

SUBVERSION OF HISTORY AND THE CREATION OF ALTERNATIVE REALITIES IN SALMAN RUSHDIE

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ABSTRACT

This paper analyses the existent relationship between historical reality and fiction in Rushdie's three most important novels *Shame*, *Midnight's Children* and *The Satanic Verses*. In the act of remembering, history becomes personal and fragmentary, and this gives the author the opportunity to offering alternative historical versions of events under the mask of several textual modes such as parody, allegory, myth, film, dreams, hallucinations, etc. These new visions of the world and history, moreover, liberate both the author and reader from the restrictions of what is considered to be real.

Rushdie's novels are intensely political. In fact, his writing shows a cooperation between politics and literary power. In his work, the narrator redrafts the conventional contract between writer and reader. His world is not directly recognized but there is a defamiliarization of the universe he depicts, where disintegration, magic realism and historicity are recurring themes.

He uses a variety of metafictional techniques: interruptions into the narrative flow to remind the reader that what he is writing is indeed fiction, an insistence on the unreliability of the narrative voice, numerous addressings of the author to the reader, etc. He mixes autobiography, gossip and personal intimacy with irony and self-mockery, maintaining a comic tone even when he is narrating serious events. Moreover, his work is often morally ambiguous, deals with relative values rather than absolute, and when the novel approaches reality it even suggests parody.

In Salman Rushdie's novels considerations of form can never be separated from those of theme and subject matter. Under the form of modern fairy tales, he depicts political issues of India and Pakistan. As Jussawalla affirms "it is the fantasized descriptions of politics that are taken to be the actual events that are the 'seeds' of the fantasy."¹ His response to the world is then, basically imaginative, but what Rushdie

wants to portray as the fantastic gets inevitably transformed into the real. Therefore, fiction is not only a representation of social reality, but also an attempt to change, imaginatively, contemporary history.²

Salman Rushdie's work is deeply influenced by Hindu myths, as we can see in his novel *Midnight's Children*, but his attitude is the same towards Muslim ones. This concept of hybridization moves towards the main characters of his novels. They are people who have emigrated outside their native country, to London, Pakistan or wherever, and who live consequently with a sense of loss, which makes them return to their roots sooner or later.³

Rushdie's difficulty derives from the multiplicity of interrelated elements and the different types of literary canons he uses. As Juan Ignacio Oliva declares:

Su complejidad deriva de una ambición totalizadora, inclusiva y mimética de otros estilos, lenguajes, técnicas y estructuras de relato que producen el paso vertiginoso por todos los registros.⁴

Therefore, his style is not innovative. His narrative consists of the interfusion of different styles which he joins through the method of collage. Rushdie brings into play elements from reality and elements from fiction and joins them in a whole, providing new versions of chronological and contemporary history. But where are the boundaries between fiction and reality in Rushdie's novels? What is real and what fantastic in his work? Does he describe political events in a fantastic aura in order to avoid being objected to by possible opponents?

According to Raymond Tallis realistic narratives do not exist, because the very process of telling a story alters the experiences and the situations that such a story is about.⁵

This is exactly what happens in Rushdie's novels. He offers dream versions of everything and provides new images for old:

We seek to give life for these grand visions, and we assume that *we* can do so; that our dreams are attainable, that the world can be made what we wish if we wish it enough, that we are capable of *making* history.⁶

Salman Rushdie, then, creates alternative realities and versions of history that emerge from the effect of a bad remembering of "reality". Antirealist representation, parody, allegory, problematizing of history, caricaturizations of real people, autoreferentiality, etc. are all recurring subjects in his novels.

His style, as mentioned earlier, has been considered to be included in the canons of Magic Realism, because the ideal world he describes is often beyond the boundaries of our belief. In magical realist texts a battle between two opposite systems, reality and fantasy, takes place, "each working toward the creation of a different kind of fictional world from the other".⁷ In Rushdie's novels, although these two opposite narrative modes exist, there is not any hierarchical system of one over the other. Both coexist in his writing in such a way, that the reader cannot know for sure what belongs to reality and what to fiction.

In this paper we will see how these two different codes of fiction and reality intertwine in Rushdie's novels: *Shame*, *Midnight's Children*, and *The Satanic Verses*.

The representational code of realism and fantasy combine in a whole tapestry of historicity and imagination that is repeated one and over again in his work. In *Shame* the narrator, Omar Khayyan, tells different stories that are joined through the method of collage. Apparently, one story has not much to do with the others, each chapter seems to be about a different one, but there are ingeniously related.

This novel depicts several examples and variations of the idea of shame in the social, political and cultural context of Pakistan.⁸ But shame is, moreover, a universal concept that goes beyond the boundaries of India and Pakistan. It also represents the shames of the world: racism, political corruption, selfishness, envy, jealousy, violence, and in particular, all the disreputable behaviours that characterize the twentieth century world.

As several critics have commented, *Shame* is a companion piece to *Midnight's Children*. Whereas the latter, as we shall see later, is a marvellous evocation of the evolution of India since Independence, *Shame* is about what happened to the other half of the subcontinent after 1947.

"Power in *Shame*, "a modern fairy tale" in which three witchy sisters breed the peripheric hero Omar Khayyan Shakil (called as the Persian poet and mathematician of the seventeenth century) is told together with the story of the Generals Ali Bhutto and his successor Zia-Ul-Huq, caricaturized as the fictional characters of Iskander Harappa and his General Raza Hyder, who at the end of the novel becomes his executioner. That "fairy tale" is, therefore, only a pretext for presenting the contemporary history of Pakistan as fiction.

From the very outset of the novel, Rushdie attempts to convince the reader that what he is actually reading is not realistic fiction, that the novelist is in fact working in the realm of fantasy:

Realism can break a writer's heart. Fortunately, however, I am only telling a sort of modern fairy tale, so that's all right; nobody need get upset, or take anything I say too seriously. No drastic action need be taken, either. What a relief!⁹

Sufiya Zinobia, a poor idiot and innocent girl, and the daughter of President Hyder, blushes uncontrollably and "absorbs, like a sponge, a host of unfelt shameful feelings".¹⁰ She is the character who is going to exterminate everyone and everything that symbolizes Shame. Little by little, two opposite forces begin to fight in her en-trails, "Beauty and the Beast", innocence and the feeling of shame. Finally, the beast of shame defeats the idiot girl and she can not do anything to avoid it:

(...) the edges of Sufiya Zinobia were beginning to become uncertain, as if there were two beings occupying that air-space, competing for it, two entities of identical shape but of tragically opposed natures.¹¹

As we can see, her connection with the abstract concept of shame and shamelessness limits her ability to attain the dimensions of a human character.

The main line of the plot in *Shame* is constantly interrupted to give place to other stories that surround the main one. Apart from this, Rushdie also cuts in the narrative flow to give his personal opinions about politics, literature or even about the charac-

ters he has just created. The novel, then, is not written in a chronological order, not even when dealing with historical facts.

Rushdie, moreover makes many incongruous remarks along the novel. Sometimes, he makes historical references of his native country naming things by their real names. One or two paragraphs below, he repeats one and over again that he is not being realistic, that he is only writing “a modern fairy tale”. Then, the distinction between his fairy story and the reality he is portraying is often blurred.¹²

In *Shame* everything is subjective,¹³ and measured through the parameters of shame and shamelessness. History is continuously manipulated by the author transforming the real in fantastic. The narrator, as it happens in *Midnight's Children*, finds the creation of history to be subject to memory. He thinks of “what to retain, what to dump, how to hold on to what memory insists on relinquishing, how to deal with change”.¹⁴ Omar Khayyan then, puts himself in a position of power_ he has the ability to silence and the ability to create new versions of history.

The chapters are full of digressions, interruptions and dots which remind us of Laurence Sterne's novel *Tristan Shandy*. He even writes his reflections on what he is going to write on the page:

I have idled away too many paragraphs in the company of gossips; let's get back on to solid ground.¹⁵

At the end of the novel, all the main characters fall into the Beast's clutches and die. Rushdie has declared that he wrote this novel in order to convince, at least, a few people to protest against the injustices of military power and political corruption.¹⁶

Historical reality stays, then, behind the fantastic and fictional world in Rushdie's novels. But sometimes, he leaves momentarily this fictitious world to speak straightforwardly about the crude reality of Pakistan.¹⁷ In these cases in which the plot is totally “realistic”, Rushdie becomes a very committed writer. Moreover, when critics ask him if *Shame* is a political novel, he declares:

(...) I'd like to say that *Shame* is a political novel and that behind the fantasized or the mythologized country in the book there is a real country, and behind the dictators in the book there are real dictators (...)¹⁸

In *Midnight's Children*, Rushdie mythologizes the consciousness of Independent India after 1947 with its memories from the past, dreams of the future, and harsh realities from the present. This novel uses magical realist techniques similar to those of the South American writer, Gabriel García Márquez. But it also has clear echoes of Sterne's novel. In relation to this, Margaret Alexander says:

Both begin by promising, and then withholding, the birth of the first-person narrator...whose story is the novel's, before preceeding to expose the difficulty of any beginning, even one so obvious as a birth, by time shifts to uncover circumstances which help to reveal the particular significance of this birth.¹⁹

The central character and narrator of this novel, Saleem Sinai, is the oldest of the children of Independence, born in August of 1947. His bastard and hybrid situation

echoes metaphorically the expatriate condition of a lack of belonging as well as a problem of belonging to any one culture, that shows at the same time Rushdie's own situation. "Fragmentation", as Sudha Pai declares, "is pursued by Rushdie in person, place and object".²⁰ It is present in India which is partitioned into Pakistan, in Saleem's body and in his parentage: "Child of an unknown union, I have had more mothers than most mothers have children; giving birth to parents has been one of my stronger talents".²¹

At the centre of *Midnight's Children* stands not only, Saleem Sinai, as the narrator, but also his alter ego, Shiva, the second of the midnight's children. He is the principle of violence and destruction, the "true son of Saleem's father and the father of his son".²²

Everything is magical at the moment of Independence, one thousand and one midnight's children came to the world "endowed with features, talents or faculties which can only be described as miraculous."²³

In this fantastical context, Saleem tells us his own version of the history of India after the Independence. His is an alternative rendering of the events occurred at this time.²⁴ *Midnight's Children* is then, an unorthodox account of history with premeditated factual errors which are from time to time excused by the narrator:

(...) memory has its own special kind. It selects, eliminates, alters, exaggerates, minimizes, glorifies, and vilifies also; but in the end it creates its own reality, its heterogeneous but usually coherent version of events; and no sane human being ever trusts someone's else version more than his own.²⁵

Saleem possesses extraordinary telepathic powers which allow him to keep in touch with the rest of the midnight's children. Moreover, he represents the destiny of India after the Independence, and consequently suffers from various mutilations and accidents that symbolize the different upheavals occurred in India at this time. He, then, suffers history through his body.

All throughout the novel, the power of metaphor has priority over the common sense, giving often place to the absurd and trivial. Saleem rearranges events, misremembers dates and creates causes and effects for "real" events that are utterly fictional. According to Aruna Srivastava *Midnight's Children* points to the fact that history is a method of fictionalizing experience, as is the telling of lives-biography and autobiography.²⁶

Multiplicity, pluralism and hybridity are important concepts in *Midnight's Children*. India reflects a diversity of races, cultures and religions. Saleem says:

(...) all over the new India (...) children were being born who were only partially the offspring of their parents _ the children of midnight were also the children of the time: fathered (...) by history.²⁷

Saleem's fate is linked to that of his country. Accordingly, he becomes the direct cause of the events occurred after the years of Independence. He is also a victim of a repressive government under the power of Mrs Indira Gandhi, who at the end of the novel is referred to as "the Widow."

In the act of remembering all these historical events Saleem revives the story of India and can not avoid making digressions that keep him away from the narrative

line. History to him is a complex and interrelated sequence of events not ruled by any logic exterior to it; rather it creates its own logic.

Padma, who is the character that is constantly making Saleem return to the present and to the centre of the plot, symbolizes the reader/listener of the novel. And by asking questions and inducing Saleem to give certain details, she assists Saleem in narrating the story. When Saleem listens to Padma's remarks, he thinks of the difficulty of his task:

Reality is a question of perspective; the further you get from the past, the more concrete and plausible it seems –but as you approach the present, it inevitably seems more and more incredible. Suppose yourself in a large cinema, sitting at first in the back row, and gradually moving up, row by row, until your nose is almost pressed against the screen. Gradually the stars' faces dissolve into dancing grain; tiny details assume grotesque proportions; the illusion dissolves _ or rather, it becomes clear that the illusion itself *is* reality (...)²⁸

Midnight's Children is, then, about the art of story telling itself “with emphasis on the pickling process of history and on the narrator's memory.”²⁹

The State of Emergency destroys the rest of the midnight's children and consequently all that remains of the time of Independence. *Midnight's Children* concludes in Bombay with a new party in power after the election of 1977.

Referring to the creation of this novel, Rushdie says:

(...) what I was actually doing was a novel of memory, so that my India was just that: “my” India, a version and no more than one version of all the hundreds of millions of possible versions.³⁰

Saleem suspects of what he writes. But, “his mistakes”, Rushdie says, “are the mistakes of a fallible memory compounded by quirks of character and of circumstance, and his vision is fragmentary.”³¹

The Satanic Verses is also a novel in which several stories take place and intertwine in a narrative flow full of digressions. Hybridity, impurity, pluralism, films, politics, religion and emigration meet again in this novel. We find a rich variety of material in this work. Rushdie quotes from many pretexts in the Islamic and Western tradition.³²

One of the most important topics of this book, however, is the migrant condition. Saladim Chamcha and Gibreel Farishta, the two main characters, are two tormenting divided selves. In the case of Saladim, he is between India and England. His obsession is to leave Bombay and “conquer” England. Gibreel, on the other hand, is a film star. He has lost his faith in God and does not know how to recover it. “This novel”, as Salman Rushdie has declared, “is about their search for wholeness.”³³

Gibreel, who has become an unbeliever, is tormented by his own name. These torments are represented in the form of dreams or nightmares in which he performs the role of the Archangel Gabriel. Most of these dreams depict the development of the Islamic religion. Rushdie plays with the double meaning of the name Muhammad. Muhammad, “if it is pronounced correctly”, he says, “means he for-whom-thanks-should-be-given.”³⁴ However, the archaic meaning of this word is Satan, the devil.

Rushdie, from the beginning of the novel explains that the Prophet will not answer to this first meaning:

Here he is neither Mahomet nor MoeHammered; had adopted, instead, the demon-tag the farangis hung around his neck (...) our mountain-climbing, prophet motivated solitary is to be the medieval baby-frightener, the Devil's synonym: Mahound.³⁵

All these dreams that Gibreel Farishta has, depict his many scepticisms on the power of God. He wants to regain belief but is more and more possessed by visions of doubt. Finally, he attempts to escape from them fighting against the shadows of sleep, but then the images of his dreams cross over the boundaries of his waking self, and he becomes mad.

One of the most ironic and polemic parts of the novel is when the whores of a brothel take the names of the wives of the Prophet Mahound. According to the author, what he really wanted was not to insult, but to portrait the oppositions between “the sacred and profane worlds”:

The harem and the brothel provide such opposition. Both are places where women are sequestered, in the harem to keep them from all men except their husband and close family members, in the brothel for the use of strange males. Harem and brothel are antithetical worlds, and the presence in the harem of the Prophet (...) likewise contrasted with the presence in the brothel of the clapped-out poet, Baal, the creator of the profane texts.³⁶

This dualism between the sacred and the profane is present throughout all the book. At the beginning of the novel, Saladim Chamcha and Gibreel Farishta fall from a hijacked plane and survive. But as soon as they are on land, their bodies undergo wild metamorphoses. Gibreel acquires something like a halo, while Saladim's legs grow hairier and a horny protuberance blossoms at his temples. Rushdie, then, from the beginning of the novel, does not follow the tradition of photographic realism. Rather, he uses magical realist techniques similar to Márquez where the world does not function according to the rules of natural science. His descriptions include far more magic than realism, though they are vaguely recognized by the reader.³⁷

After suffering these transmutations, both characters are going to represent the everlasting dilemma between Good and Evil. But which is which? Saladim behaves most of the times as an angel, whereas Gibreel is mostly an evil character. At the end of the novel, Saladim _ “the demon”, is the one who survives _ he returns to his native country and makes himself whole. Gibreel, on the contrary, does not endure. He is not able to recuperate his faith and cannot succeed in earthly love either. Having lost all hope, he commits suicide.

The complex writing of this book, as it happens in *Shame* and in *Midnight's Children*, operates simultaneously in several textual modes: parody, allegory, myth, film, dreams, hallucinations, etc. But *The Satanic Verses* is also an example of the great imagination the author has to create alternative realities to those of history and religion.

This novel is developed within the context of exile and immigration, a very recurrent topic, as we have seen, in Salman Rushdie's novels. The two central characters are Indians who have emigrated to London. Saladim Chamcha's dream, as mentioned

earlier, was to “conquer” England, and to marry Pamela was part of this “conquest”. He is unable, however, to have a child with her. There is not, then, a total fusion of the two cultures. Saladim will not become a true Englishman, because his accent and blood betray him. In fact, the intercultural displacement of the two main characters between Indian and Britain is stressed from the very outset of the novel. Moreover, their professional associations with the theatre and the film represent continuous variations between two different cultures.

Later in the novel, Saladim realizes that he is not considered the perfect Englishman he thought to be. When Saladim, transformed into a horned and goatish demon, is attacked by English policemen and taken to a hospital full of other monstrous men like him, he asks astonishingly what they have done to suffer these similar metamorphoses. They tell they are emigrants damned by the new people they are living with: “They have the power of description, and we succumb to the pictures they construct”.³⁸

The metamorphoses these two characters suffer are, then, a symbol of their obsessions. Farishta loses his faith and is immediately transformed into the Archangel Gabriel. Saladim loves London and is converted in a goatish and horny demon by the Englishmen.

These two central characters, however, though settled in London, are haunted by some sense of loss. They both feel the need to look back, to return imaginatively or physically to their native country. Rushdie declares:

If *The Satanic Verses* is anything, it is a migrant’s eye view of the world. It is written from the very experience of uprooting, disjunctive and metamorphosis (...) that is migrant condition, and from which, I believe, can be derived a metaphor for all.³⁹

Things which are called evil are not necessarily devilish and angels are not completely angelic. This paradoxical assumption is present throughout all the novel. The double nature of beings emerges from the internal morality of the book. The conception of angelic revelation is also questioned in this novel. This can be clearly observed in the relationship between Mahound and his scribe, appropriately called Salman.

The scribe Salman wants to know if the prophet has anything against women, and begins to alter intentionally the Sacred Verses dictated by the Prophet. He, thus, discovers that Mahound cannot tell the difference. He began to change:

Little things at first. If Mahound recited a verse in which God was described as *all-hearing, all knowing*, I would write, *all-knowing, all wise*. Here’s the point: Mahound did not notice the alterations. So there I was, actually writing the Book, or rewriting, anyway, polluting the word of God with my own profane language. But, good heavens, if my poor words could not be distinguished from the Revelation by God’s own Messenger, then what did that mean?⁴⁰

According to Rudolf Bader, the controversial legend of the Satanic Verses represents a conflict between fact and fantasy, between “truth” and “falsehood” and therefore “it recalls the obvious differences between the historical figure of Muhammad and the idolized and idealized image of the prophet.”⁴¹

As regards the treatment of history, it appears most clearly in the episode of the Imam in his Kensington apartment. This Imam, who is clearly a fictional depiction of

the Ayatollah Khomeini, is the character who seems to have control of the movements of history. He wants to instigate a revolution and says “that is a revolt not only against a tyrant, but against history”.⁴² This comment reflects once more the problems inherent in any historical record. The impossibility of rendering a lineal and complete objective telling of factual events.

As we have seen, Salman Rushdie’s style in these three novels: *Shame*, *Midnight’s Children*, and *The Satanic Verses*, consists in the intermingling of history and fiction. In doing this, he creates an alternative historical version of events, a new one not less real than the original. As he says “...re-describing a world is the necessary first step towards hanging it”.⁴³ But the question that becomes relevant is whether the reality or authenticity of the novel is important to appreciating these novels as works of art. However, as Jussawalla says:

It is first of all because Rushdie goes to such great lengths to have us believe that the work is fantasy, that is important in fact to establish the reality or actuality of the events he wishes to portray as fantasy.⁴⁴

Salman Rushdie’s books, then, are more than simple novels. He offers new visions of the world and history in order to liberate himself from the restrictions of what is considered to be “real”: “New images can chase out the old”.⁴⁵

Notes

1. Jussawalla, Feroza “Rushdie’s *Shame*: Problems in Communication”, *Studies in Indian Fiction in English*. Madras, (India): JIWE Publications, p. 4.
2. Sudha Pai says: “Rushdie’s insider-outsider expatriate sensibility also explores self-consciously, two attitudes to ‘Time’ - the mythical and the historical, pointing as they do to the divergent attitudes of two contrasted cultures, Indian and Western,” (1988) “Expatriate Concerns in Salman Rushdie’s *Midnight’s Children*”, *The Literary Criterion*, XXIII: 4, p. 38.
3. Sushila Singh has even said that Rushdie uses the novel as “a weapon to provoking change in the Pakistan situation,” “*Shame*: Salman Rushdie’s Judgement on Pakistan,” *Studies in Indian Fiction in English*. Madras (India): JIWE Publications, p. 23. I do not think Rushdie goes so far. He only offers alternative realities to those of history without any serious political purpose.
4. Oliva, J.I. (1987) “Cuestiones de estilo en la novelística rushdiana: una historia total”, *In Memoriam Inmaculada Corrales*. La Laguna: Universidad de La Laguna, Secretariado de Publicaciones, p. 217.
5. Tallis, Raymond (1985) “The Realistic Novel versus the Cinema,” *Critical Quarterly*, 27: 2, p. 57.
6. Rushdie, Salman (1985-1990) “In God We Trust,” *Imaginary Homelands*. London: Granta Books, p. 378.
7. For further information on magic realism see Stephen Slemon’s (1988) “Magic Realism as Post-Colonial Discourse,” *Canadian Literature*, 116, pp. 9-28.
8. Feroza Jussawalla adds: “...it is not so much a novel about shame as it is a novel about honor and the affronts to honor”, in “Rushdie’s *Shame*: Problems in Communication,” *Studies in Indian Fiction in English*. Madras (India): JIWE Publications, p. 11.
9. Rushdie, Salman (1983) *Shame*. London: Jonathan Cape, p. 70.
10. *Ibid.*, p. 122.

11. *Ibid.* p. 235.
12. Some critics assuming that *Shame* illuminates “Pakistan’s hideous political realities in a extravagant satire” ask themselves how many readers will know enough of the inside details of these men’s lives to appreciate a satire on them. See Robert E. McDowell, (1984) *World Literature Today*, 58: 2, Spring.
13. Although there are some critics who do not agree with this statement. They, think of Rushdie as someone who, apart from creating new and original versions of history, can also change what is established. This is the case, for example, of Sushila Singh, who declares: “...*Shame* is Salman Rushdie’s revenge on Pakistan. Through his glittering prose and skillfully arranged story Rushdie has emerged as the chief literary executor of Pakistan’s political testament, if not its leading chronicler.” In “*Shame: Salman Rushdie’s Judgement on Pakistan*,” *The Journal of Indian Writing in English. Studies in Indian Fiction in English*, p. 23.
14. Rushdie, Salman (1983) *Shame*. London: Jonathan Cape, pp. 87-88.
15. *Ibid.*, p. 49.
16. Rushdie, Salman (1985) “*Midnight’s Children and Shame*”, *Kunapipi*, VII: 1, p. 10. In Oliva, J.I. (1992) “La nueva literatura de compromiso británica”, *Estudios de Literatura en Lengua Inglesa del Siglo XX*. Valladolid: Universidad de Valladolid, Instituto de Ciencias de la Educación, p. 211.
17. Ferroza Jussawalla writes that “...while in Márquez, the authentic and the fantastic are generally kept separate..., the fantastic in *Shame* is in fact authentic to Rushdie’s experience, i.e., it is what he has experienced, and it is in seeing that what is portrayed as the fantastic is real, that the key to Rushdie’s novel lies. Therefore, he is in fact writing a realistic novel, but he wishes the reader to believe it is fantasy so that he may not be held rigorously to exact portrayals of the actual. And his fantasies and reality alternate in the novel, causing differences in interpretation.” In “Rushdie’s *Shame: Problems in Communication*”, *Studies in Indian Fiction in English. Madras (India): JIWE Publications*, pp. 4-5.
18. Rushdie, Salman (1985) “*Midnight’s Children and Shame*”, *Kunapipi*, VII:1, p. 10. In Oliva, J.I. (1992) “La nueva literatura de compromiso británica”, *Estudios de Literatura en Lengua Inglesa del Siglo XX*. Valladolid: Universidad de Valladolid, Instituto de Ciencias de la Educación, p. 211.
19. Alexander, Margaret (1990) “History. John Fowles: *The French Lieutenant’s Woman*, E.L. Doctorow: *Ragtime*, Salman Rushdie: *Midnight’s Children*,” *Flight’s from Realism. Themes and Strategies in Postmodernist British and American Fiction*. London: Edward Arnold, pp. 137-8.
20. Sudha, Pai (1988) “Expatriate Concerns in Salman Rushdie’s *Midnight’s Children*,” *The Literary Criterion*, XXIII 4, p. 37.
21. Rushdie, Salman (1981) *Midnight’s Children*. London: Picador, p. 291.
22. Swann, Joseph (1990) “East is East and West is West? Salman Rushdie’s *Midnight’s Children* as an Indian Novel,” *The New Indian Novel in English. A Study of the 1980s*. New Delhi: Viney Kripel, p. 257.
23. *Ibid.*, p. 195.
24. Dieter Riemenschneider talking about the role of history in this novel says: [Rushdie does not confine himself] “to a retelling of history through the portrayal of individual characters; rather by interrelating character and event ...[he] reveals [his] deep interest in the central epistemological category of *recollection*, the category which constitutes on the one hand the aesthetic genres of the autobiography and the biography, and on the other hand the academic discipline of history. Recollection is not used as a dream but rather as a mirror in which man tries to recognise the aspirations of mankind to realise the totality of himself as well as that of his species”. In (1990) “History and the Individual in Anita Desai’s *Clear Light of Day* and Salman Rushdie’s *Midnight’s Children*,” *The New Indian Novel in English. A Study of the 1980s*. New Delhi: Viney Kirpal, p. 188.
25. Rushdie, Salman (1981) *Midnight’s Children*. London: Picador, p. 211.

26. Srivastava, Aruna (1989) "The Empire Writes Back: Language and History in *Shame* and *Midnight's Children*," *Ariel*, 20: 4, p. 65.
27. Rushdie, Salman (1981) *Midnight's Children*. London: Picador, p. 118.
28. *Ibid.*, pp. 165-6.
29. Amanuddin, Syed (1989) "The Novels of Salman Rushdie: Mediated Reality as Fantasy," *World Literature Today*, 63:1, Winter, p. 45.
30. Rushdie, Salman (1982) "Imaginary Homelands," *Imaginary Homelands*. London: Granta Books, pp. 9-21.
31. *Ibid.*, p. 10.
32. See Rudolf Bader's (1992) "*The Satanic Verses*: An Intercultural Experiment by Salman Rushdie," *The International Fiction Review*, 19: 2.
33. Rushdie, Salman (1990) "In Good Faith," *Imaginary Homelands*. London: Granta Books, pp. 393-414.
34. Rushdie, Salman (1988) *The Satanic Verses*. Great Britain: Viking, p. 367.
35. *Ibid.*, p. 93.
36. *Ibid.*, p. 401.
37. Alex Knönagel adds: "Using the mode of magic realism, Rushdie puts his text in opposition to a basic Islamic understanding about creation. A mixture of realism and fantasy in the portrait of the world contradicts the Islamic concept of the world as a unified creation originating *exclusively* with God..." In (1991) "*The Satanic Verses*: Narrative Structure and Islamic Doctrine," *International Fiction Review*, 18:2, p. 70.
38. Rushdie, Salman (1988) *The Satanic Verses*. Great Britain: Viking, p. 168.
39. Rushdie, Salman (1990) "In Good Faith", *Imaginary Homelands*. London: Granta Books, p. 394.
40. Rushdie, Salman (1988) *The Satanic Verses*. Great Britain: Viking, p. 367.
41. Bader, Rudolf "*The Satanic Verses*: An Intercultural Experiment by Salman Rushdie," *The International Fiction Review*, 19:2, p. 68.
42. Rushdie, Salman (1980) *The Satanic Verses*. Great Britain: Viking, p. 210.
43. Rushdie, Salman (1991) "Imaginary Homelands," *Imaginary Homelands*. London: Granta Books, 13-14.
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