Chapter-I

Introduction

Some artists are with wonderful artistic skill and imagination, some have extraordinary intelligence, and some have raw emotional power, and seek in their work a kind of spiritual understanding about the universe. It is extremely rare to see these qualities combined in one person such as Salman Rushdie.

Indian - born British author Salman Rushdie is a well known writer among the writers of Indian English Literature. His works often focus on outrages of history. The thematic and stylistic concerns called for a new experimental strategy called magical realism, which mirrored in his mode of narration, complex mixture of different narrative genres and novelty of metaphors, and inventiveness of idioms. Under this impression Amitav Ghose, Allan Sealy, Shashi Tharoor, Mukul Kesavan, Rohinton Mistry, Vikram Seth, and Vikram Chandra followed in his footsteps.

Indian English Literature is influenced by the socio - historical issues in the fiction of Salman Rushdie, Amitav Ghosh, and Bharati Mukherjee. But these works are more involved with the global realities of migration and cultural hybridity. They reflect a collaboration and tension between various cultural perspectives of the countries. Rushdie’s creative output of more than ten novels has consolidated his structure of this migration and made him an international writer.
The experimentation in language using the technique of oral storytelling, such as digression, repetition and circular structure, started with Rajo Rao and was perfected by Salman Rushdie. His novel brings together public and private events, history, myth, legends, fable, fantasy, comedy, political satire, and magic realism within an imaginative and linguistic framework. The use of Indian myths and epics in his novels is real, and he incorporates Sufi, Hindu, Greek, and Christian mythologies along with pre and post-modernist literature into his construction of character and narrative form.

Salman Rushdie includes in his writing the puzzle of the post-colonialism within the tradition of Indo - English Literature. At the same time he writes to the taste of the worldwide, especially western audience. Rushdie as a translated man does the work of translation for the western reader by writing in English. His capability to write in English is so unique that he turns a simple sentence into something that just hits the heart of a reader.

Rushdie places the immigrant and cultural hybrid as the theme of his fiction. The characters in his novels as cultural hybrids are caught between the cultures of two countries. They fight between the two cultures in order to find equilibrium. At the same time they have a keener sense of its strengths and weakness of each culture. Rushdie’s novel can be read as subversive texts that are difficult to understand the boundary between history and fiction. Therefore, it is difficult to question from the monopoly and claim to objectivity of historical representation. He is a writer with a marvellous imagination whose plots always
surprise, and whose character often puns in several languages spoken in and around India and Pakistan.

Ahmed Salman Rushdie, one of leading and most popular novelists of the twentieth century, was born as the only son of four children to wealthy Muslim parents, just two months before the Partition of British India on June 19, 1947 in Bombay (now Mumbai), Maharashtra, India. He belonged to a well-educated family, his father Anis Ahmed Rushdie, who was a lawyer from Cambridge University and had his own business, and his mother Negin Butt was a teacher. His father Anis Ahmed Rushdie had a taste for owning books; he possessed the gift for telling stories and loved to do so for his children. Salman Rushdie, in an interview with Anita Sethi in The Guardian on Saturday of 15 December 2012 said:

Family is at the centre of life in India. I loved growing up in Bombay. I had a happy life there. I write in my memoir about difficulties with my father and his drinking, but when we were children, my mother shielded us from a lot of that. She had to take the brunt of it. My father was a fantastic father of small children. He was a great storyteller. When we were kids, up until about 10 or 11, it was fine; my difficulties with him came later. (16)

Rushdie’s grandfather was an Urdu poet and his maternal grandfather Ataullah Butt was a physician with enlightened views who influenced Rushdie very much. He did not enforce the laws requiring Muslim women to put on purdah on his daughters. He accepted his daughter Negin Butt’s wedding with Anis
Ahmed Rushdie, even though Anis Ahmed was divorced person from his former wife and Negin Butt being already a married woman. Their wedding occurred at a time when romantic love marriage in India were rare and that too two divorced person.

J. Gregory Rubinson in “Salman Rushdie, Known As: Rushdie, Ahmed Salman; Rushdie, Salman British Novelist (1947- )” states about Rushdie’s relaxed childhood that “Although I came from a Muslim family background, I was never brought up as a believer, and was raised in an atmosphere of what is broadly known as secular humanism” (31). Rushdie received an elite education, first into the Cathedral and John Connon School in Mumbai and later in Rugby School, a leading boarding school in Warwickshire, England. He grew up loving literature and had the ambition to become a writer at the age of five and he wrote his first story when he was ten years old.

Rushdie was sent to England at the age of fourteen to attend Rugby, a Private School. His fellow students tormented him because he was Indian and he had no athletic ability. In “The First Life of Salman Rushdie” Ian Hamilton records on Rushdie opening at his school that “I had a pretty hideous time from my own age group: minor persecutions and racist attacks which felt major at time. … In never had any friends at school, and I don’t now know a single person I was at school with” (94).

At Rugby, he expended considerable effort in showing the typical image of an English Public School student. As a result, he graduated with high honours the
Queen’s Medal for History, the highest award in the subject. His opinion about
school is quoted in the biography entitled “Salman Rushdie’s Art” by R. Abeetha:

I had three things wrong, I was foreign, I was clever and I was bad
at games, and it seemed to me that I could have made any two of
those mistakes and I’d have been alright. If I’d been any two of
those things I’d have got away with it - three was unforgivable. (18)

At the time when Rushdie was in England, his family immigrated to
Karachi, Pakistan because of the dislikes between India and Pakistan in 1964.
Rushdie was not pleased with these religious and political conflicts. He was deeply
affected at this move, for him India especially Bombay was the hometown. He
considered India as large as Europe containing one-sixth of the human race of
different cultures and different languages. It is a mixture of are Hindus, Christians,
Parsis, Muslims, and Sikhs speaking in and around fifteen major languages in
Bombay.

After graduation Rushdie went to Pakistan to live with his family. He was
not able to adjust to the political and intellectual climate in Pakistan. He returned to
England to study History at King’s College, Cambridge University, where he
joined the Cambridge Footlight theatre company. His studies on history had a great
impact on his literary work. Thereby his novels deal with the history of India and
Pakistan.

Rushdie was not as good in College as he had done in School. Since he
became involved in theatre and started acting as his career at the Oval House
theatre in Kennington, England. He received his M.A degree in History at
Cambridge University with a distinction on 1968. He returned to Pakistan due to
his family pressure, where he worked in television production. He wrote ending for
movies about the irrational government, and the content of his essays influenced
him to return to London.

Rushdie returned London to pursue acting as his career and he wrote
Freelance copy for advertiser like Ofilvy and Mather, and Charles Barker during
1970 to 1980. His experience with working in television and advertising agency
greatly influenced his writing. He shared his views with many writers of his
generations living outside of his home country and that becomes the major theme
in his novels. Salman Rushdie said in an interview with Anita Sethi on 15
December 2012:

When he appeared as a writer before his father Anis Ahmed
Rushdie was not pleased, he said ‘what will I tell my friends? What
is more as an actor Rushdie him an uncertain future he tried his luck
as a copywriter for successive advertising agencies. He thought that
becoming a writer was a ridiculous idea, and said I should get a real
job’. However, he lived long enough to see that it was not such a
silly idea. When he read Midnight's Children he was upset – he felt
it was an unflattering portrait of the father, but then his friends
started congratulating him and he got over it. (18)
During this period Rushdie worked on a novel *The Book of Pir* which he completed in 1971. This work is about a Muslim spiritual leader who is appointed as the ceremonial president of a country by a corrupt military regime to legitimize its misdeeds. The work was rejected by several publishers.

In 1970, Rushdie met Clarissa Luard, an upper class young English woman, whom he married in May 1976 and left India for ten years. During this time, he completed his two novels. In 1971 *The Book of Pir* (parts of which reappear in other forms in *The Satanic Verses*) was rejected, but in 1975 *Grimus*, a fantasy and science fiction parody that mixes diverse Nordic and Asian mythology, was published. *Grimus* was inspired by the twelfth century Sufi poem “The Conference of the Birds,” an allegorical poem that argues “God” to be the transcendental totality of life and reality rather than an entity external to reality.

*Grimus* tells the story of a Flapping Eagle, a young Indian and Native American, who is given the gift of immortality (eternal life). After drinking a magic fluid which honoured immortality upon him, he begins an odyssey wandering the Earth for 777 years, 7 months and 7 days sailing the seas with the blessing as well as with the burden. He sets out in order to finding out life’s meanings and in search of his sister Bird - Dog.

Through a serious of thrilling quests and encounter, Flapping Eagle arrives in a parallel dimension at the mystical mountainous Calf Island that holds the key to his and many other survival to regain their immortality. There he meets other immortals obsessed with their own stasis and his immortal sister Bird - Dog. It set
out to scale corrosive captive of Grimus, a European Magician, explored his identity before falling through a hole on a Mediterranean sea.

The story then revolves around this Island, its people, its origin, and its death. The Island is presented, and thought of in a unique way where the world is within another. They all are aware of that world, where they live is only an alternative world and their existence is not known. In spite of that they are happy to remain in a state of self-denial static community under a subtle and evil authority, playing out the small thing happening around them and they avoid facing the reality that exists.

Although copywriting paid his bills, Salman Rushdie longed to be a novelist, and he finally went to work for himself in 1975 with the publication of Grimus, which was somewhat uneven effort that drew heavily upon Sufi, Hindu, Christian, and Norse mythologies. Unfortunately, the book was generally ignored by the public, and Salman Rushdie went back to the drawing board to create a more universally appealing work. In Imaginary Homelands, Rushdie comments on his early efforts: “Before Midnight’s Children(1981), I had had one novel rejected, abandoned two other, and published one, Grimus, which, to put it mildly, bombed” (48).

After Grimus was accepted for publication, Rushdie and his wife Clarissa Luard went on a trip to India and Pakistan. On this trip, Rushdie came with the idea for a new novel about India as its theme. He had great confidence to choose his native home and its history as the subject matter that he knows well. With the idea of Indira Gandhi as the protagonist, he came with his new novel “Madame
Rama”, which was rejected. Although disappointed, he was intent on doing a bitter job. He felt that, an experimental and playful use of language, changing the narration from third person would give him a better handle on the subject. He decided to tell his experience, and events through his character.

Salman Rushdie’s *Midnight’s Children* his second novel, took him nearly five years to finish off and was published on 1981. It won the Brooker McConnell Prize for fiction, the James Tait Black Memorial Prize for fiction, an Arts Council Writers’ Award, and the English speaking Union Award, and in 1993 was judged to have been the “Booker of Booker,” the best of all time Prize Winners in 1993, and 2008 to celebrate the Brooker Prize for fiction in the awards 25 years history. In 2003, the novel was listed on the BBC’s survey “The Big Read”. It was also added to the list of Great Books of the 20th century published by Penguin Books. The awards gave him enormous publicity and media coverage, reviews and articles, radio features, and interviews, later became a film in two languages.

*Midnight’s Children* is a book that deals with India’s transition from British colonialism to independence and the partition of British India. The story is a comic allegory which brings out the history of modern India through the lives of 1,001 children. They were born in the midnight apparently when India was declared its independence from Great Britain on August 15, 1947. All the 1,001 children possessed a magical power. Saleem Sinai, the novel’s protagonist and narrator, is one of two males born at the exact moment. He was born with telepathic powers as well as an enormous and constantly dripping nose with an extremely sensitive sense of smell. The novel is divided into three books.
The book begins with Sinai telling his life story to Padma that he was born precisely at midnight, August 15, 1947 at Bombay nursing home. A nurse, in her revolutionary act switched the newborn infants. The Hindu street singer’s child to the prosperous Muslim couple and raised as Saleem Sinai. The midnight twin, called Shiva, was given to the Hindu street singer, and brought up in streets of Bombay. Saleem, using his telepathic powers, assembles a Midnight Children’s Conference, about India and its early statehood. He brings hundreds of geographical children and their attempts to find out their gifts especially those children were born closest to the stroke of midnight willed more powerful gifts than the others. Shiva, the twin and Parvati are the two notable gifted children in Saleem’s story.

At the same time, Saleem’s family begins many migrations and endures the numerous wars which plague the subcontinent. During this period he also suffers amnesia until he enters a mythological exile. Personal history merges with political history in the novel which is set against a mythic backdrop gathered from India, and Middle Eastern sources.

*Midnight’s Children* gained fame to Salman Rushdie in both Britain and South Asia. It became a standard work in many university literature classes and it has been adapted to the stage by the Royal Shakespeare Company. The novel was embraced in India, and Rushdie was greeted as a major author, honoured as a native son on his return home, and made him a world famous writer. Thereby it was translated into more than a dozen languages. After *Midnight’s Children*, Rushdie published several short stories and essays in literary magazines.
Salman Rushdie’s next novel, *Shame* appeared in 1983 which was set in Pakistan. *Shame* can be seen as a counterpart to *Midnight’s Children*, which uses the entire South Asian subcontinent as its canvas but mainly focusing on India. *Shame* blends history, myth, politics, and fantasy in a novel that is both serious and comic. At the same time it explore’s issues of power and the relationship between shame and violence. *Shame* was commonly regarded as a political allegory of Pakistani politics. It is similarly characterized by its political nature and its magical realism.

The story takes place in a town called, “Q.” which is actually a fictitious version of Pakistan. In “Q.” the three sisters, Chunni, Munnee, and Bunny Shakil simultaneously pretend to give birth to Omar Khayyam Shakil soon after their father’s death. One of the three women results to be pregnant but because all three of them have the same symptoms, they decide that all three of them would be the Omar’s mother. Therefore, it is impossible to know who Omar’s true mother is. In addition, they are unsure of who Omar’s father is as the three women got pregnant at a house party. They decide to raise Omar after the birth without any *sharam* (or) shame. Therefore, the mothers allow Omar to leave “Q.”. He is enrolled in a school and is convinced by his tutor Eduardo Rodriguez to become a doctor. Overtime, he comes in contact with both Iskander Harappa and General Raza Hyder.

The story shifts of the rise and full of two men, and their families. Sufiya Zenobia, Hyder’s daughter is personified as shame because of her birth. His father expected the baby to be a male, but it was a female baby. She was brain damaged by fever so she was considered to be a shame by their parents. Omar eventually
marries Sufiya consumed by the inner shame which was presented in him, and the story ending with Sufiya ends her life with the literary explosion of herself.

_Shame_ discusses heritage, authenticity, truth, and of course shame and shamelessness of personal, and family honor in Pakistan. Thereby Pakistan is related to the feelings of shame that cause a Pakistani family in England to kill its daughter for sexual dishonor. _Shame_ was banned in Pakistan for insulting the state and individuals. The obviousness of his allusions has often brought him into trouble, making him the most famous writer of our time.

In the years following the publication of _Shame_, Rushdie travelled extensively. In Australia he met Robyn Davidson and experienced love at first sight. His relationship with Davidson was stormy and their affair continued for the next two years. Rushdie was separated from Clarissa; meanwhile he divorced Davidson in the year 1987. The same year Rushdie met the American author Marianne Wiggins and they married the following year 1988. During the next five years Rushdie produced two documentary films, _The Painter and the Pest (1985)_ and _The Riddle of Midnight (1988)_. His interest in motion pictures is deep, producing periodic critical pieces.

In 1986, Rushdie went to Nicaragua as a guest of the Sandinista Association of cultural works which was billed as the Umbrella Organization that brought writers, artists, musicians, craftspeople, dancers, and so on, together under the government. The three week trip yielded a travelogue, _The Jaguar Smile: A Nicaraguan Journey_, published in 1987. It is a nonfiction account of the political
and social conditions that Rushdie observed during his trip, which made his name known even to non readers. Rushdie’s account of his Central American trip treats his communist host in a favorable light that the political sentiments he expresses are unusually naive but he did not mind about censorship. He had begun working on the next novel *The Satanic Verses*.

*The Satanic Verses* which was published in 1988 is an allegory in which Rushdie has used dream concept throughout the novel. It contains an even larger historical and geographical canvas than the previous novels that moves between the Islamic Middle East and the Asian Communities of London. *The Satanic Verses* is a complex narrative that tells several stories within a story. At the centre of the book are two main characters, Gibreel Farishta, a famous Indian actor, and Saladin Chamcha whose occupation involves providing voices for radio and television programs, metamorphoses into a satyr - like creature. Gibreel flies to London to find his lover Alleluia Cone and Saladin comes home from an acting gig in Bombay. Before landing down, the flight has been hijacked, and they mysteriously survive a plane crash over England but finds that they have been resurrected into a more than human life.

Gibreel becomes identified with the angel Gabreel, and it is in this guise that he visits the prophet and finds himself unwillingly inspiring a series of visions which give birth to Islam. At the real life he remains as a rich Indian film star and specialized in playing Hindu gods. And Chamcha becomes a devil, complete with horns and revolting smell. He travels to England to play the role of an Englishman when he returned to his home to see his father behave like an Englishman. In that
they are rescued and taken home by an old English woman. Gibreel was treated like Archangel with hospitality and warmth, and Saladin is taken into police custody. The Archangel Gabreel was transported into a prophet Mahound. The novel proceeds with the dreams of Gabreel. One takes place in the seventh century Arabia, and the other in modern India. Arabian story is about Ayesha, who convinces the people of the village to make a pilgrimage to Mecca on their feet. She promises them that on reaching the sea, the waters will part, and will reach Mecca. Although she performs some miracles on the way, when the villagers reach the sea, the final miracle does not occur; the villagers walk into the sea and drown. Few of them are saved by the onlookers; however, these villagers later say that they saw the sea parting. But none of the onlookers saw the parting.

Mohammed is clearly fictionalized as the prophet Mahound. His sequences are interpreted by Islamic scholars and leaders as blasphemous parodies of Islam’s most sacred figures. The novel concludes with a confrontation between Gibreel and Saladin, with difference between Good and Evil. Saladin Chamcha becomes good when he returns to his house to see his father who was in his death bed, and he wanted to be an Indian rather to be an English man. The Satanic Verses brought Rushdie the Whitbread Prize in Great Britain in 1988 and Germany’s Author of the year award. Apparently, this book was banned in India, for the story about the spiritual resembling of an Islam leader named Mahound. Mahound is a derisive epithet for Mohammed, thus bringing into question the validity of the Quran, the holy book of Islam. The title refers to The Satanic Verses itself is a group of
alleged Quran Verses that allow intercessory prayers to be made to three Pagan Mecca goddesses: Allat, Uzza and Manat.

All Islamic groups, including members of the Indian Muslim Community protested against the novel. On eighth October London based Saudi newspaper denounced Rushdie, copies of the book were publicly buried. The protests then turned violent outside of the American Culture Centre at Islamabad, five Iranians killed, Sixty Indians were injured in a protest in Kashmir, and six Pakistanis were killed in riots. The Supreme Leader of Iran Ayatollah Ruhollah Khomeini, on 14th February 1989 denounced Rushdie in a fatwa a judicial decree that has been quoted by Dave Mote in “Rushdie, Ahmed Salman: Rushdie, Salman British Novelists (1947-)”:

I inform all Zealous Muslims of the world that the of the book entitled The Satanic Verses - which has been compiled, printed and published in opposition to Islam, the Prophet, and the Quran - and all those involved in its publication who were aware of its content are sentenced to death. I call on all Zealous Muslims to execute the, quickly, wherever they may be found, so that no one else will dare to insult the Muslim sanctities god willing, whoever is killed of this path is a martyr. (81)

As a result of fatwa, the book is banned in India, Pakistan, Iran, Bangladesh, South Africa, and Egypt. Rushdie with his British bodyguards went into hiding for more than seven years. His wife and author were tired with him; therefore she accounted
that their marriage was over after the death threat was announced. However he got married again to Elizabeth West in 1994 and had a son Milan and he continued to write.

Rusdie published a fairy tale for children that appeared in the United States early in 1990s entitle *Haroun and the Sea of Stories*. It is a story for children especially the fanciful bedtime story for his son. This story is about a father, his son, and of two cities: Gup (Chatter) and Chup (Hush). It has a massage for the adults about his real life. The character Rashid is the father of Haroun, who receives his gift of storytelling from the sea of stories located at moon called Kahina. He loses his gift of storytelling when the water genie’s mistakenly disconnects Rashid invisible water regulator. His son Haroun determines to help his father, and takes a journey to Kahina to meet Walrus, the ruler of Gup, and the controller of the sea of stories. Haroun arrived to find the people of Gup at war with the help of Chup with its wicked ruler, Khattam - shud but he who destroys the ship as well as the stories. Therefore towards the end Haroun destroys Khattam – shud, and saves the sea of stories and Rashid storytelling power. The massage that underlies in this story to the adult is Khomeini is represented as the wicked Khattam - shud. He is not responsible for the problem; only his power is responsible.

Salman Rushdie next published a collection of essays, *Imaginary Homelands: Essays and Criticism (1981-1991)*. It is a collection of essays and short journalistic pieces such as interviews and reviews. This collection of essays establishes his talent as a writer of all genres with a wide range of topics. There are
several sections in this collection of essays. Like any other collection of essays, it has a wide range of essays from the popular to the obscure. The essays deal with varying political, social, and literary topics.

The first three essays consist of subcontinental themes such as discussion of the *Midnight’s Children*, the politics of India and Pakistan, and Indo-English Literature. The fourth essay deals with movies and television around the world. The fifth is about the experiences of migrants. Essays like “The New Empire within Britain” and “The Painter” tell the story of experience of an agricultural teacher in Bangalore called Akumal Ramachander personifying Harold Shapinsky. And the sixth contains three essays on the recent problem of Britain.

There are essays which resemble Rushdie’s own life event such as “One Thousand Days in Balloon” presented as an unannounced appearance at Columbia University in 1991 and “Why I Have Embraced Islam”, “In Good We Trust” and “Is Nothing Sacred” is about religious leaders Khomeine’s who violently rejected and gave him *fatwa*, and the publication of the book “*The Satanic Verses*” and Rushdie’s explaining towards it. Salman Rushdie says in the essays “In God We Trust”:

> God, Satan, Paradise, and Hell all vanished one day in my fifteenth year, when I quite abruptly lost my faith. … and afterwards, to prove my new-found atheism, I bought myself a rather tasteless ham sandwich, and so partook for the first time of the forbidden flesh of the swine. No thunderbolt arrived to strike me down. …
From that day to this I have thought of myself as a wholly secular person. (4)

The remaining essays are the conclusion, reviews of the works of writes from Africa, Britain, South America, and the United States.

In 1994, six years after Khomeini initially ordered Rushdie’s death, the writer published a collection of short fiction titled *East, West*. It is composed of nine short stories divided into three sections - “East”, set in India and Pakistan, and “West” set in England. Its central theme is the hybridity of the author, and his journey towards one place to another.

The first part opens with a story “Good Adive is better that Rubies”, first published in *The New Yorker*. A young Muslim woman Miss Rehana seeks the aid of an advice export named Muhammad Ali, claiming that she needs to obtain a passport to Britain in order to meet her new husband. Ali becomes enamored with Rehana and offers his services free of charge. After Ali provides her with direction on how to get her passport, she sabotages her chances, and she never wanted to meet her husband anymore.

The next part “The Free Radio” is set in India during Indira Gandhi’s push for national birth control. The male protagonist a young rickshaw driver who voluntarily sterilized in order to receive a radio from the government when his reward fails to arrive, pretends he has the radio after all. “The Prophet’s Hair” concerns a relic by that name. The story centers in Hashim, a wealthy antique collector who finds a vial containing the sacred Hair. He then requires his family to
adhere to every aspect of Islamic law. His frustrated family hires a man to steal the hair and a violent chain of events leads to the murder of the entire household. The second part, which is the least interesting of the three because it veers so far from Rushdie’s most accurately imagined topics, is set in west.

It contains “Yorick”, “At the Auction of the Ruby Slippers” and “Christopher Columbus and Queen Isabella of Spain Consummate their Relationship (Santa Fe, AD 1492),” which first appeared in *The New Yorker*. In “Yorick” he utilizes a variety of writing style, and “At the Auction of the Ruby Slippers” focuses on an auction of art and pop - culture memorabilia, and narrator hopes to buy Dorothy’s slippers from which he can win his love. And “Christopher Columbus and Queen Isabella of Spain Consummate their Relationship” he imagines a surreal and sexual coupling of the two historical figures as they entertain the possibility of creating an empire.

The third part features the immigrants from the East living the West, and contains the best stories. It depicts the difficulties experienced by Indians who have migrated to England. “The Harmony of the Spheres” narrates an Indian Cambridge student’s tale of adultery, his fascination after reading the author’s diary, and dismayed to learn of an affair between his wife and the author. One of the longest stories, “Chekov and Zulu” concerns the conversations of two London based Indian spies who have taken their codes names from *Star Trek*. “The Courter” incorporates autobiographical elements of Rushdie’s life. Here the narrator is born in Bombay and studied in England, and has clashes with his father whom he
resembles so much. The title recounts to the family’s housekeeper Mary, her cultural struggles to love both West and East.

His fifth novel, *The Moor’s Last Sigh* which was published in the year 1995 is set in Indian cities of Bombay and Cochin. It was the next major work of Rushdie after *The Satanic Verses*. The family history of the four generations of the narrator, and its effects upon him is embodied in the story of *The Moor’s Last Sigh*. The narrator Moraes Zogoiby has been called Moor throughout the book. Moraes traces his family history throughout his lifetime. His father, Abraham Zogoiby is a South - Indian Jew, who claims descent from Spain when the last Moorist King Sultan Boabdil of Granada was driven out by the Catholic Armies of Ferdinand and Isabella. Boabdil acquired a Jewish mistress in exile after the loss of Moraes kingdom. And his mother Aurora da Gama was the last in the prosperous Portuguese family of Vasco da Gama. After the birth of their son Moraes Zogoiby his father Abraham came to known about the origin of his mother and named him Moraes as a descent of Moorish and Zogoiby as a descent of Vasco da Gama which means unlucky. Moraes and his father represent the three major Western influences of Judaism, Christianity, and Islam. Moraes is unnaturally big and suffers from a disease that ages twice as fast as a normal person’s does, and also has deformed hand, Abraham faced a lot of economic backdrops in his business in Bombay which was relieved by his Hindu friend Raman Fielding.

Towards the end of the story Moraes leaves Bombay because he faced a lot of religious explosives, like demolition of Babar Mosque in Ajodhya, and the terrorist bomb blast at Bombay, which made him to return to his hometown Spain.
Moraes’s journey to Spain is to retrieve the priceless paintings done by his mother. The true subject of *The Moor’s Last Sigh* is about the power of language, its complex issues of imperialism, nationalism, migration, and hybridity. Salman Rushdie writes in his darkness about his self parody in this novel *The Moor’s Last Sigh* just as the narrator Moraes returns to Spain, Rushdie returns to England.

Salman Rushdie and Elizabeth West co-edited a selection of Indian Prose called *The Vintage Book of Indian Writing* (1987 – 1997). Rushdie appeared before the public since *fatwa* for the first time after the publication of the anthology in *The New Yorker* (23 June 1997) which provoked many Indian authors and academics to denounce him, and question his credentials to pass judgment on Indian Literature. Salman Rushdie in the year 1991 address at Columbia University on 17th September about his life that has been quoted by David Punter in “Salman Rushdie: Overview”:

> For many people, I've ceased to be a human being. I've become an issue, a bother, an ‘affair.’ … And has it really been so long since religions persecuted people, burning them as heretics, drowning them as witches, that you can't recognize religious persecution when you see it? (892)

Salman was free in appearing before the public only in the middle of 1990s such as book tours, granting interviews etc. In 1993 he began his career as a Professor of Humanities at the Massachusetts Institute of Technology. In the same year he met President Bill Clinton, and got his recognition. The European Union
and particularly Britain forced the Iranian government to reduce the punishment of fatwa. However, the nature of fatwa is that only Khomeini who decree the fatwa can revoke it, since Khomeini is dead, no one has the authority to cancel it. Therefore Salman Rushdie has the threat for his life, but less than before.

In 1999, Rushdie’s next major work was published entitled *The Ground Beneath Her Feet*, which was around six hundred pages long. This novel appeared to be different from his previous novel in the sense that it is written with a theme of love and music without any of the political issues. The basic note for this novel is New York City of England which he discovered during his trips to the city. He also says about the people of England in this novel that “The only people who see the whole picture are the ones who step outside the frame”. (121)

*The Ground Beneath Her Feet* is a triangle love story of Ormus Cama, a pop and rock star from India who becomes very famous in the West, especially in the United States. Vina Apsara his lover was equally famous as a singer. Ormus Cama tries to bring back the life of Apsara, but unfortunately the love affair broke out on the Valentine’s Day in the 1989. Their tragic love story has been narrated by another lover of Apsara and a close friend of Ormus, Rai Merchant, who is a professional photographer. There is a blend of multi-religious events in the novel. The narrator Rai Merchant is a Muslim, Vina a mixture of Hindu-Christian background and Ormus is a Zoroastrian.

Rai Merchant narrates the story in a flashback technique about three main characters. Rushdie through this character brings out the autobiographical element
as the death of the twins at birth. There is also a parallel reality of John F. Kennedy who survives the assassination attempts in Dallas and both are dead in Los Angeles.


> [I]n this novel, the character has a shadow self running through the corridors of his mind... I may have pushed it to the limit with have pushed it to the limit with two sets of twins and, indeed, a twin world, a parallel world as well as the real world. (6-7)

Such mingling of fact and fiction suggests the parallel reality, though the novel *The Ground Beneath Her Feet* does not build a political background but still hits to it. He is more interested in the United Stated than in Britain, because he dislikes its politics and its social and cultural establishments. In the same year Rushdie was appointed as a commander de l'ordre des Arts et des Lettres of France.

Rushdie’s next novel *Fury* which was set entirely in New York were as his previous novel *The Ground Beneath Her Feet* was partly set in it. It appears to be more straightforward and closer to Rushdie’s life events. The protagonist Malik Solanka was born in India and educated at Cambridge as a philosopher and towards the end resides in New York City as a television talk show host. Malik lives in Bombay as many of Rushdie’s character live such Saladin Chamcha, Saleem Sinai and Moraes Zogoiby spent their childhood times. In London as a
Professor at King’s College Malik Solanka lived with his second wife and a four year old son. From London he went to Manhattan parting from his family. He found himself holding a knife at his sleeping wife and his son after an argument.

At Manhattan Malik is uncomfortable with modern society. He rents in an apartment costing him 8000$ a month, but still does not come out from the fury. Knowingly or unknowingly he becomes an addict to alcohol. In that apartment there was Panama hat wearing killer, who murders his victims with a lamp. Malik wonders whether he committed those crimes without his knowledge while he indulges in alcohol. His fury brought him a psychological defeat therefore in order to come out of it and reconstruct his life; he fits himself to the new environment. He concentrated on the making of dolls and marketing it, then a puppet, then an animated cartoon character and finally an actor and talk show host. He becomes very rich from those creations. With the friendship and the help of a beautiful Serbian woman, Mila Milo, he has been educated on computer cultures. Later he meets the most beautiful woman he had ever seen Neela a television producer and political activist. With the affair with these two women he comes out of that fury.

The novel ends with Malik returning to London, taking a room in Coleridge’s where he lays comfortably in bed listening to the noises of distant fury. The next day, he meets his wife and son as they walk in Hampstead Health Street. Fury is Salman Rushdie’s eighth novel which is full of sexual, oedipal, political, magical drives and considered to be the finest work. It brings out his creation, inspiration and passion towards his Literature.
In 1992 to 2002, Rushdie published his collected nonfiction *Step Across This Line*. He reprinted many of his journalistic articles and essays which he wrote about his harrowing surreal life in *The New York Times* and *The Guardian* during 1990’s to 2000’s. Since 1990’s he written essays on the boundary between New York and the United States. In the essay “December 2000: A Grand Coalition” he proposed the presidential election and the coalition between George Bush and Al Gore, as the President and Vice President.

In the essay “Messages from the Plague” he commands about his own life after the year of fatwa and his days in his tight security when the reward increased for killing him to two million, eight hundred thousand dollars. He also wrote about the second threat of the Iranian General Staff of the Glorification of Martyrs for a reward of one hundred thousand dollars. In the essay “A Dream of Glorious Return” Rushdie describes his trip back to India after thirteen years with his son Zafar. It was a memorable one for him after his fatwa.

Rushdie throws light on the South African author’s J.M.Coetzee’s *Disgrace* (1999) that it had fulfilled the requirement of a great novel. Rushdie also reflects the authors such as Angela Carter, Arthur Miller and Edward W.Said. He was very much interested to defend other controversial authors, who wrote about the third world freedom authors such as Michel Houellibecq of France, Taslima Nasrin of Bangladesh and Ken Sarawiwi of Nigeria. *Step Across This Line* ends with a two parts. Essays on the lecture at Yale University in 2002 about, why he selected his title, his thought on boundaries, the problems on crossing the boundaries and many
topics related to post nationalism. Next essay is about the immigrants in the United Stated and globalization.

The next novel *Shalimar the Clown* was published in 2005 it had significant attention than his earlier work. It brings out the themes of globalization and terrorism around the three continents of North America, Europe and Asia. The character in the novel travels around the globe, from Germany to France, Kashmir to Los Angeles and California.

The protagonist of the novel Shalimar grows up in Kashmiri village of *Pachigam*. His family belongs to the community of cooking. And they provide their patrons of food and fun at times. His skill on the tight rope warned him renowned in his village and the name Shalimar the Clown. He marries to his childhood sweetheart beautiful Kashmiri pundit girl Boonyi with the help of the village elders. But Boonyi does not want to live in that village; she just wants to get out of it. Maximilian called Max Orphuls comes to the village from Los Angeles and she becomes his mistress and goes to Delhi. A scandal erupts when she gets pregnant and Maximilian is forced to return to Los Angeles. Shalimar in order to take revenge of his wife and Max, kill her and travels Los Angeles to murder him. Shalimar joins Max Orphuls’s driver and kills him by cutting his throat, then Shalimar joins the Islamic Jihadi Organization and becomes a renowned murderer. Towards the end Shalimar is killed by her illegal daughter India.
Reviews of the book were mixed and critics could not even agree on the book’s overarching theme. The major concern was Rushdie’s style of flashbacks that take the readers to the Past and Shalimar happiness. Reviewers pointed out many flaws in the novel especially over abundance of words and they strongly disapprove of the convincing character of both Max and India Ophuls. And the location of both Los Angeles and Kashmir village appears to be improbable. In spite of its mixed views *Shalimar the Clown* won the Vodafone Crossword Book Award in 2005 and was one of the finalists for the 2005 Whitbread Book Awards.

Salman Rushdie’s next novel *The Enchantress of Florence* was published in 2008. He received the James Joyce Award in the same year for *Midnight’s Children*. This is a historical novel of the fifteen and sixteen centuries, thereby bringing out the adventures and events of history with a clear cut boundary between reality and fantasy. The novel begins with the arrival of a yellow haired stranger at the court of Akbar the Great; he calls himself Mogor dell’ Amore and is also known in the novel with the names such as Vccello di Firenze and Niccolo Vespucci. He arrives to the palace with the tales of wonder. His capacity of telling stories made the audience in the court believe him completely.

The story the stranger narrates in the court is as follows. He is the uncle of Akbar the Great, the son of Qara Koz and Argalia. The events and stories in the novel are interrelated between these four main characters such as Akbar the Great, The Enchantress of Florence - Angelica or Qara Koz, Mogor dell Amore and Argalia or Arcaleia.
Angelica the hidden Princess of Qara Koz is the aunt of Akbar the Great and the wife of Argalia. After travelling from East to West, she finds India is the suitable place for her. Therefore, she wants to return to India with the opinion that all the men in the world have a dream of fantasy. While she returns, she was abandoned by the Shan of Persia and has been lost forever. Antonio Argalia is an early Orphan who wanted to become a soldier but was kidnapped by Ottoman navy of Turks. He is forced to convert to Islam and later he becomes the Commander in Chief of Mehmet II.

As a successor of Beyazit, Argalia rescues Angelica in the battle of Chaldiran. The Ottoman navy forced them to return to Florence. With the help of Machivell, a boyhood friend they are reduced. While returning to Florence Argalia fails and their relationship with Machivell falls as treachery of the court. Mogor dell’ Amore narrates this story, saying that he became an Orphan after their parent’s death. The story was obtained by Mogor dell’ Amore from the British ship sailing to India. He charmed the Captain with magic and after receiving the confidence of Captains, he slips a drug into his drink that induced him to coma. And when he searched for valuable things, he found the letter of introduction to Akbar and he kills that ambassador and become the stranger with the letter.

The most interesting about the novel is the examination of storytelling, predominantly the role of the storyteller. The interrelationship between the characters, their movement and the events and history becomes the major theme of the novel. Rushdie has started that this novel is an attempt to write historical but finds to be very difficult. Thereby, he leaves the novel unfinished.
Salman Rushdie’s last novel is the *Luka and the Fire of Life* published in 2010. It is written as a birthday present for his thirteen year old son Milan whose middle name was Luka. It is similar to the *Haroun and the Sea of Stories*. The novel is full of modern myths influenced by pop - culture staples such as popular video games. The novel begins with the protagonist Luka and his father Rashid Khalifa, walking home from Luka’s school in the city of Kahani. As they pass the Great Rings of Fire Circus, Luka gets angry about the way the animals were treated. He says that: “May your animals stop obeying your commands and your rings of fire ear up your stupid tent” (3). The same day it happens, from then the dog and bear became his friends.

When Luka was twelve his father Rushid who was also known as Shan of Blah and the Ocean of Notions enters into a coma by curse placed by antagonist “Captain Aag”. Luka is confronted by his father’s ghostly double phantom like creature nicknamed “Nobadaddy”. In order to save his father Luka had to undergo a lot of completing tasks and must defeat obstacles to the world of magic.

He predict the fire of Life to revive his father. They must follow to find the Fire at the river of Time, where Luka is being killed by the Old Man of the River. But later he finds it to be the world of magic and he has to answer the game of riddle by the old man. Luka has the experience of both traditional and modern gaming culture. Luka finds the boat but soon capsized and carried upriver by the Elephant Ducks.
Later they are stopped by the city ruled by rats called Respectorate of “I”. On leaving the city Luka insults the national song of city, thereby rescued by a girl called Soraya which is to be his mother’s name. With the help of Soraya, Luka and his companions ride the Mists of Time and the Great stagnation. The elephant birds help through the Trillion and One Forking Paths, where the River of Time is disguised among duplicates.

Towards the end Luka escapes the gods of various mythologies to obtain the Fire of Life. With God’s grace and the help of his companions, Luka revives his father Rashid from death. The Bear and Dog destroys themselves and Nobodaddy arrives and story concludes with the Fire’s concealment by Luka’s mother Soraya.

*Luka and the Fire of Life* is a fairytale, as no child will accept his father’s death. It is filled with mischievous play of word and delving into theme of love and mortality and it is a book of wonders for all ages. It is last novel of Salman Rushdie after this he had not published any novel, but only a memoir called *Joseph Auton*.

In the year 2012 Salman Rushdie published this memoir of his life telling the days in hiding that lasted for ten years. It is an autobiographical book of his life under his *fatwa*, which has been issued by Ayotollah Khomeini, the spiritual and political leader of the Islamic Republic of Iran for the novel *The Satanic Verses*, which was published in the year 1988. He named the book as Joseph Auton after the honor for the writers Joseph Conrad and Auton Chekhov. This book is about
the life of Rushdie and his family living in the threat of murder. And how does he go on with his work, his love affair, thoughts and action, and the way he learns to fight back. In this remarkable memoir, Rushdie tells the story for the first time about the day. It was in the fourteenth of February 1989, the Valentine’s Day, Salman Rushdie was telephoned by a BBC journalist and told that he has been sentenced to death for his novel *The Satanic Verses* by the leader Ayatollah Khomeini. It was accused of being against Islam, the Prophet and Quran. It was for the first time he heard the word *fatwa* in his life.

Rushdie also talks about the story of crucial battles and speech for freedom, sometime about comic realities of living with armed policemen. Thereby he formed a bond with his protectors. In a “Salman Rushdie: Real Time” a TV show with Bill Maher on 7th of October 2005 Salman Rushdie states:

> I've been worrying about God a little bit lately. It seems as if he's been lashing out, you know, destroying cities, annihilating places. It seems like he's been in a bad mood. And I think it has to do with the quality of lovers he's been getting. If you look at the people who love God now, you know, if I was God, I'd need to destroy something. (7-14)

It is a book of exceptional truth and honesty of Salman Rushdie of what happened in his life for the first time to his readers. The book was announced as one of the 14 titles in the long list for the 2012 Samuel Johnson Prize on eighteenth September 2012.
In 2012, Salman Rushdie became one of the first major authors to embrace Book track. He had reviewed a lot of award for literature during his life time such as Aristeion Prize given by European Union, Arts Council Writer’s Award, British Book Awards by Germany, Booker Prize for Fiction, and Booker of Bookers for the best novel among the Booker Prize winners for Fiction awarded at its 25th anniversary in 1993. The Best of the Booker Awarded to Commemorate the Booker Prize’s at its 40th anniversary in 2008. English speaking Union Award, Golden Pen Award and Hans Christian Anderson Literature Award in 2014 and still a lot of award like a recipient of the 1993 Austrian State Prize for European Literature, a recipient of the 1996 Aristeion Literature and Commandeur de Arts et des Lettres.

Salman Rushdie life, both Private and Public has percolated gradually into an acceptable routine of normality. Rushdie ended his fourth marriage with Padma Lakshmi, an Indian model and Cookbook author, whom he had met at a party. They got married on 19 April 2004, even though he was not divorced to Elizabeth West. He went to England to see her and his son often; Rushdie family life has aroused a problem in the British government. A female Muslim labor M.P (Member of Parliament) with help of Lord Ahmed argued that the government should withdraw the security for Rushdie and the money spends to him (1,000,000 pounds per year) should be stopped. As the result, Rushdie has to clarify that he was not against Muslims and the life at New York was exaggerated by him. And the amount spent on his security was replaced by him through his income tax.
In 2005 Salman Rushdie joined as Professor of English at Emory University as Distinguished Writer in Residence in Atlanta, Georgia. He also placed his archive at Emory’s Woodruff Library, which opened to the public in spring 2010. With all his controversies Salman Rushdie is an immense figure in the postcolonial and postmodern studies. He is an acknowledged master of storytelling and a creative writing in the form of magical realism. He is a person of glades to question the long held beliefs, experiment with new techniques and opposes dogmatism in his fiction. Time Magazine on the 16th of December 1991 stated that the South Asian English writer especially the whole new generation of Indian writers has to be labeled as “Rushdie Children” and The New York Times on the 3th July 2000 states them as the “India’s Post Rushdie Generation”. Rushdie is a good example of all writers who should be followed by the upcoming writers.

The term which is most frequently used to describe Rushdie’s style is “Magical Realism”. Magic Realism or Magical Realism is the literary mode rather than a distinguishable genre, its characteristic is mixing of the fantasy with reality as one point. Magic Realism is characterized by two conflicting perspectives, one based in national view of reality and other on the acceptance of the supernatural as ordinary reality.

For example: when a character in the story continues to be alive beyond the normal length of life and being present throughout many generations. The author in the other hand gibe every details of the period such as date of the time, experience of the character etc but such facts helps to define an age for the fantastic character
of the story which is abnormal, like someone living for two hundred years and
more. Such a character breaks the rules of our real world.

The term magic realism originally applied on 1920’s to a school of painter
and described the prose fiction of Jorge Luis Borges in Argentina, Gabriel Grass in
Germany and John Fowles in England. Franz Kafka was the first to imply the style
of magical realism in his works. His novel of this genre on the surface may be
conventionally realistic but they inspired their materials from the element of
supernatural, myths, dreams and fantasy.

The critical perspective of magical realism stems from the western readers
against mythology, but it is more easily understood by the non western reader. This
works creates a link between incidents, characters and setting with reality. The
term magical realism in its modern sense first appeared in 1955. Franz Kafka in
1925 who considered it as an art category, it was a way of representing and
responding to reality but later it was used to describe the uncanny realism in
1940’s and 1950’s. However it looks the day today life through a hyper - realistic
and mysterious eye along with magical elements.

One must understand first the history of magic realism in order to
understand the genre of magical realism and the union of magic and reality. After
the Great Depression era, the modernist style of writing valued the search for
meaning and subsequently finding its truth inside the text, whereas the
postmodernist rejected the idea of a pure form of truth and said there was no need
to search for meaning. Then magical realism came, which rejected the both saying
that there is no need to find the meaning as the modernist nor it should be true to
the mature of reality as postmodernist. It is a new style that employs various
techniques and explores a wild range of themes that endow all things with a deeper
meaning and reveal mysteries, representing before our eyes, in an intuitive way,
the exterior figure of the exterior world.

Magical realism plot lines characteristically employ hybridity being a
primary feature, it unites the inharmonious arenas of such opposites as urban and
rural and western and indigenous. This works involves issues of borders, mixing
and changing. For example an individual experiences two realistic situations
simultaneously in the same place but during two different time periods, centuries
apart. His dream like state connects these two realities, this small bit of magic
makes these multiple planes of reality possible.

Another important characteristic of magic realism is metafiction, it centers
on the reader’s role in literature, it explores the impact that fiction has no reality,
reality on fiction and the reader’s role stands in between. Textualization becomes
the important tool of phenomenon. Metafiction defines two conditions; first the
reader enters the story while reading it, making self - conscious status as a reader.
Secondly, the reader’s world enters with the world of the text entirely.

Just as metafiction authorial reticence is another characteristic of magic
realism. It refers to the lack of clear opinions about the accuracy of events and the
credibility of the world views expressed by the characters in the text. It gives the
deliberate information and explanations about the confusing imaginary world. The
narrator is indifferent, only the character with its story proceeds with all the logical accuracy as if nothing extraordinary as being added to it.

Supernatural Elements is one more characteristic of magic realism, it is not displayed as questionable. While the reader realizes that the rational and irrational are opposite and conflicting polarities, they are not disconcerted because the supernatural is integrated with the norms of perception of the narrator and characters in the fictional world.

Sense of Mystery becomes the major theme of magic realism; it should be read at an intensified level such as conventional exposition, plot advancement, linear time structure, scientific reason, etc., to strive for a state of connectedness or hidden meanings. A writer must intensify his senses to the point of extreme limit in order to realizes all levels of reality, most importantly that of mystery.

Collective Consciousness Techniques is a technique where the work of art is not explained, once it is explained it is not magical realism. Without thinking of the concept of magical realism, each writer gives expression to a reality they observe in the people. But it is an attitude on the part of the characters in the novel to explain it towards the world.

Magical realism contains an implicit criticism of political critique, geographically, socially and economically marginalized. Magic realism’s alternative world works correct the reality of established viewpoint like realism, naturalism, and modernism. They are subversive texts, revolutionary against socially dominant forces.
Magical realism style of writing migrated from American culture to north of America where John Barth, Thomas Pynchon and Toni Morrison, have been judged by the North American Literary School. Beyond the Irogy Tower, the two most prestigious authors are Bernard Malamud and W.P.Kinsella.

John Barth (b.1930-) the native of Maryland was a music student at Juilliard before becoming an English Professor with the influences of Jorge Luis Borges. He changed his writing style from traditional realism to postmodern parody with *The Sot-Weed Factor* (1960). He combined two genres and added magic in *Giles Goat-Bly* (1966) about a boy raised as a goat that discovers his humanity and becomes a savior. His trilogy *Chimera* (1972) can be a perfect example of Barth’s self-image as a shaman-figure. His novels aim to disprove the belief that any objective reality exists independent of subjective observation.

Thomas Pynchon (b.1937), originally from Long Island, studied engineering physics at Cornell before earning an English degree. He worked as a technical writer before publishing his third and most celebrated novel, *Gravity’s Rainbow* (1973). This hallucinatory novel with its vast collection of subjects, wildly eccentric characters, frenzied action, frequent digressions and imposing length, that is frequently compared to James Joyce’s *Ulysses*.

Beloved (1987) encompasses mysticism, black folklore and mythology creating a subgenre of magical realism dubbed in “Black Magic”. She is also a controversial addition to the movement’s pantheon because many critics held magic realism as an exclusively Latin American. No matter the origin or roots, magic realism has become a more universal term.

Bernard Malamud (1914-86) born in New York City to Russian Jewish, raised baseball to its rightful place in American mythology in his novel The Natural (1952). This book evokes a magical universe where white witch and Black witch struggle for the soul of a savior. William Patrick Kinsella (W.P Kinsella) born on 1935, the Canadian author has become baseball’s reigning magical realist since The Natural was published. He has written more than 20 books and 200 short storied about the National Pastime including The Iowa Baseball Confederacy (1986) and Magic Time (1998). His best known novel, Shoeless Joe (1982) was adapted into The 1989 Film Field of Dream starring Kenin Costnes, solidifying baseball’s mythos in American popular culture.

Gabriel Garcia Marquez belongs to Colombia, but lived in North America in order to publish his history. One Hundred Years of solitude (1967) which was published in 1967 was his major work and in 1985 his was most critically acclaimed work Love in Time of Cholera was made into a film in the year 2007 with the same name. These two novels influenced most of Latin American to follow his footstep.
Isabel Allende is a popular Chilean magical realist, who is a citizen of United States and lives in California since 2003. House of Spirits which won Chile’s Best Novel of the year award in 1982. It is an autobiographical novel through the form of a letter to her grandfather about the family history with the backdrop of Latin American Country in political disorder. She finished the novel with the death of her grandfather. Carlos Fuentes is a Mexican most popular magical realist. He is known throughout many Latin American countries and is seen as Mexico’s most prized author. He has gathered a lot of critical acclaim, with novels like Where the Air is Clearer (1958). He also gained a popular success with his New York Times bestselling novel The Old Gringo (1985).

Laura Esquivel, who’s Like Water for Chocolate, tells the story of the domestic life of women living on the margins of their families and society. Tita the protagonist of the novel is kept from happiness and marriage by her mother. Her unanswered love from the family leads her to attach her extraordinary powers of her emotions to the food she makes. In town, people who eat her food perform her emotions for her.

Tea Obrent work has been placed under the heading magical realism. She is considered to be the latest magic realist author. Her first novel, The Tiger Wife (2011) was a New York Times bestseller and gained much critical prizes. The book is about a doctor uncovering the mystery behind her grandfather’s death. The backdrop of the main story is the Balkan Wars. It won the Orange Fiction Prize for the year 2011 and was also nominated for a National Book Award.
There are few more authors who belong to magical realist writers like Salman Rushdie the British Indian, Gloria Naylor African American, Anacastillo and Rudolfo Anaya Latinos, Louise de Bernieres English and English feminist writer Angela Carter.

Perhaps the best known magical realist is Salman Rushdie whose language is a form of magical realism straddles both the surrealist tradition of magical realism as it developed in Europe and mythic tradition of magical realism as it developed in Latin America.

In the interview with Max Miller, recorded on November 29, 2010 for the program Today's Big think Edge directed and produced by Jonathan Fowler entitled “Magical Realism is Still Realism – Transcript,” Salman Rushdie answers the question “How do magic and fantasy help you arrive at realism?”

The question is: ‘What does truth mean in fiction?’ Because of course the first premise of fiction is that it’s not true, that the story does not record events that took place. These people didn’t exist. These things did not happen. ... But then so what do we mean then by ‘truth in literature?’ And clearly what we mean is human truth, not photographic, journalistic, recorded truth, but the truth we recognize as human beings. About how we are with each other, how we deal with each other, what are our strengths and our weaknesses, how we interact and what is the meaning of our lives? I mean this is what we look at. (10)
Miles Leeson in “Matt Kimmich, 2008. Offspring Fictions: Salman Rushdie's Family Novels” states about Rushdie have to be the first academics to write about the Anglo-Indian background and postcolonial theory in his work:

The ever-growing corpus of criticism concerning Salman Rushdie is reaching a tipping-point. Naturally the first academics to review his work sensibly decided to focus on his Anglo-Indian background and postcolonial theory and how this may provide an overview of his work post-Grimus (a rather difficult novel to place within his oeuvre). Not unsurprisingly Rushdie has, at least in his last two novels, begun to disassociate himself with this literary construction. We are now at a point of re-imagining, re-thinking and revisiting Rushdie's early work in order to reinvigorate academic discussion; there needs to be an original application of theory applied to Rushdie's work. (82)

The Editor of *The New York Times Book Review* says in “Up Front” about Rushdie and Arundhati Roy’s language and their writing style:

> Indian writing in the 1980s and '90s was dominated by exuberance, and the novel. Think of the freewheeling language and plots of Salman Rushdie "Midnight's Children" or Arundhati Roy's “God of Small Things”.’ Writing of a very different sort is flourishing today. Magical realism has been supplanted by gritty, immersive reporting on poverty, sex trafficking and farmer suicides. (4)

Margaret Haerens in “Overview of *Shalimar the Clown* Novel 2005” says about Christopher Hitchens’s opening about Rushdie’s novel:
As Christopher Hitchens maintains in his review, “This is a highly serious novel, on an extremely serious subject, by a deeply serious man. It is not necessary to assimilate all the details of the conflict in Kashmir in order to read it. Nor is it necessary to favour one or another solution… Rather than seek for anything as trite as a ‘message,’ I should guess that Rushdie is telling us, No more Macondos. No more Shangri-las, if it comes to that. Gone is the time when anywhere was exotic or magical or mythical, or even remote. (176)

John Mullan in “The Weight of History” says about Rushdie’s technique of narrative in his writings and blending of matters in his novels and he also says of his religious fundamentalism, the influence of America, the psychopathology of terrorism - in the novel *Shalimar the Clown*:

There has always been an odd innocence about Salman Rushdie's novels. His satire is obvious, his allusions are unrestrained; he revels in his digressions. Rushdie's prose accumulates details rather than selects them. His narrative voice allows for sarcastic interjection or delighted hyperbole. He does not flinch from telling rather than showing. He openly fashions his plots to accommodate the issues that he cares about. You can invariable see just what he is up to. So it is in his latest novel, *Shalimar the Clown*. You want to admire this passionate book, whose engagement with urgent issues--religious fundamentalism, the influence of America, the psychopathology of terrorism--is so uncontrived. Here is a novel
that is heartfelt, anxious, anything but complacent. Yet Rushdie’s ambitions threaten to crush his characters and buckle his prose. (82)

D. Tindell in “Salman Rushdie’s Novel Shame: A Review the Fatalism Threading the Veils of Shame” brings out the feminist aspects:

Salman Rushdie's *Shame* would seem to promote female activism toward gender equality in Pakistan if only through interpretation of Sufiya's violence against male oppressors. When one considers the methods which Rushdie pushes readers to understand women within Pakistan, *Shame* more clearly promotes a Western perspective of hopelessly oppressed Pakistani women. As Rushdie gives readers an expectation of an authentic voice, he leaves readers to decide what is relevant within his narration by not providing clear purpose for his fictional and magical realities. Because this necessitates readers to decide women solely relevant against the theme of shame, problems occur when the definition of women becomes little more than an object of shame. (99-103)

G. Surya in “Postmodern Perspectives in Salman Rushdie’s Select Novels *Fury* and *Shalimar the Clown*” sees Rushdie as a postmodern writer with a mixing of history and politics as the theme in the novel Shalimar the Clown and Fury:

Salman Rushdie is one of the best-known contemporary writers in the Postmodern English Literary world. His works carry a deep imprint of the complex socio-cultural scene of India as well as his passionate involvement with the history and the politics of India
which has induced many critics to consider him as an Indian writer in English.

Salman Rushdie’s novel *Shalimar the Clown* presents the story of the communalism of the disputed Indian province of Kashmir, since partition, through the experiences of a set of characters from the fictional village of Pachigam. Rushdie tends to make his characters local, symbolic equivalents for national and international dilemmas and tensions. Through them Rushdie tackles the subject of Kashmir and mirrors an earthly paradise lost to religious extremism and military brutality which has echoed around the world today.

The significance of Salman Rushdie first American novel *Fury* lies in how effectively Rushdie depicts New York that has entered the twenty-first century at the height of its global economic success and cultural domination, but in which the consumerist, image-centric hyper reality of the postmodern era has infiltrated every aspect of urban life, intensifying the level of social antagonism inherent within it, hence the novel's title. The four main characters within the novel who all struggle with this antagonism, each fulfil certain roles within the cityscape of New York, becoming archetypes of particular social groups or modes of behaviour that can be found within the contextualized real-world city. (478-9)

John Clement Ball in “Salman Rushdie: Overview” states Rushdie’s political aspects in the lines:
Shame (1983) is set among Pakistan's ruling elite. It satirizes the power struggles between Zia ul-Haq and Zulfikar Ali Bhutto, turning real-life politicians into fictionalized grotesques whose buffoonery is exceeded only by their outsize cruelty. Not surprisingly, it was banned by Zia's government. As outrageously fantastic as its predecessor, Shame culminates in a spectacular apocalypse. As Rushdie's narrator grimly says, “Shamelessness, shame: the roots of violence.” (16)

D.C.R.A. Goonetilleke in “Salman Rushdie: Overview” says that Rushdie’s has used the real political characters in the novels as fictional one by his use of Magic Realism technique.

Salman Rushdie is a provocative writer. Among the targets for his satire have been Indira Gandhi, Zulfikar Ali Bhutto, Zia ul-Haq, Margaret Thatcher, and Prophet Mohammed. A migrant in England, he has exploited the advantages of his position and triumphed over its difficulties. His fiction partakes of the non-realist European tradition, beginning with Rabelais and Cervantes, through Sterne and Gogol, to Joyce and Gunter Grass; as well as of the Indian tradition of storytelling, allegory and myth. He combines both to produce his brand of magic realism. (88)

Gregory J. Rubinson in his Critical essay on “Salman Rushdie” says that Rushdie has employed a multitude of genres in his novels:

Salman Rushdie employs a multitude of genres including myth, satire, comic epic, autobiography, historiography, Bildungsroman,
magic realism, oral story-telling, religious allegory, fable, fairy tale, the grotesque, and the picaresque. Rushdie’s mix of genres is so variegated that it frequently appears to have Joycean dimensions. That some or many of the genres Rushdie uses are prominent at any given moment makes his fiction particularly difficult to talk about, but it is also a reflection of Rushdie’s project of portraying the experience of individuals and nations in the postcolonial era. In drawing from both Eastern and Western narrative traditions, Rushdie crosses cultural lines not just in theme and content but in form. (54)


Saleem uses flashbacks and flash-forwards, which are continuously juxtaposed. The narrative strategy creates indeterminacy, compelling the reader to question the narrator's reliability. Saleem's confession in the last chapter confirms the suspicion that his representation of events has been less than authentic. He reminds his readers that "since the past exists only in one's memories and the words which strive to encapsulate them, it is possible to create past events simply by saying they occurred. (229)

Jeffrey Wo Hunter edited the biography of “Salman Rushdie.” He states about his second novel that it was spread over for six decades and includes personal and political events:
Rushdie first major novel *Midnight’s Children* considered by some his best and acknowledged by many a masterpiece of World Literature, brought him work wide recognition. The mythic dimension allows Rushdie to do justice to the ambitious purpose he set for himself in the novel. The tale told in *Midnight’s Children*, which spread out over more than six decades and includes personal as well as major political events, indicates the scope of him. (55)

Tariq Rahman in “Politics in the Novel of Salman Rushdie” states that *Midnight’s Children* is based on political and social realities and their fictional treatment:

The relationship between political and social realities and their fictional treatment has been the subject of comment since the publication of his Midnight’s Children. The politics is an important part of his novel is borne out by Rushdie’s statement. (24)

T.N. Dhar in “Problematizing / Critiquing History with Rushdie” states about the social and political situation of Pakistan in this second novel *Shame*, thereby making him an Indian English novelist and not because of his birth:

Rushdie links with the subcontinent are strongly in evidence in his first novel; they have a significant bearing on his understanding and assessment of the social and political situation of Pakistan in the second one. It is because of this and not just because of his Indian birth, that critic in and outside India have considered him an Indian English Novelist. (160)

Anuradha Dingwancy in “Author(iz)ing *Midnight’s Children* and *Shame*: Salman Rushdie’s Constructions of Authority Portrays” says that his two novels are with excitement in the west as well as sub-continent:
It is a matter of significance that Salman Rushdie’s two novel about the sub-continent, *Midnight’s Children* (1980) and *Shame* (1984) were greeted with excitement and considerable critical acclaim both in the West and in the sub-continent. (154)

Salman Rushdie’s use of language has been criticized by Preeti Shirodkar in “Deconstructing Post colonial Discourse: A Study of Salman Rushdie’s *Shame*”:

Rushdie makes abundant use of use of untranslated word”. … “ The key to Rushdie creativity lies in certain other words like *Phaelwan, Sharam, Fut-a Fut, Gaotakia*, etc. the concentrated power of which cannot be found in replacement. Even the grace and dignity reflected through ‘*Mohajir*’ is totally lost in ‘emigrant’ which becomes a rather demeaning substitution. (324-25)

Feroza Jussawalla in “Rushdie *Shame*: Problems in Communication” states about his fairy tale. He say that even though Rushdie says it to be a fairy tale, it is not so:

‘he upturns the distinction between reality and fantasy (or) ‘fairy tale’ as he calls it by expressly implying that his fairy story draws on things that have been happening and that by omitting all the details he would have to include to make the novel realistic, he is engaging in a fantasy’…

‘And so the distinction between his fairy story and the reality he is portraying is blurred. If in fact his fairy story draws upon things that have been happening, how much of a ‘fairy story’ is it’. In fact, because his story is so specifically rooted in the actualities and realities of a particular contextual situation that it is not only not as universally
appreciable as its author would like it to be, but it affords varying
interpretation to readers from differing background. (2 - 3)

C.N. Ramachandran in “Critical Response to Rushdie” discusses the narration of
Salman Rushdie and use of magic realism technique in his novels:

‘Rushdie mode narration is magic realism’. … Magic realism has
been variously defined as an attempt to transcend the limitation of
Realism, a free mixture of fantasy and reality, a mode that holds the
mirror ‘at slight angle to reality’. It is viewed as a denying ‘the
hegemony of bourgeois Realism’ … ‘as a ‘micro-macro synthesis’.
… However, what is interesting to note is that it was Rushdie
himself who first claimed for his fiction the mode of Magic
Realism; and immediately critics hurriedly endorsed the claim. (29)

Himanshu Parmar “The Indian Counter Narrative in Midnight’s Children” says that it
is the only political novel deals with pre and post-independence time of India.

Midnight’s Children, written by Salman Rushdie and published in
1981 is one text in Indian Literature that deals with the Indian
political history of pre and post – independence times and hence, in
spite of Magic Realism, is steeped in India. (424)

Richard Eder in “The Beast in Me: The Bombay-born Hero of Salman Rushdie’s
New Novel Rages at Life in New York” says that his novel Fury’s protagonist is
Rushdie himself with energy and variety in the New York city and compares it
with Bombay:

Fury is the title of Salman Rushdie’s new novel, and fury, mostly
repressed, sometimes erupting and always feeding upon itself, is the
energy that moves and consumes his protagonist… ‘Rushdie
declared himself delighted by its energy and variety. He compared it
to Bombay, roamed its neighbourhoods and swirled in the bubbliest
of literary and celebrity circles. (8)

R. Chakkaravarthy in “Seized by ‘Furies’: A Study of Salman Rushdie’s Fury”
brings out Rushdie’s life compared with the life of Solanka, and his comment on
his personal life as autobiographical note:

The novel makes it clear that the furies have the individuals and the
society in their grips and cause all such tragedies. There is need for
more tolerance and understanding. Rushdie spells in clear terms that
our hopes are founded upon respect for human rights and a desire to
see good prevail. … Rushdie suggests that Solanka and his lives are
to seek ‘peace within’ since the media and the postmodern society
only tend to rob it. Only love can conquer fury. (171)

Atef Laouvene in “Andalusian Poetics: Rushdie’s The Moor’s Last Sigh and the
Limits of Hybridity” states that Rushdie provides the background for the failure of
India’s pluralism:

The mise-en-abime of the Granadan theme is therefore read by a
sizable number of critics as the signature of Rushdie’s engagement
with the competing discourse of fundamentalism and pluralism in
India’s national and cultural history. Such critics invariably argue
that The Moor Last Sigh conjures the history of Arab Spain as a
viable multicultural model that the author wished for post-
independence India. (143)
Scott McClintock in “Geography of Difference: The Changing Image of Bombay in Salman Rushdie’s Fiction” tells how Rushdie has shifted his novel from Indian background to Bombay because of its violence:

What was once the American and British background to Rushdie’s Indian novel has changed focus to the Bombay setting of Rushdie’s earlier fiction to become the foreground, with Bombay occupying the increasingly distant background of Rushdie’s epic-fabulist manner he is so deservedly celebrated for. (145)

Viney Kirpal in “The Moor Last Sigh and The Writer’s Freedom” states that Magic Realism allows an artist to fuse ordinary day events with the fantastic elements:

Magic Realism or the epic-fabulist manner or the mythic-romantic mode to which she had turned obsessively since she was thirteen had freed her as an artist. She could mix history, family, politics, fantasy ... since Magic Realism allows an artist to fuse ordinary day events with the fantastic or the dream like elements, it gave Aurora ample scope to represent India- her favourite theme-as cosmopolitan and multicultural rather than limit herself to a realistic representation of India as Hindu nationalist. (344)

Phoebe –Lou Adams in “Review of The Moor Last Sigh” states that the novel is multi-faceted and so fast moving which makes the reader sleepily absorbed from the beginning to end:

Mr. Rushdie’s new novel is so intricate, so multi-faceted, and so fast-moving that it keeps the reader dizzily enthralled from beginning to end. It may also add a Hindu curse to the Islamic price on the author’s head, for beneath the surface glitter of the tale lies a
protest against the rise of chauvinistic Hindu Fundamentalism and the dissolution of a once tolerant and flexible culture. The Moor of the title, who has nothing to do with Othello, is Moreas Zogoiby, the story’s narrator. He is the last male survivor of two European families that flourished for centuries in the spice trade of the Malabar Coast. The Portuguese Da Games Claim illegitimate descent from the great Vasco-improbably. The Jewish Zogoiby’s are suspected of descent, also illegitimate and improbable, from Boabdil, the last Sultan of Moorish Spain. (109)

M. Subha in “Manu Joseph's Serious Men-An Indian Postmodern Bizarre of Juxtapositions and Playfulness” states the meaning for blending of fantasy and reality from Longman’s Dictionary:

Indian Postmodern novels started evolving after the publication of Salman Rushdie’s *Midnight's Children* (1980), which is an amalgam of fantasy and reality. Longman's Dictionary of Contemporary English defines it: "a style of Building, painting, writing, etc., developed in the late 20th century that uses a mixture of old and new styles as a reaction against MODERNISM". It is mainly a reflection of contemporary life in art, literature etc. with all its naivety. It is neither the acceptance nor the denial of modernism. Fragmentation, Paradox, Questionable narrators, Playfulness, Juxtapositions, Black-Humour, Irony, Nonlinear presentations of time as well as characters, and Promotion of ethics are some qualities that are attributed to a postmodern novel. (561)
R. Abeetha in “Salman Rushdie's Art” says that Midnight’s Children is the novel which presents the events in a manner that it appears as the political and historical scenario of the Indian sub-continent:

Midnight's Children is fairly a political novel and presents a realistic picture of Indian politics. He presents the events in a manner that it appears as if the political and historical scenario of the Indian sub-continent has been redrawn. Salman Rushdie uses effectively to serve his purpose. Midnight Children marked a turning point not only in Indian English novel but also in the history of twentieth century literature and ideas. (17)

The purpose of this dissertation is to study and estimate how Rushdie consciously blends history and mythology into reality according to his wish. The study analyzes Rushdie’s technique of magic realism in the novels from Postcolonial and Postmodern perspectives. His theme is to blend the boundaries between fact and fiction and create hybridity between them. He validates his position as a migrant of postcolonial writer by highlighting the multiple heritages that allow him to access the multiplicity between the three countries. The dissertation has a close examination of Rushdie as an immigrant and how his major fictional works bring out his personal experiences of migration through magic realism. For the purpose of analysis, Midnight's Children (1981), Shame (1983), The Moor's Last Sigh (1995), Fury (2001), and Shalimar the Clown (2005) have been taken for study. Further it has been divided into five chapters such as Introduction, Hybridity and Postcolonialism, History and Fantasy in the Postmodern Era, Techniques, and Conclusion.