Chapter-V

Conclusion

Salman Rushdie as an immigrant postmodernist is one of the leading novelists of the twentieth century. His technique of magic realism is a blending of religion, history, fantasy, comedy and mythology into reality. Through his work he tries to recreate the cultural crisis and redefine it in the postcolonial context. The major themes in his work are history, politics and identity of India viewed through his narrators. He connects the facts of reality with his writing into fantasy. Any realistic novel presupposes authorial omniscience, but Rushdie does not claim to be omniscience because he could perceive things only in fragments. That is why he would not present any character completely personal. His novels have autobiographical aspects; for example in Shame he chooses to write about his sister in the realistic mode, but he could not present a complete picture of her.

Rushdie has used a new technique called “orality,” which is different from the traditional techniques of mythology and styles of writing a novel. By the use of oral narrative technique, the narrator tells the story in the same manner, in which history is told and written. The technique in Midnight’s Children seems to be an epic like Panchatantra, but its storytelling is different that has been inspired from the postmodern and postcolonial writers. Rushdie has recreated the history according to his wish to make it a fantasy. All the novels bring out the magical element according to his idea. The telepathy scene in the Midnight’s Children is the idea of the postmodernist concept; at the same time the story of Adam Aziz,
Saleem grandfather reflects the postcolonial aspects of history. He is very much concerned to dramatize his encounter with history and he mixes the public history of the West and East with the private histories of individuals and families.

Rushdie’s novels have been worked into the narrative aspects either realistically or through the mode of fantasy or through the blending of the two. Rushdie builds his characters with an ethical framework for judging the right and wrong. The most important and effective part of his narration is the protagonist Saleem very carefully built by Rushdie. Saleem’s personal history is quite fascinating, full of unusual and humorous incidents, but there is an edge of pathos in it. There are plenty of details about his parents and grandparents, his birth in Bombay, his growing up and the interesting people he comes across in Bombay such as uncles, aunts and classmates, and his association with them reflects Rushdie’s real life. Rushdie’s technique of using images for describing the history is different from the other writers; his images portray the circumstance very clearly. The image of the perforated sheet mirrors the love story of the character from generation to generation from Aadam Aziz to Nassem and from Amina to Ahmed Sinai.

Rushdie’s uses images from history and mythology to describe his characters. For example Aziz’s nose is compared with “elephant - headed Ganesh”, the Hindu God and the nose saves him from riot at Amritsar. Hanuman the Monkey God is represented in Brass Monkey, cobra is associated with lord Vishnu and Lakshmi is represented in Padma as a Dung Goddess. To describe Saleem’s battle, Arjuna and Karna are represented from Kurukshetra, the recreation of the new world after the Great War is represented through Brahma, Lord Siva is
associated with Shiva in the creation and destruction of midnights children’s conference, Shakti image to describe Indira Gandhi and Kali image to describe her Emergency period and finally the image of Buddha to describe Saleem’s enlightenment under the tree.

Rushdie used the narrative technique to describe his novels. Saleem’s narrative is fully autobiographical; in the same way the narrator in Shame brings out Rushdie’s oppression of his country. The narrative structure of the novel is brought out through a major character called narrator with the first person “I”. The narrator says that it is “not quite Pakistan or Quetta;” it is his imaginary village “Peccavistan,” but it is obvious in his description that it is Pakistan. The narrator narrates his recent visit to Pakistan and about the election for the Prime Minister; he had gathered certain facts from the past history and made it a fantasy to describe Raza Hyder’s victory in the battle of “Aansu”.

Rushdie as an emigrant is very eager to know his homeland and brings out his unhappiness through his narrator. He uses the technique of storytelling to describe Sufiya and Bilquis; therefore he makes his character Sufiya more powerful and aggressive to fight for her rights. He uses the powerful symbol of beast to represent Sufiya. The symbolism of number three plays an important part in the novel. Three mothers of Omar and three incidents to create the character of Sufiya bring out Rushdie’s technique of narration. In the same way the technique of using “Mother India” in the novel The Moor’s Last Sigh is another way of Rushdie to describe his feeling towards modern India. He makes the contest between the traditional Bombay and the modern Bombay with the symbol of mothers in India.
Rushdie differentiates the traditional unity and modern gang wars, violence, bombings, corruption, political exploitation present in India through the paintings of Aurora. His exile position after fatwa, his hidden life with his wife and bodyguard for about fourteen years and his eagerness to return to his homeland are represented in his protagonist Moreas. Moreas who traces his family history faces a lot of problems by the political leaders. Fielding wanted to return to his homeland to Spain in the same way Rushdie wanted to return to his homeland safely. The mythical image of Rama in Ramayana is represented by Rushdie to describe his personal feelings through his protagonist. The Mother India image is prominent in the novel, just as the mother of India who cares for her child and who accepts everything for the child; the present India accepts all types of violence inside the country. The Indian epics, Ramayana and Mahabharata, have shown ideal figures of women whereas modern mothers are no longer confined to the four walls: they fight for their rights, they are aggressive such as Sufiya in Shame and Aurora in her childhood. The Mother India figure turns into an exact opposite of the popular images in her roles as bride, wife and mother. The oedipal element presented between Aurora and Moreas brings out the difference between the traditional and modern India.

Rushdie’s protest against India is now changed into universe in his novel Fury; it describes the problems faced by the emigrant in the foreign land. The narrative technique in Fury is fully autobiographical of Rushdie; he brings his opinion as an immigrant facing a lot of problems in settling in a city. Fury the title is taken from the Greek mythology which means sinner, who is haunted by his guilty conscience like Solanka, and in Roman literature Furies are called the
daughter of Earth and spring. Rushdie has successfully made use of the myth of the furies to mould the tale. Rushdie uses the symbol of Little Brain to bring out Solanka’s short temper and his frustration of anger. His childhood trauma is reflected in the doll that he makes, the dolls have become an extended metaphor for his lost family and they offer him a sense of normality for his past memories. Rushdie through the story telling technique makes his dolls and puppets portray the story that brings out the human predicament. Rushdie’s mythcial images have added a new dimension to the narrative technique in the novel. The symbol of crow from Hindu mythology represents the sign of bad luck and tragedy. The traditional and modern India is specified to Kashmir in the novel *Shalimar the Clown*. The narrative strands deal with the ill-fated personal lives of three main characters Boonyi, Shalimar the clown and Max. The narrative technique brings out the unity between the Hindus and Muslims during the Maharaja’s period. In the traditional Kashmir people were living in togetherness, they loved each other, they respected each other’s religion but after the coming of Pakistani army it has changed into violent Kashmir.

Rushdie uses narrative techniques to describe the unity between the two religions through the marriage of Shalimar and Boonyi. Their marriage shows Kashmir’s harmonious beauty that has changed after the influence of American foreign policies and the affair with Max symbolized the corruption of Kashmir. Rushdie uses the myth from the great epic *Ramayana* to describe the heroine Boonyi. She thinks of Sita after returning from Max. Just as Sita is cheated by Ravana, Boonyi is cheated by Max. Shalimar brings out the image from the sky-dragons of his father, Rahu and Ketu, and there is also a reference to Jetayu in
Ramayana in the novel. The narrative used by Rushdie is not a psychological realism, but it is magical realism where historical and environmental background is blended together. Through his narrative technique and the use mythological images and symbols, he tries to change the modern world into the same traditional one. Rushdie as a magic realist writer incorporates many techniques that have been linked to postcolonialism with hybridity being the primary feature.

Rushdie celebrates the theme of hybridity in his novels for mingling facts from history and reality. Hybridity reflects a conscious discontinuity that comes from migration. His works are mixed with many cultures and do not limit to any particular culture or society; the various cultural identities are postcolonial history, national narratives and the individual’s migrant identity. Rushdie’s position as an emigrant postcolonial writer functions as a double sided coin; he is praised for his objectivity and at the same time criticized for his inauthentic representations of modern India. Midnight’s Children is the major novel which resembles the beauty that Gandhi and Nehru had during the postcolonial era. He wanted to regain India’s past history with beauty and harmony through his novels. The hybridity that blends the creation and history, creation and individual’s identities and creation and telling a fairy tale becomes the major theme of the novel. Saleem’s life is linked with the political, national and religious events of India’s independence. The birth of Saleem coincides with the birth of independence and the children born in and around the independence have a special gift, in the same way Saleem has the gift of entering into the minds of others through his telepathy.

Hybridity plays an important part in the blending of events from history, Saleem makes some adjustment in history to make him at the centre of history; he
is omniscience in his narration and he becomes the creator of his illusionary world. Saleem as the creator of new India explains the difficulty of narrating his life story to Padma, because there are multitudes of different lives within him and he welcomes the new beginning that mixes the East with West celebrating hybridity. Saleem reunites his multiple identities with India’s struggle for independence after the colonial rule. Saleem’s story is half real, half dreamy in nature and turns out to be the story of India with its painful moments due to colonization. The self-reflexing attitude of Saleem is clear from the beginning. He gets numerous historical events and dates mixed up in his narration to make him the centre of India’s history at different periods of time. The postcolonial history of India is reflected in Aziz’s story at Amritsar Massacre which brings out the blending of history and fictional stories of hybridity.

Rushdie has used hybridity to mingle various religions and cultures to explains his idea of unity. Saleem by birth is the son of a Hindu Vanita wife of Wee Willie Winkie and the Englishman Methwold but brought up by the Muslim parents Ahmad Sinai and Amina, therefore Rushdie has mingle Hindu – Muslim and English in the birth of Saleem. Saleem retells the history of India by public and private stories in a hybridity; his birth is a private event but is linked with the history of India. As a postmodern writer Rushdie makes Saleem choose his story and blend history according to his wish; for example, the assassination date of Mahatma Gandhi is projected wrongly; later after twenty pages Saleem admits it to be wrong. As a magic realist writer, Rushdie portrays the hybrid Bombay very clearly in the novel; the multiplicity in religion and culture has not affected any way in their unity. *Midnight’s Children* depicts Nehru’s vision of modern India
where the country attempts to welcome hybridity in religion, caste, language and ethnicity. Rushdie’s use of hybridity to describe the history of India has changed to Pakistan in *Shame*. The narrator in *Shame* brings out the postcolonial concept of changing history according to his wish and he says history can be rewritten in order to make the story a fairy tale.

Rushdie blends history and fantasy to tell the real events present in Pakistan’s politics and also says that Pakistan’s politics is a family quarrel. His option of words from Hindi and English brings out his rights as a postcolonial writer; the dialects and phrases are often fictional work like *angrez* for an Englishman, *babuji* for a clerk or semi anglicized intellectual and *bewaqoof* for an idiot or fool. The narrator denotes the name of Pakistan that has derived from different cities such as the first four letters PAKS from Punjab, Afghanistan, Kashmir, Sind and the final three TAN from Baluchistan. The word “*purdah*” has two distinct meanings: one is physically wearing a veil to cover their faces from the public view and the other to live in seclusion both from men and from the sphere of civic and public action. Narrator’s feeling is often brought out in “plaintosee”, “don’tyouthinkso” and “wheream I;” all these words become the typical aspects of Rushdie’s postcolonial writings. He uses the foreign language along with the Urdu and Hindi to reflect the history of the country.

Rushdie blends the western culture with the Indian culture in the story of the Shakil sisters, in the party celebration they invited the Angrez Sahibs and some non white Zamindars and the wives; and they were supplied with alcohol and had western style of dances all over the night that reflected hybridity. Rushdie blends the native tongue with English and adds new dimensions of beauty and charm to
his style of narration that marks him to be one of the most successful postcolonial writers. The blending of different religions is reflected in *The Moor’s Last Sigh*, which brings out the Jewish Indian relationship. It is another version of *Midnight’s Children*, which tells the private history of Rushdie with the history of the country. It also blends the postcolonial India with the recent India with its violence. The modern vision of Nehru and Gandhi has been destroyed by the politician and Emergency rule of Indira Gandhi which is unacceptable to Rushdie.

Rushdie’s self-consciousness novel retells the past history of India, its title invokes the end of the Islamic rule and the end of the Cordoban courts in western country. This brings out his understanding of the world with hybridity. Aurora’s painting brings out the idea of hybridity in choosing her character from the city of Bombay; the multidimensional portrayal of Bombay as the centre of globalization is very clear in the novel. The mingling of Christian and Jewish is very obvious in the marriage of Abraham and Aurora; Abraham is a Jewish whereas Aurora is a Christian who falls in love with an age old man and gets married.

The painting of Aurora brings out Rushdie’s ideas of globalization where she imagines a world with no insider and outsider issues. She creates a world of nationality without any divisions among the people and the countries. In the traditional India period Muslims, Christians, and Jews were able to live together in peace and harmony, which reflects the hybridity in religion and countries. Rushdie creates and recreates the potential beauty and harmony of the aesthetic India in the multiple form of hybridity, the blending of East and West in the marriage of Epifania and Franciso, bringing out the hybridity of the countries. Epifania is a true Catholic from the Portuguese and Franciso is her polar opposite, but she
suffocates her husband and leads a peaceful life with him. The character of Moreas is a form of hybrid, where his mother is a Christian and his father is a Jewish, his grandmother’s mother is true British and her husband is against British. Rushdie made Moreas a cultural hybrid and Aurora’s painting to erase the boundaries between the countries. His cultural hybrid is preceded from Moreas to Solanka in *Fury*, just as Moreas is born in Bombay and settles in Spain, Solanka is born in Bombay and migrates to London and New York.

Solanka is an Indian gets married to an English wife and lives in exile in the alienated foreign country that brings out hybridity in character. His fury towards the society is brought out in the creation of Little Brain; the doll reflects the inner fury of all immigrants in the foreign country. He describes America to be a place of hybrid, where all are settlers from other countries. Fury in Solanka is not solved even after his shift from England to New York, whereas it makes him closer and closer towards fury. In portraying the essence of modern contemporary society, he mixed a variety of elements each having its own distinct flavour called “chutnification”. Rushdie has used a different type of hybridity in the novel *Shalimar the Clown*; he has brought out the eroding of Kashmir in this novel.

Rushdie celebrates as well as defends globalization; he celebrates the unity among the people of Kashmir to think beyond the difference and defends globalization that has deconstructed and exploded the authentic essence of the city. As a postcolonial novel, its theme is multiculturalism, globalization, identity, tradition and terrorism; he brings out the hybridity present in Kashmir that symbolizes the culturally different societies that can create a heritage of tolerance and civilization.
Rushdie brings out the hybridity between the postcolonial and post-independent Kashmiri life, just as Saleem in Midnight’s Children, Shalimar and Boonyi are born at the last night of Kashmir under the Maharaja’s rule. He voices the concept of a borderless world of hybridity. The cultural hybridity highlights the marriage between Shalimar the Muslim and Boonyi the Hindu. Their marriage represents the victory of the Kashmiri village Pachigam. It is a culturally rich, hybrid and diverse place where peace remains between human beings without any difference in their religion, the Kashmiri people had no rooms for cultural or religious clashes in the Kashmiri community; all the religions jointly participate.

Rushdie celebrates the hybrid globalization and global migration; people travel freely and they export and import new ideas. The multicultural and hybrid world is welcomed on the horizon that has no place for any kind of division or borders. He says the act of love, accepting and celebration of life in its multi-cultural, multi-faced and multicoloured aspects, is the only solution for such destruction.

As a postmodern novel Rushdie has the power to replace reality according to his wish; he can change the date, time and events. He can change the narrative from the person to the third and the natural law becomes unnatural and supernatural. The novel may be religious or metaphysical, but it contains a hidden meaning that hints at the reality. It focuses on the socio-political upheavals, religious discrimination, racial hatred and violence present in the society. As postmodern novel, Saleem alters so many errors that he commits in the history and at times he deliberately makes it even though it is real. In the magic realist technique, Rushdie has overcome the limitations of historical descriptions; there is strange mixture of natural and supernatual in the story of Saleem and Padma. Saleem’s supernatural
power of telepathy of entering other people’s minds and organizing a meeting is highly postmodernism. As a satirist, he is very clear in commenting on the facts during the Emergency rule of Indira Gandhi; he makes an attempt to understand and interpret the multi-layered and complex reality of the socio-political life of Indian subcontinent during the period. Rushdie reveals the postmodern theory of myth making: he has brought out a new historical creation through myths.

Indira Gandhi is described as “Mother India” through the character Widow Hand. Saleem says that even though there are lots of gods, people worship only one god; in the same way even though there are so many leaders, people follow only one that is Indira Gandhi. Saleem dislikes her power for destroying the nature in order to make it modernized and receive the power of the children by arresting them in the Widows Hostel, but she cannot stop their magic power. The character of each midnight children is different but they are connected by Rushdie all together through Saleem’s telepathy. Shiva is the equal and strange opposite of Saleem; he eliminates Saleem from the Midnights Children Conference that bring Saleem to create an imaginary gang and meeting which bring out the postmodern concept of magic realism. As a postmodern text Midnight’s Children distinguishes the real and fantasy. It ends with an optimism note of changing India through Adam Sinai, who will find a new god and spirit to bring out the glorious India back with peace and harmony.

Rushdie the postmodernist writer writes about the idea of the vanishing reality with fantasy by re-imaging and re-writing the nation’s history in his narration through magic realism. Shame is an analysis of the real politics of Pakistan and it brings out Rushdie’s repression about its shame and shamelessness.
In blending the real and imaginary, fiction and truth and history and story, Rushdie has made a clear boundary line. His fabulous village “Peccavistan” brings out a sense of inequity and purity fused together with fiction and truth. Rushdie has used the real event that has been published in Time Magazine about Mr. Zulfikas Ali Bhutto but says that he is writing a fairy tale; therefore he is not mentioning any realist person present in Pakistan, thereby bringing out postmodernism in the novel. The magic realism is asserted stylistically through the narrator’s self-reflexive entry and thematically through Sufiya Zinobia.

Rushdie has tried to bring out the authenticity of women present in Pakistan; he builds his female character so strong that they blush with fury at times. Bilquis is a representation of shame just like Sufiya. Rushdie uses myths to retell and control history over reality, in retelling Bilquis story which is altered first, later settles down. She is considered shame for giving birth to a girl and turns into a cruel woman who wants to kill her daughter. Sufiya is against patriarchal society; she blushes against men. Rushdie personifies in her the shame of Pakistan; she is grown in the corpse of the murdered girl in England. The evil feeling collected inside Sufiya turns her into a monster, frustrated, violent and a murderer; this violent behaviour of Sufiya is compared to a beast is highly postmodern. Rushdie brings the idea of postmodernism which is being made of shame and reflecting shame back to itself, Sufiya who is shame is alienated in Pakistan, what remains then is only shamelessness. She is only character who does find expression for her frustration and being unable to explore and express her femininity as she blushes with fury.
As a postmodern mock epic, *The Moor’s Last Sigh* records the rise and fall of the four – generations of Zogoiby’s family. The change in Bombay’s name as Mumbai brings out the power of the ruling party in the city of Bombay; it was changed from “bom bahia”or “good harbour” of British to Indian “Bombay;” it was changed by a nationalist of the state from colonial rule and Bombay was transformed into an Indian rather than a British.

As a magic realist novel, it mingles the two sides of Bombay, one is the “improper Bombay” that has a diverse culture which Moreas Zogoiby a deeply loves. The other one is the new Bombay of religious and nationalistic obsession, the city of “senseless” bombings and the egoistic pessimism. It defends the richness and multiplicity of the first Bombay against the assaults of the second. Rushdie is closer to reality and gives a clear reference to the miserable condition of post-independent Bombay. The post-independent Bombay is represented through Abraham Zogoiby; his “Siodi” company acts as cover – ups for his underground business of narcotics and the Khazana Bank International (KBI) secret scheme that developed the “so – called Islamic bomb” (341). The blending of reality and fantasy is presented in the characters of Fielding and Abraham; their Axis brings out the reality of the city, but with a different name.

Aurora’s paintings on the wall of her bedroom portray the past from Boabdil; the entire history of India to the mythic times to the present that brings out magic realism used by Rushdie in the novel. The painting changes from a beautiful Bombay to the dark side of Bombay after Uma has seduced Moreas; Aurora portrays Uma to be a witch flying in air in her painting. Magic realism or the epic – fabulist manner or the mythic – romantic mode of painting has made
Aurora freely create her painting: she could mix history, family, politics and fantasy in her painting with “the great crowds at V.T. or Church gate stations” (203), without visiting them actually. Thereby magic realism allows an artist to fuse ordinary day events; it gives Aurora ample scope to represent India which in her favourite theme as cosmopolitan and multicultural rather than limit herself to a realistic representation of India as Hindu nationalist.

Rushdie presents the notion of multiplicity to counter religious and communal singularity through Aurora’s art and her postmodern aesthetics. Her painting represents a diversity of harsh voices, some conventional and some revolutionary of the times in which they were produced. The postmodern fear of destruction is exposure to hard positions out of anger and hatred, giving rise to more conflict and more evil. His anger against the society is turned into grips of furies in the novel *Fury*. He exposes the inner turmoil of the major characters that the unknown anger spells rain around them. Through his protagonist Solanka who is caught in the maelstrom of American customers, Rushdie exposes the absurdities and tragedies of postmodern American life. The more subtle connection between the way Solanka’s constructed dolls and the way Rushdie used his experience of the *fatwa* is explained very clearly in the novel.

Solanka is failing himself and it is made clear through his inability and unwillingness to blend into New York’s cityscape. America welcomes everyone with lots of dreams and they look forward to that as a Promised Land, but Solanka comes to realize that this is not the haven he imagined in his quest for quiet and peace. Solanka believed the world’s greatest city would afford him peace and harmony but finds out that the city has made to strive in vain for that healing;
therefore he tries to regain his normal self and start a new life. Neela’s words come to his mind sprinkled with optimism: “The earth moves and Sun is the centre;” therefore he returns to world with the hope of his son Asmaan. *Fury* offers a unique perspective on postmodern America and urban life within a moment of transition between twentieth century and twenty-first centuries. Salman Rushdie as an eminent postmodernist has a touch of unreality and vastness that need to project contemporary reality, a reality devoid of borders; therefore in *Shalimar the Clown*, he voices this concept of a borderless world.

Rushdie employs the postmodernist technique of merging history with reality; the pictures of men and women present in history are converted into fantasy through film techniques, melodrama and dark humour. He portrays an ideal world of Kashmir with its unique way of life; it’s “*Kashmiriyat*”, where differences and divisions were non-existent; a world untouched by hatred and communalism in the beginning of history. As postmodern novel moves over the globe, it starting in Los Angeles moves to Kashmir and Delhi, then to Strasbourg and France. At London reaches its climax in Los Angeles. Rushdie combines the wonder of fairytale with grittiness of hard and political realism in Max’s wartime experience, which is unbelievable.

The murder of Max is highly postmodern; he knows nothing of Shalimar’s secret history and the reason for his present in America that becomes the reason for his murder. Max understands the world through globalization, where new market is opened through an aggressive foreign policy that defends American interest across the globe. The character of Boonyi is where Rushdie brings out his opposed state of mind; the lovable heroine of Kashmir in the beginning becomes the hideous anti
- heroine in the middle of the novel at Delhi. All the innocent charm and brave beauty of Boonyi is thrown away suddenly and she is made out to be depraved, lazy, greedy, immoral, shallow and brainlessly self-indulgent in Delhi scenes. India the daughter of Boonyi is the hope of Kashmir. Rushdie wanted India to be alive; therefore she kills Shalimar, as a well trained in archery, shoots him dead with her traditional weapon, the bow and arrow. Rushdie mixes some earthy humour with his high tragedy; he ends the story with the tragic distraction of the paradise Kashmir and lets a new beginning for Kashmir with hope. All the characters mingle and blend with the recent Kashmir’s political life and culture. He has given his protest against the Kashmir condition and wanted this condition to be changed in the near future; it must have a new beginning with the distraction of all divisions and become a hybrid and a multicultural horizon, which has no place for division or borders with each other.

Thus, Rushdie has used his magic realism technique to describe the condition of the world through his novels. He wanted the world to be united without any bias among the people and he also wanted the countries to welcome globalization. Through globalization the world can bring back peace and harmony and exchange love among others. He gives the solution for the destruction that is love: by loving each other and respecting each other, the world can remain with peace and harmony.
Works Consulted

Primary Sources


Secondary Sources


