

SALMAN RUSHDIES LITERATURE A CRITICAL ANALYSIS

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INTRODUCTION

Among the writers, the most notable is Salman Rushdie, born in India, and now living in the United Kingdom. Rushdie with his famous work *Midnight's Children* (recipient of the Booker Prize 1981, Booker of Bookers 1992, and Best of the Bookers 2008) ushered in a new trend of writing. He used a hybrid language - English generously peppered with Indian terms - to convey a theme that could be seen as representing the vast canvas of India. He is usually categorized under the magic realism mode of writing most famously associated with Gabriel García Márquez.

Gustave Flaubert's *Madame Bovary*. Yet in the Middle Ages the Old English literature of the subjugated Saxons was leavened by the Latin and Anglo-Norman writings, eminently foreign in origin, in which the churchmen and the Norman conquerors expressed themselves. From this combination emerged a flexible and subtle linguistic instrument exploited by Geoffrey Chaucer and brought to supreme application by William Shakespeare. Chaucer was described by his immediate successors as the 'Father of English poetry' and as a touchstone for defining both what was 'English' and what 'literature' was. How does that make sense to us now, six hundred years later in literary history? Through close readings of a wide selection of Chaucer's writings, we will not only celebrate the power and complexity of his use of language but also investigate some of the questions posed by these early claims. How do we understand literary origins and what is at stake in our attempts to do so? How far does Chaucer contribute to a national (or nationalist) sense of English literature? How does the literature of the medieval past shape our current critical reading practices?

First and foremost, English literature is celebrated for its towering figures, such as William Shakespeare, whose works have achieved global renown and continue to captivate audiences worldwide. Shakespeare's mastery of drama transcends cultural and linguistic boundaries, cementing his place as one of the greatest playwrights in history.

Moreover, English poetry, often deemed resistant to translation, is noted for its peculiar richness and complexity. While it may be challenging to compare with poetry from other literary traditions, English poetry occupies a prominent position in the literary canon, showcasing a diverse range of voices and styles.

English literature's humor is also acknowledged as idiosyncratic and difficult to convey to foreign audiences. Despite this challenge, English humor has left an indelible mark on the literary landscape, contributing to the distinctiveness of English literature.

Additionally, English literature boasts a remarkable body of travel writings, which provide insight into different cultures and perspectives. These works serve as a counterargument to accusations of insularity, demonstrating English literature's engagement with the wider world and its ability to transcend geographical boundaries.

Themes, Motifs & Symbols

Themes

The Single and the Many

Born at the dawn of Indian independence and destined, upon his death, to break into as many pieces as there are citizens of India, Saleem Sinai manages to represent the entirety of India within himself. The notion that a single person could embody a teeming, diverse, multitudinous nation like India encapsulates one of the novel's fundamental concerns: the tension between the single and the many. The dynamic relationship between Saleem's individual life and the collective life of the nation suggests that public and private will always influence one another. Still, it remains unclear whether they can be completely equated with one

another. Throughout the novel, Saleem struggles to contain all of India within himself and cram his personal story with the themes and stories of his country to disintegrate and collapse at the end of his attempt.

Politically speaking, the tension between the single and the many also marks the nation of India itself. One of the fastest-growing nations in the world, India has always been incredibly diverse. Its constitution recognizes twenty-two official languages, and the population practices religions as varied as Hinduism, Islam, Christianity, Sikhism, and Buddhism, among many others. Indian culture is similarly hybrid, having been influenced by countless other cultures over the millennia of its development. At the same time, however, maintaining India's sprawling diversity peacefully has often proved difficult: India's division into the Islamic nation of Pakistan and the secular, but mostly Hindu nation of India—a process known as Partition—remains the most striking example of the desire to contain and reduce India's plurality. In *Midnight's Children*, the child Saleem watches as protestors attempt to divide the city of Bombay along linguistic lines, another attempt to categorize and cordon off multiplicity.

Saleem, a character who contains a multitude of experiences and sensitivities, stands in stark contrast to the protestors who demand their own language-based region, the strict monotheism of Pakistan, and Indira Gandhi's repression of contradictory dissension. His powers of telepathy allow him to transcend the barriers of language, while he himself—with his English blood, poor background, wealthy upbringing, and eclectic religious influences—reflects India's diversity and range. The *Midnight Children's* Conference that he convenes is, in its initial phase, a model for pluralism and a testimony to the potential power inherent within coexisting diversity, which is a natural and definitive element of Indian culture. In *Midnight's Children*, the desire for singularity or purity—whether of religion or culture—breeds not only intolerance but also violence and repression.

The Unreliability of Memory and Narrative

Factual errors and dubious claims are essential aspects of Saleem's fantastic narrative. He willfully acknowledges that he misplaced Gandhi's death, an obviously seminal moment in India's history, as well as willfully misremembers the date of an election. He frets over the accuracy of his story and worries about future errors he might make. Yet, at the same time, after acknowledging his error, Saleem decides to maintain his version of events, since that's how they appeared to occur to him and now there can be no going back. Despite its potential historical inaccuracies, Saleem sees his story as being of equal importance as the world's most important religious texts. This is not only his story but also the story of India. The errors in his story, in addition to casting a shadow of doubt over some of what he claims, point to one of the novel's essential claims: that truth is not just a matter of verifiable facts. Genuine historical truth depends on perspective—and a willingness to believe. Saleem notes that memory creates its own truth, and so do narratives. Religious texts and history books alike stake their claim in truth not only because they are supported by facts but also because they have been codified and accepted upon, whether by time or faith. The version of history Saleem offers comes filtered through his perspective, just as every other version of history comes filtered through some alternate perspective. For Saleem, his version is as true as anything else that could be written, not just because this is the way he has arranged it, but because this is the version he believes.

Summaries and Analysis

Summary: The Perforated Sheet

Saleem Sinai opens the novel by explaining the exact date and time of his birth: August 15, 1947, at midnight. Saleem's birth coincides precisely with the moment India officially gains its independence from Britain. Thus, as Saleem notes, his miraculously timed birth ties him to the fate of the country. He is thirty-one years old now and feels that time is running out for him. Saleem believes his life is ending and he must tell all of the stories trapped inside of him before he dies. Saleem begins the story with his grandfather, Aadam Aziz, on an early spring morning in Kashmir. Saleem describes Kashmir as a place of incredible beauty and notes that, in 1915, Kashmir was still pristine, looking just as it had during the time of the Mughal Empire. At this point in the story, Kashmir is free of the soldiers, camouflaged trucks, and military jeeps that will come to characterize it in later years.

While praying, Aadam bumps his nose against the hard ground and three drops of blood fall from his nose. As a result, he vows never again to bow before man or god, and consequently a "hole" opens up inside of him. Aadam has recently returned home from Germany, after five years of medical study. While Aadam was

away, his father had a stroke, and his mother took over his duties in the family gem business. As Aadam stands on the edge of a lake, Tai, an old boatman, comes rowing toward him. Saleem describes Aadam's features, particularly his prominent nose. Saleem also describes the enigmatic Tai and the local rumors that surround him. Tai's boat draws closer. He shouts out to Aadam that the daughter of Ghani the landowner has fallen ill. Here, Saleem interrupts his narrative to note that most of what matters in our lives takes place in our absence, but he reassures us that he can see things he didn't witness. In this way, he can describe Aadam taking care of his mother, attending to the landowner's daughter, and being ferried across the lake by Tai, all at the same time. At the landowner's opulent house, Aadam realizes that the old man, Ghani, is blind. While waiting to see the patient, Aadam gets nervous and considers fleeing, but then he has a vision of his mother and decides to stay. Aadam is taken in to see the patient, who is flanked by two extremely muscular women holding a white bed sheet over her like a curtain. In the center of the sheet is a hole, approximately seven inches in diameter. Ghani tells Aadam that, for modesty's sake, he can only examine his daughter through the seven-inch hole.

Summary: The Fisherman's Pointing Finger

Padma becomes upset at Saleem because he has used the word love about her. Saleem returns to his story and describes a painting of Walter Raleigh that hung above his crib as a child. In the painting, a fisherman points off into the distance, and Saleem speculates as to what his finger might be pointing at.

Amina and Ahmed bring Saleem home from the hospital. Saleem is not a beautiful baby, but he is a large one, with an enormous cucumber nose and blue eyes that the family assumes came from his grandfather. The residents of the estate pass him around like a doll, and Mary and his mother dote on him. Wee Willie Winkie continues to come to the compound and sing, eventually bringing his son, Shiva, who has knobby knees and, according to Saleem, will later be saved by a war. The baby

Saleem witnesses all of the compound inhabitants' private lives—their affairs, fights, and habits. Saleem the grown-up narrator claims responsibility for almost everything that happens, including his father's eventual alcoholism. Feeling neglected by his wife, Ahmed begins to flirt with his secretaries and curse Amina. He later embarks on a scheme with his neighbor, Dr. Narlikar, to reclaim land from the ocean with tetrapods. One day, Ahmed receives a letter from the government saying his assets have been frozen, presumably because of his Muslim faith. The news gives him a permanent chill and sends him to bed, thereby allowing for the conception of Saleem's sister, the Brass Monkey.

Revelations, Movements Performed by Pepper pots

Saleem tells us that Lord Khusro, today the wealthiest and most famous guru in India, was once his childhood friend, Cyrus-the-great. After

Cyrus's father dies from choking on an orange seed, Cyrus's fanatical mother begins claiming her son is a holy child and invents a history for him based, in part, on a Superman comic book that Saleem had once given to Cyrus. As the Narlikar women begin to demolish the houses of the estate, Pia calls to tell the family that Hanif has committed suicide. The entire family gathers at the house for a forty-day mourning period. Infuriated by the dust from the demolition, as well as Pia's refusal to mourn, Reverend Mother vows not to eat until her daughter-in-law shows her dead son some respect. After twenty days, Saleem breaks the stalemate by apologizing to his aunt for his previous indiscretion. Pia tells Saleem that she refuses to mourn because Hanif always tried to avoid melodrama in his films, and she wants to respect that. Once she finishes explaining this, however, Pia breaks into a torrent of grief that amazes everyone. Pia begs Reverend Mother for forgiveness and places herself in her mother-in-law's control. Reverend Mother declares that Pia will move to Pakistan with her, where they will realize Reverend Mother's long-held dream of purchasing a petrol pump.

Analysis

In order for Saleem to reach Bombay and discover Mary, one final battle for supremacy must take place. Picture Singh, who claims to be world's greatest snake charmer, takes his meager savings and travels to Bombay to assert his title. There can only be one greatest, according to Picture Singh, and he is willing to sacrifice everything to prove it. He succeeds in proving his skills, but only after he literally descends into a world of darkness, and nearly destroys himself in the process. Picture Singh's victory is ultimately a defeat, or a ladder that becomes a snake. Even in its final moments, life proves to be ambiguous and full of ironies.

“Abracadabra” proves a fitting title for the novel’s final chapter, since the chapter is as much about the continued presence of magic as anything else. As Aadam Sinai’s first word, it suggests that, despite everything that has happened—the wars, the tragic deaths, and the chaotic political turmoil—the next generation of midnight’s children retain the magic of potential, and the ability to change the world. In Aadam’s mouth, it becomes a word of defiance, accumulated over the months of silent listening that marked the first three years of his life. A sense of cautious hope pervades the last chapter. Saleem is set to marry Padma, and in her strong body, he sees a flicker of hope that his own, cracked body might somehow be preserved. Perhaps, armed with Padma and with love, he won’t disintegrate and be consumed after all.

Despite all the changes and exiles he has undergone, Saleem ends up almost exactly where he began: at a house on Methwold’s Estate, his son in the care of Mary Pereira, just as he was once in her care himself. Saleem has succeeded in telling his story, thereby preserving it for his son, just as fruit gets preserved for chutney. That initial optimism is tempered, however, by Saleem’s final prophecy, which spills out in a stream of consciousness. Imagining his future, Saleem sees himself falling apart on his birthday and crumbling into millions of specks of dust, just as his grandfather Aadam crumbled into dust in his time.

Saleem’s birthday is, of course, the anniversary of his nation’s independence. Crumbling into dust becomes a symbolic act of both exhaustion and unity. Having given everything he has within him—not only through his life, but through the telling of his story as well—Saleem can surrender himself, dissolving into a metaphor for his nation, as he crumbles into as many pieces of dust as there are people in India.

Conclusion

Rushdie invites the reader to analyze the function of memory and the definition of historical truth. In doing so, he concludes and encourages the reader

to conclude that “It is memory’s truth, he insists, References and only a madman would prefer someone else’s version to his own”. According to Rushdie sensory Ruthven, Malise. *A Satanic Affair: Salman* information for a few seconds or less after an item *Rushdie and the Rage of Islam*. London: is perceived. The ability to look at an item, and Chatto & Windus, 1990. remember what it looked like with just a second of Suleri, Sara. *The Rhetoric of English* observation that’s why he always talk about such *India*. Chicago: U of Chicago P, 1992. studies and always write such things in his Wood, Michael. “Shenanigans.” *London* literature. He believes that after a brief *Review of Books* 7 Sept. 1995: 3, 5. presentation, subjects were then played either a high, medium or low tone, cuing them which of the Deb, Siddhartha. “Around Midnight.” rows to report. Based on these partial report [Review of Mehrotra’s A History of

Indian Literature in English.] Times experiments, Sperling was able to show that the

Literary Supplement (30 January 2004), 6. capacity of sensory memory was approximately 12 items, but that it degraded very quickly (within a History of Indian Literature in English, A. few hundred milliseconds). Because this form of ^{Ed. Arvind Krishna Mehrotra. London:} memory degrades so quickly, participants would Hurst, 2003; New York: Columbia UP, see the display, but be unable to report all of the ^{2003.}

items (12 in the “whole report” procedure) before Rushdie, Salman. *Midnight’s Children*. they decayed. This type of memory cannot be Penguin Books: New York. 1980.

prolonged via rehearsal. [Apuleius, Lucius] *The Transformations of Lucius*, Otherwise Known as *The part of the brain that is critical in creating the Golden Ass*. by Lucius Apuleius, transl. feeling of emotion is the amygdala, which allows Robert Graves [1950]. Edinburgh: for stress hormones to strengthen neuron Penguin Books, 1955. communication. The chemicals cortisone and adrenaline are released in the brain when the amygdala is activated by positive or negative excitement. The most effective way to activate the amygdala is fear, because fear is an instinctive, protective mechanism that comes on strong making it memorable. Sometimes the feeling can be overwhelming. Salman Rushdie use emotions in his literature and written work in *midnight children* he overwhelmed the emotions of small children.