuality a mesh of lies, a mirage that deludes by its appearance. For history in the post-colonial context goes beyond simple arrogations valid in a colonial context where it is appropriated as the honored tokens of achievement of the colonizer, and defines itself not by what is marginalized but by what is central. Therefore, from an un-theological, post-colonial perspective history becomes what Lamming has called ‘an unbearable pile’ and as Slemon says:

“ Since language mediates the way in which we see the past and the traditions that inform the present.....the extent to which we are able to see history as language, as discourse, as a way of seeing, or as a code of recognition is also the

extent to which we are able to destabilize history's fixity, its givenness, and open it up to the transformative power of imaginative revision.”¹⁰⁷

The protagonist, Salim Saleem not only illustrates upon legend but also well-liked society like folkloric outlines as well as supernatural motifs from Indian pictures to implement very soon like a deterioration of history's fixity. He throws himself as omniscient as well as all-powerful, not only as Brahma the inventor, like Timothy Brennan would encompass it,¹⁰⁸ but extra prominently, took a Vishnu, the preserver. As a result, authorizing himself in legend as well as myths, the all-knowing, all-considering as well as all-wise storyteller 'chutnifies' his individual description of post-colonial India, in the self-effacing preserve industrial unit. Though he playfully identifies himself with the elephant-headed god Ganesh – because of his nose, his love of writing and his insider-outsider position – he actually dons the role of Vishnu all through novel, as he sees himself as the agent of everything that happens in it and presents his characters as being so much a part of him that they appear, like Vishnu's various avatars, to be avatars of himself. If the *Bhagavad Gita* makes creativity obligatory for Vishnu, the Supreme Being, for the narrator himself the creative act of writing becomes the paradigmatic karmic acts. *The Vishnu Purana* says about its god:

“ The God, Vishnu as a maker, makes himself; as preserver, preserves himself; as demolisher, destroys himself at the ending of all effects. This globe of ground, atmosphere, blaze, dampen, ether, the right mind, as well as the intelligence; every one that is termed strength, that also is the aristocrat of all elements, the worldwide outward appearance, as well as never-ending: therefore, he is the cause of formation, safeguarding, as well as obliteration; and the subject matter of the vicissitudes intrinsic in straightforward natural history. He is the object and author of creation: he preserves, obliterates, and is potted. He, Vishnu, like Brahma, and as all extra beings, is never-ending form...”¹⁰⁹

This is also what Saleem recognizes but hides missing in speaking to Padma of “the lotus calyx that rises of the god, Vishnu's navel and from which the god,

Brahma him was born.”¹¹⁰ The relationship of the narrator to his listener is not just that of writer to reader-in this case the narrator can also be said to create the listener in order to balance his fabulation. This also brings to mind the Vedic concept of creation which enunciates the paradox of Purusha the Cosmic Person creating Viraj the active female creative principle, and vice-versa.

Rushdie's narrator, Saleem Sinai, attempts to endow historical events at the national level with a remythologised meaning. Saleem links national happenings to personal or family or local episodes, giving them a particular, private meaning. These 'historical coincidences' between world or national events and personal events, not only debunk their solemnity but also give the narrator a personal point of entry and concern in the general goings-one of his narrative, thereby justifying its existence. For example, on 11th November 1918, the day the First World War ended, we learn that Naseem Ghani developed a headache, permitting Aadam Aziz to finally see her face through the perforated sheet and so complete his fall. In Agra, on 13th April 1919, the day of General Dyer's butchery at the Jallianwala Bagh, Aadam Aziz was present on the site, but a unexpected sneeze completed him drop to his knees as well as so spared him from Dyer's men's bullets. Saleem's birth, on August 15th, 1947, completed him one of the 1001 (a mythical figure implying infinity) midnight's children. When 420 (again a mythological figure implies 'fraud, dishonesty as well as trickery,') of them died, 581 remained as a assembly in Saleem Sinai's brain. It so happens that there is precisely 581 seats in India's Lower House of Parliament, the Lok Sabha. So, the Midnight's Children's Conference takes on a symbolic significance. Again, the events of the year 1956, such as the Suez crisis, the launching of Five-Year-Plan in Nehru's India, and the language riots that led to a redrawing of the provincial borders within India, are accompanied in the novel by the death of the gynaecologist Narlikar, the death of the itinerant minstrel Wee Willie Winkie, by saleem's ninth Birthday with his unearthing of the voices in his skull.

During the 1963, the fight between China and India is also reflected in Ahmed Sinai's cardiac tribulations; causing his deceased family to come back to his bedside in Mumbai from Pakistan. India's defeat in the Indo-Chinese War is marked by the draining of Saleem's nasal fluids, leaving him feeling like a grounded Parahamsa. The

Indo-Pak War of 1965 results in the death of most members of the Aziz-Sinai family in Karachi due to some particularly unfortunate bombs.

During the 1971, the nation, Bangladesh fight is narrated in the unbelievable method, with Saleem Sinai like the Buddha, a Man-Dog in a dog-sniffing cleverness component of the Pakistan armed forces. A individual memo is introduced when the traumatic amnesia, he suffered after the bomb blasts that exterminated his family in Karachi was miraculously cured and his memory restored to him as he sat cross-legged under a tree in the Sundarbans, when “an unsighted, semi-transparent snake crumb, along with transferred poison to, his heel.”¹¹¹ Paradoxically, after this snakebite in the heel, the amnesiac Buddha is suddenly able to recount stories about his past, although he still cannot remember his own name. Mythologies of various traditions are rife with episodes concerning vulnerable parts of the anatomies of heroes. At the end of the *Mahabharata*, Krishna dies from a poisoned arrow in his heel. In the Nordic epic about Siegfried and the treasure of the Nibelungen, a small area between Siegfried’s shoulder blades remains unprotected by the magic blood of the vanquished dragons. During Homer’s *Iliad*, through the Trojan War, Achilles, after having murder Hector, is himself murder by a projectile in his heel, blast by Hector’s brother, Paris, young man of Priam.¹¹² However, here, the vulnerable heel is inverted, since in Rushdie’s text, the Buddha’s heel becomes the means of his recovery. Within mythology concerning Gautama the Buddha, the juncture when Muchalinda, the emperor of the cobras, sheltered him from precipitation as well as storm with his cobra’s covering, as the free-thinking one contemplate below a hierarchy, is well-known.¹¹³ Thus the historical event of the 1971 war is personalized through Saleem’s participation in it, and demythologized by the introduction of an emblematic mythological motif into Saleem’s trajectory during this war.

The Emergency in Indian from 1975 to 1977, when Indira Gandhi suspended civil liberties and practised autocratic dictatorship, is portrayed in Saleem’s narrative as “635 midnight.”¹¹⁴ On the local, private level, this translates as a violent confrontation between the two rival children of midnight, Shiva and Saleem, between ‘knees and a nose’, when in April 1976, under the pretext of civic beautification and slum clearance, Saleem sees “the combined of my retribution booming just before

me.”¹¹⁵ This is followed by Saleem’s imprisonment and forced sterilization in Benares, while Siva disappears from the text. As the novel draws to a close around 15th August 1978, Saleem’s hypersensitive nose inhales mixed smells-on the one hand, “the enthusiasm of the approaching Independence Day,”¹¹⁶ and on the other hand “additional discolored fragrances: bring down to earth, venality, pessimism.”¹¹⁷

Rushdie adopts the old technique of the first person narrative. It is mythical. The characters are introduced long before they actually appear on the lines and pages of the novel. It creates suspense in the minds of the readers. Rushdie has become the one of the outstanding Indian English writers like Raja Rao, Mulk Raj Anand and others. His myth is a mental tonic. Rushdie takes up the Indian traditions, narrated the things as used in *Mahabharata*, *Panchtantra*, and *Kathasaritsagar*. He makes a good blend of the Indian oral tradition and the recent European literary style. Rushdie has skillfully and wonderfully mixed different story modes. Rushdie has made use of both oriental and Western text in the novel. Saleem himself is truly cosmopolitan. He is partly Hindu, partly Muslim and partly Christian intermixing of various religions and cultures that make up India. Rushdie also owes his narrative device to *Panchtantra* and *Kathasaritsagar*.

The most startling aspect of the novel’s narrative is its use of magic realism. Throughout the story, fabulous incidents are presented as real and even normative. Indeed, the central and guiding conceit of the tale are the magical gifts that were bestowed upon the 1001 children born between midnight and 1 a.m. on 15th August 1947. Saleem’s gift of telepathy allows him to converse with and experience the lives of all these children, and to thereby claim a full and authoritative understanding of a wildly heterogeneous Indian reality. Again, Padma acts as a disruptive voice to the narrative as she expresses incredulity at and disbelief of these claims

The language arrays from the conversational vernacular to with feeling romantic. A lot of words are taken from a variety of belief as well as civilization. Rushdie’s writing style has been described as magic realism, a term that characterizes fantastic and mythic elements being written into realist fiction. The character of Saleem and the other midnight children have presented with many fantastic qualities:

“ So among the midnight children were infants with powers of transformation, flight, prophency and wizardy---but two of us were born on the stroke of midnight. Saleem and Shiva--- to Shiva, the hour had given the gift of war---and to me, the greatest talent of all-the ability to look into the hearts and minds of men.”¹¹⁸

Myth emerges through the behaviour of characters. More than one hundred named characters are introduced in the course of a near bewildering array of circumstance and location. The bewildering array of characters forms an integral part of the narrative. All the characters are presented to us through the personal vision of the narrator-protagonist, Saleem Sinai. Characters unroll themselves as Saleem Sinai narrates his story episode after episode. Saleem Sinai, the narrator-protagonist of the novel, his archrival, Shiva and his close friend, Parvati, the witch along with all the other midnight children belong to the category of the grotesque characters. They are cast with the stuff of the real and the surreal; fact and fantasy; myth and archetype. Saleem looks upon himself as a Christ figure as his ayah Mary, a surrogate mother in love with Joseph, brings him up. He also compares himself with Prophet Mohammed by saying that he has his Padma just as Mohammed had him Kathija. Thus beyond, by virtue his belonging to the clan of *Midnight's Children*, he possesses the power of telepathy and conducts the Midnight's Children Conference (MCC) in his mind. With his telepathic powers, Saleem is able to probe the minds of persons and the course that events will take. Parvati, the witch can cause a person dematerialize and rematerialize at her will. Shiva with his strong legs can destroy and sire a legion of (illegitimate) children like the God Shiva of the Hindu Pantheon. The others midnight's children possess superhuman powers like changing sex at and conquering time at will.

Tai, the old Kashmir boatman, Shiva of legs, Parvati, the witch, Durga the dhoban woman, Mary Pereira, Joseph D'costa come under the category of symbolic characters. Symbolism contributes to the creation of myth significantly. Tai, the ancient boatman of Kashmir symbolizes old traditions. Shiva, as we have indicated already symbolizes the Hindu God Shiva associated with creation and destruction. Parvati symbolizes the divine consort of the Hindu God Shiva and by having an affair with Shiva of knees; she brings forth the junior Aadam, the adopted son of Saleem

Sinai. Durga, the dhoban woman symbolizes the Hindu goddess Durga. She also symbolizes revitalizing motherhood enthralling sexual prowess. Mary Pereira and Joseph D'costa symbolize Virgin Mother Mary and Joseph associated with the rearing of Jesus Christ. In these characters reality touches the myth and the myth reality.

Motif, imagery and symbolism contribute to the creation of myth. Continuing to make use of myths, Rushdie employs a childhood board game, Snakes and Ladders, to reinterpret the image of the snake. In the Bible, the devil appears to Adam and Eve as a snake and tempts Eve to break their promise to God and eat from the Tree of knowledge. Traditionally, good and evil, like snakes and ladders, are seen as opposing and separate forces. Snakes play an ambiguous and complicated role in the novel. Saleem often refers to his favorite childhood board game, Snakes and Ladders. In the game's simple formula of good and evil, Saleem learns an important lesson-for every up there is a down, and for every down, there is an up. Missing from the board game, however, is the ambiguity between good and evil that he later detects as a natural part of life. Generally considered to represent evil, snakes are, in fact, much more complicated than that simple generalization might imply. While venom has the power to kill it also has the ability to bring life, and it does so not once but twice in the novel. Snake venom represents the power of Shiva, who is both destroyer and procreator in the Hindu Pantheon. In *Midnight's Children* snakes are also associated with Picture Singh, Saleem's closest friend, whose career is both dependent upon and destroyed by snakes.

The children are full of symbolic meaning, from their number, originally 1001, to their very existence. As Saleem notes, they mark a break from the past and perhaps an attempt on the part of history to bring something new into the future. Their powers range from the fantastic to the grotesque and unfortunate. Saleem notes that 1001 is a magical number. Scheherazade, the heroine of *The Arabian Nights*, tells 1001 stories in order to delay her execution. Scheherazade is the archetypal storyteller, and she provides a fitting model for Saleem's own narrative project. The number is also a palindrome, which means it can be read both backward and forward. In this way, the number 1001 represent the reversal of Saleem and Shiva's fortunes.

The pragmatist elements of *Midnight's Children* are the correlation with actual events of India's independence from British rule. Saleem is born at midnight on August 15th, 1947, the moment of India's independence. Rushdie establishes in this novel a link between the personal story and national history. Saleem's life is linked to India's path as a new nation. India's independence therefore can be seen to take on its own mythic qualities, Rushdie describes:

“ A new myth to celebrate because a nation which had previously existed was about to win its freedom---was nevertheless quite imaginary ----a country that would never exist except by the efforts of a phenomenal collective will --- it was mass fantasy.”¹¹⁹

However Rushdie's use of myth makes the reader question the reliability of the both historical and biographical accounts in the novel. Rushdie does not always accurately relate the incidents in Indian history in *Midnight's Children*. At times he makes mistakes on details or dates, but he makes them intentionally, in order to comment on this unreliability Rushdie describes one of Saleem's inaccuracies:

“ I have discovered an error, in this chronology. The assassination of Mahatma Gandhi occurs in these pages, on the wrong date---Does one error invalidate the entire fabric? Am I so far gone, in the desperate need for meaning, that I am prepared to distort everything to rewrite the whole history of my times purely in order to place myself in the central role? ”¹²⁰

Therefore Rushdie's fiction can be seen as fashioning modern myths for a modern age.

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Chapter IV

Myths in Salman Rushdie's *The Moor's Last Sigh* and *The Ground Beneath Her Feet*

4.1 Introduction:

Salman Rushdie has uncovered myths with its varied facets in *Grimus* and *Midnight's Children*. Similarly, he has penned the artistic myths in the novels *The Moor's Last Sigh* and *The Ground Beneath Her Feet*. In the present chapter, the researcher has attempted to unearth the creative as well as incredible myths illuminating the concealed truth articulating plight of contemporary mankind. He has given a series of myths underlying the reality which has given direction of whereabouts of people in India in pre as well as post-emergency period. The emergency was a milestone in Indian history which has set new dimensions to Indian way of life.

4.2 Myths in *The Moor's Last Sigh*:

*The Moor's Last Sigh*¹ (1995) is the stunning novel by Rushdie which grabbed European Union's Aristeon Prize for literature in the same year. Surprisingly, though it was shortlisted for the Booker's prize in this year, the novel missed it. This novel gives an insight about post-independence India where truth can be seen as multidimensional as like he presented in *Midnight's Children*. Here, Rushdie succeeds in depicting contemporary reality and human predicament through the skillful use of Myth. This novel gives Rushdie as a distinct identification as a prolific writer of 20th century. We can site that myth has been used prominently by Rushdie in *The Moor's Last Sigh*. This novel witnesses Rushdie's inert thinking about Indian society and its customary circumstances of 80's and 90's. In other words, present novel explores truth including reality of these decades where people are seen exploiting truth for own benefit. Rushdie has brought forward authenticity of that time with the strong opposition to traditional customs. *The Moor's Last Sigh* is the tale of de Gama family

and India, presented in enchanting prose style with skillful use of myth leading towards originality. This novel concentrates upon Mumbai and gives a moving picture of India in the decades of 80s and 90s. It can be labeled as the sequel to *Midnight's Children* which ends with the fortune telling bitter sides of India. Rushdie moves on to tell about Post-Emergency period of India which has interwoven with varied circumstances.

The very title of this novel establishes a deep thought of nomadic and dispossessed moors arising out of customary acidic situation of India. Meaning of The Moor is a Mohammedan race of North West Africa who shifted to India in the quest of their own future and mingled within Indian natives. The term even refers to all people of foreign origin. Their life was a prosperous one in the secular India. However, their strong belief upon secular India got distracted due to increase of religious fundamentalism. Their minds were surrounded by a sense of pain. The title of this novel has the inclusion of word 'last' can also be cited as determined and not incidental. It exposes misunderstandings of cultural hybridity and menace in the minds of father's of India like Pandit Nehru and Mahatma Gandhiji. Rushdie's point here is that modern India is altering with changing time and is not the same as it was at the time of independence. Rushdie even tries to present encouragement to pungent religiousness by the keen, self-centered and vigorous spiritual activists in India. We can note that strong religiousness started gradually developing after emergency in India. It even altered customs, traditions and ways of behaving up to some amount amongst the people of India. Here, Moor expresses his agony that his family got a distinct identification as Christian Jew after emergency and they no longer remained Indian. The title has a suggestive reference to Aurora's painting which is scribed as, 'The Moor's Last Sigh' and that can be seen as allegory of modern India. This novel expresses two stages of developing India. Initial stage begins with the birth of Moor in 1957 and lasts up to Emergency. Later stage depicts the consequences of emergency and death of Indira Gandhi and emergence of Hindu fundamentalism in India. Aurora's painting is the portrayal of troubled India dwelling between myth and realism.

Myth is the powerful tool used by Rushdie which has dominated the plot of this novel thoroughly. This novel concentrates upon voyage of transcontinental families of de Gama and Zogoiby. It even gives an account of their possessions boundaries, their trades of spices etc. Aurora Zogoiby is an extraordinary painter living with postmodern thoughts. Abraham Zogoiby is connected with underworld and is a strong campaigner of this field. In addition, Moor is living a depressed life with an incredible story of his own. In continuation, there are religious activists, the Hindu bigots because of whom the protagonist of this novel becomes dispossessed and rootless. The adventurous quest of the Moor for his mother's missing paintings in the Andalusian mountain-village of Benangeli has been incorporated which enhances the reader's attention. All the events, characters, places, historical references have been woven skillfully containing the Home-rule league of Annie Beasant and Bal Gangadhar Tilak, the Round Table Conference and the World War II, Hartal of Neval and Dock workers, the new state formation of Maharashtra and Gujrat, the unwanted emergency, bitter relations of Indira Gandhi and her son Sanjay Gandhi, fall of Indira Gandhi in election, accidental death of Sanjay Gandhi in a plane crash, Mrs. Gandhi's assassination, Rajiv Gandhi's killing in a bomb blast in Tamilnadu during election campaign, rising number of underworld gangsters, their enmity for the power control, rise of Hindu fundamentalists turning into militants which later proved as a blot for secular India, destruction of Babari Masjid and bomb blasts in Mumbai.

The plot and action of this novel travels around all such historical events with a backdrop of transcontinental families of da Gama and Zogoiby. This is a mythical story which incorporates every incidents ranging from Malbar Coast Cochin to the Malbar Hill in Mumbai as well as from India to Benangeli in Spain. A large amount of accomplishments have been settled in India and a small account has been portrayed in a distant part of Spain.

It is Aurora's incredible painting that puts forward the action of this novel and plot of this novel comes forward as well structured and supports to Myth in the present novel. Rushdie's pen skillfully writes new conceptions about reality as well as its comprehension and exploration which are even features of *Midnight's Children* and *Shame*. Rushdie here is free to opt his likes or dislikes, accept or deny reality,

questioning historical events etc. He feels borderless for his own preoccupations and conceptions. In addition, we can believe that, in India, history and politics always face unusual questions which are the main job of Rushdie. Thus, Rushdie's themes becomes like preoccupied and dealing with historical and political realities in India after emergency. The prime job of Rushdie here is not to present social criticism but exploration certain historical era where human beings are seen as going through fundamental and binding alteration. There are certain issues that can be cited as crucial in the age of emergency and after emergency. These issues have paved new dimensions for individual subsistence in India. Rushdie comprehends this modern reality and to portray it he looks at history with a mythical eye. In short, he tries to alter historical events in his own ways which may not be acceptable for acute history. With the creation of own myths, Rushdie establishes his own unreal homelands and puts them forward tracing their roots to the historical events.

Myth has been adopted by Rushdie as a powerful tool to establish his themes against the background of post emergency India. He portrays the radical changes in the society, politics, economics in India and gives an utterance to disorder in contemporary period. His themes in *The Moor's Last Sigh* have been rightly remarked by Madhu Jain in India Today:

“ It seems distinctive of Rushdie to have served up and instant sizzling pot-pourri of novel. Throw in RDX, Bombay blasts, Dawood Ibrahim, Miss India –Miss–World–become – Helen–of–Troy–of–Bombay–dons–evens a Mogambo–don up-to-date presiding from summit of high rise with tentacles tearing of the city's inwards. Add Ganesh Chaturthi, the Jews of Cochin, Rajiv Gandhi's assassination, Sati and contemporary Indian art scene. Then lay on thick the rich ingredients of history–interestingly art history- including the freedom movement, the partition and the long passage of the Jews in India. And finally, sprinkle the garam masala of outrageously funny, Gothic sexual antics. Rushdie's homemade jokes and dazzling prose. Rushdie does all and a lot more. Like Macbeth's witches, he gleefully chuckles over the cauldron bubbling and boiling over with all ingredients –

both repulsive and beautiful but these have been cooked over the slow fire of his imagination.”²

This shows that *The Moor's Last Sigh* is a fabulous mixing of myth, satire, pain, history and humor which moves round to the tale of a Jewish Christian family as well as contemporary history of India. The novel is mainly concentrated upon the issues like post-emergency India, its authenticity, aging days like Bombay- blasts, Bofors scam and high-rise scandals in India as well as growing religiousness and its fundamentalism, paving threatening path to secular India.

This novel deals with theme of author's liberty to write with underlying proclamation about his freedom in medium of Aurora's art of paintings. It explores Aurora's and Miranda's strive for liberty where Aurora has experienced rise of Hindutva and its bitterness. Rushdie creates myth through the fabulous painting of 'Kissing of Abbas Ali Baig'.

The acute nature of Rushdie's themes cannot be comprehended unless we consider myth in true sense. He accepts myth as a powerful tool to portray authenticity of modern India. The very reason for his choice is his days in exile from world, especially from India and his lively and occupied life. Rushdie tries to reshape India and Mumbai in his own thoughts with the motto of presenting reality of moors and minorities in post-emergency India. In *The Moors Last Sigh* Mumbai in reality and in myth do not exist in diverse nature. In his interview for India Today, he talks to Amrita Dhillon where he comments that, this his first novel which had been written on computer and the first he had written about Mumbai and India without going or visiting these places, compelling him instead to draw on information collected in the journals and diaries he compiled during his previous visits to India.³ The outcome novel is a tribute to the influence of reminiscence and his reconstruction of reality in the form of myth.

The present novel gives an authentic picture of myth with his fantastic creation of unreal homelands influencing the real ones. Rushdie has tried to reconstruct the breaks with his use of myth as he has to stay away from India. He imagines India with his persona and gets mingled with mythical India with his own thoughts trying to rule

over the suppressed reality. Rushdie is of the opinion that writers of the modern era should utter whatever they like or dislike and say which cannot be said. In a seminar on 'Writers' against the State' in 1999, Rushdie comments:

“ One of the things a writer is for to say the unsayable, to speak the unspeakable, to ask difficult questions. Everybody has answers. Answers are cheap. Questions are hard to find. If you ask those questions and stir up the society, that is the function of the writer.”⁴

Rushdie has confirmed in his view about writers' duty to ask unusual questions and give opportunity to reader's mind to think. Hence, he feels that issues related to history, politics and society must be uttered freely. He criticizes documentary history and reality which gives diverse picture to common men. Rushdie opts myth for his purpose where he says:

“ What I started doing was writing a novel of memory and that as it came into contact with certain kinds of events of which the official description was quite unlike the remembered description. The novel of memory becomes politicized.”⁵

The novel relates the issues like cultural amalgamation, drifting of human beings etc. Such issues can be traced as originated from the Moor's plight, the historical and political authenticities of contemporary India. Here, Rushdie presents Mumbai with its state of criminalization and communal anguish. He depicts the pathetic picture of greed of politicians and misuse of own powers for self. In a fine thread, Rushdie has woven the historical events ranging from Malabar Coast to the Malabar Hill, from Mumabai to Benengeli in Spain. The Moor narrates:

“ Mine is the story of the fall from the grace of a high born cross-breed: me Moraes Zogoiby, called me...the only heir to the spice...trade...n'big business crores...of my banishment from...the natural life by my mother Aurora-da-Gama...a great beauty, who was also the most sharp tongued

woman of her generation 'heading' out the hot stuff to anybody who came within her range." ⁶

The story of the Moor is a last sigh, a last utterance and a last bravo. He has to face bitterness from his parents due to his unusual growth. His double quick growth led him to be alienated from friends in his school days. He faces rejection by his own mother and utters expel to gloomy world. It is myth which equips him to speak on the varying reality in India and to think about varied dimensions of life. He relooks motherhood with an introspective eye. He says, " Motherness is a big idea in India, may be our biggest the land as mother, the mother as land, as firm ground beneath our feet." ⁷

On the other hand, we get a sense of distinction between mother in mother and son relationship in metropolitan city and heroic image of a mother India. Rushdie has employed myth to portray Aurora as the metropolitan mother India who presents the Moor, the burden of curses, the insecurity and homelessness. The Moor witnesses isolation from society due to the rapid altering value system of society in which he continues. In contradiction, the moor fails to adjust himself with the changing value system of society where his mother lays concreted on her way to national magnificence and his father who becomes significant business magnate. He tries his hands in his father's business and accepts the position of manger in his company. However, he failed to rescue himself from the curse of misfortune and gets engaged in the activities like trafficking drugs, narcotics and smuggling. As the result of the same he got arrested and becomes a spoiled person.

At this juncture, myth performs a vital role due to the gang of Raman Fielding, the group of powerful leaders, rescued him from the prison and fetched him in their gang. In this way, the Moor comes into the contact with underworld where he gets an opening to peep into the acuteness of politicians and religious practitioners. We can get authentic nature about Raman Fielding through the Moor who "was against union, in the favour of breaking strikes, against the working women, in the favour of Sati, against poverty and in the favour of wealth." ⁸ This exposes the real nature of politicians who play tricks for their own sake. Politicians' purpose of being in power through the outbreaks of regionalism, communalism and the religious militancy too

gets revealed. Raman Fielding appears as the leader of a regional party known as Mumbai Axis—M.A. They are in the opposition of migrants to the city i.e. all non-Marathi speakers, those who had been born there and are in favour of natural residents. He even stands in the opposition of Congress (I) and resists for “direct action by which he meant para-military action in support of his political aim and the institution of a bribery system of his own. He divided the Marxist analysis of society as a class struggle and landed the Hindu preference for the eternal stability of caste.”⁹

Myth is revealed in the portrayal of the Moor’s distinctiveness as he is a fine mixture of Catholic, Jewish, Arabic / Spanish and the contemporary Indian persuasion. He is really the amalgamated, a mongrel self. The Moor’s hybridity has been delineated in the garb of religion which equips Rushdie to put forward the occurrence of religious militancy in India. Myth has been deployed to concentrate upon religion which stands as the crux of individual and national identity. The Moor visualizes himself occupied with his own argumentative family at the core which he substitutes with pretentious deeds of Gods and men resulting into the original myth of the nation.¹⁰ Myth explores the idea of ‘Bharatmata or Mother India’...the myth of nation as a cultivation of feminine identity in its diverse demonstration and to reveal the novel’s own alternative Bharat Mata—Aurora with her paintings which serves as allegories of the changing face of India and reveals the spirit of age, intense passion and sacrifice.

Myth gets exposed in the best amount when portrayal of Mumbai comes forward with the picture of life of people. The city itself, perhaps the whole country was a palimpsest, underworld beneath the over world, black market beneath white, when the whole life was like this, when an invisible reality moved phantomwise beneath visible fiction, subverting its meaning.”¹¹ In the same line, the subject of augmentation of Hindutwa gets exposed through Aurora’s painting history, family, politics and myth are mingled together. One of her fabulous painting ‘The Kissing of Abbas Ali Baig’ generated hurricane and labeled by Raman Fielding as “the flagrant display of a pornographic representation of a sexual assault by Muslim sportsman on an innocent Hindu Maiden.”¹² After fifteen years the same painting was presented in an exhibition which was threatened by Raman Fielding of a protest march. The

consequence was violence; however, it was cancelled with the offering of bribe to Raman Fielding with the removal of painting from exhibition. Thus, myth is structured to expose criminalization of politics and the extremity of religious militancy.

Myth has been used as weapon to convey the various levels of reality. It is the myth through which the Moor articulates true nature of reality. The narrator in this novel combines the evidences of hokum, books, art history, politics, film manipulates and opens hidden reality. He says:

“ I had become a kind of information magpie gathering myself all the manner of shinny scraps of fact of hokum and books and art history and politics and music and film and developing, too, a certain skill in manipulating and rearranging these pitiful shards so that they glittered and caught the light. Fool’s gold or priceless nuggets mined from my singular childhood’s rich bohemian seam.”¹³

In addition the account of bomb blasts in Mumbai differs with the factual report of Mumbai blasts in the womb of demolition of Babari Masjid. Mythical aspects unfolds the reality beneath the surface stating the fact that it was the enmity between gangsters of Mumbai and the rise of extreme religiousness that caused these blasts. Rushdie holds common man to be responsible for hostility among religions and communal anarchy in Mumbai. He gives account of blasts as:

“ Dhhaaiyn! Dhhaaiyn!! Dhhaaiyn!!! commodity exchanges, office buildings, the school buses, hospitals, busiest shopping streets in the heart of the town. Bits of bodies were lying everywhere: human and animal blood, guts and bones, vultures so drunk on flesh that they sat top sidely on the rooftops, waiting for appetite to return.”¹⁴

After the completion of giving an account of factual incidents of bomb blasts the Moor tries to investigate the very reasons behind this tragic event in Mumbai. He holds guilty to the supporters of religious extremity who ignored the deeds of

criminals and underworld dons for this pathetic situation in Mumbai. The resentment between mafia leaders generated the fright amongst the common men. The Moor articulates:

“ Who did it? Many of Abraham’s enemies were hit, - policemen...M.A. cadres, criminal rivals, Dhhaaiyn. My father in the hours of his annihilation made a phone call and the metropolis began to explode. But could even Abraham, with his immense resources have stockpiled such an arsenal? How could gang warfare explain the legion of innocent dead? Hindu and Muslims areas both attacked, men women children perished, and there was nobody to give the dignity of meaning to their deaths. What avenging demon bestrode the horizon, raining fire upon our heads? Was the city simply murdering itself ?”¹⁵

Rushdie comments on the account of Mumbai bomb blasts as:

“ the barbarians were not only at our gates but within our skins. We were our wooden horses, each one of us is fuel of our doom. May be Araham Zogoiy lit the fuse or scar: these fanatics or those, our crazies or yours; but the explosion burst out of our own bodies. We are both – the bombers and bombs. The explosion were our own evil – no need to look for foreign explanation, though there was and is evil beyond our frontiers as well as within. We have chopped away our own legs. We engineered our own fall. And now can only weep at last for what we were too enfeebled, to corrupt, to little to contemptible to defend.”¹⁶

The Moor, in the same line gives an explanation of Mynah’s death which expresses underlying truth. The surface level reality comes to us as her cause of death is a shortage of breath and is denied by the Moor. Mynah is the leader of a group entitled WWSTP- We Will Smash This Prison. The motto of this group is to work against the corruption, bride burning, and the harassment of women and maintain their dignity and rights. The deeds of this group were the matter of unrest to the supporters

of unfair means, mafias, crooked politicians, black-marketers and underworld dons due to their own selfish interests. They had to face setback due to Mynah's acts. To make their own way clear, they murdered Mynah who is the leader of the group on her way to a chemical factory of these people where mistreatment of women was practiced in extreme amount. The authorized fact states her death as a natural one. However, the Moor denies it and discloses real cause of his sister's death. He delineates that she caused to death due to purposeful gas poisoning. He utters:

“ My sister perished of what else ! ... a shortage of breath... she visited a chemical factory when there was a small explosion in her near vicinity...Mynah who had been knocked unconscious by the exposition inhaled a lethal dose of the gas...she died in pop-eyed lungs, retching and gasping for the air, while poison are her lungs.”¹⁷

Myth has also been employed to manifest advanced state and government where common man remains a weaker individual. The characters too reveal the mythical aspects through their own deeds. This novel gathers varied persons as it treats several people, events and periods at the same time. The Moor is the fabulous creation of Rushdie and successor of de Gama Zogoiby family carrying their traditional spice-trade business. His maternal origin can be traced to Lisbon Tower of Belehama who later shifted to Malabar Coast Cochin. Thus, all these mythical aspects give inspiration to Rushdie's writing.

The Moor's distinctive feature is his growth. His growth can be labeled as double quick growth. He is old twice speedily and has gained the mountainous proportion of physique. Due to his mystic physique it seems that he runs quicker than years. It is even mythical that he had to see sadistic deaths of the most of the most of the women characters. Aurora died due to her brutal murder; the Moor's three sisters had to face death due to cancer, chemical poisoning and terrorists attack correspondingly. A pathetic suicide was committed by Uma Sarvati, Zeeny Vakil was blown up and Miss. India Nadia Wadia's beauty was blemished forever. Uma Sarasvati brings embodiment of the Mother-Goddess- Kali who is goddess of destruction, to her mind. The male characters like Abraham Zogoiby, Mainduck or

Raman Fielding, KK the Scar Chhaggan, Mogambo, the Moor's grandparents and Vasco add to the taste of myth in the novel. We can even site re-emergence of some of the characters from the previous novel *Midnight's Children* like Shiva and Parvati's son Adam, Lord Khusra Khusrovand and Commander Sabarmati enhancing mythical background to the novel. Myth can be seen as emerging from the picture of Mainduck:

“ With his frog crook of a voice bursting through his fat frogs lips and the little dart of a tongue licking at the edges of his mouth with his hooded froggy eyes gazing greedily down.”¹⁸

Myth is generated through the use of English in eccentric style. “Hate me, don't hate me but it is plain as the colors on your by-the-way-excuse-me-too-horrible bush shirt that a bad thing is growing quickly here.”¹⁹ Myth has become a product of Rushdie's discovering style where he uses the local words like ‘Hindustan-ke-Bapuji’, ‘Baap-re’, ‘gangland Bhaiyyas’ and ‘Masala’. The use of such words gives mythical touch to the novel. In addition following verse too enhances the myth in the novel:

“ But Softo, sing it louder, Softo-pofto talcum powder, Best babies are allowed Softer Baby Softa.”²⁰

In continuation, Rushdie has created fine atmosphere of myth with the employment of unconventional imagery, metaphors and symbolism. Through these devices Rushdie expresses the reality during the period of post-emergency in India. The fine example of this is the painting by Aurora reflecting the crisis of power and gender. She deploys myth in her paintings to uplift the hidden reality. She shows steady growth of religious fundamentalism in India through her suggestive paintings.

It is seen that on the way to end of first part of this novel, Flory Zogoiby, the wife of Solomon Castile and mother of Abraham Zogoiby rests in a ‘sunset's vermilion afterglow,’ enveloped in a blend of dream and meditation. She is in fact recalling grandeur compilation of Cantonese tiles thorough which walls, floor, and ceiling of a synagogue in Cochin used to be decorated. In this way, she is visualizing the initial European (Portuguese) establishment in India during the 15th century. Flory used to serve in the synagogue where her duty was to clean those Chinese tiles. She,

through her mind's eye goes into "myriad worlds . . . universes contained within the uniformity of twelve-by-twelve."²¹ It is even amusing that she senses 'enthralled' by the tiles. In addition, at an instant of torment her son detects that they Zogoibys are the fine blend of Moslem and Jew. Her son Abraham describes as "myself, born of the fat old Moor of Granada's last sighs in the arms of his thieving mistress -- Boabdil's bastard Jew"²² ...the Cantonese tiles "unvei[l] a secret."²³ Moreover, the fine description of Flory's revelation has been presented by Moraes Zogoiby, alias the Moor as follows:

" Scene after blue scene passed before her eyes. There were tumultuous marketplaces and crenellated fortress-palaces and fields under cultivation and thieves in jail, there were high, toothy mountains and great fish in the sea. Pleasure gardens were laid out in blue, and blue-bloody battles were grimly fought; blue horsemen pranced beneath lamplit windows and blue-masked ladies swooned in arbours. O, and intrigue of courtiers and dreams of peasant and pigtailed tallymen at their abacuses and poets in their cups. . . in Flory Zogoiby's mind's eye, marched the ceramic encyclopaedia of the material world that was also a bestiary, a travelogue, a synthesis and a song, and for the first time in all her years of caretaking Flory saw what was missing from the hyperabundant cavalcade."²⁴

One of the fantastic saga in this novel is the The vignette of the Cantonese tiles which can be seen as epitome of myth created by Rushdie. "In the end, stories are what's left of us, we are no more than the few tales that persist,"²⁵ muses the dying Moor. Moraes Zogoiby give details as "In my family we've always found the world's air hard to breathe; we arrive hoping for something better."²⁶ In *The Moor's Last Sigh* Rushdie looks for overturn certain myths that comprise reductive philosophies such as the founder myths of European colonization. It is even praiseworthy that tales of West are exposed to be mingled with that of the East. At the conclusion of his family chronicle, Moraes is bushed and disenchanted, yet the way in which the history has been construed and notified elevates the prospect that the future need not be the same as the present. The pre-marital adoration between Abraham, the Moorish Jew, and

Aurora, the Catholic, is unreservedly akin to that of Romeo and Juliet. In Aurora's fabulist painting 'The Scandal,' Moraes describes the scene in this manner: "Warring Lobo and Menezes clans can be spotted on the mountains . . . : the Menezes people all have serpents' heads and tails and the Lobos . . . are wolves. . .in the foreground are the streets and waterways of Cochin, and they teem with scandalised congregations: fish-Catholics, dog-Anglicans, and the Jews all painted Delft blue, like figures in Chinese tiles." ²⁷

Abraham and Aurora have a rest "asleep on a peaceful island at the centre of the storm." ²⁸ Their zoomorphic bodies feature feathers, wings, and heads of eagles. "We soared above it, Abraham relates to his son, recalling the phoenix and other Greek myths of metamorphoses; we defied the lot of them, and we endured." ²⁹ In his elucidation about his cultural individuality Moraes says, "I . . . was raised neither as Catholic nor as Jew. I was both, and nothing: a jewholic-anonymous, a catchjew nut, a stewpot, a mongrel cur. . .Yessir: a real Bombay mix." ³⁰ He casually states his cultural contamination: "I like the sound of the word. Baas, a smell, a stinky-poo. Turd, no translation required. Ergo, Bastard, a smelly shit; like, for example, me." ³¹

Large part of this novel has shown the best integration of Hindu, Biblical, and other religious and mythological stories. Aurora Zogoiby's divisive painting, 'The Kissing of Abbas Ali Baig,' catches an innocent event at a cricket match and rotates it into an erotic report: "a tangle of womanly limbs and the cricketer's pads and whites that recalled the eroticism of the Tantric carvings at the Chandela temples of Khajuraho." ³²

Uma Sarasvati is likewise mythically strong; her name includes the authority of two goddesses, the highest Hindu goddess, Shakti, who in popular worship also goes by the names Uma, Parvati, and Ambika, and the goddess Sarasvati. 'I am the goddess who knows your secret heart,' she tells Moraes, and she becomes a force for both his destruction and creative expression. ³³ Moreover, in Hindu mythology, Sarasvati is the goddess of knowledge and the arts; she is the patroness of art, music, and letters. Moraes says, "Like a goddess from the machine she came upon us, speaking to our inmost selves." ³⁴

There is one Mythical reference from Biblical story of Abraham and Isaac through which the Moor narrates treatment given by his parents to him. They tried to sacrifice his life to fulfill their own desires. "O Abraham! How readily you sacrificed your son on the altar of your wrath!" Moraes exclaims. "Whom did you hire to blow the poisoned dart?"³⁵ In addition, in the Under World of Bombay Central, Moraes replicate that any mother who would punishes a son to such a Hell can only be a monster: "O, an age of monsters has come upon us. Kalyug, when cross-eyed red-tongued Kali, our mad dam, moves among us wreaking havoc.-- And remember, O Beowulf, that Grendel's mother was more fearsome than Grendel himself....Ah, Aurora, how easily you turned to infanticide...."³⁶ Aurora has formed mythological creatures in this fiction like Lambajan Chandiwala, the security guard of *Elephanta*, the da Gama-Zogoiby family dwelling. The Moor recalls him as "that simple Peter at the doors of an earthly Paradise, who became my personal cut-price Virgil, leading me down to Hell -- the great city of Hell, Pandaemonium, that dark-side, through-the-looking-glass evil twin of my own golden city: not Proper, but Improper Bombay."³⁷ Aurora decodes his name as 'Long John Silverfellow': 'lamba, long; jan, sounds like John, chandi, silver.'³⁸ He is having habit of weaving mythical stories related to Myth. "Why do you think-so god Ganesha is so popular in Bombay City?" he rhetorically asks, a bit inelegantly, and then proceeds as, long ago, elephants sat on thrones and argued philosophy; after the elephants' fall from rule, when men first arrived on Elephanta Island they found statues of mammoths and destroyed them out of fear. 'Yes, men wiped away the memory of the great elephants but still not all of us have forgotten," Lambajan ends his explanation.³⁹

There is one fabulous thing which accounts us to the Moor's own intellect of squatness of time, generated not by a lost needle or a splinter of ice in his veins, but rather by hastened development rate of incredible proportions. "I have aged twice as rapidly as the old earth and everything and everyone thereupon,"⁴⁰ he relates. It enhances our sense of myth that the Moor has the physique and emotions of a fourteen year at his age of seven and of seventy-two at the age of thirty-six. He labels himself as "post-mature"⁴¹ not the pre-mature.

There is always something called as the magic lying behind the curtain of main plot in the mythical tale. There is an utter contrast in the things as appear and is exact one. Jorge Luis Borges labels it as a 'unique causality,' "the belief that besides the causal relations we know, there is another causal relation. That relationship may be due to accidents, to a ring, to a lamp. We rub a lamp, and a genie appears. That genie is a slave who is also omnipotent and who will fulfill our wishes. It can happen at any moment."⁴² In the present novel myth of Flory Zogoiby's chest and the stories spanning the Cantonese tiles serves the purpose.

Moraes's predicament can be cited as Rushdie's own. Myth is occasionally rebellious and a verge of fight, hence yell in a jail compartment, a weep from "Pandaemonium."⁴³ At the end a 'banished,' ill, incapacitated Moor opts, as like Rip Van Winkle, to go to sleep, to give himself over to the ultimate renovation; he turns into his novel, the concluding page in the da Gama- Zogoiby family tale.

One after another page of this novel develops mythical connections between the family account of the da Gama-Zogoiby and Portuguese, Spanish, and English imperial history. It is given as: Pepper it was that brought Vasco da Gama's tall ships across the ocean, from Lisbon's Tower of Belem to the Malabar Coast . . . English and French sailed in the wake of that first-arrived Portugese, so that in the period called Discovery-of-India -- but how could we be discovered when we were not covered before? -- we were 'not so much sub-continent as sub-condiment'. . . From the beginning, what the world wanted from bloody mother India was daylight clear. . . "They came for the hot stuff."⁴⁴

This novel shows a voyage of the Moor who is a mixing of Indian, Portuguese, Jewish, Islamic legacy towards the direction of west. Here the Moor describes Bombay as:

“ [It] was central, had been so from the moment of its creation: the bastard child of a Portuguese-English wedding, and yet the most Indian of all Indian cities. In Bombay all Indias met and merged. In Bombay, too, all-India met what-was-not-India, what came across the black water to flow into our veins. Everything north of Bombay was North India,

everything south of it was the South. To the east lay India's East and to the west, the world's West. Bombay was central; all rivers flowed into its human sea. It was an ocean of stories; we were all its narrators, and everybody talked at once.”⁴⁵

To conclude, the Moor has given a fantastic description of his voyage which is striving and surprising where he struggles with the surroundings of despair, the burden of circumstances. However, the myth has played a vital role in this novel which conceives us to understand the Moor and his whereabouts.

4.3 Myths in *The Ground Beneath Her Feet*:

In 1999, Salman Rushdie published another ambitious and formidable novel *The Ground Beneath Her Feet*,⁴⁶ winner of the Eurasian Section of Commonwealth Prize which joins a body of the ground breaking novels. Like its predecessors, *The Ground Beneath Her Feet* relies on myth to delineate the reality of the modern world. Through his rewriting of myth of Orpheus and Eurydice, Rushdie discusses the great questions of cosmogony, eschatology, mortality and finitude. He has taken up a Western myth-that of Orpheus and Eurydice to discuss the major human issues of life and death, the meaning of life, and the possibility of an afterlife. He shows us that the Eastern religions have similar death-explaining myths, and he brings these into contact for comparison.

The novel is set against the background of mythology instead of history and politics. This novel obviously reveals that the banning and burning of books hardly affect Selman Rushdie's highly imaginative faculty. It is myth which is used in *The Ground Beneath Her Feet* as a pretext to trace his themes. It stands out to be a fabulous and brilliant epic of the modern culture. Hermoine Lee in *London Observer* has described it:

“ a very exciting novel, hugely ambitious and original, full of a true Rushdian boldness and meaning of myths in which the Orpheus and Eurydice myth gets turned around and upside down.”⁴⁷

It is the mythical destiny around which Rushdie has consciously woven his new novel; which is set in the inspiring and fabulous world of rock 'n' roll and portrays the love story with the dexterous use of myth that stretches across continents, across Vina Apsara and Ormus's whole lives and even their deaths. Rerolle, a reviewer of *Le Monde Magazine* in France, has rightly described it as celebrating "the force of dream and imagination and affirming music and its power against the violence of those who oppose it."⁴⁸

Despite its incredible setting and imaginary characters, it is engaged in the task of the unearthing reality of our cyber age and bringing out our problems. It is Antoine de Gaudemar who has aptly pointed out its nature in *Traque's Liberation*. He has found it as "a metaphoric and finally pessimistic novel which is an indictment of our times in which the musical protagonists are unreal beings, abstract icons and toys in the hands of a ruthless system and a fiercely volatile public opinion."⁴⁹ It appears to be a rambling multi-dimensional rock opera which is full of electric range of cultural desiderata. It is a fabulous, glowing, witty and brilliant epic.

This novel examines the process of story-telling, myth and reality, nationhood and dislocation through the multiple dichotomies. Ruth Padel has described this novel:

"It is about the burring of every frontier, colour, death, East and West, imagination and reality,--- about celibacy, corruption and alternative realities, about the sixties and the nineties. And about myth and catastrophe. This is the ulysses of rock 'n' roll... the glittering writing... humane and very funny, erudite, crazily plural and fizzingly dematic juggles every metaphor further than you thought it could go letting it mean a new thing throughout the novel. It is luminous with humanity, wit and longing and does exactly what Orpheus was said to do. It transforms sorrow into joy through music and through love."⁵⁰

Myth has found expression in the title of the novel which refers to the ground trembling beneath Vina's feet in the thunder of a massive earthquake which hits the

Pacific Coast of North America on February 14, 1989. This earthquake of full nine-on-the Richter-scale-trembler eats the musical protagonist of the novel, Vina Apsara in very opening scene of the novel. The title also alludes to the Orpheus and Eurydice myth and the ground beneath Eurydice's feet which trembles as she descends into hell. The mythical title also implies eternity of music and true love. Vina Apsara and Ormus are manifestations of the orphic principle of the indestructibility of music and love which is shown in the novel deploying myths.

Myth emerges from the plot of the novel which centres on what might be called a literary musical conceit, the extraordinary lovers Vina Apsara and Ormus Cama, their course of love, their heroic oaths of not touching Vina Apsara until she turns Sixteen, their career in the pop music, the pangs of separation, the formation of VTO, the greatest international rock 'n' roll super group, Vina and Ormus's dazzling success as the megastars, Ormus's pining for her, all-too-familiar rock 'n' roll – sceneries, Ormus's exploitation by a powerful and avaricious producers and a nurturing and homosexual managers. All these are set against the mythical background.

The novel opens with a fantastic and mythical bang. Vina, a legendary popular singer awakes from a very marvellous dream in which she had been the intended victim which creates a sense of wonder in the minds of readers. Afterwards, a massive and devastating earthquake which hits the Pacific Coast of North America on February 14, 1989 is depicted. In the opening scene of this fantastic and mythical novel, the readers are shocked as the earthquake takes Vina's life in. The opening scene of *The Ground Beneath Her Feet* reminds the reader the exploding aeroplane scene with which *The Satanic Verses* opens. The opening of this novel is all more thrilling as it leaves its readers scratching their heads after setting it in a magical universe which sits askew our own. Rushdie introduces some events in Mumbai of 1940's to narrate us the secret history of the world's most vital rock 'n' roll musicians- Vina and Ormus Cama. Though the novel opens in the Raj of the early twentieth century in the terms of fictional chronology, in the narrative sequence it begins in 1989. The action of the novel shifts from Mexico to Mumbai. Then it indefinitely shifts form Mumbai to London and to New York to - the West - to Britain, and the U.S.A. Then there is virtually no subsequent revisiting of the Indian

Subcontinent. Myth emerges through such shifts in the action. Rushdie has deliberately waived the conventional structural unities of action, time and place by shifting the action of the novel at the different places which sets the premise of myth.

The Ground Beneath Her Feet deploys a wonderful story-telling which feeds on the pop culture and misfits history and persistence of myth. It means that the similar pattern of distorting and misfitting myth that is deployed in his previous novels is at work here. It appears that *The Ground Beneath Her Feet* is the mosaic of the last half of the twentieth century and the rock- generation odyssey in which Rushdie seems to be operating as a skillful master of metamorphosis and the manipulator of reality. Transforming life, art and language in the subterranean maze of his imagination, Rushdie obviously revisits the theme of the death of author this time by drinking from the well spring of the western culture, especially from Grecian Roman tradition and the myth of Orpheus, the archetypal poet- musician. The theme in the novel contributes to the creation of fantasy and myth significantly. Regarding the theme of the novel, the reviewer of the *Economist* has said:

“ *The Ground Beneath Her Feet* is familiar mix of magical realism, dazzling verbal display, self- conscious fictionality and illusion but found it rather amorphous, designed to mimic, the theme of cultural overload in its construction, its narrative shape is on the verge of constant collapse.”⁵¹

It means that it is the fullest expression to this date, Rushdie’s fascination with European mythology. Instead of a straightforward retelling of the Orpheus and Eurydice myth, history, religion, philosophy, music and pop- culture have been blurred and blended to create the modern epic of romance, love, death and rock 'n' roll. Fantasy is designed to portray the Orpheus and Eurydice myth, pop culture, high artfulness, modern life, the blessing and curses of fame, the seismic character of socio-political change and dream of transcending our earth bound natures. It is this novel which is essentially concerned with the theme of exile, metamorphosis, flux, the issue of the cultural transformation and fusion of lives of those who come into the world semi- detached without strong affiliation to family or location or nation. The book is, it appears a brash polyglot symphony of colliding and cross pollination

world, a vision of internationalism which echoes and amplifies the plea for obliterating form and the novelist an 'international novelist' and there is a 'Cross-pollination' among of the world. *The Ground Beneath Her Feet* appears to be the international novel and Salman Rushdie to be the international novelist.

As Rushdie redeploys the Orpheus myth, he is not questioning the ideology, since this is no longer hegemonic; it has long been superseded in the West by Judeo-Christianity and cultural materialism, among others. But he questions the idea of a single ideology imposed upon a people, and a mythology of fear of all-powerful, often destructive, gods, like Pluto. He also asserts his right to use the myth for literary purpose.

Orpheus, whose mother was a Muse and whose father was a river god, or, in some versions, the god Apollo, had superhuman skill in music and song, and became the patron of a religious movement, Orphism. According to Virgil, the music of his lyre was bewitching, and he descended to Hades to rescue his wife Eurydice who had died of a snake-bite. He was granted the fulfillment of his mission on the basis of the power and beauty of his music, but conditionally. When he did not comply with the sole condition- not to look back at Eurydice on the way out of Hades- he lost her forever. Orpheus was later killed by the women of Thrace, although his head went on singing after death and an Orphic oracle was established at Lesbos. In his rewriting of the myth, Rushdie informs us of the new world order: the world is now ruled, not by ideology or religion, but by the economy. Arms, drugs and music are the new all-powerful commodities, and the new heroes and saints are pop movie stars.

The new Orpheus is Ormus Cama, born in Bombay, who crosses the membrane to the West and apotheosis. The supernatural aspect of Orpheus is seen in Ormus in that a dead twin sends the music into his head from the afterlife, hence Ormus 'composed' the Beatles's songs before the Beatles did. The new Eurydice is Vina Apsara, a hybrid half Indian and half American, a pop singer and icon of the modern world. In his rewriting of myth, Rushdie rehabilitates women, making Vina / Eurydice the prime mover, although her life is truncated in the middle.

Like Eurydice, Vina is not rescued from the underworld, into which she has literary fallen during an earthquake. In a twist of the old story, it is Vina / Eurydice who rescues Ormus / Orpheus from a deep coma after a car crash set up by a rival figure. In this case, the look back saves. The equivalent to the snake bite is the drugs used by the rival to cause the crash. After Vina's death, Ormus begins to die slowly, but ironically, this is precipitated when he is shot by a 'virtual' Vina, a Vina look-like, created through the cult formed after her death. This corresponds to Orpheus's death at the hands of the women of Thrace. The ensuing cults are informed by those to secular figures like John Lennon and Princess Diana.

Salman Rushdie has presented himself in his earlier novels such as *Midnight's Children* and *The Moor's Last Sigh*, a critic of social, political, economical and religious systems operating in the world in which he lives and which has made him the most controversial literary figure as well as the outstanding novelist. However in *The Ground Beneath Her Feet*, Salman Rushdie appears to be somewhat changed in his fire brand, hard-hitting critical approach towards the world. Instead of delineating the political and historical reality of the modern world through the use of myths, he has this time turned to the realities of human existence, love, passion and death. It indicates that his main concern in this novel is not with the political issue; on the contrary *The Ground Beneath Her Feet* takes the swings between culture, modern life and the way we live now. This ground breaking and dazzling novel deals with very significant issues of our world. Here Rushdie has made the efforts to respond to the evolution of the world culture in the twentieth century. In his interview to *Le Monde*, Rushdie has started his themes in *The Ground Beneath Her Feet* : “ The book is not a novel about only rock 'n' roll but an attempt to respond to the evolution of the world culture in the last half century.”⁵²

The Ground Beneath Her Feet is a brilliant piece of fiction in which the world of love is created through the relationship between Vina Apsara and Ormus Cama. Vina Apsara represents the world of music. They are supposed to be the body and soul of each other. Music without singing is incomplete; similarly singing without music is also incomplete. The world created by Rushdie in this novel is the world of composition cities which symbolizes multi-dimensional facets of India. The relation

between Vina Apsara and Ormus Cama is more intense and beyond the limits of social norms. The fact of deflowering Vina Apsara by Ormus Cama was also a matter of public record. Vina Apsara was too passionate about her name and fame and her linking with Ormus Cama is the linking of two equal passionate human beings. Salman Rushdie beautifully explains their physical relation also:

“... his exploration with the tip of his tongue of the edge of his nostrils, his slow sucking of her closed eyes, the head of his penis pressing into her navel, his finger moving along her perineum, her legs around his neck, her buttocks moving against his sex, her generous mouth, and above all her discovery of the extreme sensitivity, unusual in man.”⁵³

Here, the world of love created by Vina Apsara and Ormus Cama has been presented by Salman Rashdie with the help of mythological reference. Hindu mythological world has been depicted vividly in this novel. Rushdie shows us how Kama, the love-god met Shiva while daring to suit him with dart of love and was burnt into ashes. He endeavors to correlate this Hindu mythology in his characters of the novel:

“ It is said that when Kama, the love god, committed the crime of trying to shoot mighty Shiva with a dart of love, the great god burned him to ashes with a thunderbolt. Kama's wife, the goddess Rati, pleaded for his life, and softens Shiva's heart. In an inversion of the Orpheus myth, it was the woman who interceded with deity and brought love-love itself; back from the dead... so also Ormus Cama, exiled from love by the parents who he had failed to transfix with love's arrow, shriveled by their lack of affection, is restored to the world of love by Vina.”⁵⁴

The world of love in *The Ground Beneath Her Feet* does not only have the mythological references from India but this novel also contains the mythological world of the West. The references of Pygmalion and Galatea also occur in this novel to signify the intense love between Vina Apsara and Ormus Cama:

“ Each is Pygmalion, both are Galatea. They are a single entity in two bodies: male and female constructed they themselves. You are my only family; he tells her. You are my only earth. These are heavy burdens, but she bears them willingly, asks for more, burdens him identically in return. They have both been damaged, are both repairers of damage. Later, entering that world of ruined selves, music's world, they will already have learned that such damage is the normal condition of life, as is the closeness of the crumbling edge, as is the fissured ground. In that Inferno, they will feel at home.”⁵⁵

Rushdie makes the readers see the world in a new light and perspective. Deploying myths, he has depicted a literary- musical conceit: the readers are asked to suspend disbelief and accept the notion which he persuades readers to believe. By covering a vast cultural canvas of the oriental culture of East, the European civilization and the American world, Rushdie has successfully revealed how the modern life has become a problem to itself. Sven Birkerts has said: “ *The Ground Beneath Her Feet* tells a grand story... In the process spins around it the veils of myth and hidden meaning... (It is) packed with the rafters with the stuff of recent history... Rushdie has a great deal to tell us about the epochal era of youth culture.”⁵⁶

With the skillful use of myths, Rushdie has mingled the ordinary events with cultural, fantastic, mythical and historical events to explore his pet themes without any ironical touch which is so prominent in his previous novels. *The Ground Beneath Her Feet* is a love story of the megastars Ormus Cama and Vina Apsara. It is concerned with love, human passion, emotions and violence. He has traced the nature of true love through Ormus's love which takes zig-zag course. Despite the numerous obstacles in the course of their love, it survives. It is myth which reveals that true love never bends and even death can not affect the true love. Even death can not cut short true love which is supreme reality, “ Death is more than love or is it. Art is more than love or is it. Love is more than death and are or not.”⁵⁷ This is the subject which is dealt with in this novel. Myth is evoked to show the immortality and sublimity of love, and how Vina and Ormus Cama transcend themselves above death. It is Ormus

Cama's sublime love for Vina which endures even after Vina's tragic and untimely demise in the massive earthquake. Umeed Marchant has rightly described it: "Ormus Cama's thoughts turn more and more towards Vina, the Vina that exists only in his imagination who knows more intimately than any living beings is confronted on the stage of that some imagination by another Vina, her adult self, her unknown twin. Life has happened to her and turned her into a strange. New life and the external haunting of the past."⁵⁸ What is the most fantastic and mythical in their course of love is their heroic oath to underage Vina which expresses his perpetual love for her, which also prevents him from touching her body until she turns sixteen. Such their near perpetual state encourages their love to take flight in the musical world. Their relationship, Rushdie believes, expresses the tension between wisdom and eloquence. The Ormic guitar may well be mathematically speaking the structural basis of the human soul. Ormus's music reveals to our hearts the identity of the little and the large.

On the contrary, it is Rai Merchant's love for Vina Apsara which lacks sublimity and depends on the physical lust. That's why it is bound to doom shortly which is exposed by adopting the fabulist stance. The love story of the megastars also traces the human predicament in the cyber age and presents the common rhythms of life through the various aspects of art and music.

Myth also emerges from Rushdie's use of the usual artillery of literary, historical and intellectual references which give the better treatment to his themes. Such references are from Karl Marks, Charles Baudelaire to William Faulkner and Louis Borges.⁵⁹ However, the centre stage is given to a form of popular or mass culture-Rock Music since Rushdie was a long standing rock 'n' roll fan from his adolescent. As a Mumbai adolescent, he had bought a much priced copy of *Elvis Presley's* 45 rpm record *Heartbreak Hotel*⁶⁰ and has the expert knowledge of this field as well. Another reason may be, as Carla Power hypothesized in *Newsweek*, the circumstances which he can himself be considered "a household name (...) literature's global celebrity... as famous as a pop star."⁶¹

The partial reference to the rock music are also traced in his earlier novels, especially subcontinental popular forms have been found place in *Midnight's Children* which the Brass Monkey has got popularity as Jamila Singer-a highly

regarded vocalists and in *Grimus* the Bird Dog tells about a singing machine which sang about a creature called a Bird Dog, “clever flendish.”⁶² As an emigrated writer, Rushdie is himself the product and exponent of Eastern and Western cultures. Put it differently, he is the representative of the mass culture and high cultures and the inevitable interaction of which become more intricate and complex. In the face of such circumstances, the dominant aspect of Rushdie's writing in *The Ground Beneath Her Feet* is his efforts to confer a great degree of solidarity and credibility on the rock music through deployment of myths. Rushdie has, it seems, incorporated music and Pop-music in this novel as the best suited medium for bringing out the human condition and his predicament in the modern times. As a committed novelist, Rushdie has resorted to the most popular culture of today rock 'n' roll and dealt with it solemnly in his fiction as a mode of exploring the modern life. Rushdie has stated the purpose of using Pop-music in *The Ground Beneath Her Feet* in his interview in the *Le Monde*: “ I wanted to take this (rock 'n' roll) world and treat it seriously as a vehicle to examine our life and time.”⁶³

Rushdie has evoked myth to dignify his subject by incorporating a rock 'n' roll sensibility in *The Ground Beneath Her Feet* through reciting the quotation from the songs and lyrics and the Orpheus myth. It is myth which is found in twisting, misquoting and misshaping rock 'n' roll music. The song references such as the song titles, the album titles, the individual lines and phrases from songs are either quoted as *pie de la letter* or deliberately misattributed. Some of them are still left unflagged where as some are attributed to the historical author. The imaginary lyrics of Ormus Cama's songs and the extracts which are quoted at length, are added to the real ones and modified-real song texts that tell a great deal about the epochal era of youth culture. Such addition makes a novel an ode to literature and a satirical political commentary which set the premise of myth. The song's micro-texts which are embedded in his macro-texts stand on the real to imaginary spectrum.

The incorporation of the Orpheus myth in the novel offers Rushdie an opportunity to trace his themes and imparts the universality to his musical vision. The myth of Orpheus is not presented in its original form but in the refined and blurred form which evokes the fantasy in the novel.

The myth of Orpheus and Eurydice which has its long history of reverberation across Western culture has been blurred and twisted to bring out the Orphic principles of the indestructibility of music and art.

The novel has the deviation from the original myth of Orpheus and Eurydice which can be evident from the analysis of the analogy between Ormus and Vina, and Orpheus and Eurydice pairs. Ormus is, undoubtedly, a celebrated musician as Orpheus but Vina too is depicted in this novel a great musician of her times which role Eurydice is never known to have played in the original myth. Vina's death, which is spectacular, does not resemble to Eurydice's death as in the original myth Eurydice dies of the snake bite. Similarly, Orpheus in the original myth has reversed the natural laws by entering the hell to bring back his beloved. But Ormus in *The Ground Beneath Her Feet* denies Vina's death for a long time even after her death in the devastating earthquake and never makes the efforts to reverse the natural laws to bring her back. On the contrary, his refusal to accept reality of her death comes over as a near pathological delusion and he heals his wounds of Vina's death with the generalized denials and searches for the substitute Vina by bringing fake Vina on the stage. Most remarkable deviation is seen in Ormus's death. In original myth, Orpheus is killed by a group of crazed women who were provoked by his vow not to touch any woman again. Here in *The Ground Beneath Her Feet* Ormus is killed by a single demented fan and not by a group of frustrated would be admirers which provides only sketchy and incomplete parallel with the fake of Orpheus. But such deviation is intentional one which evokes fantasy and myth and provides an excuse to create alternative version of reality and to bring out the human condition and the nature of true love.

Similar pattern is at work in alluding the historical and literary references throughout the book. Rushdie has misfitted and misquoted historical events with the sole purpose of evoking myth to create the alternative version of history and reality which brings out the secret reality to the surface. In the alternative version of reality, Rushdie has shown the John and Robert Kennedy were killed together by the same Palestine gunman whereas the Labour Party of Britain sent the troops out to Vietnam. Myth is conceived in *The Ground Beneath Her Feet* to bring out theme of love,

human passion, the immortality of art, to create the alternative version of reality and to bring out the human existence in the last half of the twentieth century.

The narrator and the narrative technique contribute to the creation of myth significantly. *The Ground Beneath Her Feet* which is the Ulysses of rock 'n' roll, hovers around the past and present and its narrative dances like the fates of Ormus Cama and Vina Apsara, the musician protagonists. Rai Merchant, an internationally known photo-journalist of secular Muslim origin, is made out to be the narrator of the life story of Vina and Ormus Cama. Myth is manifested in this jet-set narrator who recounts the story of the volatile, enduring love binding two superstars and Pop icons in a stunningly flexible observant and wry narrative voice. The narrator takes liberty in transcending the conventional unities of time and place and narrates the saga of the megastars in the first person in which he claims his own love's mortal tale is nowhere to be heard.

After beginning the narrative in terrible earthquake in Mexico in which Vina dies, the narrator takes the readers back into the past where the secret history of megastars is presented. Myth offers him opportunity to present in detail the activities of world's most important rock 'n' roll band V.T.O. - the super-group out of Mumbai via London and New York. His mythical narrative reveals the readers Ormus Cama's birth and childhood, the full story of his cricket playing fathers and Rai's own childhood. It also reveals the familiar and professional disasters which produce to trio's disorientation, the loss of east and the delayed success of Ormus's music, the triumph of the V.T.O's. Quaker Shaker album, Vina's career as a feminist icon and Rai's own photographic exploits. He adopts non linear mode of narration and it is myth which enables the narrator to control his narrative mode which gives the full masala: 'runway bus of narrative' and a Gordian knot of loose ends. After its opening in devastating earthquake, the narrator takes the thirteen of the seventeen remaining chapters to let the readers catch up with V.T.O's. history before getting to where they have started which is the deliberate for creating suspense and a sense of wonder. It is true that Rushdie's novels never take interest in momentous, yet page after page, the narrator drags his narrative heels. Myth emerges from the discourses on metamorphosis which runs on for a dozen of pages and the shifting scenes with a self

conscious clumsiness. *The Ground Beneath Her Feet* appears to be more portentous and less consequential than his earlier novels as if it were really only rock 'n' roll epic.

The narrator, Rai, really called Umeed, which means hope, is a non-believer. He is from Bombay, but spends most of his adult life based in the West, in New York, and travelling the globe, since he is a journalistic photographer. He has espoused the secular, materialist values of the West, which render the current society in which we live one of the extreme death denials. Rai is particularly aware of this, since his life is often placed in danger, and he can see nothing beyond. His profession, involving reportage of wars and other catastrophes, such as earthquakes, gives him a constant awareness of his mortality. The inevitability of his own demise makes him cling all the more to the values he perceives in this world, such as love- albeit unrequited-art and music, and professional and material success. Although he sees at close hand man's new powers in his weapons of mass destruction, he does not succumb to the anxiety of the age expressed by the protagonists in their songs.

The protagonists are Ormus and Vina, both singers, a late twentieth- century version of Orpheus and Eurydice. This is the eschatological myth of the ancient Greek world-view, where the after life is seen as a place, the underworld, ruled over by Hades/ Pluto, the equivalent of the Yama of Hinduism and Buddhism. The rewriting of hegemonic works, such as religious books or dominant myths, is very frequent in Modernism and Postmodernism. Rushdie has given the new version of Orpheus and Eurydice which is taken from feminist biblical revision. Rushdie gives prominence to the female, Eurydice, or Vina, and takes on all hegemonic cosmogonies from Greek myth through Judeo-Christian thought as expressed in the Bible, through Islamic, Zoroastrian, Buddhist, Hindu, and even Inca, belief.

Rai posits that myth and stories as tales contain a truth that the reader can not access in religion, and the tale that he tells of Ormus and Vina in *The Ground Beneath Her Feet* expresses the truth of romantic love as a redemptive and stabilizing force in an instable world. Of course, Rai Merchant refers to the myth of Orpheus and Eurydice to tell the love story of the founders of V.T.O. He constructs Ormus as the emblematic twentieth- century rock celebrity whose romantic tendencies allow him as a character and *The Ground Beneath Her Feet* as a novel to criticize events from

recent history. Rai's flexible mythic method, which enables Ormus and Vina to have mythic identities relating to the ancient world of gods and goddesses and the contemporary world of rock 'n' roll celebrities, also positions classical mythology in contemporary history as a hermeneutic and educational device that proclaims the heroic and redemptive power of the individual. By using mythic references to portray and interpret various events in the story, Rai's flexible mythic method can be used to understand the metamorphic power in any human being, his or her inherent potential to become heroic and perform miraculous deeds.

Rai himself possesses this metamorphic power, and Ormus and Vina's story teaches him to accept the redemption of his romantic love for Mira. The miraculous power of Ormus and Vina's love story is most evident in its ability to help transform Rai's skepticism about love into his belief in it. Rai goes on to characterize his lover Mira and her daughter Tara as his 'islands in the storm' and to assert that they provide him with "ordinary human love beneath (his) feet."⁶⁴ His use of the title of Ormus's love song for Vina and reference to the love story he has just finished telling connect the mythic love of his protagonists to his 'ordinary' love for Mira and Tara. He experiences a final metamorphosis in his conversion from skeptic to a man willing to accept to the new fixed thing of love as a stabilizing force, the ground beneath his feet in an instable world.

The world of myth is depicted through the leading and supporting characters who inhabit a world in continual flux, subject to endless shocks and mutations. Like other protagonists of his earlier novels, the protagonist of this novel is shown to be mentally abnormal after Vina's death. Though his leading characters such as Ormus Cama, Vina Apsara and Rai Merchant are not as fantastic and mythical as Saleem Sinai *Midnight's Children* and Omar Khayyam in *Shame*, they contribute to bring home Rushdie's theme. It is true that Rushdie has allotted the greater roles to his protagonists than his supporting characters in *The Ground Beneath Her Feet*.

His minor characters such as the Anglo Phile, Indian Classicist, Darins Cama, Ormus's father, Rais paternal great grandfathers, Philloo Doodhwala, Vina Apsara's viciously opportunistic guardian and Vina Apsara's parents are very funny who are unfortunately more over weighted by the three leading characters who go through

numerous shocks and mutation. Such phenomenon reveals that characters are conditioned by myth which offers Rushdie an opportunity to make his characters his mouth-pieces to bring out the hollowness of the one-dimensional creation of the rock 'n' roll music- the entertainment industry. Myth emerges in Ormus's action, when he carries on in increasing psychological instability after vira's death in an earthquake in Mexico. It is myth which skillfully depicts the tragic and comic complexities of each of characters in *The Ground Beneath Her Feet*.

Most religions and ideologies have attempted to rationalize the final reality, and they have several factors in common. In *The Ground Beneath Her Feet*, Rushdie creates two characters who work together on comparative mythology: the wealthy Englishman William Methwold and his fellow Freemason, Sir Darius Xerxes Cama, Ormus's father. They explore the relationship between the Homeric and Indian mythological traditions. The relationship between the Englishman and the Indian is a happy one until they discover that such comparative mythology, the work of Max Muller and Georges Dumezil, has been used by Hitler to back up his racist idea on Aryan Supremacy. Rushdie thus suggests that when such an enterprise is biased and aims at hegemony, its effects are negative. This reminds us of the great plan of the Reverend Casaubon in George Eliot's *Middlemarch*. As Sandra Gilbert and Susan Gubar point out in *The Madwoman in the Attic*:

“ Even if he were to complete his book, however, Casaubon would remain a deathly influence, for the Key to All Mythologies would kill myth into history by viewing all Greek, African, and South Sea myths as perverted copies or mere shadows of a single source, namely, biblical revelation. Not only is his work egocentric, then, it is ethnocentric.”⁶⁵

Compare to Hitler and Casaubon, Rushdie's characters are involved in a positive enterprise, because they are enthusiastic about the material itself and allow for differences, without any hegemonic purpose. Rushdie advocates working together, allowing for indeterminacies and rejecting all forms of monopoly on the truth. As Mark Wormald remarks :

“ [W]hen Rushdie's narrator intervenes in *Shame* to make his most explicit observation about 'so-called Islamic fundamentalism', his complaint about it is precisely that it is not fundamental at all, not an organic, developing, dynamic part of the history of the people on which it has been imposed. And imposed from above. With force. He counts it as a mythology, rammed down people's throats.”⁶⁶

Rushdie's answer to the purism of 'fundamentalism' is to offer in his work a much more natural impurity. His heroes and heroines, like Moraes or Vina, tend to be the 'polluted', hybrid.

In *The Ground Beneath Her Feet*, Rushdie develops a myth of 'outsideness' to account for the people whom grand narratives of history inevitably exclude. Rushdie most overtly expresses his own idealism in the novel in his conception of the artist's social responsibility, which is affected by the myth of the artist as outsider. In the Romantic tradition of Blake and Shelley, Rai thinks that the artist is inherently a critic of society. Ormus's song ' It Shouldn't Be This Way ' exemplifies the way in which popular art can serve as social critique and Rai's photographs from Asia, Africa and Latin America function similarly. Rai's romantic myth of outsideness is an essential part of his conception of the way in which the artists serves a social critic. Rai posits all three artists in *The Ground Beneath Her Feet* – Ormus, Vina, and himself-as outsiders, the only people who, in Sir Darius's words, ' see the whole picture ' because they 'are the ones who step out of the frame'. Rai in his photographs, Ormus in songs such as ' It Shouldn't Be This Way ' and albums such as Quaker Shaker, and Vina in her social commentary criticize society from the privileged position of the Romantic artist.

Metaphors, imagery and symbolism contribute remarkably to create the magical world. It is music which plays the significant role in Ormus Cama and Vina Apsara's life. The music has, Rushdie believes, the great power to change and mould the human life. It is music which is the symbol of the continuity of life itself. Rushdie has used music as symbol which unites as well as separates Vina Apsara and Ormus.

The mythical symbol of music represents the immortality of art. Love is also presented in this book in a very paradoxical manner which is seen here:

“ Love is the relationship between levels of reality. Love produces harmony and is the ruler of the arts. Love is an attempt to impose order on chaos, meaning on absurdity. Love is in active, double naturally holding the keys to everything. There is love in the cosmos. Love raises us about the limitation of our bodies and gives us free will. We assert love as a cosmic force bringing about creation. Songs, are love's enchantment. They are everyday magic. The Siven's song drew men to their death. Alypso song kept Odysseus enchanted by her side. Songs enchant away our pain. Love is harmony. Harmony is love.”⁶⁷

Vina Apsara's life is the symbol of mystery, struggle and suffering whereas the relationship between Ormus Cama and Vina is the symbol of eternity on the one hand and their aspiration for the western world on the other hand. Ormus's earnest love is the symbol of life and sublimity, but Rai Merchant's love for Vina is the symbol of lust. Lust in Rai Merchant's love for Vina is revealed when he says:

“ These are the breasts of the woman I love. I place my nose between them and inhale their pungency, their ripeness. I place my cock between them and their swollen caress.”⁶⁸

These marvellous symbols and imagery create the mythical setting in the novel and bring out the themes. Myth has also affected and conditioned the use of English language in this novel. Myth offers Rushdie excuse for creating very funny language for his mythical characters. It is *The Ground Beneath Her Feet*, which is the international language lake in which swim the delightful hybrid and odd school of syntax. The novel is also littered with the linguistic marvels and irresistible pun with dexterous use of myth. It is myth which emerges from the use of nonsense of the modern speech and rendering them funny. Myth has contributed the action of the novel, the presentation of the different characters, the use of number of the literary,

musical and historical references, the better use of symbols, imagery, metaphors and the artistic use of the syntax.

With his hybrid and global characters, who accommodate beliefs tolerantly, Rushdie points to a future in which the world will be united to face any threat from outside. But this is no future Utopia: his suggestion about otherworlds is rather depressing. He questions the binary opposition of Greek, Judeo-Christian, Islamic and Hindu afterlife, by positing that it may not be better (heaven) or worse (hell), just more of the same. Rushdie enables the myth of Orpheus and Eurydice to live on in literature in new circuits of meaning. He takes abstract and controversial aspects of a culture-ideology and theology- and makes them concrete and visible by creating site where physical alternatives can be enacted by his characters. He has shown the ways in which a mythic art can have a critical role in contemporary history and provide the individual with hope. Rai's myth of Ormus as rebel and outsider, his tale of Ormus and Vina's mythic love, and his redemptive love for Mira all indicate the political, historical and existential import of mythic storytelling.

The Ground Beneath Her Feet reveals that Rushdie's sea of stories has certainly not derided up, on the contrary it appears to have become a trifle shallow. It is *The Ground Beneath Her Feet* which lives less as rock 'n' roll epic than as a pure text... in the mercurial play of words, in the use of myth and reality, in the allusive density and resourcefulness of Salman Rushdie's protean, spell weaving and still alert writing. In final analysis of the novel, myth appears to be deployed to bring out the dynamic and dangerous complexities of the modern ever shifting and globalised cultural world.

What our analysis of the novel brings out is that with playful use of myths in the title, the plot, characters and settings, structure and style, imagery and symbolism, Rushdie has revealed the human condition, immortality of true love and art and created the alternative version of reality.

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Chapter V

Conclusion

5.1 Introduction:

The present chapter manifests conclusions procured from the scrupulous investigation of Salman Rushdie's novels namely *Grimus*, *Midnight's Children*, *The Moor's Last Sigh* and *The Ground Beneath Her Feet* in the light of most fascinating concept of myth which attracted the attentive eyes of researcher in true sense. This study has been entitled as "*Myths in the Selected Novels of Salman Rushdie*". This research is a modest attempt to comprehend the concept of myth and perceive the voyage of mankind during the pre and post emergency period in India. The chapter has taken the extensive survey of selected novels with studious observations, discussions and interpretations of multi-dimensional characterization and thematic variations.

The modest aim of this research is to study Salman Rushdie's own experiences and therefore, to figure out the complexity of his selected novels. All his novels portray a mankind who is alienated in the crowd of relations and burdens. It exposes myth in acute sense exposing the reality beneath it. The mythical aspects discussed in the scrutiny of novels rightly unfold agenda of human beings in the procession of striving life. Hence, they give the authentic picture of contemporary era.

This research has attempted the critical examination of strategic movements of Rushdie's pen while using myth as a weapon to disclose realism in his novels. In this way, it can be said that Rushdie has deployed unnoticed episodes selected from myths, legends and folktales in his writings and their contemporary relevance. The meticulous investigation of selected novels from the mythical point of view has generated conclusions conveying the vice and follies of existing Indian society and individuals too. It is even noticeable that, being a critic of mankind, Rushdie admires their virtues and gives prominence to values. This shows his humanitarian approach towards the life of human beings.

The surprising fact about Rushdie's writing is his fabulous amalgamation of Eastern and Western values differing and matching in the areas of fiction, fantasy, classics, myths and folk conventions through which he has crafted a wealthy and vibrant novel institution rooted in tradition and exploring immediate as well as resonant contemporary voice. In other words, it can be assumed that Rushdie draws all the sources for his fictional art from the world mythology. In addition, the prime aim of this study is to reveal use of myths by Rushdie in his novels to draw our attention to different issues of present day society where he portrays some existential aspects like relations of mankind, lust for power and wealth, plight of common man etc. nurturing human behavior.

The First Chapter "*Introduction*" has provided comprehensive beginning to this study. It gives a brief hint about History of Indian English Literature and development of Novel in the context of Indian English. In addition, it has taken biographical sketch of Salman Rushdie with his major works, awards, recognitions, his theory of novel and literature, his views on the concept of myth etc. This chapter has attempted to review concern literature to the present study with the provision of significance of the current study. Aims and objectives of this study have been provided with its hypothesis, justification and method of data collection as well as scope and limitations of this study. It has provided forthcoming chapter scheme too.

Second Chapter of this research is "*The Concept Myth*" which equips us with definitions of the term, its characteristics, and types and gives an idea about its classification. There are several types of Mythology such as Greek, Roman, Egyptian, Scandinavian as well as Indian Mythology. This chapter offers the presentation of use of myths in Indian English Novel. Myth has been remained a fascinating concept in all the ages and genre of literature. It has played a prominent role in allegory, folk-tales, fantasy, satire, gothic fiction and science fiction. Originating from the Greek word 'mythos' which means a traditional tale common to the member of a tribe, race or nation, myth, usually involves the supernatural elements to explain some natural phenomenon in boldly imaginative terms.

Chapter Third entitled "*Myths in Salman Rushdie's Grimus and Midnight's Children*" thoroughly investigates the selected novels in the light of the concept myth.

Grimus, the maiden novel by Rushdie explores myths extensively with the classical foundation of the pilgrimage of the birds of Simurg. The aim of Rushdie while writing this novel is to enter in a fantasy science fiction competition organized by The Sunday Times and Victor Gollancz Publishers. It has a referential sweep that assumes easy acquaintance with diverse texts such as Farid Ud'Din Attar's *The Conference of the Birds* and Dante's *Divine Comedy*. This novel is a combination of mythology and science fiction, mixing original thought with Western modes and hence stands as the early manifesto of Rushdie's heterodoxical themes and innovative techniques. The title of this novel too brings the myth in front of our eyes which has been coined out of the anagrammaticism giving an anagram of Simurg: a monstrous bird of Persian legend, imagined as the rational and having the power of speech. Central myth of this novel deals with the pilgrimage of the birds of Simurg. The protagonist of this novel travels a large distance in order to search something and world is projected as extended with human condition in repressive societies.

Midnight's Children reflects as the magnum opus and monumental novel by Rushdie encompassing the whole reality of Indian subcontinent. Rushdie has used myths in this novel to bring out human myth condition and to trace reality which has widened scope of the English fiction. Rushdie speaks of many Indians and many versions of reality in this novel. The novel gives mythological description of a pickle-factory worker Saleem Sinai, one of 1001 children born as India won independence from Britain in 1947.

Chapter Fourth is scribed as "*Myths in Salman Rushdie's The Moor's Last Sigh and The Ground Beneath Her Feet*" which consists of incredible myths illuminating the concealed truth articulating plight of contemporary mankind. *The Moor's Last Sigh* gives an insight about post-independence India where truth can be seen as multidimensional and depicting contemporary reality and predicament through the skillful use of myths. Rushdie has brought forward authenticity of emergency period in India with the strong opposition to traditional customs. It is the tale of de Gama family and India, presented in enchanting prose style with skillful use of myth leading towards originality. The novel concentrates upon Mumbai and gives a moving picture of India in the decades of 80s and 90s. It is a keen delineation of myth

like voyage of the Moor which is striving and surprising where he struggles with the surroundings of despair, the burden of circumstances.

The Ground Beneath Her Feet relies on myth to explore the reality of the modern world. Through his rewriting of myth of Orpheus and Eurydice, Rushdie discusses the great question of cosmogony, eschatology, mortality and finitude. The novel is settled on the background of mythology instead of history and politics. It reveals that the banning and burning of books hardly affect Salman Rushdie's highly imaginative faculty. It is the mythical destiny around which Rushdie has consciously woven his novel presenting love story. Rushdie has taken abstract and controversial aspects of a culture- ideology and theology and makes them concrete and visible by creating site where physical alternatives can be enacted by his characters. In final analysis of the novel, myth appears to be deployed to bring out the dynamic and dangerous complexities of the modern ever shifting and globalised cultural world.

Fifth Chapter "*Conclusion*" provides us the findings procured from the present study. It comprehensively attempts to justify the aims and objectives stated earlier. It reviews the research under scrutiny and presents conclusions with some suggestions for further research. It can be stated that it is the use of myths, Rushdie has brought through his pen skill into existence. He has widened the scope of his fiction and incorporated his ideas of novel and a novelist in his fictions. He succeeds in portraying the post-modern human condition and enriching realism. Myth remains the persistent as well as integral part of his novels.

5.2 Findings:

It is a rigorous task to enhance this research through the presentation of sequential findings of this research. However, the researcher has tried best to explore them in the best possible way including every minute aspect. It must be understood that it is not practicable as well as feasible to give each and every concluding remark. Some of the major findings of this research can be stated as below:

1. This study reveals the significance of myth as a prominent postmodern literary tool through its delineation of India and world after 1947 and of the decades of 80s and 90s.
2. The researcher found out that Indian English fiction has enhanced with the fabulous use of myths.
3. The myth has dominated in the writings of Salman Rushdie.
4. Rushdie's pen skillfully uses myth as a powerful device to portray human condition, predicament, society, India, World and customs in practice.
5. The novels under scrutiny found enriched with myth giving utterance to suppressed feelings.
6. Rushdie has used myth as a weapon with a free hand in his selected fiction which shows his thorough understanding of the term.
7. The novels in the present research have contributed in the making of Rushdie as an author of merit and distinct features.
8. Myth has helped to expose hidden agenda of modern reality and morality in the novels of Salman Rushdie.
9. Researcher witnesses an atmosphere of myth giving ideas about saga of mankind and strives of modern world.
10. Rushdie has created the mythical, historical and realistic worlds in his novels with the help of myths.
11. Myths are the 'magic eyes' and 'the main gateway' of his fictions.
12. Rushdie portrays the mythical characters in his novels.
13. Reality has been depicted by Rushdie through myths criticizing the contemporary life.
14. Rushdie infuses a new spirit in the post-war English novel using myth.

15. The use of myth by Rushdie has expanded scope of English novel with the skillful use of language without borders, stress and burdens.
16. Rushdie's selected novels abounds with the use of anglicized Indian words i.e. the use of English word in an Indian way.
17. Rushdie stands as the author of merit depicting the aspects like reality, world literature, national identity, history, etc.
18. Rushdie's novels are found equipped with numerous themes questioning to historical, political and social reality and gives a way to alternative versions of reality.
19. Through his myths Rushdie has expressed modern reality to bring forward his world view denying overt reality.
20. Rushdie has used myths in a rational way providing explicit account of reality.
21. Rushdie has altered acute reality through his use of myths and presents tailored, indistinct reality giving indications to gloomy side of life.
22. The use of myths has enriched the plot, theme, narration, characterization of Rushdie's selected novels.
23. Rushdie has experimented with myths and includes himself in the queue of influential post-modern writers.
24. Rushdie has dealt with varied themes through his use of myths which creates awareness about plight of modern human beings.
25. The myth of the pilgrimage of the birds of Simurg has been skillfully dealt by Rushdie in *Grimus* indicating its origin to *The Conference of the Birds* by Farid Ud'Din Attar.

26. Through the effective use of myths, *Grimus* elevates topicality to the universality with the portrayal of Joe-Sue's existence in the repressive society delineating human condition.
27. Competent use of myths in *Midnight's Children* converts it to become the voice of Indian sub-continent.
28. Myth has surveyed key events in the history of India in *Midnight's Children*.
29. Myth exposes the reality of the decades of 80s and 90s in India where truth was being exploited by people for their own benefit in *The Moor's Last Sigh*.
30. Myth unearths the Moor and his whereabouts in *The Moor's Last Sigh*.
31. In *The Ground Beneath Her Feet*, Rushdie has rewritten the myth of Orpheus and Eurydice and has discussed the questions of cosmogony, eschatology, mortality and finitude.
32. In *The Ground beneath Her Feet*, Rushdie has portrayed global characters who accommodate beliefs tolerantly and points out that in future world will be united to confront outside threat.

5.3 Suggestions for Further Research:

The researcher has attempted investigation of Rushdie's selected novels in the light of the concept of myth through the studious voyage. In addition this chain can be pulled on as under:

1. Application of myth to Science Fiction
2. Thematic and mythical investigation of holy religious books such as *Ramayana* and *Mahabharata* and their relevance to the present age.
3. Conceive myth as a theory concerning to the psychoanalytical theories and their application to human psyche.

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