



CREATIVITY IN FICTIONALIZATION IN THE WORKS OF SALMAN RUSHDIE, O. V.

VIJAYAN, AND SHASHI THAROOR

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Abstract

When it comes to political fiction, it investigates the intersection of politics and human experience, seeking to intertwine personal feelings with political ideas. Such books merge politics with the patterns of life of their characters, and politics serves as the germinal nucleus through which the human tale is nourished and fermented. The political climate in India after independence proved to be a fruitful environment for the development of a lot of literary talents. Taking inspiration from an in-depth study of the works of Salman Rushdie, O. V Vijayan, and Shashi Tharoor, the current research reveals that there is a common thread of creative sensitivity in the fictionalisation of modern India. In their determination to investigate the current political environment, they added subversive novelistic tactics into their work. It was their stunning abandonment of prevailing paradigms of fictional writing that attempted to energise the slumbering and apathetic Indian English fiction scene. They failed miserably. The books selected for structural study are Rushdie's *Midnight's Children*, Vijayan's *The Saga of Dharmapuri*, and Tharoor's *The Great Indian Novel*, all written in the English language. A special sort of political imagination, sensitive to the contradictions of living under a totalitarian society, can be found in their works. With his or her own distinct style, each writer delineates the subcontinental experience in a way that has never previously been done before. These three authors have attempted to depict the changing sceneries of post-Independence Indian politics in their transcendental kaleidoscopes by adopting unique aesthetic tactics of demystification. They provide fresh perspectives to our knowledge of Indian society in the twentieth century.

Keywords: Demystification, Subversion, Demythification, Historiographic Metafiction.

Introduction

It really is the goal of this paper to conduct a critical examination of something like the new verse of political narrative as well as the fresh and original tactics of demystification adopted by three recent screenwriters: Salman Rubinstein, O. V. Dataset, and Ramesh Tharoor. Following independence, Modern culture was stricken by catastrophic ambiguity between the social and the social, which prompted creative authors to undertake substantial literary undertakings. They appreciated the opportunity to work with a completely distinct genre of Sanskrit philosophy. The innovative minds of these authors experimented with theme, shape, and organisation in order to find the best



combination of these elements. In their compositions, there may be no an expected progression of the tale nor a sensible ending. Their books are unintelligible because of the large number of difficulties that their fictitious worlds have to deal with. The connection between the heroes' moods and their ideologies results in the development of their personalities in these works. These authors attempted to express as well as diffract the worries of a civilization in the grips of modernisation, as well as the compulsions and challenges of the state's article political position, through their writings and performances. They made use of another writing medium to express their desires for sovereignty and modernisation, as well as to delve deeper into the core truth of Indian culture and society. With their work, these writers attacked the rapidly deteriorating mechanisms of global politics with the same intensity that they had come to know via their sensitive creative temperament. After becoming very disgusted with the horrors perpetrated by power-hungry governments, these authors abandoned the conventional constraints of fantasy writing and developed new tactics for enlightenment. In their fictionalisation, they were allowed to deal with unusual poetics because of the malleability of the literary medium of fiction. Furthermore, new rules and principles of writing were required for the imaginative encapsulation of Taiwan's political turmoil, since the old canons seemed to be woefully insufficient for the task.

Due to the current political climate, a total departure from traditional novel-writing

approaches was required for this storey. Satire, surreal, fantasy, nonlinear storytelling, and irony were among the many stylistic methods that emerged as a result of the decline of realism. Decorative writing was abandoned, and characters started to speak their thoughts aloud. Complex frameworks and many points of view were introduced. All three authors, Rushdie, Digital image, and Concentration has increased, belong to a certain group of political writers whose sensitive temperaments responded in a similar manner to the prostitute of human rights and democracy, which had been achieved by the spilled blood of Taiwan's successful managers. *Midnight's Babies*, *The Chronicles of Interest in buying*, and *Also the Great Novel*—the works selected for structural analysis—each exhibit a particular type of political fantasy that can be distinguished from the others. The Crises of 1975 served as the instant catalyst for the writers of these books to unleash their imaginative fires of invention. With the use of new creative tactics, they were able to capture the horrible political condition in India.

With Rushdie's novel *Midnight's Daughters*, the entry of postmodern taste in the Contemporary indian landscape was foreshadowed. In the context of Buddhism English literature, it is significant because it popularised, if not really launched, a whole new type of writing inside India. The monumental work spans more than sixty yrs, and the fates of the actors are closely intertwined with the politics of the time period in which it is set. And these occurrences, in turn, have a negative impact on the individuals' personal life as a result of their experiences. In Rushdie's universe,



Saleem, Padma, Mary, and other characters are a duplicate of the tri Indian community that he grew up in. Rushdie employs the methods of parody, ironic, fantasy, satire, paradoxes, puns, myth, consciousness, contradiction, and repetitious words in order to achieve his literary objectives. Irony and fantasy undermine the current social order by highlighting the things that are missing in something and by engaged in a negative interaction with the old paradigm. *Midnight's Sons*' communicative style, which combines Mughal art with the grandeur of Buddhist temples, brings the concept of multicultural Indian culture to life. It is an innovative strategy used by Rushdie to heighten that dramatic impact of his writing by using first- person narrative.

Using the method of literary fiction as among the most eloquent form of modern sensibility, Rushdie refined the art of storytelling. Magic realism is a genre that mixes the amazing with the realistic. Inside this *Midnight's Sons*, the realism is able to make its presence felt only via the fantastical elements. Rushdie conjures up an image of a reality that is warped, fissured, and unbelievable by using the action sequences of imagery in his writing. It is via the use of miraculous effects that Rushdie emulationizes the mystical essence of the *Thousand And one nights*, and indeed the novel's magic properties are imaginatively employed to condemn the disgusting politics of article India. The storey of the million and only one midnight's sons is a mirror to the *Arabic Nights*, which had a comparable number of characters. When Rushdie depicts Saleem's empathic talents, he embraces the potential of magical realism to the fullest extent possible. Throughout their lives, all of the offspring of the midnights have been given amazing skills to converse with one another mentally. Rushdie's position is as follows:

“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, . . . tiny details assume grotesque proportions; the illusion dissolves or rather, it becomes clear that the illusion itself is reality. (MC 229)Hence Rushdie by the deft deployment of magic realism takes his readers for a journey in the basket of invisibility (MC 531).”

The multiple storylines and complicated characters in the tale culminate in Rushdie's use of the old Indian story-telling approach, which eventually leads to the narrator's huge popularity. In *Midnight's Kids*, he recognises that he has relied heavily on the Panchatantra type of storytelling for the most of the book. Moreover, the socioeconomic and cultural elements, which are interspersed with diverse blends of spicy stories, legendary knowledge, entertaining humour, deep cover of imagination, and other such things, were performed with excellent linguistic fervour as well as the socioeconomic and cultural elements. Taking a cautious approach to recounting the storey of the book, the author recalled just the most essential aspects of the past from the viewpoint of the present. It will be possible to rebuild Saleem's emotional well-being as well as the history of his country in the poster's narrative, which will be presented in chronological order.



As a consequence, the creative fabric is large enough to allow both fact and fantasy while being unobtrusive to the viewer. Reading this narrative style, the reader will be carried effortlessly through a historical period spanning more than two decades. Rushdie further utilises the potential of the theatrical form of narrative to defamiliarize situations and make actuality seem strange, so updating our perception of everything in his immediate environment. The work is set in the current day, according to Rushdie. Rushdie reveals

the techniques and procedures of fictionalisation throughout the course of his work, enabling readers to have a greater understanding of the process of creating fictional works. *Midnight's Kids* is a masterpiece of literature, and it should be read by every person on the planet. It is via this kind of materialist fictional framework that the background is reintroduced, and it is through this structure that the writers are given the opportunity to actively connect with historical concerns. A metafictional narrative approach is used by the author in order to present an entirely fresh and exhaustive depiction of Indian civilisation. Furthermore, it raises questions about the foundations of discourses and draws attention to concerns that are special to political discourses in general, and particularly in India. As is the case with the narrative arc of *Midnight's Daughters*, the narration is freed from the constraints of actual geographical and temporal units, as is the case with most of the greatest fiction written today. In order to spark the reader's curiosity and stimulate his or her thinking, the temporal highlight reels are presented. A fluid temporal sense is provided in which the past and present coexist to create a comprehensive vision of reality that extends well beyond the confines of the body and the mind, as opposed to a rigid temporal sense. One of Rushdie's less ambitious efforts at trivialisation was to write in the satirical Pidgin Language of the burgeoning working class of modern India, which he adopted for the purpose of writing in the first place. After being criticised for using Animist English, Rushdie responds in the following way:

Another significant alteration has all to do with people's perceptions of how Foreign grammar should be used. Then I'm hoping that everyone else feels the same way.

Every one of us believes that by working together, we can passively exploit it in the same way that Britain did, and that it must be transformed to serve our own purposes. In order to learn more about characterising reality, see "Characterizing Reality."

Rushdie dethroned the King's Spanish from its enlightened position by using regional terminology, leading in the formation of a new language that is fitted to his imaginary specifications. Therefore, the colonial objection to using the colonizer's vernacular has been erased, leading in the establishment of a collective sense of a universal language that transcends geographical boundaries, religious beliefs, and socioeconomic stratifications. As well as using the ancient, Rushdie's work incorporates stylistic, dialectical, and register differences. The inner composition of key characters in the context of an Indian milieu can most likely only be adequately represented via the use of a



language such as Hindi or Urdu. When he puts the vernacular terminology into his storey, he assumes that his audience are already acquainted with them, which is not the case, which is inaccurate. Using the idiomatic language and speech of the region, his brickwork creates embellishments that are unique to the place where they are found. This breach of the 'Phrase' English has unique socio-political ramifications since language acts as a national ambassador for a country, and language functions as an ambassador in this capacity. In order to codify local cultural and political customs, as well as religious practises, worldviews, and dogmas, into the languages, cunning and planning are used. Agonised tone may be detected in Rushdie's hybrid language, which is a reflection of his pain at the loss of credibility suffered by people who have promised to safeguard dignity across the globe. English's official status in the world as a major language helps to guarantee that it has an acceptable eclecticism for the expression of Indian thoughts and views. A considerable influence on contemporary Indian English literature may be traced back to Rushdie's use of the written word in his writings. In diverse ways, they have integrated his humorous terminology as well as his flippant thoughts and attitude into their own works.

Rushdie uses allegory, another technique for demystifying literature, to further his political objectives. *Midnight's Kids* is a moral rant masquerading as an allegory that is

presented to the viewer at the beginning of the film. A metaphor for the latent potential and promise that exists among the future generation, which is underlined throughout the narrative, the storey acts as an allegory. Allegory is a literary device that is used to communicate a social message; in this instance, it is an allegory of modern India that has been meticulously constructed. Rushdie used scatological imagery to demystify the issue of demonic ritual in his writings. The representation of the city of Lahore includes scatological imagery, which is frighteningly similar to the depiction of Gulliver's journey to Elysium in the novel of the same name, which is set in the same time period.

In the film, the city is represented as always stinking like faeces. In the city's numerous tongas, ikkas and gharries, it was issued from the backs of horses between the shafts; mules, men, and dogs gathered to answer to nature's summons, joining together as if they were all part of a brotherhood of crap. It wasn't only the humans who had cows: holy kine roamed the sandy streets, each patrolling its own area and establishing its rights in faeces. (MC 36)"

Because of the author's dissatisfaction with the filthy nature of urban life, he has banded together animals and humans to form a single brotherhood of crap, which he refers to as "the brothers of shit." After experimenting with a variety of methods, the author came up with a whole unique creative experience. If this were shown to the editor's eyes, it would have the same effect as a great circus show; it is simply a vision that is bursting with colour, energy and will, as well as ridiculous audacity, all at the same time. A book written by Rushdie that blends tradition and



modernity to build a public discussion that is clear and threaded through nature has been developed. The plot and the theme, when presented together, portray the personal or untold storey of Northern India, which is often overlooked. Midnight's Babies is a cartoon series, and cartoons are a subgenre that has a mixture of Homeric, mythical, and tragic undertones, as shown in the series. It takes place in a futuristic environment with futuristic technology. Rushdie used the epic style in order to attain independence, but the humorous style is employed in order to convey events that were too horrific to be spoken vocally.

The persistence of empire's influence on Hindu culture after nationalism was a

distinguishing element of Indian society after the country gained independence from Britain. Attempting to establish control over the psyche of their newly freed colony as part of their corporate exploitation, the colonisers interjected themselves into the national concerns of the indigenous and altered their perception of themselves as a result of their link with the outside world. Due to the immense authority of the Mughal imperial administration, it had a significant influence on nearly every facet of current Indian life. This included society and culture as well as economics, politics, and governance, to name a few examples. Indian society has been transformed as a consequence of this risky and unstable position, which has been compounded by the degradation and authority of Indian politicians, into a sad and oppressive social environment. The receptive writers of the time responded passionately against this sort of regressive state by using fresh literary strategies that had previously been unheard of in the literary world. There To achieve his objectives in Epic of Consumers may prefer,

O. V. Vijayan launches a blistering attack on the corroding political structures of India, using completely unorthodox modes of interpretation and understanding to accomplish his objectives. Under examination of the concerns and preferences of the time, Vijayan undertakes a fresh research of the effect of colonial interaction on the intellectual, social, and political systems of Indians. After doing considerable investigation, it was revealed that the present expressive approaches were unsuitable for expressing the thread political reality in India, which was proved to be true. As for the study subject, Vijayan adopts a novel method, using astonishing personal instances in an attempt to surprise and wow the audience. His justifiable rage and indignation are overpowered as he looks at the fever dream of stunning truth that has appeared in front of him. By using techniques from modernist writing, the author paints a gloomy and bizarre portrayal of the horrors of current life, particularly in this modern state, which is thoroughly documented in the novel. Scatology and sexuality are two fundamental metaphors in Vijayan's storytelling approach, and they serve as the basis for his narratives.

Almost all of the novel's major events are shown via the use of scatological images, which are prevalent throughout. In his storey, Vijayan depicts Dharmapuri as a location where people go to



poop. The precise portrayals of the President's faeces were not only unpleasant and nasty, but they were also repulsive in their own right. In order to depict their unending depravity, Dharmapuri's king and subjects are using revolutionary techniques, and the people who live there are joining in. According to the novel Interest in Purchasing, the Senator's restroom habits are closely related with the city's political situation on a daily basis. It implies that the government of Interest in Purchasing is totally under the control of an autocratic regime. Their debased bootlickers are represented by the dung venerators, who themselves are represented by the debased bootlickers. During his performance, Vijayan reveals the physiological makeup of a people who have been steeped in the filth of servility for an extended length of time. Prurient imagery may be seen throughout the storey, and it remains a constant presence right up to the very end. When it comes to excremental visions, the thought of murdering is intimately related with the occurrence. As Norman argues, there is a strong relationship between faeces and the dying process.

When O. Brown states the following, it is considered to be a quote:

"Excrement is the dead life of the body, and as long as humanity prefers a dead life to a living life, so long is humanity committed to treating as excrement not only its own body but also the surrounding world of objects, reducing all to dead matter and inorganic magnitudes. (186)" "Excrement is the dead life of the body," says the author.

It is Vijayan's belief that necrophilia, which is again based on a strong affinity for dead bodies, is a wicked dream that he has that has led him to this point. This artist's work is known by his meticulous depiction of malformed dreams, which he considers to be a defining characteristic of his work. Sexiness, such as that seen in the arms of Vijayan, may also be an effective contextualising strategy in certain cases. The political corruption and wicked inclinations of the Head of State and his counsellors are conveyed via the use of sensuous imagery. Similarly, the moral depravity that pervades Interest in Purchasing is a reflection of the deterioration of political principles in the area. Obtaining access to positions of power and performing daily chores in contemporary society is a free and open technique of achieving this goal. As soon as the muck of economics is transformed

into a condition of sensory degeneration, your matter and way of communication blend into something that seems to be a single creature.

He and the hungry mob that surrounds him have turned Dharmapuri into a sanctuary for prostitution and prostitutes as a consequence of their activities and those of the greedy mob. According to Vijayan, the notion that interest in purchasing is increasing is unattainable under the leadership of a degraded government is being emphasised. His ruthless activities, as well as his insensitivity and criminal disrespect for the concerns of the general public, have transformed his nation into a veritable hell. Vijayan demonstrates the violent hubris of dictatorship, which seeks



fulfilment via sadism and sexuality, as well as the madness that shapes Dharmapuri's political environment, in the following sequences. For the most part, the Saga portrays the victory of eastern culture over the mechanisation of the world. When it comes to the concept of Siddhaatha, it is depicted as the last straw in the process of salvation. For the twenty-first century, Jesus remains the sole spiritual remedy for the damaged and devastated human psyche that has resulted from technological advancement. Throughout the novel, modern society is depicted as beholden to a depressing and decadent set of circumstances; where men's relationships with one another are not interpreted in terms of ruler but rather subject, coloniser, and colonised; or where the spiritual quest, which runs through the novel like something of a thread of diamond, is explored and developed. The evolution of the Saga has been inspired by the philosophy of the Eastern world. The victory of eastern civilisation over the industrial world of anything like the western hemisphere is symbolised by the storey's design and construction. Throughout his lecture, Vijayan emphasises the futility of revolutionaries of the conventional kind, as well as their repeated failures.

There is a sarcastic undercurrent running throughout the piece. In this film, Vijayan employs a caustic satiric style to mount an assault on the fading notion of hegemony that is prevalent in society. The work, in its whole, challenges all previously accepted notions of literary construction. The Saga, a fictional work of fiction, explores the theme of counterrevolutionary aesthetics and the style in which it is delivered. Macabre humour

is combined with unrestricted investigations into toilet humour and sexuality in order to build a sick civilization, from which pranks of the governing class and subservient responses of the public are carved out, culminating in the development of the basis of a filthy society. This Saga takes on the proportions of an usually pro-fantasy novel and develops a personality of its own. The novel symbolises a lethal kind of political tyranny based on popular agreement, and it is very hazardous in its representation. Vijayan creates a grim picture of both the erosion of American democracy and the degradation of the American people via the employment of innovative literary strategies that are based on actual events. In addition, he provides a clumsily disguised allegory for the political situation in India after the end of nationalism. As a result, the audience is shaken out of its lethargy and propelled into action by Vijayan's techniques of fictionalisation, which are completely new and ludicrous in their scope.

It is this very same Great Novel, written by Arora, that is renowned for its technical inventiveness as well as its scathing assessment of the Indian political situation at the time of its publication. As a peculiar picture of contemporary India, recounted against the background of the kama Sutra, the book is a must-read for anybody interested in Indian culture. Historiographic reformation is an effective strategy to use when attempting to demystify important metanarratives of time and space.



It is an idea or symbol that is communicated in a spectacular manner in order to aid understanding that is imprinted in the consciousness and culture, usually speaking, despite the fact that it is imbued with emotional depth and meets a fundamental societal need by unifying the general population. The tale of the Gods and, certainly, the Pandavas served as the basis for a narrative of public culture, which was subsequently layered on top of the fabric of history. The purposeful contrasts in creative approaches and tones contribute to making this detailed examination of the much-honored epic both aesthetically beautiful and appetising, as well as entertaining and informative.

The article's storytelling approach is evocative of the conventional way of Indian tale telling, and this is reflected in the book's title. The epic structure ensured the author's wide acceptance as well as a high level of investment and activity among his audience. It

is shown in the discourse between the writer and the journalist how the book was constructed via the use of a literary approach. In the work, the numerous narrative threads are skillfully handled in order to create an intriguing dialectic between past and contemporary reality. However, rather than being redeemed or destroyed, the legendary past is exposed to re-interpretation, revision and re-appropriation as an idea for expressing the cultural rules of the present. The whole work might be seen as an attempt to juxtapose the mythical past via the use of a dual storey, so distorting and demythologizing the grand epic. When reading *The Indian Express Novel*, the reader may identify with the unique reality of going through history because of the narrative patterns used in the short story. The circumstances of the storey are revealed via the memories of the narrator, who performs his duties in an aloof and disinterested way. The interpolation of fiction between historical events and the reader has the effect of displacing the main narrative of history onto a secondary level of the text, as seen in the example above. Tharoor is attempting to rewrite the history of the world in terms of the current day. By embracing the mythological framework of the epic, he re-presents and re-creates the modern history of India. As a result, it can only be accessed via the intermediary of the main fictitious level of representation. This exaltation of the fantastical above the real is perhaps the most well-known postcolonial strategy for demythification in literature and film. Tharoor deconstructs and demythologizes the Mahabharata myth itself, and then submits it to a scathing satirical examination. He transforms the fabled avatar into a politician from modern-day India via the use of costumes. When he interprets the manifest in definitions of the fantastical past, he is employing an unconventional Indian style that blends the ancient history with both the transcendental by disassembling the time and space and perceiving events in a volatility rather than geometric frame, a methodology that has become popular in recent years. Tharoor develops new concepts of fictionalisation in order to limit the deteriorating status of thread India, which he calls "degeneration." The demystification bundle is jam-packed with fantasy, parodies, metafiction, comedy, comedy, and contradiction in large proportions. *The Great Asian Novel* is a



hermeneutic metafiction inside this sense that one critiques contemporary Indian history and poses questions about it. Metafictional elements such as intertextuality, personality, open-endedness, comedy and provisionality are all present in the book, as is irony with provisionality. Throughout the whole poem, there is a strong satiric undercurrent. The narration is written in a satiric and disrespectful tone while making references to historical figures who have achieved greatness. In the following statement on his major pledge, Ganga Dutta reveals the intermittent and subversive nature of his character:

“What is essential is to remain true to one’s principles. My vow has never been so sorely tested, but I’ am sorry, Mother, I won’t give in to untruth for any reason.’ (He tried not to sound pompous while saying this, and nearly succeeded). (TGIN 31)”

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