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**A STUDY ON REPRESENTATIONS OF HISTORY
IN THE LITERARY WORKS OF SALMAN
RUSHDIE**

A Study on Representations of History in the Literary Works of Salman Rushdie

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Abstract – Over the twelve years since the production of *The Satanic Verses*, Salman Rushdie has been commended as a saint on the house discourse, trashed as an impostor of Islam, and generally as of late, since the lifting of the fatwa in 1998, reproduced as a symbol of prevalent society. His conversion into a symbol is inquisitively well suited, since it is greatly because of his medication of what may be termed notorious material in his fiction. This article analyzes his short story, 'the Prophet's Hair' as an investigation of the status of the notorious in Rushdie's composing: that is, his fictional medication of pictures, images or statements which convey conspicuously hallowed meanings. It delineates the degree to which the symbol's importance is resolved by the setting in which it is set, and its capacity to subvert and destabilize the points of confinement put upon its importance by such an encircling. It will fight that the political suggestions of hybridity in Rushdie's work are best grasped in wording of this engagement with and recontextualization of famous material, which is not just a 'bearing over's, in the expressions of Rushdie's article 'imaginary Countries', and yet a burglary, and a demonstration of willful contemptuousness.

INTRODUCTION

Salman Rushdie, a Bombay conceived and London based author, was conceived in a Muslim family on 19 June 1947 in Bombay. He has composed ten books, two gatherings of short stories, numerous literary works surveys and s and two documentary movies. He is a beneficiary of numerous honors plus „booker of Bookers“. Salman Rushdie is known as "The devil ruler of Indian English literature."

Rushdie is a part of the guard harvest of Indian Writing in English: "One could barely can't help contradicting Rushdie that on the guide of planet literature", too, India has been undersized quite long enough, yet a guard product of composing in English has risen up out of the non-majestic postcolonial societies, particularly from India."

Rushdie's books manage numerous topics like history, legislative issues, love, disgrace, religion, outcast and rootlessness. "Rushdie's work is so specific, as far as topic, topics, setting, narrating apparatuses and formal literary technique that nobody however he can talk in his tongue."

Rushdie has been affected by a few journalists from English literary works. This is not abnormal, since impact on one journalist by different is not another thing in the realm of English literary works.

Father of English and English lyric Chaucer was additionally affected by Boccaccio. The incredible screenwriter Shakespeare took numerous of his thoughts from others. "Be that as it may a significant part of the written work is clearly not his and as it appears feasible that the origination and development of the entire catastrophe may as well additionally be ascribed to some scholar."

In this way, in the same way, Salman Rushdie is abundantly affected by some different journalists in addition to Shakespeare. He was affected by G.V. Desani, Gunter Grass and Shakespeare, a large portion of all. His subjects are additionally affected by these journalists. "Rushdie joins authenticity and dream, and, for instance South American writers Gabriel Garcia Marquez and Jorge Luis Borges, he roundly caricaturizes the legislative issues and social order of the nation in which every novel is set." About the association of a few renowned worldwide books and scholars in Rushdie's fiction Damian Grant composes, "These impacts incorporate, it must be said, the Bible and the Koran, the Indian legends, Sufi writings, Virgil, Dante, Shakespeare, Black, dickens, Bulgokov, Beckett, and, of course Joyce himself."

Salman Rushdie's expositions on literary works and relocation are undoubtedly the most ideal way to approach his composition, to grasp the actuality he is communicating through his written work. A actuality which is never static, however always showing signs of change, with ties that connection the transient

journalist to diverse planets, however may not permit him to be part of any of them, where old and new meet and coincide, and where mistrust is most likely the main sureness.

Salman Rushdie is the creator who initiated the field of postcolonial diasporas with his introduction novel *Grimus*, which was an analysis to show the situation of irritation and estrangement. The story bargains with interminability, produced planets, surreal things, different extensions both inner part and outside, and castaways. The story takes after Flapping Eagle, an adolescent Indian who gains the endowment of interminability in the wake of drinking a mystery liquid.

Fluttering Eagle, an Axona Indian, is segregated from the social order as a result of his fairer appearance. His mother died only after few minutes of his entry in this mortal planet. His sister Bird Dog shielded him and offered him with the planning of wearisome life and after that, she dissipates mystifyingly from the physical of the Axona.

Fluttering outcasts from his individuals, and mooches the planet for a long time in hunt of his sister and his character and in this mission, in the wake of meandering for 777 years 7 months and 7 days; he falls through the fleapit in the Mediterranean Sea. In view of his interminability, he arrives in a proportional measurement at the supernatural Calf Island. Individuals of this island are sanctified with eternity yet tired of the dullness of life. In any case, they are reluctant in surrendering their everlasting life and happen in a stagnant group under an understated and frightening power. In the inquiry of his character Flapping is weary of the everyday actuality of interminability henceforth needs to dispose of the *Grimus* impact. The novel obviously shows that transients have no fate, not on Mortal Island or on unfading one. They could meander wherever they wish yet without having their heart with them.

Midnight's Children, his tour de power, cleared the way for postcolonial expositive expression in India. Rushdie started to decolonize English from the English and his programme is still in facilitation by him and from others. Like Salman Rushdie, the hero Saleem Sinai meanders around three nations i.e. India, Pakistan and Bangladesh yet is unable to discover a legitimate place to live in. *Midnight's Children* is a story of relocation and rootlessness that is created by migration.

REVIEW OF LITERATURE:

The perplexing theoretical universe of Rushdie may be unpacked and profoundly grasped on account of the theoretical reconciliation hypothesis. Recollect, for instance, the twofold degree joining (Turner 2007), the most propelled manifestation of theoretical reconciliation, which incorporates altogether different include spaces, a mix incorporating characteristics from both inputs, and a new structure in the mix.

Turner (2007) expects that solid distinctions in the inputs permit the production of "rich crashes" and so remarkably imaginative mixes. This appears to be truly pertinent to Rushdie's novel (2005), where social furthermore theoretical crashes make imaginative and novel mixes at some levels (cf. 5-6-7 beneath). At the same time, we will see how picture compositions and mental spaces can offer a deeper flash into Rushdie's semantic decisions and the cognitive planet behind them.

In building the connection between cognitive poetics and postcolonial talk in Rushdie chose novel, we should begin from a few basics of postcolonial writing investigation. Case in point, take the thought of hybridity, which is interfaced to the uncertain position of the self in a postcolonial actuality both in metaphorical and exacting sense, and connected with the idea of in-between (McLeod 2000), or living in the middle of countries, societies, dialects et cetera. Hybridity stands for a plural vision of actuality, which is not delimited by sharp outskirts, yet seems fragmented, unsteady, fluffy, accordingly being associated with untraditional spaces of inventiveness. A standout amongst the most imperative postcolonial theorist, Homi Bhabha, in a meeting (Rutherford 1990: 207-221), implying postcolonial innovative spaces, discusses a third space, that is a region of arrangement of significances and of representation.

This third space helps us to remember the mix, as portrayed above, which puts forth a rising structure also characteristics taken from both enter spaces. A second case of a conceivable association between cognitive semantic methodology and the postcolonial speculation lies in the significance of illustration. The extent that the cognitive methodology (Gibbs 1994; Turner 1996; Fauconnier & Turner 2008) is concerned, representation in both its semantic and calculated partners is available in our dialect in customary shapes, and over and over changed into new shapes.

The works of the Indo-English journalist, Salman Rushdie, are rich materials for comprehension how representation could be pervasive at distinctive levels and it is so essential to acknowledge illustration not as a insignificant semantic or wonderful mechanism. Illustration development has a specific essentialness in Rushdie's fiction, since allegorical transpositions permit legitimate realities to come to be literary characters, places and occasions at distinctive levels of the content development. Additionally, in Rushdie's literary preparation profound consideration is paid to illustrations which turn into an ideal model for comprehension and discussing actuality with all its social presuppositions.

For example, Sanga (2001) proposes a blend of Rushdie's literary planet dependent upon five crux analogies (relocation, interpretation, hybridity,

obsceneness and globalization), which turn to be a suitable system for analyzing the points and the formal characteristics of his books. Around the similitude proposed by Sanga (2001), relocation and interpretation must be recognized repeating topics inside postcolonial literary works and constitute undoubtedly the most dynamite illustrations in Rushdie's account planet. This is focused on likewise by Gane (2006), who discusses the interpretation techniques in an additional novel by Rushdie, *Midnight's Children* (1981). In this novel, interpretation seems through the picture of a mystery radio, which makes all Indian dialects comprehensible to the alleged midnight's youngsters in a remarkably composite etymological and social space. This imaginative space of the novel looks like a mix, whose information spaces are the English and the Indian social and phonetic spaces, and makes an eminent structure through the three stage model of organization, consummation and elaboration.

RESEARCH METHODOLOGY:

The aim of this research is to question the efficacy of historical truth as factual knowledge in the light of Rushdie's concept of history. This meta-historical text reveals new meanings of history in relation to the postcolonial context. Since history is a man-made activity, and since historical experience and its conclusions varied from one individual to another and from one society to another, the certainty of historical truth is invalid. What we have, then, are different forms of realities, each has its particular truth. According to Rushdie, there are two forms of history: formal, exclusionary, totalitarian history which offers a singular view of the historical events, and polyphonically representational history which provides multiple realities and multidimensional historical truths. Whereas the former relies on the recording of "facts" and dated events, the latter is based on the representation of them. These New Historical speculations constitute the theoretical foundations of this study.

The aim of the migrant writer is then "a process of literary renewal" whose objective is "to create a literary language and literary forms in which the experience of formerly colonized, still-disadvantaged peoples might find full expression," to give "a migrant's-eye view of the world."

CONCLUSION:

Rushdie's literary production is very rich, and this research will be proposed one of the possible ways of addressing a definition of his appealing "universe". His scenario is surely unconventional (Steen 2003), because the mapping processes performed by Rushdie, beginning from conceptual metaphors daily used by human beings, are highly creative and do not

respect the reader's expectations. As a consequence, the reader is continuously invited to create a particular conceptual structure where for example: time follows a circular path, life is a real journey from India to the USA and vice versa and a metaphorical journey between clashing cultures, characters originate from very different input spaces thus becoming very creative blends.

In the light of this analysis of the novels by Rushdie, it can be seen that both writers use postmodern and metafictional aspects of their novels to subvert the monolithic discourse of history. Rushdie's *Midnight's Children* and *Shame*, as postcolonial narratives, include the history of the subcontinent with a satirical eye and ironically through the self-conscious and unreliable narrators of the novels.

These postmodernist historical novels by Rushdie should be regarded as texts where a *synergy* is created through their feminist and postcolonial revisions. The thesis emphasizes the political impulse of both novelists to write the histories of the marginalized and their common attempt to use their postmodernist texts as weapons against the orthodoxies of the patriarchal and colonial discourses.

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