Two Outsiders in Indo-English Literature. Ruth Prawer Jhabvala and Salman Rushdie

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Abstract

This thesis shows the condition of outsidedness in the fiction of two Indo-English authors: Ruth Prawer Jhabvala and Salman Rushdie. Ruth Prawer Jhabvala focuses on the intercultural encounter from the European perspective Salman Rushdie writes from the expatriate's point of view. Astride the cultural frameworks of India and the West at once they examine the ironic similarities of prejudice and intolerance in both societies. These authors' novels are examined through concepts elaborated by the Russian literary theoretician, Mikhail Bakhtin, such as exotopy or outsidedness, heteroglossia, dialogism, etc They confirm Bakhtin's contention that cultural confrontation is a potentially enriching source of literary and artistic creation. Jhabvala treats the intercultural encounter within the colonial and post-colonial frameworks and shows the fragile dialogue that does occur between her European characters and India Rushdie on the other hand centres mainly on contemporary India although he does satirize certain aspects of colonial India He uses a plethora of historical, literary, cultural and linguistic referents from both eastern and western traditions to subvert the hegemonic discourse of either and to celebrate cultural hybridity.

Résumé

Cette thèse a pour objet l'étude de l'extériorité dans les romans de deux auteurs anglo-indiens, Ruth Prawer Jhabvala et Salman Rushdie. Ruth Prawer Jhabvala s'intéresse aux échanges interculturels à partir d'un point de vue européen. Salman Rushdie écrit dans une perspective d'expatrié. Chevauchant simultanément les univers culturels de l'Inde et de l'Occident, ils exposent la similitude ironique des préjugés et de l'intolérance présents dans les deux sociétés. Leurs romans sont analysés au moyen de concepts élaborés par le critique littéraire russe Mikhail Bakhtine, tels que exotopie ou extériorité, plurilinguisme et dialogisme. Ces romans, en effet, illustrent bien l'idée de Bakhtine que la confrontation culturelle est potentiellement stimulante pour la création littéraire et artistique. Jhabvala aborde les échanges interculturels dans les contextes colonial et post-colonial et en extrait le fragile dialogue qui naît entre ses personnages européens et l'Inde. Rushdie, de son côté, fixe son attention sur l'Inde d'aujourd'hui, ce qui ne l'empêche pas à l'occasion de se moquer de certains aspects de l'Inde coloniale. Il utilise un corpus impressionnant de références historiques, littéraires, culturelles et linguistiques, orientales comme occidentales, pour saper les discours hégémoniques des deux civilisations et pour mettre en valeur l'hybridité culturelle.

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Introduction

The perspective of the outsider is of special contemporary pertinence because of the generalised scale of immigration in the twentieth century It has a particular, a personal relevance too since I am a thrice displaced Indian Although my family is originally from Sindh, I was born and brought up in Bombay as a result of India's Partition in 1947. The move to France, then Canada furthered the process of acculturation and outsidedness

Acculturation involved a sense of insecurity, alienation, loss of identity and defenselessness all at once facing the other culture The North American attitude of self-sufficiency, of self-centered individuality and cold privacy pained the spirit of collectivity in which I had grown up. I was overcome by a sense of rupture, of a dispossession of values and attitudes I thought essential to human life I turned to literature, among other things, for some answers to this profound alienation that other writers had experienced and written about Through them, and with time, I became aware that this new culture permitted every individual a certain dignity, a certain mental space and realized how complex each society's answers to the human condition were Literature helped me to see another response to the process of acculturation which was more positive, the attitude of outsidedness

Outsidedness means a more positive freedom from official or/and monolithic discourses in both continents, a conscious reappropriation of the self facing the alienating aspects of all cultural systems From this point of view, the geographical distance from India and simultaneously the alternative perspective of an Indian in the Occident permits a certain critical distance vis à vis both referential frameworks.

It is this positive aspect of outsidedness that I would like to develop through the study of two authors, Ruth Prawer Jhabvala and Salman Rushdie, who are outsiders to the societies they describe in their fiction. Their works will be analysed from the point of view of a theoretician of intercultural discourses, Mikhail Bakhtin

Salman Rushdie's burst into the Indian and international scene with his second novel first awakened my consciousness to a hitherto muted, half-articulated and understood experience He gave a form, a significance to the voice of the post-independence generation to which I belong Ruth Prawer Jhabvala's peculiar predicament of the European in India, on the other hand, had a subjective appeal of the foreigner's experience and response to another culture. Married to a Quebecker, I am constantly torn between the "two solitudes" of Canada A product of post-colonial sensitivity, I share a sense of solidarity with the French part of the "solitude", once overwhelmed by English hegemony Paradoxically, because I am also a product of post-independence ideology promoting the pan-Indian identity, I sympathize with Canada's federalist discourse of "national unity"

I realize that my perplexity is just one among many other perplexed responses to the condition of outsidedness. Through literature by two outsiders and the theoretical framework of another outsider, Mikhail Bakhtin, the Russian literary theoretician who realizes the creative potential in cultural confrontation, I can examine the different responses offered by outsidedness

The first chapter of this thesis will examine the theoretical parameters as discussed by Bakhtin This chapter will include a general glance at the scope of Indo-English writing from its beginnings in colonial India to contemporary times It will end with a brief introduction to the two authors chosen for analysis here, and their position regarding both Indo-English fiction and Bakhtin's theoretical discussions The second chapter will examine Ruth Prawer Jhabvala's experience as outsider and the thematic focus on outsidedness in her fiction The third chapter will analyse Rushdie's condition of outsidedness and its enriching literary and linguistic possibilities. Finally, the general conclusion will synthesize and compare the two kinds of dialogue the authors evoke within their respective cultural frameworks as outsiders

I would like to take this opportunity to thank Professor Michael Bristol for his patient encouragement and help with technical and administrative details I would also like to express my warm gratitude to Pierre Lanthier whose faith in my project helped me to persevere

Moreover, our heated arguments entailed the first elements of dialogue that formed the crux of this thesis as the exploration and understanding of outsidedness and the outsider

Chapter I: Dialogism and Outsidedness.

Among the major international phenomena of the second half of this century have been the expansion of populations and their diaspora, especially with the end of colonialism Although the cultural displacement is generally the result of migration from Third World countries towards the metropolitan centres of Western Europe and North America, there is movement in the reverse direction as well. This counter flow is mainly made up of tourists and spiritual adventurers on the lookout for a certain exotica However, it is also formed in part by the emigrants themselves who seek to renew ties with home when possible. It often results in a mixed experience, a divided sense of loyalty, a simultaneous sense of belonging and alienation This new situation of encounter with and exposure to two or more cultures can lead to misunderstandings regarding the social and cultural codes of the other. Nonetheless, it is a situation tha is potentially rich for the regeneration and renewal of each culture which would ease their mutual acceptance

Hence, a major element that defines the postcolonial era of this century is cultural displacement In the context of cultural outsidedness, with its concomitant misunderstandings and conflicts, dialogue becomes a pertinent tool for consensus and reconstruction It is this idea of the enriching potential of bi- or multi-cultural dialogue that I would like to develop here I propose to do this with an analysis of the novels of two Indo-English authors, Ruth Prawer Jhabvala and Salman Rushdie Both write about India from the perspective of outsiders Ruth Prawer Jhabvala is a European who lived in and wrote her novels from India, addressing her fiction to her European readers. Salman Rushdie is an Indian who resides in England and addresses his writing to his sub-continental readers from England.

There has been controversy around the novels of both authors, especially Salman Rushdie with his second-last novel Ruth Prawer Jhabvala's mischievous and relentless scrutiny of the East-West encounter incurred the bitter resentment of many Indian literary critics who rejected her They accused her of misrepresenting Indian reality and pandering to the prejudices of her Western readers. Salman Rushdie's

novels have been an exuberant take-off on Eastern religious traditions and political figure-heads It inspired the rage of both institutions Indira Gandhi sued him for libel and the Imam Khomeini issued the famous "fatwa" against him for his book which was branded blasphemous and banned thereof in India and many Muslim countries In hiding now it has earned him a place in the annals of history

But both, each according to her/his genius, have proposed original, creative responses to the cultural encounter of the two worlds. One has juxtaposed her contact spatially and temporally to rearticulate the colonial and post-colonial discourse of the two sides in her novels. The other has recreated through memory, nostalgia, literary allusions and journalistic reports a personal narrative history of India and the development of Islam. The latter has been examined from the secular point of view as well as from the immigrant's perspective in London.

There have been several articles, reports and books devoted to the two authors. However, what I intend to do is not just synthesize what has already been stated but compare them within a theoretical vocabulary that clarifies the nature of their outsidedness as writers Mikhail Bakhtin's cultural discussions seem to be the most useful means to explore the chosen angle of study for the two authors A Russian theoretician of the novel, Mikhail Bakhtin was well exposed to such cultural mixtures and transitions He developed the major part of his theories on the novel, his preferred literary form, during the interwar period His approach is one of the most appropriate means to elucidate the theme of dialogue in the context of outsidedness. Peripheral to the social, cultural and academic establishment of Stalin's Soviet Russia, he was an outsider himself. And not only was he aware of the situation of outsidedness at first hand but theorized about it systematically in relation to the novel. His theoretical work addresses the position on the boundaries of social, cultural and linguistic confrontation His argument is that aesthetic activity is at its most dynamic in such an encounter which is both polemical and interactive

Hence, before elaborating on Jhabvala and Rushdie directly, it is important to expose whatever, among Bakhtin's works, will be useful for our purpose. First, a rapid survey of his life and works will be made

Then a few pages will be devoted to present key concepts in Bakhtin's theory. They are not only central to his theory but address the very optic chosen for analysis of Jhabvala and Rushdie's works. However, the ambiguity of some of these concepts as elaborated by Bakhtin have generated wide debate in their interpretation on both sides of the Atlantic A victim of the "faceless intolerance" of Stalinism which purged out dissident voices in the Soviet Union, Bakhtin practised what his biographers, Clark and Holquist, call "reverse plagiarism." It meant that he published many of his articles and books under the pseudonyms of his circle of friends The result was that he "ventriloqu(ized)" their style and ideas sometimes, to avoid state censure. It not only diluted his own ideas but introduced ambiguities, even contradictions into his own discourse from one period to another [1] Moreover, judged from the English and French translations, Bakhtin's works too often lack clarity and cohesion, as if published without any stylistic revision, without any intention of publication.

One of the most profound theoreticians of the novel in the twentieth century, Mikhail Bakhtin was virtually unknown till the mid sixties Born into a cultivated, liberal and impoverished Russian aristocratic family he was precociously erudite as a scholar and thinker. Because his father was a bank clerk they moved to different provincial towns where Bakhtin quickly integrated himself in its intellectual circles At the age of nine, his family moved to Vilnius, the capital of Lithuania, which captivated him with its colourful mixture of architectural styles, its diverse ethnies, languages, cultures and classes As Clark and Holquist point out, this town's linguistic and cultural pluralism was his "realized example of heteroglossia", one of the cornerstones of his theories (Clark and Holquist, 1984, 22). It echoes Bakhtin's own comments regarding Samosata, Lucian's home town which, as a cultural and linguistic crossroads, helped to shape the European novel in its first steps through the Greek novel.[2]

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[1] see Katerina Clark & Michael Holquist, Mikhail Bakhtin, (Cambridge Harvard University Press, 1984) 150-51.

[2] Mikhail Bakhtin, The Dialogic Imagination. Trans. Caryl Emerson and Michael Holquist Ed. Michael Holquist (Austin· University of Texas Press, 1988) See Bakhtin's first essay "From the Prehistory of

In the years following the Russian Revolution, when other artists and intellectuals vied for positions in Leningrad, one of the culture capitals of the Soviet Union, Bakhtin lived and studied in the more provincial towns He therefore found it difficult to obtain any teaching positions. Nor was it possible to find any publishers willing to publish books he wrote on topics as varied as the philosophy of language, Marxism, Freud, aesthetics, etc. This was because he was not affiliated to any academic institution nor had any prior publication to his name (Clark & Holquist, 1984, 97-98) So in spite of his intellectual caliber and seriousness he remained on the outside of mainstream Soviet academia. In order to be published he agreed to do so under friends' names, a common practise in Soviet Russia. Like him these friends were also writers. It was a means to counter their exclusion from publication. The royalties thus obtained also helped in his financial survival (Clark & Holquist, 1984, 150). Later, as a victim of Stalin's purges and after his exile, he had to resort to this form of "reverse plagiarism" in order to camouflage his discursive identity

The complicated publication history of Bakhtin's theoretical writings explains in part the reasons for the ambiguities leaking into his concepts. It has been generally acknowledged by his various translators and commentators such as Holquist, Emerson, Todorov, Morson, Hirschkop and Crowley, to mention a few. They have pointed this out in their examination of his key concepts such as dialogism, monologism, heteroglossia, exotopy or extralocality These generally deal with difference, variety and alterity as positive factors which enrich artistic discourse and production. Some of his concepts as elaborated by him are on shifting sand because, as he explains in his "Notes" (1970-1971), they express a certain "internal open-endedness" of his "emerging (developing) idea". But he admits that sometimes his inconsistencies are simply due to the "external open-endedness" or incomplete exposition and

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Novelistic Discourse" where he says "Lucian's cultural and linguistic consciousness was born and shaped at this point of intersection of cultures and languages" (64). It was part of the "complex polyglossia" which characterized Hellenism.

formulation of ideas.[3] Ken Hirschkop points out one of the blatant inconsistencies in Bakhtin's explanation of the concept "dialogism". According to Hirschkop, Bakhtin claims on the one hand that it describes the way all language functions. But Bakhtin also takes an evaluative position regarding this same concept. Thus it is not only a descriptive but prescriptive position on the way any language should function in the context of the novel [4]

Granted their ambiguity Bakhtin's concepts, nevertheless, allows for an open-endedness, a certain polyvalence in the analysis of otherwise very different authors. Although both Jhabvala and Rushdie write about India from a position of externality, their vision is essentially different. Bakhtin's conceptual discourse about the encounter and confrontation of cultural hegemonies will help us decipher their thematic and formal relevance more clearly.

Let us examine Bakhtin's key concepts more precisely to understand "outsidedness" first and see how they may apply to Indo-English fiction in general, and to the novels of the two authors chosen in particular. These are exotopy (also called extralocality or outsidedness), monoglossia and monologism, polyglossia, heteroglossia and dialogism, respectively. We will examine their definitions as expounded by Bakhtin first. This will be followed by the comments and explanations made by the different translators and commentators of Bakhtin's texts, when pertinent

In his essay, "Author and Character in Aesthetic Activity", Bakhtin describes the role of exotopy or outsidedness as an aspect of creative activity. He explains that although identification, empathy is a necessary primary step to understand the position of the other, the self must return to its place. It must return "outside" the other for the aesthetic event to take place. It is in the tension of this position of "exotopy"[5] or "extralocality"[6] by which each is privileged that a

[3] see Mikhail Bakhtin, "Extracts from 'Notes' (1970-1971)", Bakhtin: Essays and Dialogues on his Work, ed. Gary Saul Morson (Chicago. University of Chicago Press, 1986) 182.

[4] see Ken Hirschkop, "A Response to the Forum on Mikhail Bakhtin", ed. Gary Saul Morson, (1986) 75-76.

[5] So called by Tzvetan Todorov in Mikhail Bakhtin: The Dialogical Principle Trans Wlad Godzich (Minneapolis: University of Minnesota Press, 1988) 99.

fuller creative cognition of the event and aesthetic productivity occurs, rather than a mere duplication

In the realm of culture the same holds true. Although it may be a necessary phase in the understanding of any culture, to live in it and perceive the world through its eyes, it is nonetheless a partial means for comprehending its specificity If understanding stopped there, if it was exhausted at this point of empathy or fusion, it would bring nothing new to the event. Cognition could only be enriched through cultural exotopy, i.e. in an inclusion of the alien context in our context As Bakhtin says in his "Response to a Question from the Novy Mir Editorial Staff":

> *Creative understanding* does not renounce itself, its own place in time, its own culture; and it forgets nothing In order to understand, it is immensely important for the person who understands to be *located outside* the object of his or her creative understanding - in time, in space, in culture....
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> In the realm of culture, outsidedness is a most powerful factor in understanding It is only in the eyes of *another* culture that a foreign culture reveals itself fully and profoundly (but not maximally fully, because there will be cultures that see and understand even more) A meaning only reveals its depths once it has encountered and come into contact with another, foreign meaning they engage in a kind of dialogue, which surmounts the closedness and one-sidedness of these particular meanings, these cultures We raise new questions for a foreign culture, ones that it did not raise itself; we seek answers to our own questions in it; and the foreign culture responds to us by revealing to us its new aspects and new semantic depths Such a dialogic encounter of two cultures does not result in merging or mixing. Each retains its own unity and *open* totality, but they are mutually enriched [7]

Tzvetan Todorov, one of the first explicators and translators of Bakhtin's aesthetic theories, explains in The Dialogic Principle that "exotopy" is not just a "transgredient exteriority" which seeks to englobe the other. It is an "elsewhere" that transcends simple integration or reduction (Todorov, 1988, 106). By "transgredient"

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[6] Clark & Holquist, 78.

[7] Mikhail M. Bakhtin, Speech Genres & Other Late Essays. Trans. Vern W. McGee, Ed. Caryl Emerson and Michael Holquist, (Austin: University of Texas Press, 1990) 7. See also Tzvetan Todorov, 109-10

Bakhtin means "elements of consciousness that are external to it but are nevertheless crucial to its completion and totalization." It is a term borrowed from the German aesthetician Jonas Cohen and is used in a sense that is complementary to "ingredients" (Todorov, 95)

Both Jhabvala and Rushdie exemplify exotopy in relation to the two cultures they straddle. Outsiders since childhood, they have lived in three or more national and cultural realities. With the result their integration has never been entirely accomplished in either society. Nevertheless their intimate knowledge of and participation in each society offers them a unique vantage point of observation and reflection. Due to the complex framework of reference, these detached observors as well as involved participants bring new resonances of meaning and insight (new levels of significance) to whatever they examine Both maintain their cultural exotopy, not fusing into the other culture, never abandoning their identity. This is perhaps one of the reasons why their literary visions, though within a similar context, articulate such different realities.

To the extent that societies perceive themselves as homogeneous, integral, unified and complete, cosmopolitan writers like Rushdie and Jhabvala may be seen as threatening, dangerous, treacherous. Bakhtin has characterized the linguistic and discursive consciousness of this type of society as monoglossic and monological This concept, which describes the historical and political condition of language and culture, is relevant not only to novelistic discourse but also to the socio-linguistic reality of the outsider in Indo-English fiction. Monoglossia can be seen in its historical dimension as a "sealed-off" linguistic group that harbours the delusion that their's is the only language that exists or the only adequate tool for expression.[8] But monoglossia can also be seen in its political dimension as a "dogmatic", "authoritarian" and "conservative" discourse that seeks an "absolute" status. It may be artificially imposed from without by a political or theological institution.

The "straightforward forms of artistic discourse" such as the national epic, lyric and tragedy flourished, says Bakhtin, under

[8] Bakhtin, The Dialogic Imagination, 61; 286. See also Glossary p. 426. (This work shall henceforth be referred to as DI).

monoglossia. These forms could only be sustained "on the basis of a unitary national myth that perceives itself as a totality" (DI, 64) This "unitary national myth" articulates its ideological "totality" or cohesion through a shared language Ancient Homeric Greece illustrates such a monoglotic society and culture according to Bakhtin It is monoglotic in its blindness to difference and in its search for purity whereby it divided the world into "Hellenes" or speakers of Greek and the "barbarian peoples" of Europe who spoke other languages (DI, 66-67)

As Ken Hirschkop has rightly pointed out, monoglossia, and its discursive concomitant, monologism, are tactical strategies Its aim is to 'ignore' or at least 'marginalize' a competitive language and oppositional discourse which strives for hegemony.[9]

However, Tony Crowley brings a further nuance to the unifying and centralizing role of monoglossia. He argues that this phenomenon has to be seen within the perspective of its particular social, political and historical contexts. It may be conservative in one context but radically progressive in another. He illustrates his argument with the help of Gramsci's writings pertaining to Italy's linguistic heterogeneity and the affirmative role of a unitary language that ensured equal access to literacy and education for all Italians Here monoglossia, the imposition of a unitary language, played a radical, progressive role. On the other hand, "standard English", Britain's unitary linguistic policy of the nineteenth century played a more conservative, regressive role. It was an illustration of monoglossia's repressive, hierarchizing tendency Not only did it consolidate Britain's linguistic, social and cultural boundaries and hierarchy but carried with it "the force and violence of colonial oppression", blindly imposing its linguistic hegemony over its Irish colony.[10]

In Bakhtin's historical description of linguistic consciousness monoglossia is superseded by the arrival of polyglossia then heteroglossia. It delivers "consciousness from the tyranny of its" unitary linguistic and mythical references (DI, 61) Polyglossia is the

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[9] Hirschkop, "A Response to the...", ed. Morson, 1986, 75

[10] Tony Crowley, "Bakhtin and the History of Language", Bakhtin and Cultural Theory, Ed. Ken Hirschkop and David Shepherd, (Manchester Manchester University Press, 1989) 87.

simultaneous presence and interaction in a single cultural context of two or more national languages Bakhtin's two examples apply to the Latin of imperial Rome and of Renaissance Europe The Latin literary word viewed itself right from the beginning through the Greek literary word. It was from the start a word "with a sideways glance", aware of its historical dependence on the Greek language. Later, during the Renaissance, three languages animated one another: Medieval Latin with its Latinized borrowings from national vernaculars; classic, purified, rigorous Ciceronian Latin of the humanists and the emergent European national folk-languages or vernaculars, like the Romance languages which came into their own (DI, 81).

This could be extended to the domain of literary culture in general In the polyglotic cultural environment there is an enriching interanimation between cultural, literary, and artistic referents and traditions According to Bakhtin the "parodic-travestying discourse" that accompanied "polyglot consciousness", enriched the literary forms. Although it proved fatal for the straightforward monoglotic genres of the national epic, lyric and tragedy it favoured the production of prose art in general It particularly favoured the development of the new "multi-genred genre", the novel. As Bakhtin says about the "polyglot consciousness":

> Where languages and cultures interanimated each other, language became something entirely different, its very nature changed: in place of a single unitary sealed-off Ptolemaic world of language, there appeared the open Galilean world of many languages, mutually animating each other (DI, 65)

The "multi-generic novel" that polyglossia encouraged was a hybridization of the various genres. It included within itself other literary and extraliterary forms like dialogues of varied kinds, "lyrical songs, letters, speeches, descriptions of countries and cities, short stories", etc. (DI, 65)

Hellenism provided Rome and all the "barbarian" languages and cultures with a powerful model of "other-languagedness". Roman literary consciousness was not only bilingual but trilingual from the outset. Three languages and cultures intersected in the Roman literary

consciousness - Greek, Oscan and Roman The initiators of this Roman literary discourse were translator-stylizers who came from lower Italy where this trilingual consciousness originated and flourished Roman literature was born and developed in the interanimation of these three languages, "one that was indigenously its own, and two that were other but that were *experienced* as indigenous" (emphasis Bakhtin's DI, 63) Characteristic of all forms of polyglossia was the stylizing attitude toward language, whereby discourse became conventionalized, partly stylized. This was because "polyglot consciousness" made possible the maximizing of distance between a speaker or "creating artist" and his language as well as between language and the themes and things it evoked or designated (DI, 65; 63)

Not only Hellenism but the Orient as well was characterized by a complex polyglossia, where several languages and ancient cultures intersected. Bakhtin cites Lucian's native city of Samosata in Hellenistic Greece as the concrete illustration of polyglossia The original inhabitants, the Syrians, spoke in Aramaic, the educated upper classes in Greek and the administration was carried out in Latin Moreover, through Samosata passed an important thoroughfare where Mesopotamian, Persian and Indian languages flowed It was here that Lucian's linguistic and cultural consciousness took shape, and it was here as well that the European novel's development took form

London is a similarly fertile meeting place of cultures and languages with its diverse ethnic minorities. Bombay and Delhi are other such cosmopolitan centres in India. Bombay is an important port and urban centre which attracts the different ethnic communities from all over India. Delhi is the nation's capital with its different state representatives and international embassies Both Jhabvala and Rushdie's sensibilities were formed in these urban centres By straddling both cultures with a particular intimacy and distance they bring a certain awareness of polyglotic "other-languagedness" to the two worlds

Polyglossia, or the acknowledged plurality of national languages, favours the consciousness of heteroglossia, or the differences that exist in each national language It is the internal, qualitative stratification and diversity in language to polyglossia's external, quantitative plurality As Bakhtin says.

> ...closely connected with the problem of polyglossia and inseparable from it is the problem of heteroglossia within a language, that is, the problem of internal differentiation, the stratification characteristic of any national language " (DI, 67)

These languages of heteroglossia reflect the different social experiences, values and understandings of the diverse social groups. Bakhtin further explains that each professional, generational, regional, ethnic, social group has its own way of speaking with "its specific points of view on the world, forms for conceptualizing the world in words, specific world views, each characterized by its own objects, meanings and values" (DI, 291-92). It is these different attitudes, experiences, conceptualizations, assessments and opinions about the world that interweave to produce a certain type of language or speech. Therefore, the languages of heteroglossia are differentiated and identifiable by these different attitudes and world-views Each language of heteroglossia stresses, highlights and emphasizes words in its own way to give what Morson and Emerson (quoting Bakhtin) call "a tonality to the whole 'language'" [11]

The novel is concerned with the languages of heteroglossia par excellence according to Bakhtin. Just as a great literary work can reveal new insight that the author didn't think of from the "creative understanding" of an alien perspective (be it temporal or cultural) so also cultures reveal new insights from the questions and perspectives peculiar to a foreign culture. Similarly Bakhtin says that a language reveals new angles on a topic or new ways of saying things when provoked or addressed by another language of heteroglossia The possibility for expression is limitless, "unfinalizable" once these languages enter a dialogue What is essential for the dialogue to occur is the element of "outsidedness" of the culture, person or language concerned which interacts with the other. They are made to see themselves as just one

[11] see Gary Saul Morson & Caryl Emerson, Mikhail Bakhtin: Creation of a Prosaics, (Stanford: Stanford University Press, 1990) 141. This study by the two authors is the most useful clarification of Bakhtin's basic epistemological concepts Their explanation of the subtle nuances of Bakhtin's concept of heteroglossia, and its pertinence to culture in general and the novel in particular was especially helpful.

among many ways of seeing and saying things about the given topic Thus a language sees its worldview with a "sideways glance" at another language of heteroglossia It loses its "unselfconscious" naivety and sees its way of describing or expressing something as "contested, contestable and contesting" says Bakhtin. This "orientation" is the particularity of novelistic discourse according to him (DI, 332)

As Bakhtin says, it is in the utterance, the communicative speech act, that language and discourse enters in a dialogue with other utterances. Dialogism highlights the role of the utterer, the subject, in his speech act. Whereas dialectics is a confrontation between opposite ideas, Bakhtin's dialogism is a confrontation between different social voices, between the utterances of different speakers In dialogism the human factor enters the fray of discursive interaction whereas idea systems and linguistics define the field of activity of dialectics. Dialogism permits a freedom of interaction between the different voices, value judgements and accents, which merge with some, recoil from others and intersect with yet a third group As Bakhtin says "all this may crucially shape discourse, may leave a trace in all its semantic layers, may complicate its expression and influence its entire stylistic profile" (DI, 276). Thus dialogism entails a blatant orientation towards another's word. However, it is oriented both towards its past, i.e in what has already been said, and towards its future, i.e. in what has not yet been said but is needed It provokes, anticipates and structures itself in the direction of the potential answer-word (DI, 280) Dialectics is a more restrictive confrontation between oppositions and their resolution, it is more single-voiced in its opposition and fusion of idea systems. In dialogism there is a free interaction, interrelation between discourses, which have unforeseen, unfinalizable possibilities, where the ultimate word is not yet spoken, but is free and open What element of the other's discourse is resisted, merged or juxtaposed with, is resolved at the moment of utterance, combining in new, unforeseen ways to create a new discourse. It is not a mere reproduction, nor repitition but an enrichment of the other's discourse. When the other's word or socio-linguistic point of view is appropriated, reprocessed, refracted with the speaker's own intentions, this word is said to be dialogized He puts the other's word into new

contexts, new conditions that generate new and unexpected responses and meaning Here the differences are maintained in simultaneity. Whereas dialectics contains "abstract notions and reasoning" within a "unique abstract consciousness", dialogism is concerned with concrete speech acts embodying a social "division of voices" with their personal "intonations" (Todorov, 1988, 104). The heteroglot division of social voices are said to be dialogized when they are deprivileged, relativized in a work of prose art They enter into free and open interrelation with each other, merging with some and opposed to others, interacting with a third Social heteroglossia is a crucial enriching force for the internally dialogized word whose "dialogic reverberation" penetrates the deep strata of discourse, dialogizing language itself and the world view the language reflects (DI, 285) Moreover, heteroglossia is said to be dialogized when the official language of the epoch is consciously parodied, opposed or polemicized against (DI, 273)

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The status of English in India has been questioned, its use challenged by the Hindi-speaking majority in the north who claim that it is not indigenous to the country. The first generation of Indian leaders after independence expected the use of English to die a natural death, to wither due to malnutrition However, its use has expanded to include almost 4% of the entire population, which signifies over 35 million people who speak, read and write English with varying degrees of proficiency. Although meant to serve only as a temporary link-language for fifteen years following independence, it has become a permanent part of India's polyglossic reality. One of the most important reasons for this is that English gives access to higher education in science, technology, and fundamental research in Indian universities which were British creations.

As Sarvapelli Gopal, a historian of contemporary India, has pointed out, Indians right from the time of British rule "saw no contradiction between commitment to their own country and culture, and total ease in a foreign language." The reason was that the majority of educated Indians were expected to be bilingual, to know Sanskrit or

Persian along with their mother-tongue [12] Moreover, as an associate official language to Hindi (India's national language spoken mainly in the north), the use of English was spread all across the country, making it the only non-regional language in India It therefore counters the otherwise "blinkered provincialism" of these different linguistic regions Sarvapelli Gopal even shows the heteroglossic reality of English in India with its "twenty regional variations" The language is spoken and written differently in the different regions of the country Each, however, is generally intelligible to the other, and forms a "cultural constituency" of its own (Gopal, 16) It is the language in which the civil services, the various professions (medicine, law and engineering), and the management of the public and private sectors of the economy function Since English is not the sole means of communication, it is influenced by all the regional languages just as they were affected by English for the past hundred years The reason for this, says Gopal, was because there wasn't a large community of British settlers who would have resisted any local influence The cross-over of the regional languages' "indigenous flavour" has promoted a new idiom that the growing publication of word glossaries of common usage in Indian English show (Gopal, 18) The vocabulary and grammar used often form associations with the Indian context Like his Irish predecessor, James Joyce, the literary writer of English in India not only draws vigor from his local context but extends the English language to articulate and depict his own personal consciousness and experiences (Gopal, 19).

Thus the status of English in India was that of a second (and yet a foreign) language, its position "extralocal" or "exotopic" to India's plurilingual reality. However, it has slowly become part of India's polyglossic family of languages in spite of its uncertain survival,

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[12] Sarvapelli Gopal, "Of Skylarks & Shirting The English Language in India", Encounter, 73.2 (July/Aug 1989): 14 See also Amritjit Singh's article "Contemporary Indo-English Literature An Approach", where he repeats Jawaharlal Nehru's observation that English is "a natural part of the palimpsest that is Indian culture", that it occupies "an inevitable place in the layer-upon-layer preservation of different cultures and traditions", a new addition to India's "linguistic cultural spectrum - like Sanskrit and Persian before " in Aspects of Indian Writing in English, Ed M K. Naik, (Delhi: MacMillan, 1979) 7

challenged and questioned as it is by the promoters of Hindi as the legitimate national language They scorn English as the lingering remains of India's colonial legacy.

In this marginalised context arrives Indo-English fiction, perceived as an outsider to both traditions, that of Indian as well as English literature, denied legitimacy in either It is ironic in view of the resurgence of English books, periodicals, journals and newspapers published in India, which is the world's third largest publisher of books in English, after the United States and England Furthermore, the annual publication of English books is more than all those published in the regional languages taken together (Gopal, 16) As far as the literary horizon of England is concerned, it has been reinvigorated by the voices of the ethnic minorities that make up England's multicultural society today

As Bakhtin pointed out, the rise of prose art was preceded by and relied upon the rise of extra-literary forms like the rhetoric (DI, 33). This was also true of Indo-English writing which found expression in the first decades of the nineteenth century in the reformist pamphlets of Raja Rammohan Roy This was followed in 1830 by the publication of his autobiography in English, the first Indian autobiography Indo-English literature can be said to start with the first volume of poems by Henry Derozio published in 1827 It was followed by the first Indian play in English written by Krishna Mohan Banerjea in 1831.[13] The first English novel written by the Bengali, Bankim Chandra Chatterjee, was Rajmohan's Wife in 1864 It was his first and only attempt to write in English, since he arrived stylistically at a dead end This attempt was qualified by the Indian literary critic, Meenakshi Mukherjee as a "trite" and "tinsel" effort, caught between Victorian realism and Gothic extravagance [14] He reverted to Bengali, his mother tongue, for his subsequent literary production, becoming the most important novelist of nineteenth century India His first Bengali novel, Durgeshnandini, which

[13] Prabhu S. Guptara, "Indian Literature in English. An Historical Perspective," The Eye of the Beholder, Ed Maggie Butcher (London: The Commonwealth Institute, 1983) 21

[14] Meenakshi Mukherjee, "In Search of Critical Strategies," in Ed. Butcher, 49

achieved an unparalleled success, was translated into several other Indian languages.

Prabhu S Guptara, in his historical perspective of Indo-English literature, has divided it into four periods The first period is the Pre-Roy period, i e before 1816, when extra-artistic, rhetorical prose forms flourished. The second period began with Roy and was typified by him, as the use of English increased steadily with the rising educated nationalist class which spoke it. The third period began in the 1930s with the three major novelists: Raja Rao, R.K Narayan and Mulk Raj Anand. Their fiction runs parallel to the last phase of the nationalist movement. The fourth period coincides with the post-Independence era, i.e. after 1947. This period has seen a rapid growth in the number of Indians writing in English, the most outstanding among whom are Anita Desai, Bharati Mukherjee, Rohinton Mistry, Vikram Seth, O.V Vijayan, Amitav Ghosh, Shashi Deshpande, Nayantara Sahgal, I Allan Sealy, Balraj Khanna, Upamanyu Chatterjee, etc. not to mention the two authors chosen for study here.

As Guptara points out, successful writers in the Indian regional languages, after winning prestigious Indian literary awards start writing in English. Such was the case with Narendarpal Singh (Guptara, 24). To his name can be added O.V Vijayan who originally wrote in Malayalam, and translated his short stories and novels in English himself. (Of course, they had been preceded by none other than the Nobel laureate, Rabindranath Tagore, who translating his volume of poems Gitanjali into English in 1912 won the Nobel Prize for literature a year later.) This is the reverse of what happened a hundred years earlier when Bankim Chandra Chatterjee's first literary attempt in English was abandoned in favour of expression in the regional tongue Bengali

Among the contemporary writers of prose fiction, several are female authors such as Anita Desai, Shashi Deshpande, Nayantara Sahgal, Bharati Mukherjee, Kamala Markandaya, to name only a few Among both genders several are expatriates, emigrants such as Rohinton Mistry, Bharati Mukherjee, Kamala Markandaya, Anita Desai, Balraj Khanna, the Anglo-Indian I. Allan Sealy and Vikram Seth (whose first novel, published in 1986, and written in verse form is entirely set in California, and all the characters American yuppies).

The choice of English as the language of expression of course makes a wider audience or readership available to the Indian writer. But it is also a language that after Independence lost its imperial status without leaving the shores of India. In fact one can wonder if by losing its official, imperial, monoglossic status English has not become a more polyglossic and heteroglossic tool of expression for an increasingly unofficial, radically polemicized dialogical discourse in both societies

In this exotopic linguistic and literary world arrive two authors who are outsiders in their own way to their society of origin as well as of adoption· Ruth Prawer Jhabvala and Salman Rushdie. Jhabvala, of Polish descent, born in Germany, left for England at the age of twelve when the outbreak of another world war and the Nazi persecution of Jews loomed over Europe. Educated in England she met and married an Indian architect with whom she settled in India where she lived for most of her adult life. She moved once more to a third continent, North America, in 1976 after the publication of her last novel set in India, Heat and Dust.[15]

Rushdie for his part, an Indian muslim, brought up in Bombay, left India at the age of fourteen to be educated in England, returning to Bombay for his holidays till his family emigrated to Pakistan. After graduating from King's College, Cambridge where he read history, he tried to settle in Pakistan. Frustrated by censorship that fundamentalist Islamic factions imposed on television plays he produced in Karachi, or articles he wished to publish, he returned to London where he has lived ever since.

The biographical details of both authors show that they are both outsiders but their trajectories differ. Jhabvala was the European who moved to India and Rushdie the Indian who moved to the West. What they have in common is their choice of mise-en-scène in their fiction: India. Rushdie writes about a society, a culture, a country he once knew and experienced intimately, at first-hand, but from which he is now distanced (even estranged since the uproar over his novel). Jhabvala

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[15] Ruth Prawer Jhabvala, Heat and Dust, (London: Futura Publications, 1988). All future references and quotations followed by page numbers in the text will refer to this edition.

writes about a country, a society to which she was introduced by the accident of marriage; but she has been in the privileged position of examining it from the inside, with the intimacy afforded a native Both authors have a certain distance facing their subject-matter. Nonetheless, one having originated there, bearing towards it an affective, cultural, even ethnic allegiance approaches it from an Indian's perspective; the other, introduced to it as an adult, approaches it consciously from the European's perspective.

Jhabvala and Rushdie belong to a polyglossic culture both in London with its ethnic minorities and in India with its various languages and regional differences. Jhabvala's personal cultural identity is formed by her Polish-German-English then Indian ascendancies; Rushdie's is formed by his Muslim thus Urdu language background mixed with the religious and linguistic panoply all Indians are exposed to, especially those from cosmopolitan urban centers like Bombay, Delhi and Calcutta.

Ruth Prawer Jhabvala has written ten novels and five collections of short stories to date Most of her stories are set in Delhi and small towns in North India. The first four novels reflect her honeymoon with India. They were social comedies the last of which, The Householder, was made into a film in 1963 by the Merchant-Ivory production for which she wrote the screenplay. It was the start of a fruitful collaborative effort. Her visit to England darkened her vision of India in her subsequent novels till her eighth and last novel written in India, Heat and Dust, for which she won the Booker Prize in 1975 She moved to New York in 1976 where she lives ever since returning to Delhi three months in the year.

While writing her novels she also published short stories in periodicals like the New Yorker, London Magazine, Encounter, etc as well as in anthologies which were subsequently published in her collection of short stories. Besides novels and short stories she also wrote screenplays from her own novels or those of Henry James and E M. Forster such as The Europeans, The Bostonians, as well as Room With a View, and Maurice respectively She won an oscar as best screenwriter for Room With a View in 1986. In 1983 her novel Heat and Dust was made into a film by Merchant-Ivory productions for which she wrote the

screenplay Since her move to New York Jhabvala has published two more novels, In Search of Love and Beauty (1983) and Three Continents (1987). The setting in these novels has moved to North America from India.

Among the eight novels written exclusively in and about India the last two, Travelers[16] (1973) and Heat and Dust (1975), have been chosen for analysis in this paper. The reason for this choice is the dialogical evolution of perspective between the two. Travelers concentrates more on the post-colonial perspective of India in the 1970s. Heat and Dust focusses equally on the colonial period of the British Raj in the 1920s and post-colonial India of the 1970s. Travelers resolves the inter-cultural debate on a bleaker, more pessimistic note. Heat and Dust resolves it on a more open-ended note of suspension, on a continuing dialogue between the two cultures

Salman Rushdie has written five novels and one essay on his trip to Nicaragua to date, besides a series of short stories, articles and reviews The articles and some of his reviews have been gathered and published in book form in 1991. The first novel, Grimus, written in 1975 has been loosely classified under science-fiction. It was written in part for entry into a science-fiction writing contest which it did not win. His second novel, Midnight's Children, published in 1980 won the prestigious Booker Prize in 1981, the James Tait Black Memorial Prize and the English Speaking Union Literary Award. His third novel, Shame, written in 1983 won the French Prix du Meilleur Livre Etranger in the same year. Three years later he published an essay on his 1986 trip to Nicaragua titled The Jaguar Smile: A Nicaraguan Journey. This was followed by the controversial Satanic Verses in 1988 for which it won the Whitbread Prize for excellence the same year. His last novel, Haroun and the Sea of Stories, written in hiding in 1990 is a lyrical allegory that defends his right to poetic licence. His novels have been translated into twenty languages.

Besides fiction, Rushdie has written several short essays, articles and book reviews They are about the subcontinent, about

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[16] Ruth Prawer Jhabvala, Travelers, New York: Simon & Schuster, 1987. All subsequent references and quotations followed by page numbers in the text will refer to this edition. This novel was first published in England in 1972 under the title New Dominion.

topical events ranging from politics to culture to his condition in hiding, and have been collected in the book, Imaginary Homelands, published in 1991. In addition to his activity as writer he has made films for television such as The Riddle of Midnight and The Painter and the Pest. Moreover, he is a member of the British Film Institute's Production Board, the Institute of Contemporary Arts' Advisory Board as well as a Fellow of the Royal Society of Literature

Among Rushdie's novels I have chosen to examine the two that deal with India: Midnight's Children[17] and The Satanic Verses[18] The reason for this choice is again the dialogical evolution from the earlier to the later novel. The focus has shifted from the reappropriation of Indian history some decades preceding and following independence in the first novel to the reappropriation and renewal of Muslim culture from the immigrant's perspective in the later novel.

The next two chapters will elaborate in detail Jhabvala and Rushdie's dialogical strategies. They will analyse the dialogical change that debunks socio-cultural ethnocentrism and history through the outsider's consciousness of India.

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[17] Salman Rushdie, Midnight's Children, (New York: Avon Books, 1982). All subsequent quotations followed by page numbers refer to this edition.

[18] Salman Rushdie, The Satanic Verses, (New York. Viking, 1988) All subsequent quotations followed by page numbers refer to this edition.

Chapter II: Jhabvala or the Fragility of Dialogism.

Ruth Prawer Jhabvala is interesting to study from the Bakhtinian perspective because of the way her fictional universe fits into his theoretical concerns, i e. the meeting and friction of cultures in flux and the transgression of cultural boundaries. She brings into her fiction characters interacting within the unstable environment of the East-West encounter This encounter is further complexified by the fact that society still carries echoes of certain behaviour patterns from the colonial past Thus in itself it is a rather delicate subject to deal with The proof of that is the upsurge of criticism Jhabvala's fiction has provoked from Indian literary critics.[1]

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[1] Jhabvala has received considerable criticism from Indian critics, most finding fault with her attitude in the portrayal of Indian society. The majority of the reproaches are addressed to her last novels and short stories set in India. Thus Eunice De Souza in her article "The Blinds Drawn and the Air Conditioner On: The Novels of Ruth Prawer Jhabvala" deplores Jhabvala's superficial treatment of the "social forces at work in the country" that drive her characters. She feels that Jhabvala "consistently fails to analyze what (she) observes". She concludes that her Indian characters' motives, values and behaviour are depicted with a "facile" superficiality that would provide "fodder for instant 'sociology' " to those who need "evidence" to confirm their preconceived ideas about modern India (221; 224). In a previous article, "The Expatriate Experience", the same critic objects that Jhabvala fails to make any attempt to examine in depth what the characters signify in relation to the society in which they live, finding her insights "disastrously hackneyed" She concludes with the argument that the expatriate writer addressing a developed country about a developing one or vice versa has a "special responsibility" to explain or interpret "one group to the other" and to make them see how others perceive them She implicitly accuses her of sneering uncomprehendingly as an "outsider" which demeans her as an individual and as a writer (343-344).

Chaman Nahal in his comparison of E.M Forster and Jhabvala argues that both show "a measure of racial chauvinism" in their depiction of India Both presume in their fiction that Indians are unable to govern themselves and assume that the West is more organized, coherent, logical and practical than the East through many examples highlighting Indian indolence He faults Jhabvala, like Forster, for showing the British as dedicated, hard-working survivors of the "inclement weather and the even more inclement Indian nation" due to their special, social qualities (66) However, he concludes in favour of these writers in the context of this century's diasporas. He feels they are in the position to define

I would like to bring into the debate, through an analysis of two of her novels, Jhabvala's manner of stressing the danger inherent in

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the "cross-cultural" meeting of meanings since that is what they and the New Literatures in English aim to explore.

Shyam Asnani in his A Critical Response to Indian English Fiction also compares her to E.M. Forster in Forster's favour, since Jhabvala fails to articulate "the inner life of the Indian people" where the other succeeded. In his diatribe against the "extremely disturbing" portrait of India in Heat and Dust, he claims her fiction is addressed really to "markets that pay" which can be ascribed to her "own secret non-acceptance of the country of her adoption" (92).

Vasant Shahne in his essay "Jhabvala's Heat and Dust A Cross-Cultural Encounter", deplores her preference for the exotic over the palpable reality of India. He accuses her of focussing on topics that are sensationalist, exotic like the suttee (a rare incident he contends), dacoits, parties, hijras or eunuchs dancing He concludes that she fails as an artist because instead of holding up a mirror to the society she depicts, she distorts the vision Indians have of themselves, i.e. they don't recognize themselves in her novels.

Meenakshi Mukherjee in "Inside the Outsider" says Jhabvala's perspective of the multicultural situation as subject matter and mode of perception is a more common phenomenon today than in Henry James ' time But like Eunice D'Souza she finds Jhabvala's writing focuses on the externals of incidents and objects in a style devoid of all suggestions, underplaying the complex workings of the human mind Hence Jhabvala's device of detachment becomes "a barrier to understanding" (91) For a peregrinate writer she feels Jhabvala has not retained the truly free state of the unhoused, migratory writer because she has been caught in her own "self-created groove". Her failure as a writer of the cultural confrontation happened because unlike Forster she didn't go beyond the local and the temporal to explore or express the significant human experience. She wishes that Jhabvala would give "a more abiding version of reality" in her fiction where characters would matter not because of their national or cultural identities but as "authentic human beings" She assumes that her reference to so many cultures and not one homogeneous culture has undone her "creative vitality" instead of "sharpening her sensibility" unlike other outsiders

Finally R.S. Singh in his "Ironic Vision of a Social Realist: Ruth Prawer Jhabvala" (from his book Indian Novel in English) claims first that because she is a true cosmopolitan she views the cultural clash between the East and West with unprejudiced eyes But he contradicts himself later by declaring that although the novelist attempts objectivity with each novel her attitude is continuously "sneering" Moreover, the various situations she describes helps her, according to Singh, "project her own secret non-acceptance of the country of her adoption" (159). He concludes that her fiction is a projection of her own inner tensions with India transferred on to her characters However, his reading of Heat and Dust is glaringly faulty claiming that Olivia dies as a result of her abortion.

situations of outsidedness; how a number of her characters, seeking or exposed to exotopic experiences will be destroyed, or on the defensive, or carry negative impressions of their intercultural encounter. But she also shows how some characters, mainly feminine, emerge with their own solutions that are individual, specific to them and the precariousness of their position

Both novels attempt to expose the East-West encounter between the Western (mainly British) characters and their Indian counterparts in independant India In both the Westerners enter the exotopic situation with a certain fascination and personal aspirations, and some even with illusory pre-conceptions that collide with the social and economic realities of modern India. Some are repulsed by the confrontation over time, ready to turn back, others pick themselves up, bruised but resilient enough to continue to chart their cross-cultural encounter. Whereas the first novel concentrates mainly on post-colonial India the second adds a temporal dimension aimed at comparing the British Raj to contemporary India, a delicate task in itself. The similarities and differences between the two novels will be emphasized by their respective narrative strategies.

With a separate analysis of each of her novels beginning with Travelers then Heat and Dust, I shall first present their narrative outlines Secondly, I shall present the narrative structures and techniques of each novel. Following this I would like to analyse Jhabvala's concerns regarding the intercultural encounter from the perspective of exotopy or outsidedness and the various types of situations, reactions and discourses it provokes, be they monoglossic, polyglossic or heteroglossic I would conclude with the fragile dialogue that does occur among certain characters in the intercultural context and the dialogism initiated between the author and her reader.

Travelers is a novel set in the post-colonial India of the early 1970s It revolves around four characters, two Indians and two Westerners The Indians are Asha, a lonely Rajput princess, and Gopi, a young middle-class college student. The two Westerners are Raymond, a well-to-do, cultured Englishman touring India as an experiment, and Lee, a young traveler whose nationality is never specified. The four meet in

Delhi where their respective foibles and sympathy draw them together and influence the change in each other's lives Raymond nurtures a delicate but restrained passion for Gopi and an aesthetic interest in Indian art, music and architecture Lee along her random travels wishes to find significance in her life. Asha, the aging beauty, seeks a lover to find her lost youth and fill her lonely emptiness. Gopi, wishing to escape his restrictive social and familial responsibilities, becomes her lover

Each for their separate reasons moves to Benares after Lee becomes the disciple of the charismatic Swamiji whose ashram is on the outskirts of the holy city. Disillusioned with their respective experiences in Benares they leave it together to sojourn in Maupur, Asha's desert kingdom. Dismayed further by Asha and Gopi's dissipated existence Raymond returns to England and Lee reflects on the idea of returning to Swamiji and the ashram.

The narrative structure of Travelers consists of small episodes of a few pages each, some as short as a paragraph. The story is narrated in the third person. However, the two Western characters interrupt the main flow intermittently. Lee intervenes both directly in the first person and indirectly through letters addressed to one or the other of the quartet. And Raymond's prose takes the shape of letters written to his mother in England. The three voices are allowed an equal interplay, so it is fertile ground for dialogism

It will be noted, though, that the characters involved in this dialogue are exclusively Westerners. This may be attributed to the fact that, as Jhabvala declares in her article "Moonlight, Jasmine and Rickets", since she "writes about India as a European and in English ., inevitably (she) writes not for Indian but for Western readers."[2] Moreover in an interview with Ramlal Agarwal to the question whether she wanted to be considered an Indian writer, she answers that she couldn't be because: "my birth, background, ancestry, and traditions are different. If I must be considered anything, then let it be as one of those European writers who have written about India" [3] To this it may be

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[2] Ruth Prawer Jhabvala, "Moonlight, Jasmine and Rickets," The New York Times 22 April 1975: 35.

[3] Ramlal Agarwal, Ruth Prawer Jhabvala. A Study of her Fiction (New York: Envoy press, 1990) 116.

added that her fiction, as she admits, tries to present India and its effect on the European consciousness to herself, in the hope of giving herself some foothold.[4]

Jhabvala lays emphasis on characters in situations and how they react to and evolve within them No doubt the underlying situations will play a constrictive (or liberating) role on the characters. For instance, the British Raj with its artificially drawn barriers of colonial segregation, and with its strict set of rules governing social interaction between the two races, limits exotopy. Independent India, on the contrary, permits the exploration of ordinary urban realities which invite more exotopic encounters. Nonetheless, these encounters, as shown in the following pages, prove to be as fruitless and illusory, generally, as those during the colonial era. The explanation for this is to be deduced from an analysis of the characters and above all from their relationship to each other This is why, in our analysis, so much prominence will be given to interactions between them.

Some of Jhabvala's characters in Travelers can be categorized as monoglossic in their attitude facing the other culture[5]. These characters appear both among the British and the Indians. The difference is that it is British *colonial* characters who are purely monoglossic whereas it is the Indian *post-colonial* characters who are now monoglossic Moreover, the former are referred to briefly through the reminiscences of Asha, the Indian princess, and play a minor role in the main narrative while the latter appear in the main narrative through Lee or in the sections related to Raymond.

Among the monoglossic British characters the most important is Miss Hart, Asha's English governess. Chauvinistic in the extreme she taught Asha "to esteem everything English very highly". She believed, among other things, that spices "caused premature lust" among Indian boys and girls because it heated the blood and made them "grow up so quickly" She therefore "curbed" Asha's taste for spicy Indian food and made her eat "a healthy diet" of English "roast mutton and caramel

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[4] Quoted in William Walsh, Indian Literature in English (London: Longman, 1990) 106

[5] Refer to chapter 1 for an explanation of Bakhtin's concept of monoglossia

custard". Her arbitrary attitude is glaringly evident in the way she imposed the English name "Alice" on her Indian pupil because she found "Asha" too difficult to pronounce! This is attributed to her hatred for "everything Indian" and her nostalgia for England "especially at Christmas time" (49-50).

These British characters do not have much importance within the novel Their presence serves a comparative purpose with their Indian counterparts, among whom the most striking are Swamiji and Gopi

The charismatic Swamiji, the spiritual guide of three Western girls, Lee, Margaret and Evie, cultivates his relationship with them in order to fulfill his own agenda of power and influence Calling them "underdevelopped", "mice", who must belong to him intellectually, spiritually and even sexually, he exploits them to further his own projects. They serve as social contacts in the West and among the Indian elite in his ambition to increase his following and turn it into a world wide movement. This becomes evident for instance, when he accepts Raymond's invitation to lunch at his hotel in Benares where he asks for pointers on "table manners" he may eventually use during his "foreign tours" (138)

The British title of this novel, A New Dominion, aptly describes the Swamiji's exploitative, unabashed opportunism towards these Europeans who come no longer to conquer but to be conquered in their search for spiritual salvation. The European women, like his three disciples, in turn submit to their mental and physical thralldom, drawn to his charismatic energy like so many moths to a flame.

Like Swamiji, Gopi's behaviour and attitude towards his European companions is also blinkered and exploitative For instance he has very fixed ideas about the Western ethos, and calls Raymond a "materialist" for his rational disbelief of ghosts or astrology, in fact of anything without tangible, material proof or evidence. Similarly he abuses Lee's friendship for him and her openness to his culture with emotional blackmail and blanket statements about western concupiscence to compel her to sleep with him When he moves into Raymond's flat he takes it for granted that "everything that was Raymond's, was his," including his servant, Shyam, whom he orders around quite peremptorily Right after his first unsettling encounter with Shyam when invited to tea, he had

declared that because Shyam was from "a very low caste" and unable to find a job in a Hindu home "such people" latched on to foreigners like Raymond "whom they fleeced mercilessly" (10) However, Gopi is guilty of a similar motive in his friendship with Raymond He profits from Raymond's weakness for him and his generosity to acquire new clothes that set off his good looks to better advantage, and tries to assert his social supremacy in his flat.

Both Swamiji and Gopi exploit the Westerner's interest in Indian culture. It is not surprising, then, to find among their victims the two European exotopic protagonists, Raymond and Lee.

The cultivated, well-to-do Raymond as a European and latent homosexual is both a cultural and social outsider. If it were not for his personal restraint and discretion he would have been marginalized in both Indian and English milieus. Raymond's cultural exotopy can be found in the "foreign atmosphere" of his Delhi flat which so thrills and intimidates Gopi at first. Furthermore, his cultural outsidedness is evident in the social observations he made about India in his letters. It is that of an observant and initiated tourist, an outsider writing about a foreign culture from the inside. For instance, he observes that most Indians want to leave India, and wonder why he or anyone would be there "of their own free will and on no particular business". Many of them have managed to go abroad and come back with the latest gadgets like "ice-cream mixers and tape-recorders" (5). He also reports that many Indians don't eat enough and those who do, eat excessively; and that affluent middle-class homes are stuffed with things whereas the less affluent, like Gopi's family, live unaesthetically.

Raymond is exotopic to the Indian context too since he insists on remaining a tourist and prefers to live and travel in comfort and quickly "without having to take in great drafts of India on the way" (70) His interest in India is openly secular rather than spiritual, contrary to the trend among the Western travelers he meets there. Thus he visits architectural monuments and listens to classical Indian music that comes to represent a distillation of all he loved about Gopi and India In fact he is so enthralled with India that he doesn't want to leave it at first. Raymond represents a cultural exotopy in that he converses more openly, readily with the other culture whilst holding on

to his cultural integrity. Eventually however, disillusioned with Gopi and Asha's dissipated existence, fed up of Banubai, the Parsi prophetess, and Asha's prejudice against his so-called Western "cynicism" and lack of feeling, and shaken by Margaret's death, he leaves India for England.

Lee represents an exotopy wherein the other culture's disinterest in her cultural particularity begets racial prejudice and chauvinistic misunderstanding. Traveling all over India she wishes for her part, "to merge" with the common mass of humanity, "to lose herself in order - as she liked to put it - to find herself" (4) Her reveries of total empathy, of almost mystic fusion is shown to be tangential with the presumptions and intentions of the Indian males she encounters Thus Gopi, goaded by the insinuations of the men in the "kebab joint" mistakes her openness and platonic interest in his cultural difference for Western permissiveness.

Lee's exotopy lies in her genuine openness "to learn" and "to take" from India its mystical and philosophical "treasures", to "change", to be metamorphosed by the experience However, at the Swamiji's ashram her fitful recalcitrance tempers his ability to "break" then "mold and make" her smoothly She even ran away from the ashram after Swamiji first ignored then raped her after she demanded an explanation (69, 138, 140, 192).

The East-West encounter invariably explored in Jhabvala's fiction can be seen as the aspect of polyglossia that brings about the heteroglossic deconstruction or relativisation of discourse Polyglossia or cultural exotopy is intimately interlinked with heteroglossia or social exotopy in her novels. Jhabvala shows how the polyglossic encounter triggers the social destabilization of characters within their own cultural milieus. Through Raymond and Lee, she exposes the social implications of certain monoglossic discourses within the polyglossic situation. We shall examine here how her exotopic characters' attitude, feelings, comments or simple presence as witnesses neutralize these discourses.

First Raymond. His openness to Indian art and culture, his acute sensitivity to people around him serve to expose the one-sided

arbitrariness of certain discourses. For instance, in order to save a mission run by an elderly British missionary, Miss Charlotte, from closure by government order, he asked Rao Sahib, Asha's younger brother and an influential politician, to intercede on her behalf. By doing so, he gave Rao Sahib the opportunity to explain the official position of the government on the best way to eradicate misery in India:

> "You may take note that I am speaking as a secular state and hence these restrictions would apply to all denominations Our policies are framed regardless of any particular creed but only on the basis of the widest application of principle..." (...)
>
> "While not denying the value of the philanthropic work that has been done by many of these missions in the past, we must stress the fact that philanthropy is a form of charity that the government of India, indeed I may say the people of India, can no longer allow themselves to accept. The giant task ahead of us is one that must be solved not through the individual efforts of foreigners whose presence in our midst is an anachronism but through our own machinery of parliamentary democracy and nationalized socialism..."
>
> Raymond was sad. Rao Sahib's words were so big and Miss Charlotte's efforts so small. (82)

The empty rhetoric of parliamentary speech can be discerned in Rao Sahib's statement that he speaks "as a secular state" instead of on behalf of the state. Rao Sahib's speech is presented in the form of a monologue, the latter half without any punctuation, showing how it gets stuck on its "own track of ideas". When interrupted by Raymond and different points "tendered" he obligingly shifts his discourse only to be stuck in "another flow of words". His verbosity, like the "machinery of parliamentary democracy" promises inactivity, offering mere words over concrete substance In fact he concludes his meeting with the remark that "in the upheavals of history there was bound to be individual suffering that no power on earth was able to prevent" (83), implying that official inefficaciousness and the sacrifice of individuals were unavoidable. Before leaving, Raymond observes that after his private secretary hands him a speech he has typed out for his "next engagement", Rao Sahib tries it out. He notices how Rao Sahib is "impatient to launch forth" on this speech, his chest swelling and his

face shining "with interior smiles" anticipating pleasure at the thought of its delivery (83).

Jhabvala also uses Raymond to ironically underline Gopi's tendency to classify people, especially Westerners. For instance, at the disused mosque that the two visit and where they first encounter Lee, the latter wonders whose tomb lay before them. Raymond the methodical, informed tourist replies that his guidebook fails to mention anything about it which frustrates him, but leaves Gopi indifferent because he "doesn't believe in guidebooks". Lee agrees with Gopi's attitude since she herself favours "good emanations" over "facts.. (that) blunt you" and turns to Gopi for re-confirmation.

> Gopi responded. He liked her manner - her openness toward himself - and he liked what she was saying She seemed a very different type of person from what he thought Westerners usually were; she certainly seemed very different from Raymond. He pointed at Raymond. "I've told him so often but he doesn't understand. I think he's too materialistic "
>
> "Are you?" Lee asked Raymond earnestly
>
> "If Gopi says so." Raymond was glad to see Gopi relax and get over his hurt feelings, and he always found it amusing to be called materialistic by him
>
> Lee studied Raymond and said, "Really you look quite sensitive."
>
> "He is not at all a sensitive person," Gopi assured her. "He doesn't believe anything except what he sees before his eyes. When I took him to Kutb and told him about the ghost of Adam Khan, he didn't believe " (28)

Raymond's amusement at being called materialistic by Gopi ironically points at Gopi's unitary understanding of the term and his own tendency to be materialistic. In fact it is Raymond who buys Gopi new clothes that set off his good looks to better advantage than his own gaudy shirts. Furthermore, Raymond parts with his things quite easily when Gopi asks him for anything. It is Gopi who, right from his first visit at Raymond's flat, examines Raymond's wardrobe and "finger(s) the material,with approval and desire" (13). That Raymond is a rationalist who needs material evidence before believing anything is acknowledged but scorned by Gopi. He equates his rationalism with a lack of sensitivity - another rigid, narrow reading of a term Jhabvala constantly undercuts the various responses ironically, with divergent

possibilities of meaning brought to the surface by the different contexts

The author also uses Lee in her interaction with Gopi to reveal post-colonial Indian chauvinism about Western sexuality that has replaced the colonial European notions about Indian oversexuality as expressed by Miss Hart. For instance, when Gopi's crude sexual passes are brushed off by Lee at the room of a sordid kebab-joint-cum-hotel, he is perplexed at first He wonders what to make of this "Western girl" led upstairs in full view of the other clients. She is not only disinterested by his sexual advances but genuinely interested in the promised "view" of the mosque outside. His bewilderment gives way to frustrated rage as he reflects, convinced of her sexual promiscuity:

> . .Everyone knew that Western girls were brought up on sex, lived on sex. She must have slept with many, many men, over and over again. This thought suddenly excited and infuriated him. Who was she to push him away?
>
> "You're a bitch!" he cried.
>
> "That's not fair, Gopi," she protested, "I didn't mean to hurt your feelings. I never thought of it, that's all."
>
> "Never t ought of it! As if you English or American girls ever think of anything else! Everyone knows it. Everyone knows what you are."
>
> "Well, some of us," Lee admitted, trying her very best to be impartial and truthful. "But it's not true about everyone, you can't say that. It's not true about me."
>
> Actually, he believed her. There was something disappointingly upright and cool about her as she sat there right next to him on the bed, prepared for serious discussion. But he didn't want to admit it to be true. He wanted to think about her as one thought about these girls, as the people downstairs thought about her. (47)

Gopi's monological view about Western sexuality is revealed by his persistently blinkered misreading of Lee's intentions despite proof to the contrary. In fact his hidebound chauvinism which refuses "to admit" her "disappointingly upright and cool" innocence is a deliberate ruse to browbeat and compel her to submit to his sexual desire. The idea that the prejudice is common among the Indian males is brought out by Gopi's constant referance to 'everyone" as a consensus of current opinion which is whittled down to "the people downstairs" who are the mostly male clients of the restaurant. Again Jhabvala shows ironically within the

wider context that although males like Gopi claim that all "English or American girls ever think of" is sex, that perhaps in the final analysis they are less obsessed by it than Gopi. Jhabvala breaks Gopi's monoglossic discourse about Western girls through Lee's genuine innocence and sexual disinterest and her attempt "to be impartial and truthful" in answering Gopi despite his biased truculence Jhabvala shows in fact how girls like Lee are shortchanged by the narrow-minded chauvinism of males like Gopi who abuse the interest shown in their culture, in their specificity.

Jhabvala similarly situates Raymond and Lee in their interaction with Swamiji to show another monological attitude of unmitigated opportunism. Through Raymond, Swamiji's specious arguments are shown up for what they are, unabashed exploitation and the secular greed and ambition of a "holy man" to control the Europeans in the New Dominion as the latter had done Indians in the Old Dominion. Through Lee, Swamiji's ruthless manipulation and contempt for his disciples as well as his carnality and lust for power are brought into evidence

Since Raymond has homosexual leanings and has no need for Swamiji spiritually, the Swamiji confides in him. Invited to lunch at Raymond's hotel for American tourists, he stuffs himself with the full course meal, consuming alcohol, meat and fish with equal relish as he unfolds his plans to Raymond for his world wide religious movement. He plans to found centers in the United States, Europe and wherever else his lecture tours take him. From funds collected from his "foreign tours" he plans to build "a big comfortable air-conditioned ashram" where the present hutments stand. This ashram would be the "main focus" of his projects. He elaborates his plans for his religious "movement of Today, of Now" which would "radiate" the "beams" of his influence over "the entire globe" with the "manifold devices" of modern technology of which he means to avail himself fully. Then he brings in Raymond's role in his, so far, very secular ambitions·

> ...The more subtle points of his doctrine would be expounded in published book form - and here Raymond's advice would be particularly valuable to him, for he had heard from Lee, and heard with interest, that Raymond was in the publishing business. (137)

Jhabvala uses Raymond as the other in the polyglossic or in the culturally exotopic situation where his reaction differs from Swamiji's, thereby implicitly revealing his monoglossic hold and unfair manipulation of his disciples. For instance, whenever Swamiji comes to see Raymond, he is accompanied by the self-effasive Evie. Raymond wishes that Swamiji would bring Lee instead but Swamiji refuses and explains:

> "You see, Lee is now in my hands. She is my responsibility to mold and to make. But before I can mold and make, I have to break. The old Lee must be broken before the new Lee can be formed, and we are now only at the first stage of our task."
>
> Raymond blushed bright pink. He could not speak for a while, afraid that if he did he might speak more rudely than he would wish... "But who decides that?" Raymond managed at last to ask in a steady voice.
>
> "Decide what?"
>
> "When someone has to be" - Raymond swallowed, trying to speak without distaste - "broken and remade."
>
> "The guru decides it." Suddenly Swamiji laughed at the expression on Raymond's face. "But that is another very long story and why should I spoil your lunch?" (138-139)

Lee's original recalcitrance and the eventual breaking and manipulation of her will by Swamiji's recourse to hypnosis, specious arguments and favouritism among his disciples shows his ruthlessly monological, magnetic hold over them. For instance, drawn at first by Swamiji's charisma Lee still has enough spirit to oppose his "bullying" of the sick Margaret to cook at the ashram. However, the Swamiji compels her to gaze into his eyes which, besides being enormous, "glowed and burned" like those of a hypnotist. The subsequent gestures such as the raising of "one forefinger" to bring its tip to rest "between her eyes", watched "in fear and fascination" are the standard tricks of a hypnotist. The result is "an explosion in her mind" along with the revolving "circles of light" which turn in the "pitch-black" of her mind, again confirming the experience of hypnosis. She becomes so disoriented that when the Swamiji discloses a letter for her from his robe she is too dazed to care or to respond, and submits to his shocking invasion of her privacy: he had not only opened her letter without her permission but torn it to pieces, not even letting her read it (120-22).

Lee also serves to expose Swamiji's specious argument about love and the bending of spelling rules. While expounding on his discourses and "significant sayings" he insists at one point that 'transience' is spelled with an 'a' and not an 'e' as Evie insists correcting him He elicits Lee's help to settle the argument, he hopes, in his favour But Lee hedges and Swamiji exclaims. However, Lee holds her ground saying:

> "I can't help it," laughed Lee in apology.
> "You can help it," teased Swamiji. "If you really love me as you pretend to do then how small a thing would be an 'a' or an 'e' to you." He was still smiling, but everyone realized that what he was saying now was on a different level. They strained forward, and Evie's ballpoint was poised ready. "In real love the things that are thought to be impossible turn out to be not only possible but so easy that it is little children who can do them the best In the world of love two and two do not have to make four - transience does not have to be spelled with an 'e' - " Someone gave a little cry of admiration and Evie bent over her copy book and scribbled joyfully.
> "Okay," said Lee. "With an 'a'." (93)

Swamiji thus favours the suspension of his disciples' critical judgement, and promotes a unitary control over their individual perception, their independent minds. He demands from them the trusting attitude of dependent "children" for whom this suspension of critical disbelief is easiest. Swamiji's word thus has to be equated with love

Jhabvala breaks the responsible guru-cum-parent image of Swamiji by showing his autocratic, even ruthless, manipulation of his disciple's feelings. This is illustrated in his handling of Lee, and his disastrous counsel to Margaret who dies of infectious hepatitis, rejecting medical treatment on his advise. Margaret refuses to see a doctor because Swamiji doesn't "believe in doctors". According to him, her illness is due to her "little Western ego" which tries "to resist India". It would go away as soon as she "learn(s) to yield" (165-66) She does yield eventually, but to death in Maupur.

As seen in the above examples of heteroglossic discourses and responses within the inter-cultural encounter which deconstructs monological discourses or attitudes, polyglossia and heteroglossia are

intimately interlinked in Jhabvala's novels. It would seem now that exotopy would lead directly to pure dialogism between the characters and cultures, that they would be capable of cultural relativization, and mutual enrichment or interanimation. But it hasn't been the case. Dialogue occurs exceptionally. Most characters are actually forced to abandon it after a while. For instance, Raymond's initial receptivity to India as an aesthete, and in the friendships he forms, terminates in apprehensive disillusionment as he sees his friends, Asha and Gopi, dissipate before him. Moreover, vexed by the hostile response to his British reserve and stoicism (misread as cynicism by Banubai, or lack of feeling by Asha), and traumatised by the fate and treatment of the other Europeans there, he decides to return to England with Miss Charlotte. His further dialogical interaction with India and Indians ends there.

Lee's eagerness to interact with India and Indians through her previous mode of travel which entailed "unexpected adventures in strange towns" dies down. It has been replaced by an obsession to go in "one definite direction and get off at one definite station". When asked by Asha if she wants to return to the Swamiji, Lee confesses:

> "Of course I want to go back... That's the trouble. I try not to but I think about it all the time. About going back to him. Being with him again." Her voice shook but she controlled it at once and said, "No I can't. I mustn't." (246)

Lee's situation has become monological. The only other alternative she has, is to return to her country. But she rejects the idea. Return would mean a defeat, a failure:

> ...In her present mood, it seemed to her that Margaret was not to be pitied Margaret had accomplished something; she had gone all the way. Whereas for Lee now there was only the journey back to New Delhi, where, at the American Express, she would find her ticket home waiting for her. The idea revolted her. She felt entirely reluctant to leave. How could she now? She hadn't finished yet. She said in a tone of resentment, "It's all right for Raymond and Miss Charlotte. They *want* to go." (245)

Lee is reluctant to leave India because "she hadn't finished yet". But what was it that had not been "finisehd yet"? Was it a casual, drifting kind of quest for adventure as in her previous travels through India? Was it those "intimations of heaven" that Jhabvala says India promises, besides her hell, of which "heaven" she had not yet had her fill? ("Moonlight,..," 35) Or was it a flirtation with death of which Margaret had been the precursor having "gone all the way"? It echoes Swamiji's ominous last words to Raymond about Lee whom he'd take "very far, right to the end if need be" should she return of her own free will (203). Lee's choices seem restricted and her decision to return to Swamiji probably monological. But her enigmatic declaration about not having "finished yet" leaves a small dialogical possibility open. She may be reduced to a colourless personality like Evie who, according to Laurie Sucher, has become "robotised" in her unquestioning adoration of the Swamiji.[6] Or she may resist his total domination since she has reacted with spirit once by leaving the ashram. Jhabvala leaves her with her reveries, enigmatically. Her response is dialogical in the sense that Bakhtin says Dostoevsky's response to his characters is dialogical: they take on responses of their own, independent of the author.

Jhabvala's second novel, Heat and Dust, is also set in India but straddles equally two temporal epochs: colonial and post-colonial India. The unnamed narrator, one of the two protagonists of the novel, is a Londoner who has come to India fifty years after her grandfather's first wife, Olivia, ran away with an Indian prince, the Nawab of Khatm The purpose of her stay in India is to reconstitute Olivia's story, hitherto gleaned from letters written to her sister Marcia in 1923. As she retraces Olivia's experiences during the British Raj in India, her own experiences begin to parallel her predecessor's. However, unlike Olivia she does not live apart, in the British civil Lines, nor does she create a European oases around her. On the contrary, she lives immersed in the Indian community in the heart of Satipur, sub-letting a room from Inder Lal, a small public officer.

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[6] Laurie Sucher, The Fiction of Ruth Prawer Jhabvala: The Politics of Passion (New York: St. Martin's Press, 1989) 65.

The narrative structure of Heat and Dust is a temporal break between the colonial and post-colonial eras The colonial sections, headed "1923", are reconstitutions of Olivia's narrative from her letters and narrated in the third person. The post-colonial sections are the journal entries of the unnamed narrator, or 'Ms. Rivers'.[7] The journal entries of the modern narrator are shorter segments blocked together and narrated in the first person. The "1923" sections are longer with the temporal segments suggested by blank space between the paragraphs The two sections alternate to form the parallel development of the two narratives, fifty years apart. Olivia's sections narrated in the third person are more subjective, full of emphasis and exclamations. The modern sections narrated in the first person are paradoxically more subdued, objective, matter-of-factly informative, even flat in tone. The difference in tone is no doubt to underline the difference in personality between the two protagonists. But it could also be ascribed to the different social and temporal milieus in which the two stories are set. Olivia's story evolves in the British Raj seen against the romantic splendour of a prince's courtly opulence. The modern narrator's story relates a more drab, ordinary, mundane setting of everyday, lower middle-class urban India.

As Yasmine Gooneratne points out, the narrative structure of this novel resembles the "cutting and splicing technique" of film editing, influenced by Jhabvala's collaboration as screenwriter for Merchant-Ivory productions. Olivia's sections are like the cinematic flashbacks which help the two narratives interweave, paralleling and contrasting with each other, the past seeming to "repeat and fulfil itself in the present."[8] It can be said that the 1923 narrative and the modern one interrelate dialogically, each a reflection of, or contrapuntal reaction to the experiences of the other. As Gooneratne explains, rather than double characters, Jhabvala doubles the patterns of their inner

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[7] As designated by Y. Gooneratne, Silence, Exile and Cunning: The Fiction of Ruth Prawer Jhabvala (New Delhi: Orient Longman, 1983) 15.

[8] Yasmine Gooneratne, (1983), 218-219. Also her earlier article where she shows the close interlink between Jhabvala's two careers and how they influenced each other: "Film Into Fiction: The influence upon Ruth Prawer Jhabvala's fiction of her work for the cinema, 1960-1976," World Literature Written in English, 18.2 (1979): 371.

personalities (1983, 221). Meenakshi Mukherjee suggests that the flashback to the 1923 narrative gives the fiction "an extra dimension of time", that goes "back to the past for the confirmation of a pattern" thus far traced only with relation to contemporary India [9]

Jhabvala's fragmented narrative structures in both novels go beyond cinematographic effects to express exotopy and dialogism As noted about the previous novel, the episodic, segmented and multitonal narrative structure favours heteroglossia and ultimately dialogism. However, again the characters involved in this dialogue are above all Westerners.

Jhabvala emphasizes the interaction of characters in situations, i.e. their reaction to and evolution within situations which may be constrictive or liberating. The constrictive situations involve the artificial barriers of colonial segregation during the British Raj which limits exotopy. The liberating situations occur more readily in independent India where the greater freedom to explore ordinary urban dwellings invite more exotopic encounters. Although most of these encounters end up as fruitless and illusory as those during the colonial era, some do evolve more successfully. Again prominence to characters and situations will be given in our analysis, because dialogism emerges from interactions between the two.

The characters in Heat and Dust, like those in Travelers, can be classified according to their monoglossic or heteroglossic attitude facing the other culture. It will be noted, though, that this time the monoglossic characters aren't Indians, but Europeans from the colonial era. In Heat and Dust, we will be given a closer look at the contemporaries of Asha's governess, Miss Hart.

These characters are of two kinds. The purely monoglossic, represented by the rigidly moralistic colonialists Dr and Mrs. Saunders. And the partially monoglossic, who are sympathetic to the other culture but patronizing and condescending nevertheless, and who are mainly composed of the "old India hands", i.e the Assistant

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[9] Meenakshi Mukherjee, "Journey's End for Jhabvala", in Explorations in Modern Indo-English Fiction, ed. R K. Dhawan (New Delhi: Bahri Publications, 1982) 208. Jhabvala's novels till then focussed mainly on India after independence, tracing a society in transition.

Collector, Douglas Rivers; his superior, the District Collector, Mr. Crawford and his wife Beth Crawford; the Nawab's political adviser, Major Minnies and his wife, Mary Minnies.

Dr Saunders, the Medical Superintendent of Satipur's local hospital, has the attitude of a bigoted racist towards India and Indians Not only is he deaf to the validity of the other culture but he is vehemently condemnatory about its customs and practices. He is even contemptuous of those like Olivia who show interest in, and respect for, the cultural alterity of India. For him everything about India is "plain savagery and barbarism" (59). He has a one-sided view of Indian customs which is harshly censorious and sweeping. He has "strong ideas about morality and how to uphold it" and severely reprimands those who waver from his moral codes, not hesitating to slap or "smartly" box the ears of those who do. He claims that it was the only way to deal with Indians, argument being pointless since "they're not amenable to reason" and didn't have it "up here, the way we have" (120-121; 169). He expresses this to the Nawab, an Indian himself, showing how obtuse he was.

His wife, Mrs. Saunders, shares her husband's unnatural, gloomy morality. Her ill health after the loss of her baby leaves her housebound and socially isolated from the small British community of Satipur. Her sole exposure to Indians is through her servants, about whom she is prejudiced and harshly critical. When one of her servants enters her room with shoes on ("a mark of disrespect") she shouts at him. She calls her servants "devils" and drunken thieves living in "filth", and makes the sweeping statement that "everything was like that, everything the same" including "their heathen temples" (27-28). Her racial and cultural bigotry becomes so acute as to make her paranoidal. She is convinced that her servants have the single thought of doing "you-know-what with a white woman", driven by their oversexed constitution, a result of their "spicy food" (119). As Yasmine Gooneratne observes, Dr. and Mrs. Saunder's "sick morality" of intolerance and paranoia is reflected in the "dark and musty" atmosphere of their house that pervades it even fifty years later when the modern narrator visits it (1983, 213).

The "old India hands", representatives of the British Raj since generations, many of whom were born in India, are partially monoglossic. Due to long contact with India they all "love" the country However, since their presence there is as colonialists their sympathy is tempered by a certain patronizing condescension towards the Indian populace. Their attitude is that of parents towards their children· amused tolerance.[10]

Among them, the most important is Douglas Rivers, Olivia's husband. He was born in India and came from a family whose colonial antecedence in India stretches over at least four or five generations Like the other members of the British Raj in Satipur he is fond of India and even speaks Urdu to communicate with the Indians However, in spite of his sympathy, the local Indian elite who call on him, bearing gifts of fruits, nuts and sweetmeats, is received outside his house, on the verandah. The British guests and the Nawab's entourage, on the contrary, are received indoors showing a certain social aloofness and discrimination against the Indian subjects of the Raj. Moreover, he controls the entire flow of conversation between them unequally, like a master. It is conducted in the manner of one "playing a musical instrument of which he had entirely mastered the stops" (37). When they leave, he talks about them with the "benign amusement" of a parent towards "children".

Unlike the other colonialists he seems "noble and fair" at first to Olivia. However, with time he begins to degenerate and appear more like every other Englishman in India, which thought repulses Olivia (16, 116). Contrary to Olivia, Douglas feels "genuine respect" for his British superiors and "sets great store by their good opinion of him" (16;57). His intervention in the suttee incident wins their praise which

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[10] On the prevalence of such an attitude among the British officers, an article has just been published by Derek Sayers, "British Reaction to the Amritsar Massacre, 1919-1920", Past and Present, 131 (1991). 130-164 Col. Dyer's sentiment about his Indian subjects was clothed in exactly these terms which were the recurrent vocabularies of the school room. Dyer spoke of "teaching a lesson" to "naughty boys" and of his "horrible duty" which resulted in and justified, according to that logic, the Amritsar Massacre (162). It is interesting that Jhabvala's characters constantly allude to the 1857 Sepoy Mutiny but never the Amritsar Massacre that is contemporary to them.

he receives with "embarassed" pride; although the Nawab's earlier praise was received with "cool... deprecati(on)" (57;56).

A few of Jhabvala's Western protagonists are outsiders with respect to both their own and the other culture. Cultural exotopy, according to Bakhtin, begins with the initial empathy of individuals from one culture for another. However, they do not fuse in their empathy with the other culture but engage in a dialogue with it while retaining their own cultural integrity. The dialogue results in a mutual enrichment of cultural understanding. The Europeans who respond thus to India and Indians in this novel are Olivia Rivers, Harry, Chid and Ms. Rivers.

Olivia, who is the protagonist of the colonial narrative, experiences cultural and social exotopy like Harry, the Nawab's house guest and friend. Both are uprooted culturally and socially by being in India. Neither of their families has had previous connections with the British Raj, this being their first encounter with India. It is one of the reasons for their immediate affinity for each other and the Nawab, who reciprocates their friendship. In fact, right from the start Olivia notices his "dissemble(d)" antagonism towards the other Europeans there, with which she empathizes. Newly married to Douglas Rivers, she nonetheless feels estranged from, even hostile towards this community:

> She kept asking herself how it was possible to lead such exciting lives administering whole provinces, fighting border battles, advising rulers - and at the same time to remain so dull. (15)

Olivia is similarly a cultural outsider to the Indian reality since, in spite of her sympathy for the Nawab and his culture, she distances herself from it in the European oases she creates around her. This oases consists of her "tasteful English bungalow" smothered in "rugs, pictures and flowers" (85; 7). Furthermore, when she elopes with the Nawab and lives out the rest of her life in a house in the mountains, she recreates the European ambience of her house in Satipur. She re-decorates it with yellow "curtains and cushions", with "tasselled" lampshades, a "grand piano", and an "embroidery frame"

placed in the "window embrasure" (174-175) Outliving the Nawab by six years she asks to be cremated at her death, like a Hindu (179; 174)

Harry too, within the East-West encounter, is postulated in a situation of exotopy. Although English, he is equally alienated from the British colonial clique in Satipur. As the Nawab's house guest and close friend he is estranged socially from his community In fact his response to the Englishmen is resentment for they remind him of the bullies in the English public schools he attended (161). The Nawab teases him that that was perhaps because he was "a very *im*proper Englishman", since he has a romantic predilection for young men (an allusion to E M Forster?). Although loyal to the Nawab, in solidarity with whom he feels an antagonism towards the British, he becomes physically ill and psychologically oppressed by his prolonged stay in Khatm and India and wishes to return to England. He sees Olivia's house as a European oases to which he can escape and refresh himself periodically. Olivia reciprocally sees his visits as an oasis of refuge from her loneliness in Satipur. Towards the end of the novel when he does leave India he never returns and looks back on the time spent in the Palace "with dislike, even sometimes with abhorrence", although he had been very happy there. Perhaps because "it had been a happiness too strong for him", the inclement weather and the strong, compelling personality of the Nawab overwhelming him (172).

Ms. Rivers, Douglas' granddaughter and the narrator of the modern story, is also one of the few truly exotopic characters Like Olivia she feels an affinity with India and Indians However, unlike Olivia she lives among the Indian community of Satipur, dressing, eating and living like them. She sub-lets a room in the heart of Satipur from an Indian family, the Inder Lals. She keeps it airy and bare as Indians do generally, with a "tiny desk the height of a footstool" as the only furniture. It is the sort used by Indian shopkeepers to do their accounts on. She uses it to write her journal and keep Olivia's letters. The fulfillment and empathy she discovers in herself for the cultural and climatic alterity of India is expressed in this passage

> I lie awake for hours: with happiness, actually. I have never known such a sense of communion Lying like this under the open sky there is a feeling of being immersed in

> space-though not in empty space, for there are all these people sleeping all around me, the whole town and I am part of it. How different from my often very lonely room in London with only my own walls to look at and my books to read (52).

Her "lonely", drab, walled life in London, elsewhere described as "too lacking in essentials" (127), is motivation enough to stay on in India where the collective life gives more significance to her own existence

However, in spite of her empathy with the Indian life style she maintains an exotopic distance in her resistance to certain cultural events, gestures and behaviour. Hence, she "respectfully tip(s)... out the side of the bus" the holy offerings of rock sugar and flower petals given to her at a Hindu shrine instead of eating it as would the Hindus or even the "white sadhu", Chid. Moreover, as Laurie Sucher has pointed out, she ignores Hindu pollution taboos in three instances illustrating her "humane non-adherence to inhumane theory" of the traditional caste system In all three instances she goes to the aid of people lying in their own excrement, usually witnessed by others who cannot or will not help the unfortunate (Sucher, 131-133). More than a passive "non-adherence" the narrator shows a conscious resistance to certain cultural and social attitudes in India.

Thus in these and other similar situations she goes against the general trend to act with a liberal European conscience. This is what makes her exotopic, in Jhabvala's construct, to the social and cultural trends with which she otherwise communes more openly and readily than her colonial predecessors.

Chid, the English youth with the "flat Midlands accent" started his relationship with India in a spirit of fervent assimilation. His "original attraction" to India had been through the "Hindu scriptures", and he was not disappointed on coming to India, their spirit still present, for him, "in the great temples of the South". Like the narrator, he interacts with Indians, eating and living like them and among them He has even assumed the identity and garb of a Hindu ascetic, stripped of his European identity and name adopting the Indian one of Chidananda. He was "not bothered" by his initial illness and the

loss of "his few possessions", unlike the English couple with whom the narrator first meets him However, his illness having progressed during his pilgrimage to the mountains with Inder Lal's family, he returns unable to bear even "the smell" of India (139) His transformation is not only outward but inward as well Where he once chanted Sanskrit mantras and expounded his half-digested "spiritual and religious lore", and had "constant erections... engendered by his spiritual practices", he has now become quiet, waiting to return to England (64-65, 139). Like Harry he does return home to England, his exotopic interaction with India that had started so enthusiastically, aborted midway

In this novel, as in Travelers, the exotopic characters serve to deconstruct or expose the narrow-minded discourse of characters in both colonial and post-colonial India. Olivia Rivers dissents from the chauvinism and even the paternalism of the monoglossic characters The narrator of the 1973 story similarly sees through the spiritual pretensions of Chid, just as she sees through the itinerant swamis of Satipur, and is sympathetically perceptive of the ultimate effect of India on two, initially open but impulsively naive spiritual seekers, Chid's English companions.

Olivia Rivers serves to show up Mrs. Saunders' racism as a reflection of her lack of culture and education. Mrs. Saunders, who lives in a "slovenly house" run by her "slovenly servants", lies in bed as usual ill when Olivia first calls on her As Olivia sits listening to her "droning on" about her illness she appraises her mentally, noting how the Saunders "were just not the sort of people usually found in the Indian services" and that "her accent... was not that of a too highly educated person" (27).

Olivia's evaluation of her lack of aestheticism, education and dignity, is confirmed by Mrs Saunders' hysterical outburst of invective against her servant's "filth" It includes the entire town, along with its "heathen temples". Olivia's observations of Mrs Saunders' house as a "bleak, gloomy" place that is moreover "slovenly", unkempt, even "dusty", implicitly underlines the irony of her objection to her servants' filthy living conditions, or the town's for that matter Her morbid rigidity and monological fanaticism has drawn blinkers around her eyes about the reality surrounding her.

Her alienation from reality is so exacerbated towards the end of the novel that she exposes her pathological behaviour to Olivia who visits her for the last time. Surprised to find Mrs. Saunders out of bed sitting in one of the "cavernous" rooms of her house staring into the fireplace as if at "haunting visions", Olivia looks around the room and sees reminders in print of the Indian Mutiny of 1857 all over her walls. Mrs. Saunders explains that she is up because she doesn't ant her servants to see her in bed, afraid of whatever it might suggest to their imagination and "excitable" natures (119-120). Mrs. Saunders' nostalgia for England and her shutting out of the Indian reality has begun to take its toll, making her in effect mentally unstable. She begins to suffer from paranoid delusions about her Indian servants whose only thought, she is certain, is to "you-know-what with a white woman". Olivia's unvoiced response of "Ridiculous!" at the sight of Mrs. Saunders adjusting her dress over her "gaunt chest" underlines the latter's paranoia and her incapacity to read the other culture. Again like Miss Hart Mrs Saunders presumes that Indians, like the Somerset lady's "*dhobi*" or her own servants, are constitutionally "excitable", caused by "their spicy food". This cultural prejudice seems to be particularly prevalent in colonial discourse.

Olivia similarly serves to deprivilege Dr. Saunders' racist remarks after he examines sick Harry at the Nawab's palace Invited to luncheon by the Nawab, he is encouraged to give "his considered opinion of India and Indians" through the Nawab's "exaggerated courtesy" which Olivia knows expresses his contempt. Both Harry and Olivia are amused at first by the Nawab's manner of "eliciting" his opinion which is mainly related to his hospital experience. Prompted with questions and applause, Dr Saunders is led to "expound" on how he "smartly boxed" the ears of one patient without "further argument" because·

> "It's the only way to deal with them, Nawab Sahib. It's no use arguing with them, they're not amenable to reason. They haven't got it here, you see, up here, the way we have."
>
> "Exactly, Doctor. You have hit the - what is it, Harry?"
>
> "Nail on the head."
>
> "Quite right The nail on the head." The Nawab nodded gravely.

> After a while Olivia ceased to be amused. Dr Saunders was too blatantly stupid, the joke had gone on too long Harry also became weary of it. With his usual sensitivity, the Nawab at once became aware of the change in atmosphere. (121)

Olivia also dissents from the partial monoglossia of the "old India hands". Their attitude towards India and Indians is one of amused "tolerance", of paternalism bordering on condescension Olivia's dissent is partly in relation to this paternalistic condescension and partly out of genuine respect for and interest in the other culture which is so "ancient". Their condescension is especially evident in their discussion of the banned suttee[11] incident that had taken place a few days earlier in Satipur. Douglas Rivers had been too late to stop the widow's immolation but he managed to jail the male relatives responsible for her death. Olivia is the only one in the colonial group to defend the custom whereas the rest discuss it with anecdotes of similar incidents in the past without any "moral comment" but with the affectionate "enjoyment" of "good parents" who loved India no matter what "mischief she might be up to". Olivia defends the practice out of respect for another's culture "especially an ancient one like theirs" (58)

Olivia's stance towards several questions is in opposition to the colonial position regarding India. What motivates her dissent is their condescending self-assurance, which is reason enough "to take another stand". She justifies her position on the "theory" that such a custom gives precedence to an intensely personal commitment, which "noble" idea

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11 "Suttee" is the Hindu custom where high caste Hindu widows belonging to the Brahmin or Kshatriya castes threw themselves on their husband's funeral pyre, thereby immolating themselves with him Its practice increased among Rajput nobility during the Mughal invasions in order to escape dishonor from these Muslim invaders It was officially abolished in Delhi by Metcalfe in 1809-1818 and in the rest of India by Bentick in 1829 However it continued to be practised in orthodox Hindu communities in Rajasthan and Bengal till the start of this century and continues to be practised intermittently in poor and remote parts of the country till today increasing in times of social upheaval The name of the custom is derived from the goddess Sati, daughter of Daksha, a Brahmanic deity, and wife of Shiva She sacrificed herself in a sacrificial fire for her husband during his quarrel with her father, after which she was deified Her name means "fidelity" See Louis Frédéric, Dictionnaire de la civilisation indienne (Paris Editions Robert Laffont, 1987) under "sati", "Daksha" and "veuves"

appeals to her romantic imagination, already evident in her attachment to graveyards and weeping willows (59; 25). The sporting way "the others" discuss Olivia's position "as if it were one that could be taken seriously" reveals their implicit condescension regarding her and her exclusion from their circle of values Olivia further distances herself from their axiomatic clique by entrenching herself in her position, in her point of view

In this spirit Olivia begins to question her husband's attitude about Indians and the immutability of the British presence in India.

Douglas Rivers' paternalism is most glaringly revealed when a group of rich local Indians call on him bearing various gifts on a festive occasion. As memtionned before, they are received outside his house on the verandah, unlike the other Britons or the Nawab and his retinue After their departure his smug attitude of "benign amusement" is accompanied by his condescending remarks about these "cunning" "children" whose "tricks" once understood and seen through could be "rather fun" to handle. She protests that they looked "very grown-up men" to her and asks what they were laughing about, to which he answers:

> "I just told them, in a roundabout way, that they were a pack of rogues."
> "And they like being told that?"
> "If you say it in Hindustani, yes."
> "I *must* learn!"
> "Yes you must," he said without enthusiasm. "It's the only language in which you can deliver deadly insults with the most flowery courtesy... I don't mean you, of course." He laughed at the idea "What a shock they'd have!"
> "Why? Mrs. Crawford speaks Hindustani; and Mrs Minnies "
> "Yes but not with men And they don't deliver deadly insults. It's a man's game, strictly."
> "What isn't? Olivia said (38-39)

Olivia's bitter retort shows her recognition of his paternalism that is not only racist but, as Laurie Sucher points out, sexist as well (111-112) Moreover, her doubt that the Indian visitors relish being called "rogues" to their face questions and deprivileges Douglas' monoglossic cognizance, that he takes such pride in, of Indians and their "tricks", which is tacitly exposed as racist arrogance.

Olivia also exposes Douglas' British ethnocentrism with regard to the British future in India as they project their children's future there. She is the only character who is made to be aware of and mention Gandhi's independence movement and the possibility of change, even if briefly:

> They went on speaking about their sons Olivia liked to think of these tall pro-consuls - one in the army, one a civilian like Douglas, perhaps a politician? All of them in India of course - but she did have one doubt "Supposing things change - I mean, what with Mr. Gandhi and these people" - but she trailed off, seeing Douglas smile behind her in the mirror. *He* had no doubts at all, he said "They'll need us a while longer," with easy amused assurance (89)

By making Olivia articulate the uncertainty and the possible transience of British presence in India, Jhabvala ironically undercuts Douglas' sense of personal immutability and that of the British Raj. It is worth noting that the growing Indian independence struggle is not mentionned apart from this brief reference to "Mr. Gandhi and these people". Perhaps it points out the British isolation from Indian reality living apart as they do in the Civil Lines, which were the spacious suburbs set up for themselves away from the congested inner cities [12] The non-cooperation movement of the Indian Congress had already started in 1920; in fact the growth period of the national movement was between the two decades of the 1920's and the 1930's.[13]

Although Douglas stands apart, at first, from the other colonialists there appearing "noble and fair" to Olivia, he seems to degenerate into another "puffy and florid" Englishman in India (p 116) Unlike Olivia he respects his superiors and "set(s) great store by their good opinion of him" which he receives when he jails the suttee's male

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[12] See V.G. Kiernan, The Lords of Human Kind: European Attitudes to the Outside World in the Imperial Age, (Harmondsworth Penguin Books, 1972) 45. He discusses the British isolation from the native inhabitants in the "Residency towns" they established which were really "two distinct towns". The British lived in splendid homes around open green spaces, apart from Indians in their "Black Town" He states their "splendid isolation" became perilous to their future hold on the country.

[13] See Partha Chatterjee's Nationalist Thought and the Colonial World: A Derivative Discourse (London. Zed-UNU, 1986) 111, 89

relatives He cold-shoulders similar praise from the Nawab because he disapproves of his dacoit activities calling him the "worst type of Indian ruler" The boyish code of "courage and honour" Douglas lived by as delineated in "adventure stories" had at first appealed to Olivia. However the unimaginative "imperturbability" and British "solidity" that he shares with his compatriots begins to pall on her. She finds the Nawab's courteous friendship and magnetic personality a romantic relief from their "dull" company

Olivia also shows up the restrictive and artificial barriers the "old India hands" draw between themselves and the country they purport to love Inspite of their long acquaintance with India their interaction with its people and culture has remained superficial. For instance she dissents from Beth Crawford and Mary Minnies' judgemental opinion of the Nawab for she is convinced it was "*she* who knew the Nawab, not they." For them he was an "Indian ruler" with whom they had to deal "officially", whereas for her he represented a real "friend" (70). Her own step into what Major Minnies called the "other dimension" has gone beyond the point of return in emotional commitment: she awaits the Nawab's child. For the Major India always remained an "enemy", an "opponent" against which he had to be vigilant; for her it was a lover, a friend with whom she felt sympathy and involvement (148-50)

In the modern narrative of Heat and Dust Jhabvala similarly uses Ms Rivers to relativize certain spiritual discourses with a skeptical exposure The narrator undermines Chid's spiritual pretensions, the respectability vested in swamis, the effect of India on the naive religious seeker

When Ms. Rivers and Inder Lal bring the ill Chid to her room to recover he settles in, to her utter irritation. As a "white sadhu" who is supposed to lead the life of an ascetic and live simply, his credibility is shaken even before he moves in with the narrator. He would sleep in cheap hotel rooms for which he'd bargain quite hard, instead of under a tree as instructed by his guru. Since he "doesn't believe in possessions" for himself and for others he picks up whatever he needs in her room, including money. In a way Jhabvala off-sets the colonial diatribe against Indians as dishonest thieves with one of their own kind who doesn't behave any better

Although as a Hindu ascetic Chid is supposed to be divested of his European identity, the narrator still hears his "flat Midlands accent" It implicitly questions how far one can discard one's cultural identity or "the personal past" (63-65). When the narrator first meets him with the English couple outside the travellers' rest-house, once the Saunders' bungalow, he is "as disgruntled as the other two" although he was supposed to have "renounced the world" as an "Indian ascetic" (21). Jhabvala thus compares Chid's and other Westerners' spiritual wandering in India to the "gloomy" morality of their colonial forebears. Aren't both equally distant from everyday life in India?

Ms. Rivers neutralizes Chid's spiritual discourse by describing his physical contorsions rather than his discourse as such Moreover, she questions his acceptance by the Satipur inhabitants as a "holy man" by projecting him as a "fermented" intelligence who expounds from the "scraps" of uneducated "lore" that he has picked up haphazardly

Similarly, the narrator is leery of the itinerant "holy men" who call out to the people of Satipur as they pass through for alms, but do so using the name of their particular deity as would "pedlars" of the name of the "wares" they wish to sell She once confesses to Inder Lal that she had "no particular attraction towards the spiritual message of the East" but had come to India in search of "a simpler and more natural way of life", tired like many of her generation of "the materialism of the West" (95).

The English couple accompanying Chid in the beginning, had come to India they said "to find peace" instead of which they found "dysentery" They assert that "that's all anyone ever finds here" (21) Their reaction to India has gone from open enthusiasm to a categorical, monoglossic rejection. The girl's opinion about Indians is that she found them "all dirty and dishonest" everywhere The narrator observes that her "pretty, open, English face " turns "mean and clenched" as she says that and would become more so the longer she stayed on in India (21).

As in Travelers, polyglossia and heteroglossia are closely associated in Heat and Dust and lead to situations of social rejection and isolation. Olivia is marginalized by her opinions and sympathies for

Indians and Indian customs such as the suttee. When she befriends the Nawab she transgresses the bounds of her cultural milieu. Her pregnancy, then abortion and flight to the Nawab's palace sets the seal on her alienation and estrangement from her community. All the Anglo-Indians feel she was used by the Nawab as a revenge on them. For Dr. Saunders who first "found her out" about her provoked miscarriage, and so her true relationship with the Nawab, she represents "something weak and rotten" which the Nawab had sensed "and used to his advantage" (170). For Beth Crawford once Olivia crosses over to the other side she is relegated to the "dark regions" of India that is "outside her sphere of action or imagination " She is thus banished from their thoughts leave alone their lives.

Olivia is equally estranged from the Indian community as she pursues her friendship with the Nawab and Harry Although she had been to visit the purdah quarters of the Begum with Beth Crawford, she is never invited there again Harry objects to the intended "discourtesy" to Olivia (p 102). Olivia waives the slight ascribing it to the language barrier. However, her developing friendship with the two males, then affair and elopement with another man although married, would have scandalized the respectable Indian community of the Begum and her ladies who were themselves behind purdah.

Olivia's marginalization from both communities is thus total. Her exotopic experience stood alone between two monoglossic universes.

Once the monological discourses have been exposed, are we to witness genuine dialogism or, as in Travelers, an abandonment of all dialogue or again ambiguous responses? At first it seems that the same pattern will repeat itself here since the male exotopic characters appear to react like Raymond in the previous novel. Harry who is responsive, infatuated with India due to the Nawab, becomes slowly repulsed after he develops chronic digestion problems. Longing to return to England, he is too weak to break away from the Nawab at first Caught in the diplomatic cross-fire between the Anglo-Indians and the Nawab, and stuck in Khatm for three years, his restlessness with his exotopic position grows till he finally convinces the Nawab to let him return to England Once in his homeland his dialogue with India stops.

Chid also, like Harry, had started his relation with India in fervent enthusiasm. However, unable to lead the life of an ascetic, he makes European compromises by seeking shelter in cheap hotel rooms and wiring home for money. His serious illness eventually causes a deep revulsion towards India.

It will be noticed however, that both these characters have rejected India not out of moral disillusionment, as Raymond did, but due to their physical inability to resist the subcontinent's assault on their health, a necessary pre-condition to enjoy the company of the spirited Nawab and the rigours of spiritual life

The two female protagonists, Olivia and Ms. Rivers, haven't shown any such physical vulnerability. And their dialogue with India went much further. Moreover, this dialogue seemed even more profound in that it was completed by an implicit dialogue through time between them

Ms. Rivers' and Olivia's narratives dialogize with each other in their parallel movement, one illuminating the other. The narrator states modestly at the start that "This is not my story It is Olivia's.. " However, in narrating it she narrates her own as well. In fact, Olivia's story from the past helps to understand hers in the present, Olivia's story shaping hers. As Laurie Sucher points out, she actually lives out Olivia's story, modifying it in the new context of social and individual freedom, unlike the artificial barrier of the Anglo-Indian civil 'Lines' in which Olivia lived (108). Thus like Olivia the narrator gets involved with an Indian, Inder Lal. However Olivia's lover is a royal prince whereas the narrator's lover a minor government official Pregnant with the Nawab's child (probably), Olivia decides to undergo an abortion whereas the narrator chooses a "pregnant life" after initially trying abortion. Her responses almost seem to be suggested by Olivia, and are in counterpoint to hers. Both Olivia and Ms. Rivers are receptive to Indian culture and people, but where Olivia cannot communicate with Indians like the Begum because of the language barrier, Ms Rivers bridges the gap by learning how to speak Hindi Where Olivia spends her afternoons in stifling loneliness and boredom, shut up in her "tasteful English bungalow", the narrator makes friends with Inder Lal's mother and the merry band of widows in Satipur. Thus, as the narrator recounts and reacts to Olivia's story, we constantly see recurrences and

differences with her own responses to India. This interaction is what we mean when we say that dialogization occurs between the narrative of the two protagonists.

Olivia's dialogism consists also of her continued stay in India, willing to interact with it through the Nawab or even in solitude. The rain and mists around her mountainside home makes it impossible for the narrator to see for sure what "vision. . filled her eyes all those years and suffused her soul" as she looked over her embroidery frame through the "window embrasure" (180; 175) [14] She feels it would make a difference to know. It would permit her to understand how she survived her stay there mentally all those years. To find out she decides to stay on. The narrator's dialogism also involves her further interaction with India, even if it is in the mountains. Michael G. Cooke in his review ascribes her climb as an ascension both from "randomness" and society.[15] It is permitted to disagree Ms. Rivers' ascension into the mountains where Olivia had lived isn't a climb away from society since she is in the town of X which the narrator informs us is "the same" as Satipur (180) However, her plan to have her baby further up in the mountains at the ashram, where the "ancient writings" of Hindu philosophy had "their birth", could be, as Cooke says, the "trap... into a higher life" (153). Brijraj Singh interprets Olivia's decision to abort, in the light of her dialogical engagement with India during the British Raj's heyday, with its constrictive hold on power, as an embodiment of the sterility of that past that could lead to "no new birth". The present on the contrary, according to the same critic, "is fruitful" because "the Empire is dead" therefore "interracial relationships can blossom," embodied in the "new life" the narrator carries.[16] However, Olivia's "relationship" continues in her lifelong stay and interaction with India, because she is surrounded by Europeans and Indians alike on that mountainside. Moreover, the "interracial" aspect of her relationship

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[14] The very choice of term suggests the widening of an opening inwards.

[15] Michael G. Cooke, "Women Bearing Violence", Yale Review 66 (1976) 153.

[16] Brijraj Singh, "Ruth Prawer Jhabvala: Heat and Dust", Major Indian Novels. An Evaluation, Ed. N.S. Pradhan, (New Jersey: Humanities Press, 1986) 205

with the Nawab is not aborted, since he continues to divide his time with the women closest to his heart, Olivia becoming "as private a topic to him as the Begum" (178). The narrator on the contrary aborts her relationship with Inder Lal, burdened as he is with the responsibilities of a family already. Their "interracial" dialogism thus, is relative

In Jhabvala the dialogism of discourse is between characters, between the colonial and post-colonial encounter of Indians and Europeans, between the latter's colonial and post-colonial *vision* as outsiders in India. Her play with the two encounters, the dialogue between the two confrontations reveals new, unexpected insights and possibilities. Moreover, the final picture is not closed, but open-ended and rich in interpretative potential. In her novels the dialogic potential, albeit fragile, is revealed by the cultural, social, affective assimilation and resistance to India by Europeans and to Europe and the West by Indians. A "polyphonic" orchestration of the different social voices occurs They register the Indian perspective of the occidental as outsider (or social outcaste) in India and the naive or suspicious occidental view of the Indian

Both her novels are open-ended, with nothing really resolved at the end. In Heat and Dust the narrator goes to the mountains to have her baby and delve further in the imaginary speculation of Olivia's world, her vision of India that eased her decision to stay on till the end of her life. In Travelers Lee, in spite of everything, imagines herself returning to the swamiji and anticipates his reaction Both novels end on the imaginary speculation of one character over the course of a potential, future action. In her novels there is a dialogical play with cultural resistance and assimilation in post-colonial India to show the new Indian reality from the European outsider's perspective Her understated articulation of the cultural confrontations elicits the creative response of the reader who fills in the gaps But it also incurs the monological reaction of impatience and rejection by many Indian critics They are shocked by her dialogical exposure of the fragility, the difficulty of dialogue between the two cultural, social discourses

Both Travelers and Heat and Dust reveal the East-West encounter between the Western (mainly English) characters and their Indian counterparts in independent India. For that reason the universe both explore is a potential situation of exotopy. In both novels the Westerners enter the exotopic situation with wistful fascination, and some with pre-conceptions that confront the social and economic realities of modern India with their attendent difficulties. Some are repelled by the contact over time, returning to their countries, others, although bruised, decide to remain and continue to explore their cross-cultural ties. Whereas the first novel focusses mainly on post-colonial India the second shifts equally between the two epochs: the British Raj and contemporary India, comparing the two with delicate skill.

Jhabvala's characters present two aspects of monoglossia: absolute and partial monoglossia. Characters who define pure monoglossia are driven by bigotry and censorious intolerance and refusal to acknowledge any worth in the other culture (Dr. Saunders). Or they may be driven by a prejudice that turns paranoidal about the other culture's social and sexual mores (Mrs Saunders). It is also defined by the hidebound chauvinism and disinterest in the other culture, shutting out any European who dares to transgress these bounds. The partly monoglossic characters, also British, are more tolerant about the cultural difference However, this tolerance is tempered by a paternalistic condescension that displays a certain arrogance with regard to the status of the other culture. Moreover, they live apart in their 'civil Lines', socially segregated from the Indians over whom they lord it.

The Indian monoglossic characters behave no better - post-colonialism is not necessarily the reverse of colonialism. The old hegemony has been replaced by a new one working in the reverse direction, with an autocratic subjugation and exploitation of the other, both mentally and physically. The old hidebound prejudice about the other culture's oversexed drive has been thrown in reverse gear and now defines the Indian's perspective on the Westerner. The chauvinistic preconception is even unscrupulously exploited to pressure the other to play out their fantasies. This monoglossic vision, however distasteful, is not so unusual, nor even that improbable: things had and still do

work on the lines of mutual cultural indifference off-set by power play Dialogism, a more exceptional attitude, is to be found elsewhere

It is found equivocally in Lee's continued interaction, although focussed on Swamiji. And it is more decisively found in Olivia and Ms Rivers' open-ended interrelation with India.

Although the solution of these three women is not the perfect solution, it is nonetheless a solution that makes exotopy a positive experience, interaction between the cultures fragile but possible

It is interesting to see the evolution between the exotopic characters of Travelers and Heat and Dust. Those from the first novel ended their Indian experience with a sense of failure or bleak uncertainty about the future. Among those from the second novel if some renounce India due to poor health, those who do stay on in India have a better control over their lives and see their future with more confidence. This change in the characters' behaviour reflects, in fact, a change in Jhabvala's attitude facing exotopy As she herself explained in 1975, shortly before the publication of Heat and Dust·

> I used to end my novels with the Western characters in them running back to Europe or America where they could live once more within their own familiar limits But now this no longer seems a very satisfying or conclusive end to me I have noticed that these Western characters are often restless at home - that they can't forget the experience and, having once been opened by it, find it difficult to close up again. ("Moonlight, Jasmine . ", 35)

A sharp observer of human psychology, Jhabvala has noticed how, in spite of its difference and its negative sides, India still fascinates, even haunts those who have experienced it up close, in its day to day life.

Besides the dialogism among characters within the intercultural context, Jhabvala's fiction invites a dialogical relation between her and her readers. This dialogism is exposed by her narrative structures which solicits the collaboration of her reader to make parallels, connections and differences between the episodic or temporal breaks in narrative. For instance it has been suggested by a reviewer of Choice that the episodic arrangement of Travelers is meant to show that India

is not one but many countries.[17] John Updike faults the parallel structure of Heat and Dust claiming that the parallel shift robs it of "momentum" [18] On the contrary, the parallel narratives are a dialogical interaction of the two stories, which comment on, consolidate and differentiate from the other. Laurie Sucher points out that Jhabvala's narrative technique rests on the "pitfalls of interpretation, set as they are in an alien world" where it would be difficult to read correctly (62-63) He- ironic understatement, her telling omissions compel the reader to interpret from clues left casually in the text. Thus we "recapitulate the author's process of meticulous observation" forced to dialogize with the author's ellisions, omissions and understated clues left behind.

Dialogism between Jhabvala and the reader is also encouraged in her narratives by her presentation of a wide array of characters on both sides of the cultural divide with their heteroglot values, points of view and reactions to each other and India The reader thus locates his own response from the several made available to him through the characters, since no position is left unquestioned, no person unchallenged The reader can dialogize his/her response from the open-ended, unpredictable reactions of her characters, agreeing with some, disagreeing with others to find his/her own interpretation.

This dialogism between Jhabvala and her reader is also solicited in the ambiguity of the various discourses articulated in her narratives Her heteroglot discourses that seem merely to be hinted at can be interpreted variously by the reader. For instance, one type of spiritual discourse can be said to be off-set by another, as in Swamiji and Chid's case which is off-set by Maji and Banubai. For every charismatic but hypocritically destructive Swamiji one can see the more casual though equally charismatic Banubai who brings real succour to the humble and rich alike For every fervent and inconsistent Chid there is the earthy sobriety of a Maji with her concrete but no less spiritual intensity as she brings relief to those who need help. Where one chases

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[17] see Ralph Crane, "Ruth Prawer Jhabvala: A Checklist of Primary and Secondary Sources", Journal of Commonwealth Literature 20.2 (1985): 198.

[18] John Updike, rev. of Heat and Dust, New Yorker 5 July 1976: 82.

grandiose projects and is exploitatively ambitious, the other values relationships and a quiet spiritual intensity The metaphysical worth of the two becomes tacitly evident not only for Jhabvala but for the reader who can see, moreover, that the less glamorous but more efficacious spiritual practitioners are women in both cases

What can be gleaned by the reader is that Jhabvala does not sever the bi-cultural exchange in the end. However, she does not propose any universal treatise on intercultural relationships but posits concrete individual responses. Hers is not a dialectical development leading to an absolute conclusion but concrete human responses that are individual, thus far from imitable. As she suggests, with Harry's and Chid's predicaments, health is also an essential ingredient in any viable dialogue... Jhabvala dialogizes with the reader by proposing experiences and not recipes.

Her vision can be characterized as one where dialogue does occur but with great difficulty. The essential reason is to be found in that sea of monoglossic attitudes and discourses surrounding intercultural relations. These monoglossic attitudes, be they the chauvinistic and bigotted kind or the more tolerant but nevertheless condescending type, are indifferent to exotopy. Jhabvala's hope lies in individual solutions that are far from perfect. This is precisely what irritates her critics who compare her unfavourably to Forster's "metaphysical vision" that contained a more universal appeal, transcending the "temporal and local" which are the focus of Jhabvala's concerns in the East-West encounter But this is precisely what constitutes her strength hers is a relentless exposure of the secular greed and lust for power instead of the "metaphysical" communion that drives the many "holy men" in modern India. Moreover, she shows the malignancy inherent in the colonial situation whose restrictive bigotry overflows into the post-colonial society where it is repeated with its own mutations, generally aborting any inter-cultural dialogue. Therefore, what constitutes the strength of Jhabvala's vision is her reminder, in a time of growing religious fundamentalism and misplaced nostalgia for the Raj, of the very real limitations inherent in monological discourses, and the very difficult but nonetheless urgent necessity for an open-ended dialogue.

Chapter III: Rushdie or the versatility of dialogism.

In Jhabvala's fiction we saw the difficult, fragile dialogue take root among individuals within the intercultural environment In Rushdie's fiction the approach is quite different. What underlines his vision is the versatility that the intercultural encounter makes available. Moreover, his dialogical strategy is both confrontational and complicitous at the same time.

Although both authors write from the post-colonial perspective on India, Rushdie addresses, besides the metropolitan western reader, his subcontinental contemporaries In fact a large part of his fiction draws its inspiration from the reality and language of these readers. A historian by formation, he makes numerous references to historical events in his narratives As a matter of fact the two novels chosen for analysis here are concerned with history Midnight's Children is about the history of a family and a nation and Satanic Verses about the establishment of a monotheistic religion named Submission in the Arabian desert But because Rushdie straddles so many cultural and national positions and identities at once (being Indian, Pakistani and British, in that order) he continuously alludes to all these and other sources to articulate his complex vision of engagement, of polemical dialogue as an insider-outsider, a "half and halfer", in-between cultures.

This chapter will deal with both novels seperately starting with a brief summary of each novel It will then trace the secular and non-secular influences that articulate Rushdie's vision, from both the West and the East, about the complex post-colonial realities of the subcontinent and England The narrative techniques and style that shape his underlying discourse will then be discussed, concluding with the dialogical interplay of the various influences which express Rushdie's personal theodicy

Midnight's Children is the story of the simultaneous birth of a nation and an individual, Saleem Sinai, whose fate is metaphorically "handcuffed" to his country's The narrative frame consists of thirty year old Saleem narrating his story each night as he writes it to Padma, his co-worker at the pickle factory The novel is a metafiction in that

it makes self-conscious references to the very process of writing narrating. The protagonist isn't born till well into the first hundred and thirty-odd pages of the novel The narrative goes back thirty-two years before his birth to the time of his grandfather, Aadam Aziz's courtship of his grandmother Naseem Ghani in Kashmir in 1919 With a series of flashbacks and flashforwards in the form of summaries the story of Saleem and his family is told and linked to all the major world and national headlines and historical events Thus Saleem's grandfather marries his grandmother after the First World War ends As Saleem remarks, "such historical coincidences have littered, and perhaps befouled, my family's existence in the world" (25) His mother Mumtaz marries the "right hand man" of Sheikh Abdullah, Nadir Khan, during the Second World War Their marriage explodes as the atomic bomb explodes over Nagasaki She remarries Ahmed Sinai who renames her Amina Sinai, thus re-invents her They move to Delhi, where Amina becomes pregnant, then to Bombay as the Quit India movement gains momentum and the British are about to leave India In Bombay they buy into the departing colonialist, William Methwold's estate, along with several other Indian families, mainly Parsees and Muslims

Saleem's mother, Vanita, goes into protracted labour as Pakistan is formed and the Partition riots and massacres underway in the Punjab (129-30) Saleem is born twenty-four hours later at the moment the Indian nation comes into existence - at the stroke of midnight, on August 15, 1947 Besides Saleem, the result of Methwold's cuckoldry of the Hindu street singer Wee Willie Winkie, there was the simultaneous birth of Shiva, Amina and Ahmed Sinai's legitimate son

However, Mary Pereira, the nurse who assisted Vanita's delivery, switches the name tags on the two babies in hommage to her Marxist boyfriend Joseph D'Costa. She thereby assures the poor boy a life of privilege and comfort and condemns the rich boy to a life of poverty

Saleem Sinai, the narrator and hero of the novel, provokes the very history he records as mirror of the nation, such as Bombay's language riots, Commander Sabarmati's murder of Homi Catrack (an echo of Bombay's famous Nanavati case), etc Once in Pakistan, where his family moves, he participates in General Ayub's planning of the coup to oust the then Head of State, President Iskander Mirza, with his uncle

Zulfikar, Ayub's right hand man His family is wiped out during the 1965 Indo-Pak war, he himself struck with amnesia by the family's silver spittoon During the Bangla Desh war between East and West Pakistan he participates on the side of the latter His memory returns when another midnight's child, Parvati the Witch, recognizes him as she accompanies the victorious Indian troops in Bangla Desh with a troupe of magicians. Born closest to the midnight hour after Shiva and Saleem she is, like them, one of the most gifted of the thousand and one midnight's children born at the birth of the Indian nation Smuggled back to India in Parvati's magic basket Saleem lives in the magicians' ghetto in Delhi where he becomes a communist under the influence of Picture Singh, another of his surrogate fathers He marries Parvati the Witch to legitimize the child she carries from Shiva, the womanizer and war hero. When Parvati goes into a thirteen-day protracted labour, the political career of Indira Gandhi is thrown into turmoil His son Aadam is born as Indira Gandhi declares Emergency Rule on the 25th of June, 1975 Later, sterilized by Sanjay Gandhi's sterilization program, he is drained of hope Going back to Bombay with his son Aadam he tastes a green chutney which stirs Proustian memories of his nurse/ayah Mary Pereira's chutney of guilt He tracks her down from the address on the label of the pickle jar, her name and fortunes changed to Mrs Braganza, now a well-to-do manager of the p ckle factory At the factory he is greeted by Padma who works there Stirring pickles by day and writing his story by night, he slowly comes apart at the seams The narrative ends in Saleem's final apocalyptic empathy with India's population as he explodes into six hundred and thirty million parts

In Rushdie's novels, exotopy is no longer the experience of a few Europeans transplanted onto Indian society but rather the situation of Indians who have lived abroad or returned from Europe or even been transplanted onto a third society.

Thus in Midnight's Children Aadam Aziz, the narrator's grandfather, who returned to the Kashmir valley after five years in Heidelberg, Germany feels alienated from his cultural community in India His vision altered by his "travelled eyes" he sees the "narrowness" of his valley's horizon both literally and metaphorically.

In Heidelberg he had learned not only medicine but politics as well and had anarchists for friends Nevertheless, what had estranged him from Europe and his European friends was, as P Merivale says, their "Orientalist" discourse[1] that somehow India was the "invention" of Europeans like Vasco da Gama who had "discovered" India (6) From Heidelberg in the Neckar Valley to Srinagar in the Kashmir Valley, he is unable to reconcile himself to either Each represents a certain parochial chauvinism Finally, Aadam describes his national identity crises as one wherein he had begun as a Kashmiri but "not much of a Muslim" Then the historical Jallianwalla Bagh massacre of 1919 in Amritsar, which he had witnessed and survived, "turned (him) into an Indian" (40) The shocking onslaught of history, in other words, resolves his national allegiance.

Saleem Sinai is another instance of outsidedness in his ambiguous origins and confused identity caused by his multiple and mixed parentage. The illegitimate son of the Englishman Methwold and the Hindu street singer's wife, Vanita, he accumulates several "surrogate parents" in the course of his life Among them are, besides Ahmed and Amina Sinai, his childless uncle Hanif and aunt Pia, Mary Perriera the nurse who switched his name tag and destiny, therefore reinvented him, his uncle Zulfikar in Pakistan, and Picture Singh at the magician's ghetto in Delhi As he says

> Child of an unknown union, I have had more mothers than most mothers have children, giving birth to parents has been one of my stranger talents - a form of reverse fertility (291)

Thus Saleem's ambiguous origins and mixed heritage is the legacy, by extension, of the pluralistic Indian society whose many social layers they represent Therefore, in his various father and mother figures he can lay claim to the Hindu-Muslim-Christian and British identity of the subcontinent. Through his complex heritage Saleem symbolizes the Hindu Mughal and Western cultural commingling of traditions found in India, especially in Bombay, today

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[1] Patricia Merivale, "Saleem Fathered by Oskar Intertextual Strategies in Midnight's Children and The Tin Drum," A Review of International English Literature 21 3 (July 1990) 7

The official discourses of history, of the State, of the dominant religious, social or political groups are sabotaged in Rushdie's fiction In Midnight's Children the hegemonic discourse of official history is deprivileged, the private history of an individual taking precedence over, although linked to, the public history of a nation Rushdie thereby permits the submerged histories of the subcontinent to emerge, to surface

Uma Parameswaran suggests that because the hegemonic discourse of official history is too often the biography of a country's leaders, be they kings or generals, it is far removed from the lives and realities of common people Therefore Rushdie, on affixing the private history of an individual on to public history, has appropriated it and given it a personalised turn Not only are the concerns and realities of the ordinary man or woman included in his version of history, but he/she is made to participate in its making through Saleem's family and friends. Uma Parameswaran adds that Rushdie spoofs traditional versions of history made up of dates, by taking liberties with it. For instance Saleem notes that he has erred about the date of Mahatma Gandhi's assasination and also about the 1957 general elections in India But he does not rectify the date because he insists his "memory refuses stubbornly, to alter the sequence of events" and that in his version of India "Gandhi will continue to die at the wrong time" (265; 198) Thus memory rearranges historical events imbuing it with its own special kind of truth [2] As Saleem explains in his impassioned speech to Padma, about the peculiarity of "memory's truth"·

> "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 else's version more than his own " (253)

Thus his chronological errors, to which self-conscious reference is made, serve to deprivilege the chronological exactitude of official history, rendering by a process of subjective selection and alteration a personal filteration of historical reality. Hence "memory's truth", with

[2] Uma Parameswaran "Handcuffed to History· Salman Rushdie's Art," A Review of International English Literature 14 4 (October 1983). 41.

reference to tabloid news where current news and events are sensationalized, permits the submerged local, popular histories to emerge, to surface as in the "Sabarmati affair" It alludes to the famous Bombay scandal of the Nanavati case in the early 1960s which became a much mediatised national affair at the time This scandal is triggered, of course, by Saleem himself to avenge his discarded aunt Pia, as well as to serve as "a salutary shock" to his duplicitous mother. In his aunt's case it was meant to avenge her disconsolate grief at being jilted by her lover Homi Catrack for Lila Sabarmati, and in his mother's case it was meant to teach her a lesson for her "chaste" infidelity with her ex-husband, Nadir Khan, now re-named Lal Qasim, a communist Rudolf Bader claims this is motivated by a need for law and order, and social and familial stability rather than moral judgement [3]

The warning note Saleem slips into Commander Sabarmati's coat pocket was constructed from a montage of newspaper headlines and advertisements, which read·

> COMMANDER SABARMATI . WHY DOES YOUR WIFE GO TO COLOABA CAUSEWAY ON SUNDAY MORNING ? (312)

As he says, he had "cut.. up history to suit my nefarious purposes" resorting equally to headlines from national, regional, even "sporting human-interest" news stories, as well as to advertisements, refusing "to be tied exclusively to politics" (311-12) The anonymous note reads like the headlines of tabloid news, leading to the kind of sensationalist story covered by the paparazzi, rabelaisian in its parody of the original episode The caricature runs from the private detective hired ("old and lame" now, therefore cheaper) to the actual shooting of the lover (shot as he rises "from the toilet, his bottom unwiped") ending with Commander Sabarmati's traffic conduction (with "the smoking gun as baton" when the traffic cop, to whom he tried to surrender, fled his podium, alarmed)

Thus, although the public eruption of the scandal is propulsed by a note formed from national and regional headlines, the private, unofficial and popular version of history takes centre stage hereupon as it unfolds

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[3] Rudolf Bader, "Indian Tin Drum," The International Fiction Review 11 2 (1984)· 79-80.

Saleem's letter to Commander Sabarmati, constituted out of random cuttings of apparently important political news items, shows how new versions of reality can be reconstituted, rearranged at will for subjective and individual purposes As Reimenschneider observes, Rushdie thereby "reveals the absurdity of the historian's claim to render history as objective truth."[4] This is also why he deprivileges, sabotages the official version of traditional history and allows submerged histories to surface, to emerge Moreover, he allows chronological inaccuracies to enter his work bringing attention to it self-consciously but refusing to retract.

Besides his borrowing from and pastiche of history and journalism, Rushdie's fiction derives its particular texture and direction, its personal voice, by borrowing from a heteroglot literary tradition In his article "The Indian Writer in England" Rushdie claims, as a "literary migrant", writers from both the Western and Indian traditions as his literary "parents" Among his "forebears" he selects equally between writers like Swift, Conrad, Marx, Tagore, Ram Mohun Roy including "Gogol, Cervantes, Kafka, Melville, Machado de Assis" as part of his "polyglot family tree" [5] Their influence can be seen in his novels in the direct and indirect allusions to secular and religious literature from both Western and Oriental traditions In Midnight's Children for instance direct allusions and references to secular as well as religious texts abound Hence, in the Sabarmati affair mentionned above, the essential dilemma of the lovers and Commander Sabarmati is compared to the Hindu epic of the Ramayana Commander Sabarmati's position is analogized with that of the hero Rama, his wife, Lila Sabarmati's position paralleled with Sita's and her lover, Homi Catrack, as womanizer likened to the vilain of the poem, Ravana the abductor. However, Homi Catrack is interchangeable with Rama as Lila's (Sita's) lover Saleem further links them to the various lovers portrayed in both

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[4] Dieter Reimenschneider, "History and the Individual in Anita Desai's Clear Light of Day and Salman Rushdie's Midnight Children," World Literature Written in English, 23.1 (1984): 204.

[5] Salman Rushdie, "The Indian Writer in England," The Eye of the Beholder, ed Maggie Butcher (London Commonwealth Institute, 1983) 83.

Oriental and Western literature including lovers represented by Hollywood as evident in the following passage.

> Once upon a time there were Radha and Krishna, and Rama and Sita, and Laila and Majnu, also (because we are not unaffected by the West) Romeo and Juliet, and Spencer Tracy and Katherine Hepburn The world is full of love stories, and all lovers are in a sense the avatars of their predecessors When Lila drove her Hindustan to an address off Colaba Causeway, she was Juliet coming out on to her balcony; when cream-scarfed, gold-shaded Homi sped off to meet her .., he was Leander swimming the Hellespont towards Hero's burning candle." (311)

It will be noted that Rushdie gives chronological importance to Oriental literary referents such as the Hindu epic followed by the Persian love tale of Layla and Majnu before citing Occidental literary referents adding Hollywood as the new source of western cultural influence. They implicitly underline the politico-cultural pattern of hegemony in the subcontinent.

In Rushdie's novel the most obvious allusions to Oriental literature are The Arabian Nights For instance Saleem himself makes the connection between his narrative urgency and Scheherazade's in the writing-telling of his tale "I must work fast, faster than Sheherazade, if I am to end up meaning - yes, meaning - something" (4) The other similarity is the frame narratives that contain another story However, Scheherazade's embedded tales are not linked to her frame story whereas Saleem's tale is an extension of his narrative frame.

Moreover, the very number of children born, like Saleem, within the hour following the nation's birth is "one thousand and one" which, Saleem admits, has a "strangely literary" resonance In addition, born at the hour "reserved for miracles" they are all "endowed with features, talents or faculties which can only be described as miraculous" (234) As Nancy Batty points out there are many parallels in the narrative structure of A Thousand and One Nights and Midnight's Children besides the embedded tales in a framed narrative They share a common strategy for the creation of suspense "deferral of disclosure", i e the delay

between promise and fulfilment, or disclosure and concealment.[6] Although both narrators are motivated by the risk of their possible annihilation, Saleem is driven by his fear of absurdity and the need to give significance to his disintegrating existence (4). Scheherazade's motive for narration is a more desperate bid to save her life from the despotic intention of her husband, King Shahryar. Her daily existence depends on her ability to divert him from carrying out his aim of beheading her. Batty claims that like Scheherazade, Saleem's story is addressed to an "implied listener", Indira Gandhi, the despotic head of state, besides an explicit narratee, Padma [7]

The other references in Rushdie's fiction is from Western literature such as Lawrence Sterne's Tristram Shandy, Gabriel Garcia Marquez's One Hundred Years of Solitude, and Gunter Grass' The Tin Drum. They are the most obvious and frequent allusions to appear in Rushdie's novels Among the critical work done on Rushdie, Rudolf Bader and Patricia Merivale have shown the explicit and implicit references and parallels in narrative structure to Grass in Rushdie's novel Jean-Pierre Durix has traced the influence of Marquez's magic realism; and Keith Wilson, K.J Phillips and Peter Nazareth have elaborated on the associations between Rushdie's novel and Sterne's Tristram Shandy, Phillips detailing their similarities and differences. Still others like Indira Karamcheti have shown the biblical and fairy-tale sub-text in the search for origins and identity in Rushdie's novel. The biblical sub-text of genesis is echoed in Aadam Aziz' name and in the paradisical Kashmir valley where three drops of blood fall from his nose as he prays The three drops of blood also indicates the origins of Snow White

[6] Nancy E Batty, "The Art of Suspense· Rushdie's 1001 (Mid) Nights", A Review of International English Literature (Ariel) 18 3 (July 1987) 53

[7] The "textual clues" that link Padma structurally to Indira Gandhi are according to Nancy E Batty, Padma's superstitious nature and Indira Gandhi's obsession with stars, as well as Saleem's warning that if Padma marries him she could "turn .. into a widow" (530). Her near destruction of Saleem through the toxic herbal potion she gives him in order to restore his virility, parodies Indira Gandhi's "knife-wielding" despotism Moreover, her very marriage to Saleem is based on his impotence rather than fertility, an inversion and parody of Scheherazade's marriage to King Shahryar. Thus Saleem's story, addressed as it is to Padma, "the wrong widow", and his sexual impotence are metaphors for his political impotence (Batty, 52; 63-64).

in the fairy tale.[8] Patricia Merivale has also pointed out the Proustian invocation of the past in Saleem's gastronomic metaphors associated with the very act of narration as recollection (18) It is through his "Proustian taste of chutney" that his Bombay past is recalled and to which he is re-united towards the end As Saleem says earlier in the narrative "the grasshopper green chutney which is forever associated with those days - carried them back into the world of my past" (252) He immortalizes his memories "in words and pickles" his "special blends" including "memories, dreams, ideas", which enables his "chutnification of history; the grand hope of the pickling of time" (548-49)

An important element of Rushdie's fiction is formed by the German and Latin American genre of "magic realism", now more closely associated with Gabriel Garcia Marquez' novels. It consists of a mixture of realistic, everyday events of a writer's national or regional realities with the magical world of the fairy-tale or the fable Realistic accounts of the recognizable political and social realities of a writer's country or region mixes with the phantasmagoric world of fantasy and myths The narrative unexpectedly leaves the confines of everyday reality, of verisimilitude to enter the world of dreams, of magic. As Jean-Pierre Durix points out in his definition of "magic realism", the "real life" boundaries of space and time dissolve, being "infringed at will".[9] Its definition is playfully provided by Saleem's description of his narrative techniques

> Matter of fact descriptions of the outré and bizarre, and their reverse, namely heightened, stylized versions of the everyday - these techniques .. are also attitudes of mind. (261)

The magical and fantastic elements in the novel occur for instance in the telepathic "voices" Saleem hears, enabling him to communicate,

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[8] However, she shows how he subverts these subtexts, thereby their "European literary hegemony", legitimizing instead "his own, specifically Indian mythologies" in the search for origins and identity Indira Karamcheti, "Salman Rushdie's Midnight's Children and an Alternate Genesis", Pacific Coast Philology 1 2 (November, 1986) 82-83

[9] Jean-Pierre Durix, "Magic Realism in Midnight's Children", Commonwealth Essays and Studies 8 1 (Autumn 1985) 57

like "All-India Radio",[10] with his fellow children of midnight. Unleashed by the sight of his mother's nudity and a strongly sniffed *pyjama* cord in a washing-chest, these "voices" were indistinguishable at first with their general "cacophony" Mistaken for Archangels at first, he realizes they were too "multitudinous" to be "sacred"; slowly controlling the sounds like a "radio receiver" he distinguishes from among the "profane" voices of the multilingual nation those of midnight's children:

> The voices babbled in everything from Malayalam to Naga dialects, from the purity of Lucknow Urdu to the Southern slurrings of Tamil. I understood only a fraction of the things being said within the walls of my skull Only later, when I began to probe, did I learn that below the surface transmissions... language faded away, and was replaced by universally intelligible thought-forms which far transcended words but that was after I heard, beneath the polyglot frenzy in my head, those other precious signals, utterly different from everything else... those secret, nocturnal calls, like calling out to like. . the unconscious beacons of the children of midnight, signalling nothing more than their existence, transmitting simply· "I". From far to the North, "I". And the South East West. "I." "I " "And I." (200)

The "polyglot frenzy" Saleem hears presages the linguistic problems of India Thus Rushdie shifts from the fantastic to the realistic mode, the magical seen in the concrete terms of the socio-political realities of India Saleem starts his marvellous "tourism-in-a-clocktower" all over India in a tremendous manifestation of regional empathy His miraculous "mind-hopping" however is directed by a desire for "light relief" Rushdie thereby parodies the relevant political, social and historical events of India. Hence Saleem glimpses the Taj Mahal, visits Madurai's Meenakshi temple, Delhi's Connaught place, the Cape Comorin, the Himalayas, the golden fortress of Jaisalmer, Khajuraho, etc., empathically, through the appropriate eyes of natives or tourists to the place He discovers politics by becoming a landlord in Uttar Pradesh who burns his surplus grain, then as a two month old starving baby in Orissa He becomes consecutively a bribing Congress

[10] The very comparison of the fantastic is in the realistic terms of the Indian radio station

Party worker, a Communist peasant in Kerala. He also enters the mind of the then Chief Minister of Maharashtra, Morarji Desai, tasting his daily intake of urine which became a "national joke" twenty years later. He finally enters the Prime Minister, Jawaharlal Nehru's head as he consults astrologers to draw up India's Five Year Plan "to bring it into harmonic alignment with the music of the spheres." (207)

Rushdie not only reclaims as he parodies India's political and social history with its "polyglot" characteristic, but its polyphonic reality as well that borrows from both its Hindu and Muslim traditions. Hence, Saleem's miraculous telepathic flight is associated with the "parahamsa gander" from Hindu mythology, and with "Sin, the ancient moon-god" who is "not Indian" but "imported . . . from Hadhramaut of old" (271; 207). Moreover, it is not restricted to Indian but European and even popular American literature and culture articulating a proliferation of identities. For instance, Saleem's eventual contact and communication with the midnight's children is made possible by a series of accidents triggered by his American neighbour, Evie Lilith Burns, the "Annie Oakley in tooth-braces" (218). She is permanently associated with her Arjuna Indiabike whose silver frame recalls "the Lone Ranger's horse", and packs a "Daisy air-pistol on her right hip" (218). The name of her bike echoes the warrior prince of the Hindu epic poem, the Mahabharata. In love with Evie who repulses his advances, Saleem asks Sonny Ibrahim to intercede on his behalf like Cyrano, which he admits is in "grotesque mimicry of European literature" (221). Saleem's very nose is a legacy of Methwold's "patrician French grandmother - from Bergerac" a further wink in the reclamation of his European literary heritage. Evie Burns precipitates Saleem's accident on her Arjuna Indiabike wherein Saleem's horned temples fit perfectly into Sonny's forcep-caused hollows, clearing his miraculous ability as "radio receiver" to transmit signals to the other children of midnight.

From among the one thousand and one magical midnight's children, four hundred and twenty fail to survive, victims of "malnutrition, disease and the misfortunes of everyday life". The number 420, Saleem reminds us, is associated "since time immemorial . . . with fraud, deception and trickery" (235). It alludes to the popular Bombay film Shree 420 which refers to the penal code for fraud in India. It was one

of the neo-realist films made by Raj Kapoor in the 1950s, although its social message was strongly flavoured with the fantasies of the Bombay musicals.[11]

The magical abilities of midnight's children includes the "power of transmutation, flight, prophecy and wizardry" (239). The closer they were born to the midnight hour the more remarkable their gifts and the further away from the hour the more freakish their abilities. Those born in the first minute included a Lucknow family's scion who mastered the "lost arts of alchemy," a Madras dhobi's daughter able to "fly higher than any bird," the Benarse silversmith's son Soumitra the time-traveler who could thus prophesy the future and clarify the past (239). Parvati-the-Witch, born in the Magician's Ghetto in Old Delhi just seven seconds after midnight, had "the genuine gifts of conjuration and sorcery" and formed the trio with the other two, Shiva and Saleem, who were "born on the stroke of midnight" (239). To Shiva with his lethal knees were given "the gifts of war" which included the prowess of Rama, Arjuna and Bhima, all "united, unstoppably, in him." To Saleem had been given "the greatest talent of all - the ability to look into the hearts and minds of men" (239). Among the more remarkable were the sharp-tongued girl from Calcutta whose words literally inflicted physical wounds, and the blue-eyed Kashmiri capable of sex alteration through immersion in water (237)

The miraculous abilities of some of the midnight's children recall characters from Gabriel Garcia Marquez' One Hundred Years of Solitude. For instance Sundari the most beautiful beggar-girl had looks that literally blinded so that she had to wear a rag to cover her face (236). She is an echo of Remedios the Beauty in Marquez' novel who was so disturbingly beautiful she had to cover her face with a shawl.[12] The Baudi twins from Orissa, in Rushdie's novel, with the suicidal fascination they provoke recalls Remedios' suicidal effect on men. Allusions to Marquez' novel also abound here in its details and incidents For instance, the "seven Puffias" in Pakistan, one of whom is

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[11] P Parrain, Regards sur le cinéma indien, (Paris: Les éditions du cerf, 1969).

[12] Gabriel Garcia Marquez, One Hundred Years of Solitude, trans. Gregory Rabassa (New York: Avon, n.d) 186-87.

promised to Saleem by their father "Uncle Puffs", echo the seven Mascote sisters, the youngest of whom, another Remedios, marries into the Buendia family As Merivale rightly points out, the incestuous pattern of the family's sexuality moreover, with its confusions between sisters and non-sisters and aunts and mothers who are not biologically related, is narrated in the Marquezian manner (8) Saleem's incestuous inclinations towards his sister Jamila who is not his sister echoes José Arcadio Buendia's marriage to his sister Rebecca who is not biologically related Again Saleem's mother's first marriage with Nadir Khan, unconsummated for two years, recalls the initially nonconsummated marriage of the Buendia clan's founding pair Lila Sabarmati's pianola, part of Methwold's legacy, is a sly reminder of the Buendia pianola assembled by the Italian Pietro Crespi in Marquez' novel It connects the love triangle between Crespi and the two half-sisters, Amaranta and Rebecca, with that of Homi Catrack, Lila Sabarmati and Aunt Pia. Moreover, the sexual rivalry and bitterness between Amaranta and Rebecca is echoed in Saleem's Aunt Alia's vengeful bitterness and "undimmed jealousy" at her sister's conquest of her fiancé, Ahmed Sinai Again Reverend Mother's (Naseem Aziz) refusal to be photographed in the family portrait echoes Ursula Buendia's similar refusal to be captured in Melquiades, the gypsy's daguerrotype of the Buendia family (Marquez 55) The similarities and allusions go on in that vein throughout Rushdie's novel. He has even borrowed his rhetorical or narrative strategies from Marquez imbued with a similar baroque humour of excess

Although the magical aspect of Rushdie's novel is indebted to Marquez in its rendition of the fantastic, the supernatural, the everyday, realistic aspect is influenced, as P Merivale points out, by Gunter Grass' The Tin Drum (5). However, the themes, topoi and events of both are translated into the Indian terms of his narrative Patricia Merivale has shown how Oskar is the "putative father" of Saleem For instance, Rushdie seems to make an obvious but indirect reference to Grass' protagonist when Saleem sees himself "transformed" at the novel's end in the "young-old face of the dwarf in the mirror" (534) even if he had grown phenomenally as a baby. Both protagonists with their families are linked to their national histories, obliged to bear witness to their times. Both protagonists seek their identity through their narratives

which, says Merivale, "synecdochally" accounts for their epoch and place Both narratives start with Shandean delay and digress before the birth of the protagonists from their grandparents' time. Rushdie's tribute to Grass she suggests lies in Aadam Aziz's German education and his German friends, one of whom is even named Oskar, who moreover "died like a comedian" tripping over his anarchic shoelace (27). These oblique allusions confirms Rushdie's assertion that Grass' novel gave him the permission to become the sort of writer he felt he had it in himself to be [13] Similarities between the two novels abound, always dialogized, ramified in Rushdie by his Indian reality and identity. As Bader has pointed out in his comparison of the two authors, both their novels are set in regions vied by different ethnic and religious groups, in a period of historical transition and flux (77) In Grass's case the region disputed is Danzig and Northern Poland of the 1930s where animosity and strife defined the inter-ethnic relations of the Poles, Kashubians and Germans In Rushdie's novel the time and place is pre-independent and post-partitioned India, set in its most contentious areas, Kashmir and Bombay The former was the site of Hindu-Muslim rivalries for hegemony, the latter of regional conflict for its possession between Maharashtrians and Gujeratis Moreover, both novels were set in regions of linguistic disputes and rivalries between the different political, religious and regional ethnies Grass's Danzig was a theatre of animosity and rivalry between the German Poles and Kashubians (their language a West Slavic dialect close to Polish). Bader traces the effect of Nazi power in Danzig and the "shades of feelings between the various language groups" that German hegemony provoked with its sense of superiority over the Polish language (78). In fact, Rushdie in his introduction to Grass's essays suggests that Grass lost part of the Kashubian dialect of his youth during the Nazi reign in Danzig which he tries to preserve in his writing (xi). Bombay was also the disputed site of two linguistic and political groups: the Maharashtrians and Gujeratis The former won over the latter in the language riots of Bombay, the city going to the Maharashtrians whereas Bombay State itself

[13] see Salman Rushdie's introduction to Gunter Grass, On Writing and Politics, 1967-1983 Trans Ralph Manheim (New York: Harcourt, 1985) x

was divided between the two As Bader and Maria Couto point out, these political, religious and linguistic factions and rivalries throws into evidence Rushdie's general inclination to show the implicit divisions and dualities in history, such as the Indo-British, Hindu Muslim, rural urban, etc. Indian reality [14]

Both novels use similar narrative modes with digressions in the manner of Tristram Shandy, digressions within digression, flashbacks, preview of events to come and a summary of events lived out In both, characters are introduced many pages before their actual appearance or many pages after they die (Bader 81) The cumulative effect is the simultaneity of past, present and future Both have a surrogate reader listener who is a well-delineated character They frequently interrupt the narrative flow influencing the narrative as it unfolds before us Oskar has the warder Bruno in the mental asylum and Saleem has his pickle factory co-worker, Padma Both novels succeed in creating the "spiritus loci" of their hometown, Grass that of pre war Danzig and Rushdie of the Bombay of the 50s and 60s Rushdie's evocation of Bombay with its particular bus and train routes, its characteristic localities and billboards of the period, fuse into a condensed image and feeling of the city (Bader 82)

Various critics have highlighted the influence of Laurence Sterne's Tristram Shandy on Rushdie's novel It is implicit, for instance, in the narrator's account of his birth which is delayed till after the first hundred pages of the novel have lapsed K J Phillips ascribes it not only to a strategy for narrative seduction but to a thematic importance from the historical perspective Saleem's birth with its long delay coincides with India's arrival at independence in 1947, which signifies the long time it took for India to achieve its independence from the British [15] Rushdie once more appropriates and dialogizes a narrative strategy from the Western tradition to serve his Indian tale. Another influence can be seen, as Keith Wilson points out,

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[14] Bader, 78 and Maria Couto, "Midnight's Children and Parents The Search for Indo-British Identity," Encounter, 58 2 (Feb 1982) 62

[15] K.J Phillips, "Salman Rushdie's Midnight's Children Models for Storytelling, East and West " Comparative Literature East and West. Traditions and Trends, eds Cornelia Moore, Raymond A Moody (Honolulu University of Hawaii, 1989) 203

in the central role noses play in both novels, as well as the ill-fated origins and possible impotence of the two protagonists. Both have recourse to self-conscious narrators who comment on their own narrative styles, strategies and discourses, constantly addressing the reader-/listener with whom they discuss the defects of certain chapters in their narratives Wilson argues that public history which is linked to private obsession in Rushdie's fiction has its predecessor in Tristram's Uncle Toby whose obsession is the re-creation of the model of the fortifications of the Spanish War of Succession in his bowling green [16] However, as K J Phillips notes, Rushdie's yoking of history to private, everyday events has a more serious purpose than Sterne's. In Sterne's novel, the satire's sting has been softened whereas Rushdie truly satirizes the government and the broken ideals of Indian independence The historical allusions differ in scale in both novels In Sterne's novel the fictive link with history is slight and imitative It takes place after the event In Rushdie's novel, on the other hand, the fictive link with history is abundant and precedes it, in effect *provoking* the historical event (Phillips 205) Whereas Rushdie's humour recalls Sterne's humour in Tristram with its parodic subversion of every kind of discourse including his own, Rushdie's is infused with a more serious social and political purpose. It is a criticism of Indira Gandhi s betrayal of India's sectarian ideals through her Emergency rule of 1975 with its attendant horrors of forced sterilization programs of which Saleem's condition is the strongest indictment. Moreover, the jailing of her political opponents, press censorship, etc. entailed the collapse of democracy.

Sterne's humour lies as much in his metaphoric contractions and metaleptic substitutions, as in his excursus on the same. An example of all three is the discussion on the "mortality of Trim's hat." It refers to Trim's dropping of his hat to illustrate his point about another character, Bobby's mortality as well as all human mortality. Rushdie makes use of similar metaleptic substitutions, metonymy and excursus in his fiction For instance Saleem describes his mother's car as "the

[16] Keith Wilson, "Midnight's Children and Reader Responsibility," Critical Quarterly 26 3 (1984) · 34

vehicle of maternal perfidy" (256). It refers to her romantic drive to keep a tryst with her ex-husband, Nadir Khan

Rushdie ironically evokes E M Forster's A Passage to India in the name of Dr Aziz (also the name of Forster's protagonist), with whom he starts his novel. Forster's Indian protagonist ends up in Kashmir whereas Rushdie introduces his character in Kashmir Forster's novel is one of the 'novels of Empire' that Rushdie deplored as part of the Raj Revival trend in England which offended him as an Indian Indira Karamcheti gives an interesting interpretation of the name's significance as being "both suitably inclusive - A to Z and deprecatingly inconclusive - 'as is'" (83)

Besides the secular literature from the Western and Oriental traditions, Rushdie's novel abounds in references and allusions to religious literature from both traditions For instance, he refers continually to the Indian epics of The Ramayana, The Mahabharata, as well as the Quran and the Bible Aadam's very name for instance evokes the Bible.

The Hindu epic of the Ramayana is implicitly evoked in the "incendiary" activities of the Ravana gang in Delhi The members of the Ravana gang are Hindus whose "fanatical anti-Muslim movement entails the burning of Muslim owned factories, shops or godowns" (80) The Ravana gang live up to the traditional image as embodiments of evil till then But on the tower ramparts there is a monkey referred to as "Hanuman the monkey god who helped Prince Rama defeat the original Ravana" (96) In the Ramayana he had set fire to Ravana's kingdom in order to free the abducted Sita from Ravana's clutches. In Rushdie's version of the corresponding myth it is reversed to make Hanuman the indirect cause of arson when he throws the pay-off money from the ramparts The previous target of the Ravana gang had been the Arjuna bike factory thereby syncretizing the two myths, i.e the Mahabharata, whose epic hero was Arjuna, with the Ramayana. C Kana[illegible]nayakam interprets the significance of this inversion of myth as an "erosion of values and traditional loyalties in modern India."[17] In the contemporary version of this myth, distinction between good and evil have become blurred, confused It

[17] C. Kanaganayakam, "Myth and Fabulosity in Midnight's Children", Dalhousie Review, 67 1 (1987) 89

confirms the narrator's claim that we are in the "kali-yuga" era of evil and betrayal It reinforces the critique against the Hindu-Muslim communal hatred and violence that was the first betrayal of the political ideal of secularism on which the "collective myth of India" was first founded

The other mythical references Rushdie makes are to Shiva as the force of destruction and procreation in the Hindu Trinity Shiva, the midnight child who is also Saleem's alter-ego, vindicates his name as the force of fertility in the countless illegitimate children he sires, and as the force of destruction with his "prehensile knees" as the underworld's gang boss However, as Kanaganayakam points out, in Hinduism Lord Shiva is supposed to destroy evil whereas Shiva's role in the novel is reversed to destroy good (91) He is set on destroying Saleem, first through the erosion of his influence on the Midnight Children Conference then through his enforced sterilization by Sanjay Gandhi's program during the Emergency Shiva, who had represented the martial qualities of the epic heroes of both the Ramayana and the Mahabharata, comes to represent all that is sordidly evil for Saleem. He sees in him "all the vengefulness and violence and simultaneous-love-and-hate of-things in the world" (358)

Rushdie makes a polyglossic and heteroglossic mixture of myths from both the Western and Eastern traditions. Saleem for instance is associated with Moses through his name Sinai and through the voices he hears in his "two-storey hillock" home. They are compared to the "disembodied commandments" Moses hears on Mount Sinai (192). Saleem's voices also refer to another tradition, Islam They echo the voices that Prophet Mahomed hears of the Archangel Jibreel on Mount Hera (200) The Archangel's name in turn recalls the Christian tradition. This accumulation, even profusion of myth not only mirrors "the multiplicity of India", as Kanaganayakam suggests (91), but also the non-stop self-regenerative capacity of myth that is India's heritage and "talent" in that the story constantly throws up other stories in a non-stop process of self-renewal The form is multitudinous, teeming says Rushdie, which hints at the country's infinite possibilities.[18]

[18] Salman Rushdie, "Imaginary Homelands", Imaginary Homelands: Essays and Criticism 1981-1991 (London: Granta Books, 1991) 16.

Rushdie mixes traditions again in the Sundarban's episode in Bangladesh There Saleem and his Pakistani Cutia teammates see the houries of the "camphor garden", the Muslim Paradise, in a temple dedicated to the Goddess Kali, the female counterpart of Lord Shiva in her wrathful aspect Saleem, because Indian, is the only one who can identify the Hindu divinity, unlike his Pakistani team-mates The temple with its erotic carvings merges with the Muslim promise of erotic fulfillment as paradise The Sundarban jungle which stands for the "camphor garden" is also described as the "forest of illusions" and the "forest of their torment" and the "jungle of dreams" echoing the Hindu concept of Maya as illusion, dream (438-40)

What best defines Rushdie's narrative strategy and vision is fragmentation. Rushdie explains in an article "The Indian Writer in England"[19], that being culturally and temporally dislocated, i e being Indian and writing from outside India about a past which he tries to reclaim in his fiction, "he is obliged to deal in broken mirrors, some of whose fragments have been irretrievably lost" (76) But he found that the broken mirror, the partial, fragmented nature of his memories made them more evocative: "The shards of memory acquired greater status, greater resonance because they were *remains*, fragmentation made trivial things seem like symbols and the mundane acquired numinous qualities" (77). Their analogy is made with archaeological artefacts which may be of the most mundane objects but are a valuable means of reconstructing, even provisionally, and re-interpreting the past.

The "perforated sheet" is the most evocative emblem of this fragmented vision and narrative form Like Aadam's "badly fitting collage" of Naseem, the narrative gradually re-constructs a kaleidoscopic panorama of the Indian experience, or as Couto says "a mosaic of experience spread over three generations", the purdah's hole suggesting a "fractured self" besides the limited world-view its confines provided the traditional Muslim woman.[20]

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[19] Originally titled "Imaginary Homelands " See Rushdie's collection of essays Imaginary Homelands, 9-21

[20] See Maria Couto, (1982) 62 However, the purdah is not "traditionally" a North Indian custom as Couto suggests, but restricted

The narrative progresses anachronistically with analeptic flashbacks and proleptic "flashforwards" in spite of Padma's insistence on "what happened-next" (38). This adds to the sense of a dislocated, fragmented narrative vision Saleem himself refers to his narrative prolepses or flashforwards as "movie-trailers", the prose equivalents of his "next attractions and coming-soons" (414) Nancy Batty distinguishes between two types of trailers depending on their function in Rushdie's fiction The first, borrowing a term from Genette, she calls "repetitive *prolepsis*" whose purpose is reflective, where the narration of a present event prompts the memory of a future event (57) An example of this occurs within the first few pages of the narrative when Saleem discusses the changes in the "seemingly immutable order" of Aadam's parents' universe which sparks memories of events in the future·

> (And already I can see the repetitions beginning; because didn't my grandmother also find enormous ..and the stroke, too, was not the only . and the Brass Monkey had her birds and the curse begins already, and we haven't even got to the noses yet') (7)

The purpose of the second category of trailers is to create suspense and has a larger structural purpose foreshadowing the main events of the narrative (Batty 57-59). Ramram the seer's prophesy before Saleem's birth is such an example

> "There will be two heads - but you shall see only one - there will be knees and a nose, a nose and knees." Nose and knees and knees and nose ..listen carefully, Padma; the fellow got nothing wrong! "Newspaper praises him, two mothers raise him! Bicyclists love him - but, crowds will shove him! Sisters will weep; cobra will creep ." (...) "Washing will hide him - voices will guide him! Friends mutilate him - blood will betray him!" (...) "Spittoons will brain him - doctors will drain him - jungle will claim him - wizards reclaim him! Soldiers will try him - tyrants will fry him ... He will have sons without having sons! He will be old before he is old! *And he will die...before he is dead.*" (99)[21]

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to the Muslim community which is a minority in the North even if an important one

[21] see Midnight's Children, 414 and 459, for examples of summaries of future events.

As Jean-Pierre Durix points out, his enigmatic prolepsis, which may take the form of unfinished sentences or ellipses, suggests the different narrative strands that will be taken up again later [22]

Besides these flashforwards Rushdie uses flashbacks identifiable again in cinematic terms as synopses or summaries of events already narrated, bringing order to the narrative that constantly splits in a chinese box of digressions and enumerations These types of summaries occur at the start and even end of chapters or sections (and can even be a synoptic anticipation of future events) They function as "cliffhangers" in movie or t v serials to beguile the narratee or reader, and serve to bring order to the chaos inherent in narrative digression (Batty 57) One of the ways he restructures and reorders narrative multiplicity is through the metaphorical and metonymous use of objects like the perforated sheet and the silver spittoon As Saleem says the spittoon is his open-sesame to his narrative They are not only containers of his family's history (by their long association with it), but symbols of their discordant relationships and of a fragmented vision. Thus the spittoon metaphorically contains Saleem's past since it is his only link with it during his amnesia Its function, "spittoon hittery", stands metonymically for the "art form of the masses" (535) It also stands for potency, creativity since Saleem says, referring to his impotence in spite of Padma's cajolings, "I cannot hit her spittoon." As Joseph Swann points out, both these objects convey images of a "centre reaching to circumferences, of circumferences reaching to a centre, of purposefulness and chance, of artifice and of that which is not made but observed."[23]

Meaning often splits in various directions just as disparate material come together in a central metaphor or symbol An illustration of this is Saleem's discourse on blood and its various implications in his family and national history after his sister Jamila, or the "Brass

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[22] Jean-Pierre Durix, The Writer Written, The Artist and Creation in the New Literatures in English, (New York Greenwood Press, 1987) 135. See also Midnight's Children, 414 and 459

[23] Joseph Swann, ""East is East and West is West"? Salman Rushdie's Midnight's Children as an Indian Novel", World Literature Written In English, 26 2 (1986) · 360.

Monkey" as he calls her, fights with their American playmate, Evie Burns

> Blood, then, was spilled in the circus-ring. Another rejected title for these pages - you may as well know - was "Thicker Than Water." In those days of water shortages *something thicker than water* ran down the face of Evie Burns, the loyalties of blood motivated the Brass Monkey; and in the streets of the city, rioters spilled each other's blood. There were bloody murders, and perhaps it is not appropriate to end this sanguinary catalogue by mentioning, once again, the rushes of blood to my mother's cheeks. Twelve million votes were coloured red that year, and red is the colour of blood. More blood will flow soon: the types of blood, A and O, Alpha and Omega - and another, a third possibility - must be kept in mind. Also other factors: zygosity, and Kell antibodies, and that most mysterious of sanguinary attributes, known as rhesus, which is also a type of monkey.
>
> Everything has a shape, if you look for it. There is no escape from form. (270-71)

One meaning of blood, which is family loyalty, recalls another topic related to it aphoristically, water, discussed as an urban problem of shortages. The parallelisms go on splitting, drawing inexorably into its web of meanings ever newer meanings. Blood then is associated with family loyalty, communal killings, to blushing, communists, to Saleem's personal mutilation and changeling status, to his marginalization in the family clan since he doesn't share their blood group, leading back to the Brass Monkey through the blood's attribute. A centrifugal tendency of meaning comes into evidence here which is like Saleem's physical "cracking" and "fission" into "six hundred and thirty million particles of anonymous. dust", his "annihilation-by-numbers" (37; 297).

Saleem's Joycian metaplasmus (effective misspellings) about his father's "nightly war against the djinns" or his "djinn in a bottle" evoke phonetically Ahmed Sinai's struggle with his alcoholism, and textually his personal demons (224; 153). It is also an example of his use of portmanteau or blend words which merges the word gin with an updated allusion to the genie of Alladin's magic lantern.

As mentionned earlier, the novel's central vision evokes a sense of fragmentation. Saleem's body starts cracking, "coming apart at the seams" in the narrated present, subsequent to his narration of the 1919

Jallianwala Bagh Massacre at Amritsar, under the command of Brigadier R.E. Dyer. It was Saleem's grandfather, Aadam Aziz, who had witnessed this massacre. It has often been seen as the genesis of the Indian movement for independence. Gandhi's satyagraha and non-cooperation movement introduced around then, started gathering momentum [24]

In fact, as his narrative progresses Saleem "cracks" and "crumbles", which is his legacy by osmosis from his grandfather and nation's "disintegration" resulting in his final "fission" as the "bomb in Bombay " His multiple identities eventually suck him into the "annihilating whirlpool" of the "six hundred and thirty million particles of anonymous ..dust" (330, 552, 37) Hence Saleem's fragmentation is representative of the subcontinent's fragmentation which occurs, as C Kanaganayakam states, on the social, cultural and political levels. On the social level it signifies the dissolution of family life and loyalties, and of social responsibility (87) In the realm of culture it is the multiple mythical strands and threads which articulate the Indian experience (the more positive aspect of this "fission"). It also voices the confrontation of value systems, those of Tai-for-changelessness opposed to Aadam-for-progress, or Naseem's conservative "decent old-fashioned notions" opposed to Aadam's "scepticism" and his "modern" and "foreign ideas" (61, 124, 66) It is a clash between rural conservatism and urban liberalism, or the encounter and conflict between inherited and acquired values.

On the political level India's fragmentation is connected with the various factional and communal discord which eat away at the country's integrity, dividing it constantly till 1975 when a disturbing level of dislocation and disintegration further threatens its dissolution. Colonial harassment and violence at Amritsar is shown its parallel in

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[24] For the massacre's role in undoing British rule in India see Derek Sayer's "British Reaction to the Amritsar Massacre 1919-1920" in Past and Present, 131 (1991) · 130-164 He cites A.J.P Taylor who called it "the decisive moment when Indians were alienated from British rule," (132); also the title of several studies published on the topic are quoted in the opening footnote which calls attention to its effect on the Raj, notably A Draper's Amritsar: The Massacre that Ended the Raj, (1981), and A. Swinson's Six Minutes to Sunset (1964). See Derek Sayer, 130.

the police harassment and brutality against the communists at the magician's ghetto in independent India (35; 493)

Rushdie's narrative style is also driven by a centrifugal dynamic, his language changing to incorporate, as Bader points out, "straightforward narrative, fairy-tale style, newspaper report, court evidence, school essay, public speech and other variations of the narrative mode" (81) The narrative style can change from the apostrophic mode to the journalistic or the philosophical mode, or again the cinematic, the literary or colloquial style, its language constantly stratifying heteroglossically For instance, when Saleem announces, within the frame story, to the reader that he shall resort to "movie-trailers" as narrative seduction which is a prolepsis (flashforwards) of future episodes, he juxtaposes the apostrophic mode with film language to explain its principles of fascination both for himself and the reader surrogate, Padma

> (How I loved them at the Old Metro Cub Club! O smacking of lips at the sight of the title NEXT ATTRACTION, superimposed on undulating blue velvet! O anticipatory salivation before screens trumpeting COMING SOON! - Because the promise of exotic futures has always seemed, to my mind, the perfect antidote to the disappointments of the present) "Stop, stop," I exhort my mournfully squatting audience, "I'm not finished yet'. . Padma, there is still plenty worth telling... .there are still next-attractions and coming-soons galore; a chapter ends when one's parents die, but a new kind of chapter also begins." (414)

The "Metro Cub Club", which gives Saleem the initials of his Children's Conference, was the weekly screenings at Bombay's Metro Goldwyn theatre on Sunday mornings for young Bombayites, who were members of this club. A movie show preceded by birthday announcements of its "cub" members plus a talent contest which was followed by movie-trailers before the main film, it was *the* event for Bombay's pre-adolescents. The "undulating blue velvet" was of course the velvet curtained screen

Rushdie also mixes the apostrophic mode with the language of the fairy-tale and straightforward narrative style bringing in a heteroglossic striation of language to describe Saleem's changing

context. The most mesmerising tonal shift occurs in Saleem's surreal description of his feverish nightmare of the Widow, supposed to be Indira Gandhi, which foreshadows the atrocities of her Emergency Rule and its sterilization program

> No colours except green and black the walls are green the sky is black (there is no roof) the stars are green the Widow is green but her hair is black as black The Widow sits on a high high chair the chair is green the seat is black the Widow's hair has a centre-parting it is green on the left and on the right black High as the sky the chair is green the seat is black the Widow's arm is long as death its skin is green the fingernails are long and sharp and black Between the walls the children green the walls are green the Widow's arm comes snaking down the snake is green the children scream (the fingernails are black they scratch the Widow's arm is hunting see the children run and scream) the Widow's hand curls round them green and black Now one by one the children mmff are stifled quiet (249)

The relentless, non-stop rhythm of the lines builds a sense of oppressive tension. It is, as Kanaganayakam says, the "incantatory rhythm" of the prose, with its strange syntax and lack of punctuation which gives it the "eerie, nightmarish" quality, a foreboding of the Emergency (95). It is during the Emergency that parts of this passage is reiterated when Saleem and the remaining "four hundred and twenty" children of midnight are ectomized or, as Saleem calls it, "sperectom(ized)", which is their "draining out of hope" (521)

In an interview with Rani Dharker Rushdie revealed that this nightmare sequence was autobiographical, that it was a "recurring dream" he had as a child from which he'd wake up screaming In the dream the Widow was a witch [25] Originally he gave the dream to Saleem and only later saw the connections with Indira Gandhi and the "black side" of her Emergency like her hair partition. He also acknowledges, in the same interview, that the perspective of the latter part of the novel alters since it is nearer present, contemporary events (355) This part is written more flatly, partially (although the Bangla Desh section, especially the jungle episode, is the most fabulated part of the book) than the earlier part which goes back sixty years.

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[25] Rani Dharker, "An Interview with Salman Rushdie", New Quest, 42 (Nov.-Dec. 1983). 356.

In Midnight's Children Rushdie uses many varieties of English to reflect India's urban polyglossic reality In his interview with Rani Dharker, he admits that many of the characters wouldn't be talking in English but in a curious mixture of Hindi, Urdu, Marathi, Gujerati interspersed with English in Bombay and with Bengali in Dacca To circumvent the problem of showing their different influences on English he had to invent an idiom that would allow him to bypass the linguistic tangle it implied.[26] For instance, to express Deshmukh, the Bangladeshi vendor of notions' "bad, stilted Hindi", redundant qualifiers minus the substantive, or phrases minus the verb, or paired words are used, or again inversions of subject, predicate and object, a peculiarity of Hindi and Bengali syntax occur frequently in his speech, as in the following passage addressed to Saleem and his team of Pakistani soldiers·

> "In *one-two* weeks *is over the war*, my sirs! Everybody come back. *Just now all gone, but I not*, my sirs. Soldiers came looking for Bahini and killed *many many*, also my son. *Ho yes*, sirs, ho yes indeed... *I stay*, my sirs. Here I know names of birds and plants. Ho yes. I am Deshmukh by name; vendor of notions by trade. I sell *many so-fine thing. You want?* Medicine for constipation, damn good, ho yes. *I have Watch you want*, glowing in the dark? *I also have*. And book ho yes, and *joke trick*, truly. I was famous in Dacca before. Ho yes, most truly. No shoot." (445) (Emphasis mine)

The italicized parts of the passage above illustrate his peculiar use of Hindi "seen through" the English language. There appear pair words ("one-two"), subject-predicate inversion ("is over the war"), also awkward qualifiers ("many so-fine thing"), as well as redundant qualifiers ("many many"), phrases minus the verb ("but I not") etc.

Once Rushdie invented an idiom where he could let his characters use different Indian colloquialisms and Indian-English expressions like

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[26] Rani Dharker, 358-59 However, Rani Dharker claims Midnight's Children uses many varieties of English in Lifafa Das, Mary Pereira Saleem's ayah, the boy soldiers and Picture Singh's speech types What transpires, however, is a class differentiation between Lifafa Das and Picture Singh's speech types The latter addresses Saleem as an equal whereas the former addresses Amina Sinai as his social superior See Midnight's Children, p 91 for Lifafa Das and p 454 for Picture Singh's respective speech types. In their speech patterns also redundant qualifiers, verbal pairs ("one-two") and echo-words abound

"a real rutputty joint" for the ramshackle Pioneer Café, or echo words like "joke shoke", or "writing shiting", etc. he could permit them to speak naturally without having to take their linguistic differences through a fine comb. He even introduces gratuitously Urdu or Hindi terms into their speech like "arré baap", or "nasbandi", or "chaloo-chai" or "chutter-mutter", etc At times he elicits the reader's complicity on introducing direct Urdu or Hindi terms with formulations like "I do not need to tell you that aag means fire" (79) As Maria Couto points out, he infuses his language with the lively vigour of "folk culture", his "word patterns" and "picturesque colloquialisms" recreating "the vitality and eclectic culture", the accents and rhythms of traditional and urban India. He thereby introduces the Western reader to a vocabulary expressing the pace and variety of the modern Indian experience (63). Bharati Mukherjee adds that he doesn't have to explain his Hindi or Urdu accretions to his English language novel. Nor does he use italics or appositions for his colourful colloquialisms which, she says, are "very slangy, very Indian, very concrete" The India he presents is neither neat, tidy, hot or decrepit and the mess is not alarming nor shaming as it is in the "mimic fiction" of writers like Anita Desai or Jhabvala. His language is stretched to accomodate the everyday experience of contemporary India. He invents words, rearranges syntax and euphony and thus catches the energy of his literary influences, i.e. Joyce, Grass and Marquez As she says. "Rushdie's work is primarily about establishing one's identity by indenting one's language on the ruins of the old For him colonialism and English are bonus; this gives him two survival kits instead of one."[27]

Bharati Mukherjee's appreciation is correct, but it doesn't go far enough. In Midnight's Children, Rushdie was not merely constructing an identity. He was actually trying to widen the boundaries of traditional identities given to the subcontinent, colonialist as well as post colonialist. By giving voice to legends, myths, popular culture over official history, Rushdie tried to restore the potentiality of Indian

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[27] Bharati Mukherjee Blaise, "Mimicry and Reinvention", The Commonwealth in Canada, ed Uma Parameswaran, Proc of the Second Triennial Conference of Calcals, 1-4 Oct 1981, Part Two, University of Winnipeg, (Calcutta: A Writers Workshop Publication, 1983) 155

culture to transform itself by a continuous interplay of its various components (including its British past) In other words, Midnight's Children didn't provide so much an identity as a confirmation of its cultural openness.

It is for this openness, for the availability of multiple possibilities that Rushdie, in the years following the publication of Midnight's Children, became more explicitly critical of intolerance, be it that of religious fundamentalism in the East, or totalitarianism and racism in the West. In his following novel, Shame, and his essay on Nicaragua, The Smile of the Jaguar, he took the opportunity to denounce abuses in the name of religion or State ideologies But it is with The Satanic Verses that his attack becomes more pointed, polemicized It is with this novel that Rushdie mobilizes all his dialogical abilities to expose current monological discourses in the East as well as in the West. It is here that he defends the hybridity of cultures, Indian and English, as an essential part of human evolution.

The Satanic Verses is about the establishment of a new religion and about the struggle between good and evil whose identity and source is ambiguous. It is also about immigration as a condition of transformation, transmutation, and the ethnocentrism of cultures and societies both in the East and West that try to resist it The narrative starts with the fall over the English Channel, from a bombed Air India aircraft, of the Bombay film star, Gibreel Farishta, and a self-made voice-over actor of a thousand and one voices, Saladin Chamcha who is moreover an anglophile As they fall they are transformed into angel and devil respectively. It is surprisingly the womanizer Gibreel who mutates into his angelic namesake and the "good and proper" Saladin who metamorphoses into the cloven-hooved goatish devil They miraculously survive their fall and wash up on the Hasting beach from where William the Conqueror had invaded Britain, making them the new conquerors or invaders as immigrants.

In a flashback it is revealed that Gibreel had risen, by a stroke of good luck, from the ranks of a Bombay lunch porter to that of a movie star of "theologicals". Although a Muslim, he played the role of Hindu deities in these films. After a small accident during the shooting of

one of his movies he hovers between life and death for several days at the end of which he loses his faith A few days after his recovery he meets Alleluia Cone, the mountain climber, with whom he has a torrid affair Three days later she returns to London. In love for the first time he follows her to England on this fateful flight that is hijacked by Sikh terrorists

Saladin Chamcha, the son of a wealthy fertilizer industrialist, moves to England for his education as a young boy He becomes an actor of the invisible kind, lending his voice to various advertising jingles due to his extraordinary capacity to change voices and accents. He marries an upper-class Englishwoman, Pamela Lovelace in order to belong to this society he adulates Unaware that his marriage is in trouble he returns to Bombay with a British theatrical troupe After his first show he meets an old school mate, Zeeny Vakil with whom he has an affair. Refusing her reclamation of him as a Bombayite and Indian, and estranged from his father, Chamcha returns to England on this same flight.

After their miraculous survival from the fall, they are taken in by the old Rosa Diamond in her house by the beach. Saladin is soon arrested by the police as an illegal alien. Gibreel, clothed in Rosa's dead husband's clothes is mistaken as an "old friend" therefore left alone He, however, ignores Saladin's plea for help as he is whisked away by immigration officers and subjected to the usual humiliations accorded coloured immigrants, his animal form confirming their image of aliens Gibreel's betrayal of him in his hour of need will lead to its own inevitable consequences of revenge in their eventual confrontation in London. In the meanwhile, Gibreel finds Alleluia Cone and they live together whereas Saladin is taken by his college friend and wife's lover, Jumpy Joshi, to a bed-and-breakfast lodge for immigrants run by the Sufyans, a Bangladeshi family.

The narrative goes back and forth between the two protagonists, and in time, following their respective adventures. Saladin, the British citizen and anglophile, discovers the seamier side of London life for East and West Indian immigrants as his goat form evolves and he grows in size, his breath getting fouler by the day. When he regains his human form, he returns to live in a part of his and Pamela's mansion which she now shares with Jumpy Joshi. He meets Gibreel and Alleluia Cone and

wreaks a devious revenge on the insanely jealous Gibreel by a series of suggestive and coarse phone calls wherin he changes his voice and recites doggerel verse insinuating a liaison with Allie Cone. Crazed with jealousy Gibreel leaves Allie Cone's appartment after vandalizing it. These doggerel verses could be one interpretation of the novel's "satanic verses".[28]

Gibreel's adventures involve his hallucinatory dreams as a result of his loss of faith wherein he envisions himself as the Archangel Gabriel, the Divine Messenger of Revelation to the Prophet Mahound (Mohammed). It also includes the famous episode of the Satanic Verses when the "Grandee of Jahilia" (Mecca), the city of sand, pressures Mahound into accepting the three most popular goddesses, Al Lat, Uzza and Manat, as intermediaries in his otherwise monotheistic religion He does so but soon recants saying that he had been tricked by Satan to include the three deities in the Quran, which he calls the Satanic Verses giving its name to the novel. But Gibreel, awake in the plane, knows it was him both times and feels that both times it was Mahound's needs that compelled his voice to articulate the message Mahound wanted to hear.

Another dream sequence of Gibreel takes place in Jahilia before Submission (Islam) really establishes itself there In the town's sole brothel named the Curtain, there are twelve prostitutes each of whom assumes the name of one of Mahound's twelve wives The thought of sleeping with the Prophet's wives excites their Jahilian clients What drives them is the frustration that the puritanism of the new religion has brought upon them with its strict laws and rules These prostitutes become the wives of Baal, the satiric poet, Mahound's archenemy

In another dream sequence there is, in the Muslim village of Titlipur, a visionary by the name of Ayesha A beautiful epileptic, her nakedness is covered with yellow butterflies instead of clothes which also serve as her meal. She takes the entire village on a pilgrimage to Mecca via the Arabian Sea off Bombay, where she promises the pilgrims the waters will part Some of the faithful drop out of the foot pilgrimage and join the rich, sceptical zamindar, Mirza Saeed, in his

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[28] Suggested by D J. Enright in his review of the novel, "So, and Not So," The New York Review of Books, 36 3 (2 March 1989) 26

car which follows the pilgrims When the villagers arrive at the sea they walk in and drown, their bodies washing up ashore later. The zamindar is the only one among the survivors of the Ayesha Haj who doesn't see the waters part The pilgrims' march evokes the Israelite exodus in the desert as well as Gandhi's salt march

In this novel Rushdie attacks monological attitudes in each civilization, denouncing Islam's uncompromising monotheism, Hindu fundamentalism as well as British ethnocentrism

Rushdie questions Islam's monotheism in the archaic story of Mahound, and the more updated ones of the Imam, Ayesha and Gibreel by making them all cause or end in tragedy. He traces the origins of Mahound's new religion Submission (translation of Islam) which tries to establish its hegemony in the Arabian city of Jahilia (literally Ignorance) that represents pre-Islamic Mecca.[29] Rushdie's tracing of its genesis simultaneously undermines its monotheistic discourse by a counter discourse which shows that the Allah of this Prophet is also part of the polytheistic pagan tradition. Allah figures here as one among the three hundred and sixty "stone delegates" to Jahilia's "international fair" of pilgrimage (99). His name simply means "the god" who is acknowledged by the Jahilians as a "sort of overall authority" although not very popular because "an all-rounder in an age of specialist statues" (99) Even in Midnight's Children Rushdie alludes to Allah's pagan origins "named after a carved idol in a pagan shrine built around a giant meteorite· Al-Lah, in the Qa'aba, the shrine of the great Black Stone" (350)

Al-Lat, one of the three favorite goddesses of Jahilia that Abu Simbel wants included in Mahound's religion as an intermediary, is by her name the "opposite and equal" of Al-Lah. Her name also means simply "the goddess" (91; 105; 107). Excluded from Islam, she is the religio-cultural opposite of Allah within Islamic monotheism, paradigmatic with subcontinental Hindu polytheism.

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[29] For the translation and interpretation of these terms, see Amin Malak, "Reading the Crisis: The Polemics of Salman Rushdie's The Satanic Verses", A Review of International English Literature 20.4 (Oct. 1989): 178

The Imam's monotheism, is informed by a cruel intransigeance as an exile in London, "which humiliates him by giving him sanctuary" (206) His deliberate ignorance of the city which he equates with "Sodom" is meant to keep him "unsullied, unaltered, pure" (207) Representing "foreigness, Abroad, the alien nation", its influence is kept at bay As an iconoclastic "enemy of images" even the pictures in his flat respond with characteristic magic realism Hence they "slid noiselessly from the walls and slunk from the room, removing themselves from the rage of his unspoken disapproval" (208) His return to his country, Desh, involves his ready sacrifice of the lives of his "people" to defeat the Empress Ayesha. What the Imam aims to destroy is history itself which is "a deviation from the Path, knowledge . a delusion, because the sum of knowledge was complete on the day Al-Lah finished his revelation to Mahound" (210). What he seeks is "eternity", the "timelessness, of God", which Rushdie calls the "Untime of the Imam " (211, 215)

Rushdie shows the tragic consequences of cultural, emotional and religious absolutism on the individual or collective level. He deplores the cultural intolerance that accompanies not only Islamic monotheism but Hindu fundamentalism as well in its obsession with cultural purity as norm for national identity. The episode of the satanic verses stands in a synechdochic relation with not only the polytheism versus monotheism of Islam's foundation but the Hindu-Muslim plurality of the Indian identity which Gibreel personifies as actor of theologicals Its narrative off-shoot symbolizes the cultural hybridity and diversity of the Indian sub-continent which is its strength

Zeeny Vakil, representing this multi-ethnic and cultural diversity of Bombay, like the author himself denounces what she classifies as the "folkloristic straitjacket" of the "confining myth of authenticity" (52). It is the monological discourse of "Hindu fundamentalism" which claims there is only one authentic way of being Indian, seeking thereby cultural purity and Hindu hegemony. Zeeny Vakil argues that cultural strength, on the contrary, comes from "borrowing whatever clothes seemed to fit, Aryan, Mughal, British, take-the-best-and-leave-the-rest " She supports "hybridity", affirming that the "entire national culture" was based on a "historically validated eclecticism" (52) The *Hamza-Nama* cloths, which form part of Saladin's father, Changez Chamchawala's art

collection, proves her point about the eclectic hybridity of the "Indian artistic tradition"

> The Mughals had brought artists from every part of India to work on the paintings; individual identity was submerged to create a many-headed, many-brushed Overartist who, literally, *was* Indian painting One hand would draw the mosaic floors, a second the figures, a third would paint the Chinese-looking cloudy skies In the *Hamza-nama* you could see the Persian miniature fusing with Kannada and Keralan painting styles, you could see Hindu and Muslim philosophy forming their characteristically late-Mughal synthesis (70)

The *Hamza-nama* cloths are a collection of miniature paintings illustrating the life and heroic exploits of the Prophet Muhammad's uncle, Amir Hamza Commissioned by the Mughal Emperor Akbar in the 16th Century, they took fifteen years to complete. Today, only a hundred of the original 1,275 miniature paintings remain [30] Rushdie appropriates them for his fiction in order to make an explicit criticism of the Indian government's "philistine" response to preserve them He also makes an implicit critique of the Indian purists who, like the government, fail to preserve their "authentic" cultural heritage. He includes them in Changez Chamchawala's private art collection which Changez offers "gratis" to the Indian government. But the government characteristically refuses to house them because they were damaged Changez, disgusted, toys with the idea of prostituting his art collection to rich Americans. It is a bitter denunciation of Indian neglect and failure to preserve its cultural artefacts, like these cloths, in spite of their hue and cry about cultural authenticity. It is no wonder India's "authentic" heritage "end(s) up" in rich America.

Rushdie also exposes the sectarian violence committed by the Hindu fundamentalists who massacred Muslims in the North Indian town of Meerut, dumping their corpses in the river. Muslim fundamentalists are held equally responsible for fanning the fires of communal tension. The "cynical eyes" of the Imam at Delhi's Juma Masjid betrays his penchant for "communalist politics", determined to turn the Meerut massacre "to good account" (519) As Zeeny Vakil's friend, Bhupen Gandhi, declares,

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[30] Louis Frédéric, Dictionnaire de la civilization indienne (Paris Robert Laffont, 1987) 455-56.

bigotry is not the reserve of the West alone "Even speaking culturally, you find here all the bigotries, all the procedures associated with oppressor groups" (518) The focus of oppression has shifted from the racial to the communal sphere and sectarianism, complicated by class factors, has become the call of the day Any attempt at political "accomodation", such as the Kashmiri Chief Minister's with the Congress I party, earns an "irate" response from the Kashmiri fundamentalists The sense of communal violence between the Hindu right, such as the Shiv Sena, and the Islamic extremists are on the rise, "omnipresent" all over India, each faction committed fanatically, to shutting out the other's difference.

Rushdie attacks the ethnocentrism of Anglo-Saxon England as well, whose media under-represents the different ethnic groups present there It is brought out in Hal Valence's heartless reason for firing Chamcha from the televised Aliens Show where he played the only ethnic role The reasons given are that "audience surveys" rejected ethnic representation on t v shows, that advertisements "researched better" without black representation be they poster ads or jingles (265) The irony is that even the ethnics themselves reject ethnic representation following the axiomatic hegemony of Anglo-Saxon Britain One major airline even went so far as to exclude blacks from their ads, "even though they were actually employees of the airline" (267) Wishing to "de-politicize(-)" the show which the "black radicals" claimed reinforced the idea of "aliens-as-freaks", Hal Valance fired Chamcha and replaced him with a "huge blond Teuton" (268; 63) The Jewish Mimi Mamoulian, with whom he "ruled the airwaves of Britain", was also laid off and replaced with a "voluptuous shiksa doll" (60, 268)

The immigrant is treated as an invisible non-entity by the likes of Valance in England, although they are two million strong Immigrants are seen from the Wasp perspective as aliens, bestial, oversexed and smelly, which Chamcha's goat-like transmutation and foul breath literally epitomizes

Rushdie also exposes the insidious racism and ethnocentrism of Anglo-Saxon England in Gibreel's encounter with a "kindly middle-aged woman" as he roams the streets of London seeking to redeem its souls She hands him a "racist" leaflet which demands the "'repatriation' of

the country's black citizenry " She takes him for "a white angel" but one who was "not quite pukka maybe Cypriot or Greek" which *necessitated* her "best talking-to-the-afflicted voice" of over-articulation (326). Mistaking his bemused silence for uncertainty she explains by transposing her point of view on his position 'Look at it this way if they came over and filled up wherever you come from, well' You wouldn't like *that* " (326)

Rushdie answers these ethnocentric fears with a counter ethnocentrism from the immigrant's perspective Gibreel as archangelic transformer wants to "tropicalize London", translating the English native's worst fears. He claims it would clear their "moral fuzziness" which was "meteorologically induced " He reasons that their "endless drizzle of greys" has rendered them incapable of making "distinctions between political parties,. sexual partners (or) religious beliefs" then expostulates "What *folly*' For truth is extreme, it is *so* and not *thus*, it is *him* and not *her;* a partisan matter, not a spectator sport. It is, in brief, *heated* " (354) The "proposed metamorphoses of London into a tropical city" would entail the following "benefits" which Gibreel delightfully ennumerates:

> increased moral definition, institution of a national siesta, development of vivid and expansive patterns of behaviour among the populace, higher quality popular music, new birds in the trees (macaws, peacocks, cockatoos), new trees under the birds (coco-palms, tamarind, banyans with hanging beards) Improved street-life, outrageously coloured flowers (magenta, vermilion, neon-green), spider-monkeys in the oaks Increased appeal of London as a centre for conferences, etc , better cricketers. the traditional and soulless English commitment to 'high workrate' having been rendered obsolete by the heat. Religious fervour, political ferment, renewal of interest in the intelligentsia No more British reserve, hot water bottles to be banished forever, replaced in the foetid nights by the making of slow and odorous love Emergence of new social values friends to commence dropping in on one another without making appointments, closure of old folks' homes, emphasis on the extended family Spicier food; the use of water as well as paper in English toilets; the joy of running fully dressed through the first rains of the monsoon (355)

The price to pay for this tropicalization was merely "cholera, typhoid, legionnaires disease, cockroaches, dust, noise, a culture of

excess." Very small considering the benefits to be accrued The "tropical heatwave" that overtakes London soon after seems to confirm his projection (355-56)

Rushdie seems to suggest therefore that it is the immigrants who bring other facettes to this culture They engage in a dialogue with it from new angles Disoriented, they adapt themselves with their cultural difference to the new environment The Satanic Verses describes the immigrant's possible patterns of adaptation bringing newness into this world

However, some stay within the parameters of their own monologism, rejecting the new socio-cultural environment For instance the Imam in exile in London refuses "to put down roots" because to do so would be tantamount to an "admission of defeat" He remains there in a state of perpetual impermanence, as if in a "transit lounge" (208) He keeps the "foreignness" of London at bay (206) His malevolent unbendingness is an echo of Mahound's "cussed, bloody-minded, ramrod-backed" intransigeance The Imam s attitude, as with Mahound before him, was the kind of intransigeance that, Rushdie warns, could break him "ninety-nine times out of a hundred . ; but, the hundredth time, will change the world" (335).

The immigrant's explosion into this new world with its accompanying sense of dislocation, of rupture which is endemic to the process of acculturation is represented by Chamcha and Gibreel's fall over the English Channel. The exploding plane with its falling "remnants" of bodies and objects, and the protagonists' transmutation would be what Homi Bhabha calls the "metaphor of migration"[31] with its hotchpotch hybridity which catalogues the immigrant's experience of loss and transformation

> the debris of the soul, broken memories, sloughed off selves, severed mother-tongues, violated privacies, untranslateable jokes, extinguished futures, lost loves, the forgotten meaning of hollow, booming words, *land, belonging, home*. (4)

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[31] Homi Bhabha, "Novel Metropolis," New Statesman Society 16 Feb 1990 18

Chamcha and Gibreel's change as they fall is seen from a Lamarckian perspective, their altered selves seen as the acquisition of new characteristics "under extreme environmental pressure" (5) In other words, the immigrant starting a new life has to be capable of adopting consciously characteristics which his new environment demands.[32]

Thus Rushdie allegorizes, through the evolutionary concepts of Lamarck and Darwin, the immigrant's environment and strategies of survival as outsiders It is in terms of these evolutionary concepts that he speculates on how newness is brought into the world It may be born of "fusions, translations, conjoinings " But it may also entail "compromises", "deals", in its bid for survival, thereby betraying "its secret nature" (8) They are the outsiders who by translation and mutation bring "newness" with their otherness into their new world

Chamcha's adaptation is a Lamarckian transmutation where the *environment predominates* over genetics He sought to be "transformed into the foreignness he admired" when he settled in England He chooses the Lucretian mutability of the self which is a breaking of "frontiers", a severing of ties with his "old self", which means that his is an "irreversible mutation" (276) He became "so other to himself as to be *another*, discrete, severed from history" (288). He turned himself into "a creature of *selected* discontinuities, a *willing* re-invention, his *preferred* revolt against history being what (made) him false" (427). It is this falsity which makes possible the evil in him that is "opened" by his fall

Gibreel Farishta's adaptation on the other hand is a Darwinian pitting of his forces against the environment. It is a political survival of the fittest strategy which prefers contemptuously to "transform" rather than be transformed. He doesn't value England, sneering at it, deriding everything English instead of praising it His is an Ovidean metamorphoses in that he remains essentially the same in spite of the "ever-varying forms" he adopts (276-77) Despite his "metamorphoses" he wishes to remain "continuous" and connected with his past, fearing above all the "altered states" of his dreams which "leak into and overwhelm his waking self " His self is "true" and essentially

[32] Timothy Brennan, Salman Rushdie and the Third World: Myths of the Nation (New York St Martin's Press, 1989) 154

"good" because he wishes to remain basically "an untranslated man" (427)

As someone who sets out to re-invent himself, Chamcha is in a way "unnatural, a blasphemer" because he takes on the "Creator's role." On the other hand, he can be viewed as a figure of pathos, his struggle seen as heroism with his "willingness to risk" because, as Rushdie says, "not all mutants survive" (49).

Rushdie, who is at the crossroads of several cultures in London, one of the world's most cosmopolitan centres, draws from various literary sources, as in Midnight's Children, to articulate his pluralistic vision and experience. His literary allusions reflect a hybridized consciousness and sensibility. Thus, Gibreel's experiences as an actor of "theological" films and his frenzied dream sequences refer equally to the Old Testament, Hindu mythology and the epic of the Ramayana, Buddhist, Greek, and the pre-Islamic mythology of the Near and Middle East, etc. Hence, the theme of reincarnation, contained in the Hindu deities he incarnates as an actor of theologicals, combines the following notions:

> . .phoenix-from-ashes, the resurrection of Christ, the transmigration, at the instant of death, of the soul of the Dalai Lama into the body of a new-born child ... such matters got mixed up with the avatars of Vishnu, the metamorphoses of Jupiter, who had imitated Vishnu by adopting the form of a bull, and so on, including of course the progress of human beings through successive cycles of life, now as cockroaches, now as kings, towards the bliss of no-more-returns (84)

Rushdie collapses together the various mythological and religious references connected with the idea of rebirth, metamorphoses, renewal or immortality which favours a post-modernist vision of cultural hybridity, of cultural conflation. He therefore connects the Arabic phoenix of immortality, with the Christian idea of resurrection, the Buddhist notion of the transmigration of souls, the Hindu belief of divine incarnation in terrestrial forms linked to the Greek mythology of divine metamorphosis, all variations of the Hindu concept of reincarnation. Their sense of renewal, of rebirth and transmutation are all combined in

the immigrant's condition, who is forced to *start anew* in his/her new geographical, social and cultural environment

Besides reference to world mythology, Rushdie makes intertextual allusions to secular literature from various traditions He invokes the European fairy tale, the Arthurian legends, Tagore, Shakespeare, William Blake, the Pakistani poet Faiz Ahmed Faiz, and Gabriel Garcia Marquez in the sections devoted to Gibreel In fact Gibreel's dream sequence of the Muslim visionary, Ayesha, who is covered by a shroud of yellow butterflies, is strongly reminiscent of Mauricio Babilonia in Marquez's One Hundred Years of Solitude He is the car mechanic in Marquez's novel over whom hover similarly yellow butterflies. The magic realistic aspect is heightened in Rushdie's novel because the yellow butterflies serve not merely as shroud but *also as the only* meal the chaste visionary allows herself Just as the yellow butterflies follow all the pilgrims who join Ayesha's Haj, Mauricio Babilonia's butterflies hover over Meme Buendia after they become lovers (267).

Allie Cone's painful feet, a result of her fallen arches, echoes the fairy tale of the mermaid who turned into a human for the love of a man Rosa Diamond's hold on Gibreel with her Argentenian fantasies and her Spanish song is compared to Morgan Le Fay's ensorcellment of the "young Merlin into her crystal cave", implying the chivalric legends of King Arthur and his Round Table Gibreel's insane jealousy and possessiveness invokes Othello's jealousy, Allie as innocent victim is compared to "smothered Desdemona" and Chamcha's revenge likened to the evil "enigma of Iago" (424-25). As Rushdie remarks, this tragedy is a burlesqued "echo" of the original, fit for the "degraded, imitative times" of today (424)

William Blake's Marriage of Heaven and Hell also serves to translate Gibreel and Allie Cone's relationship with its sexual ecstasy and paranoid jealousy and uncertainty Quoting from the section sub-titled "Proverbs of Hell" Gibreel's mundane "apparition" of God is unfavourably compared to Blake's more "abstract" vision of an "immanence, an incorporeal indignation" (318) The "multiform, plural union-by-hybridization" ambiguity between good and evil leaves many interpretations between them possible Gibreel's struggle with the ambiguity of these interpretations has its intertextual analogy

in Milton's Paradise Lost when Eve undergoes a similar struggle confronting the "adversary" (319; 324) It is Faiz Ahmed Faiz's verses from the popular Bombay film, Mughal-e-Azam, about the dancer, Anarkali's forbidden love for the Mughal prince Salim (the Emperor Akbar's son) which provide the final interpretation between good and evil to Gibreel before he makes his "ramrod-backed" choice (334-35)

During Gibreel and Chamcha's miraculous free fall from the exploding Air India plane over the English Channel, the former cavorts playfully, "pitting levity against gravity", as he sings from Raj Kapoor's Bombay musical. Shree 420 It was a popular film song about the hero's multi-cultural accoutrements

> "O, my shoes are Japanese,
> These trousers English, if you please
> On my head, red Russian hat
> But my heart's Indian for all that " (5)[33]

In fact the film Shree 420 in which this song figures is among the "aggressively lowbrow" cinematic preferences of Gibreel Chamcha the anglophile, apalled, makes a riposte with James Thomson's "Rule Britannia" betraying his neo-colonialist tendency (6) On the other hand, Chamcha's tastes are decidedly highbrow and "conventionally cosmopolitan". His list of "top ten" movies includes Eisenstein's Potemkin, Orson Welle's Citizen Kane and Kurosawa's The Seven Samurai (439). After Gibreel ennumerates his preferences Chamcha (or the author?) lists the absences "No Ray, no Mrinal Sen, no Aravindan or Ghatak" (naming the regional "auteur" cineastes of India) showing his own discriminating culture (440).

On his return to Bombay Chamcha is horrified, disoriented when his carefully cultivated English accent slips and reveals the "transmogrified vowels and vocab" of his "Bombay lilt " His English accent and persona is a "mask" for acceptation by his English peers at

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[33] This translation is Rushdie's. The original Hindi version being.

Mere joote hai Japani
Mere patloon Inglistani
Sar pé lal topi rusi
Phir bhi dil hai hindustani

school and the university. His sense of alienation from himself and his past as his accent slips is captured by the quip from "the great ham, Frederick" in Marcel Carné's film, Les Enfants du Paradis The gist of it is that actors aren't people but a series of masks whose real identity gets lost in the labyrinth of roles they assume (34)

Chamcha's literary and cinematic allusions display a composite mingling of cosmopolitan and international references both from the Western and Oriental traditions A Thousand and One Nights provides him with the magical number of his "voiceover" talent. His first name, Saladin, is a reminder of those tales re-appropriated by his miraculous fall and transformation. The American science-fiction novels of "interplanetary migration" when he first flies to England and Lewis Caroll's Alice in Wonderland translate his experience of acculturated expatriate, of the outsider. In fact, Asimov and Bradbury's science-fiction novels triggers his own fantasy, wherein the aircraft suggests a "metal phallus" waiting to spill the passengers as so many spermatozoa (40) It is Rushdie's metaphor for the potency of cultural hybridity, of cross-pollination that immigrants carry with them, capable of revitalizing a closed, barren cultural landscape (or system).

Chamcha, who had married Pamela Lovelace in order to belong to English society, has lost her to his best friend, Jumpy Joshi. When Gibreel and *his* English lover, Allie Cone, bump into him he is overcome by tormented envy which is "Oresteian" in its vengeful scope. "Fury-haunted" Chamcha plots his revenge and their tragedy but it is a "burlesqued" version of the "full-blooded original" (429, 424) It takes the form of insiduous doggerel verses recited anonymously over the telephone insinuating Allie Cone sees many other men. Gibreel's jealousy ignited, his hold on reality unhinged, his childish reaction burlesques the original tragedy he merely vandalizes Allie's apartment in delinquent rage (443-46)

When Chamcha is first brought to Shandaar Café by his wife's lover, the owner, Mr. Muhammad Sufyan greets his satyr-form with an "impromptu quip" from Apuleius' Golden Ass. "Once I'm an owl, what is the spell or antidote for turning me back into myself?" (243) He is cognizant of Chamcha's painful predicament. Mr. Sufyan is introduced as a Bangladeshi "ex-schoolteacher, self-taught in classical texts of many

cultures." (243). His eclectic, "pluralistic openness of mind" was at one time admired and matched by his wife's "gastronomic pluralism " This quixotically good-natured man "swallowed the multiple cultures of the sub-continent" as well as Western culture which he claims is "part of our heritage" considering the centuries of colonial contact (245-46)

Mr. Sufyan's beautiful daughters Mishal and Anahita, who accept Chamcha and take him under their wing in spite of his hideous transformation, evoke Beauty in the fairy tale of "The Beauty and the Beast" (282). Mishal Sufyan points out the different personalities and characters of their street. This part of London is spoken of in terms of the Indian epic of the Mahabharata, referred to in the new, urban context as Mahavilayet. Here the warring factions, i e the "white racists and black.... vigilante posses" are the "new Kurus and Pandavas" (283).

Melville's Moby Dick figures in the discussion on the relative merits of compromise and monological intransigeance, or determination. The protagonist of Melville's novel, Captain Ahab in his single minded pursuit of the whale drowned, whereas "the trimmer, Ishmael survived" (435). Therefore the compromiser in general is the survivor, whereas the non-compromiser would be "smashed to bits ninety-nine times out of hundred" (335). However, it is the same non-compromiser's stubborn persistence who the hundredth time could revolutionize or "change the world" as Mahound did with his new religion Rushdie breaks the unitary position of each argument, able to push its boundaries to new horizons of perception, each argument leading to a counter argument

The Satanic Verses, like Midnight's Children, has a fractured, anachronic narrative structure jumping between the past and present. The narrative point of view and the narrative voice also fragments between Gibreel and Chamcha. Gibreel's narrative perspective further ramifies into that of the film actor, the Imam, Ayesha in contemporary India, Mahound in the historical and mythological pre-Islamic past and the Archangel Gibreel in both his archaic and contemporary versions All these narrative points of view are the segmented narrative strands of the novel. As Amin Malak points out, the narrative transcends the spatio-temporal boundaries and "moves synchronically (between England, India, and Argentina) and diachronically (between the present and the

early days of Islam)," narrated in the "multi-layered, multi-toned" manner typical to Rushdie (Malak 176).

Besides the kaleidoscopic narrative perspectives of the two protagonists, the authorial voice intrudes frequently. Sometimes the author addresses the reader as if he anticipates the reader's question. For instance, describing the transmutation of the two protagonists and their "acquired characteristics" the author projects spiritedly the reader's question "What characteristics which?" with his dialogized response:

> Slow down, you think Creation happens in a rush? So then, neither does revelation. . take a look at the pair of them. Notice anything unusual? Just two brown men, falling hard, nothing so new about that, you may think; climbed too high, got above themselves, flew too close to the sun, is that it?
>
> That's not it. Listen: (5)

The author's dialogical address to the reader solicits his visual *response* to the unfolding action, making him part of the action as if the reader were another fictive character.

The author's intrusive presence sometimes appears in the role of God, as Madhu Jain says, a "god with a small g."[34] This happens after Chamcha's human shape and his house are restored to him, when he wonders if his and Gibreel's transformation had been the work of the devil or angel. The author interposes enigmatically:

> I'm saying nothing. Don't ask me to clear things up one way or the other; the time of revelations is long gone. The rules of Creation are pretty clear: you set things up, you make them thus and so, and then you let them roll... Don't think I haven't wanted to butt in; I have, plenty of times. And once, it's true, I did. I sat on Alleluia Cone's bed and spoke to the superstar, Gibreel. *Oopervala or Neechayvala*, he wanted to know, and I didn't enlighten him; I certainly don't intend to blab to this confused Chamcha instead
>
> I'm leaving now. The man's going to sleep. (408-09)

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[34] Madhu Jain, "An Irreverent Journey," rev. of Satanic Verses, by Salman Rushdie, India Today 15 Sept. 1988: 98-99. Reappears in The Rushdie File, eds. Lisa Appignanesi and Sara Maitland (New York: Syracuse University Press, 1990) 28.

Rushdie's self-conscious narrative makes a dialogical play with both the reader and characters in the post-modernist, metafictional tradition. The authorial interruptions take on the voice of the Creator, of omniscient narrator, of archangel, of investigator in Pamela Lovelace and Jumpy Joshi's mysterious assassination by State or police conspiracy.[35]

Just as the multiple narrative perspectives and authorial voices find expression in the novel so do the different languages which record the disparate cosmopolitan realities of the metropolis There is not only a polyglossic incursion of different national languages but a heteroglossic inclusion of divergent social speech types within the novel.

Polyglossia can be seen in the Latin, Hindi, Urdu, French, Spanish, Arabic, Persian, etc. words, phrases or even sentences that dot the narrative. Timothy Brennan goes so far as to say that the novel's "linguistic polymorphism" includes not only the "foreign vocabulary" from the Hindi, Urdu and Arabic languages of a Muslim from Bombay, but also from Turkish, Persian and Egyptian sources He creates thereby, according to Brennan, a genuine sense of "pan-Islam(ism)", particularly of its "non-Arabic peoples" (Brennan 153) Hindi and Urdu words and expressions make the most frequent appearance, some preceded or followed by a natural translation Thus the Urdu word "sharif" appears in different contexts, its distinct meanings clarified in the English translations preceding or following it, as the case may be It denotes a dubious respectability in Hind's use of the term about the "respectable types, sharif", i.e. the men of her community whose respectability turns out to be deceptive (250). It denotes, heteroglossically, "sacred" or holy in Ayesha's use of the term when she talks of her divine vision about her holy pilgrimage to "Mecca Sharif" and "Haram Sharif, the sacred mosque" (235). Again, in the parodic description of Chamcha's

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[35] For the latter see p 465 of the novel where this investigator addresses a certain "Inspector Kinch" about the masked men who emerged from a "blue Mercedes panel van" and entered the premises which were burned down and where the couple perished The authorial interruption here is as dubious omniscient narrator-cum-investigator who speculates on the possible political motives for the arson and the implications of the dead couple. Unable to see "what really happened" within the premises, his omniscience is limited, therefore dubious

mother's sudden death during the Indo-Pak war, the translation follows the Hindi expression "khali-pili khalaas, or as Bombay talk has it, finished off for no reason, gone for good" (46) However, there appear Hindi expressions that don't require or are not provided with any translation This is the case for instance when Gibreel's porters are abruptly thrown out of the studio without any explanation, after his disappearance: "fired, four three two one ekdumjaldi" (12), or again when Gibreel claims Allie knocked him "bilkul cold", meaning she knocked him out completely with her martial skills (434) Then there are interjections like "baaprebaap" or "accha" or "arré deo" or even "wah-wah", which are part of the popular, current expressions used in North India and Bombay The novel is dotted with such Hindi and Urdu expressions. The Hindi term *vilayet* generally means abroad or a foreign country Rushdie turns it into a proper noun "Vilayat" which refers to England (322). It is logical because most Indians do refer to England generally as "abroad".

The catch phrase from Arabian Nights appears twice in its Arabic form, "Kan ma kan / Fi qadim azzaman", followed by its translation, "It was so, it was not, in a time long forgot" (143, 544). Before that, this Arabian Nights opening appears only in English, scattered all over the novel, suggestive of the fairy tale. "Once upon a time - *it was and it was not so...it happened and it never did*" (35). As Amin Malak points out it is Rushdie's narrative motto in this novel (170). It is taken up again by Ayesha's "tautological" declaration in the first part of her narrative, "Everything will be required of us, and everything will be given to us also" (225). It sets the tone of ambiguity that permits the passage from the literal to the fantastic, or figurative mode. The sequel to Ayesha's narrative towards the end of the novel is such an example that ends ambiguously, figuratively, it is never sure if the pilgrims crossed the sea or drowned. With the exception of the skeptical landlord, Mirza Saeed, all the other survivors of the pilgrimage, although disbelievers, claim the sea waters parted when the pilgrims waded in However, even Mirza Saeed, at the moment of death, while drowning figuratively sees the waters part, opening its miraculous possibility

Besides the many scattered Arabic expressions such as "kahin" for seer or "Shaitan" for the devil or Satan, or "djinns" and "afreets", there are the Arabic verses Gibreel recites in his sleep (a language he doesn't know): "*tilk al-gharaniq al-'ula wa inna shafa'ata-hunna la turtaja.*" Translated they read "These are exalted females whose intercession is to be desired", they are the "satanic verses" themselves! (340)

In addition to the Hindi, Urdu and Arabic expressions and lines, Rushdie brings in Spanish, Latin and French words or phrases in his polyglossic confrontation of cultures and languages They represent today's reality of the diasporic immigrants The Spanish words express Rosa Diamond's exotic dream-world of her colonial past in Argentina where she did or did not have an affair Perhaps she only longed for and dreamed up her affair with the Argentinian gaucho, Martin de la Cruz. The Spanish expressions consist mainly of single words that pertained to her colonial reality and life style such as the "estancia" or "cordillera", the "senora" who was smitten by the Spanish "hombre" Martin de la Cruz, her husband's employee (151; 147)

French expressions come in when Rosa Diamond, longing for "les beaux jours" relates her "tall story" of Claudette and her "trop fatale" effect on the "rebel captain" and her husband, with its dramatic denoument (147). The quip from the French cineaste Marcel Carné's film Les Enfants du Paradis is cited, "les acteurs ne sont pas des gens" (34).

Numerous quotations in Latin appear as well in Rushdie's novel For instance Mr. Sufyan cites from Lucretius' De Rerum Natura about physical and individual mutation: "quod-cumque suis mutatum finibus exit, continuo hoc mors est illus quod fuit ante" (276) It refers to a radical, irreversible, personal transformation.

In addition to the presence of a multilingual confrontation between various national languages, the novel contains a heteroglossic splitting of language into several social speech types These speech types include the "smart-alec Bombay English" of Rekha, Gibreel and Zeeny Vakil; Indian English with its English translations of Indian idioms, its syntactic structure, Joycean neologisms and puns, advertisement jingles or as Mark Edmundson calls it, Rushdie's

"advertisement jinglish janglage;"[36] the language of rap; oratorical speech, film jargon, the language of the intellectual savant or pundit; of prophetic gravity and demotic levity, etc

Rekha's "smart-alec Bombay English" consists of remarks addressed to Gibreel such as "Gibbo" or "creepo" or "let me put you wise" which stirs his "sudden nostalgia for his lost city" (333). Zeeny Vakil's Bombay English is expressed in her constant bantering of Chamcha's anglicization It is contained in the interspersal of Hindi or Urdu terms in her English sentences For instance she taunts him that his "angrez accent" is "wrapped around" him "like a flag." Moreover, it tends to "slip(-), baba, like a false moustache" (53). Gibreel's "smart-alec" version is articulated in his provocative misuse of Chamcha's name calling him "an English *chamcha*" translating it to "*Spoon, Spoono, my old Chumch*"(83) An idiomatic Indian expression signifying a toady or sycophant or flatterer, he implicitly calls him a "brown Uncle Tom."

Indian English with its syntactic peculiarities, its tautological tendency to double words, the mixture of Hindi words or phrases with English, loan translations from Hindi or Urdu expressions in English, etc , is abundant in this novel The syntactic peculiarities are obvious in phrases like those Zeeny Vakil's friend, the poet and journalist Bhupen Gandhi uses "That is fact of matter" or "each person of us" about India's collective guilt for "the massacre of the innocents" in Assam, the result of communal partisanship (55-56). The tautological tendency can be seen in Mishal Akhtar's speech in the Ayesha episode. She not only doubles words but speaks with the Indian penchant for acronyms, and for Hindi or Urdu accretions to her mainly English sentences. An instance of this is when she begs her husband, Mirza Saeed, who is worried about her health to "go and drink your coke-shoke in your AC vehicle and leave us yatris in peace" (478). Here she uses not only the acronym "AC" for air conditioned, but also the Indian penchant for echo words ("coke-shoke") in which there is a slight phonological variation in the second word, a particularity of Indian speech, as well as the interspersal of Hindi terms in a predominantly English utterance or statement ("yatris" for pilgrims) Another example

[36] Mark Edmundson, "Prophet of a New Postmodernism: The Greater Challenge of Salman Rushdie", Harper's Magazine (Dec. 1989): 70.

of the interlingual mixture of Hindi and English is when Osman the bullock-boy, hearing that Ayesha receives her archangelic revelation "to the tunes of popular hit songs", sings in derision "the latest filmi ganas" (498). The Hindi word "ganas" means songs, the English noun film Indianized into the qualifier "filmi" The tautological doubling of words is again present in the toy merchant, Srinivas' artlessly childlike observation that Ayesha and the Goddess Lakshmi in his calendar "had the identical, same-to-same face" (476)

Except for Srinivas, Mishal Mirza and Babasaheb Mhatre (of whom more later) who do so naturally, all the others seem to assert, through a parodic mimicry of Indian English, their Indianness It is almost a statement of defiance, of self-affirmation in the cases of Rekha, Zeeny Vakil and her intellectual friends. They wear their colloquial version of Indian English like a flag, although they sound a little artificial with the strain. Moreover, they obviously belong to Bombay's elite, and therefore have received their education in the better Indian institutions.[37]

Gibreel Farishta's protector Babasaheb Mhatre, who had started Farishta off on the notion of reincarnation and spirits has a speech form that reflects the various tendencies and peculiarities of Indian English. It is particularly visible, almost audible in his explanations about the reason he gave up being an "amateur psychic" who tapped "table-legs" and brought "spirits into glasses":

> Once (Mhatre recounted) the glass had been visited by the most co-operative of spirits, such a too-friendly fellow, see, so I thought to ask him some big questions *Is there a God*, and that glass which had been running round like a mouse or so just stopped dead, middle of table, not a twitch, completely phutt, kaput So, then, okay, I said, if you won't answer that try this one instead, and I came right out with it, *Is there a Devil* After that the glass - baprebap! - began to shake - catch your ears! - slowslow at first, then faster-faster, like a jelly, until it jumped!

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[37] For instance Zeeny Vakil was not only a schoolmate of Chamcha's, but is supposed to be a successful doctor in Bombay's top Breach Candy hospital and an art lecturer at the city's university, having published a controversial art book titled "*The Only Good Indian*" It is supposed to have caused a "predictable stink" in the book because it is a send up of the Custerian quip that "the only good Indian is a dead one" (52).

> ai-hai' - up from the table, into the air, fell down on its side, and - o-ho! - into a thousand and one pieces, smashed. Believe don't believe, Babasaheb Mhatre told his charge, but thenandthere I learned my lesson don't meddle, Mhatre, in what you do not comprehend (21)

In this passage most of the elements of Indian speech appear besides Rushdie's hyperbolic description of events that catch the peculiarities of Indian inflection in English. Indian diction is evident in the awkward tautology of qualifiers ("*such a too*-friendly fellow") (emphasis mine), in the doubling of words ("slowslow", "faster-faster"), the insertion of Hindi expletives ("baprebap") or ejaculations which are also echo words ("ai-hai'" and "o-ho!"). Moreover, Rushdie often uses loan translations or calques such as "catch your ears", from the Hindi 'kaanpakar', a common turn of phrase expressing mock horror or awe.[38] Its effect is disorienting and refreshing for both the Western and Indian reader. Rushdie's penchant for agglutinating three or four words ("thenandthere"), a tendency already noted in Midnight's Children, mimics the rhythm of Indian intonation in English The Rushdiean hyperbole is evident in the description of the spirited glass "running round like a mouse" during Mhatre's psychic invocations.

Rushdie also has recourse to blend or portmanteau words. It is the partial merging of words and phrases that create Joycian neologisms. For instance Chamcha blends the words 'fans' and 'movie magazines' to create the term "movie fanzines" or merges the phrase 'a smashing sensation' to make "smashation" (37, 12) Rushdie also reverts to Joycean wordplay in his parodic use of Sisodia's stutter. The character's very name "Whisky Sisodia", a sobriquet, recalls the stutter he suffers from. He is based in part on Ismail Merchant,[39] the Indian movie producer of the Merchant-

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[38] Similarly the expression "believe don't believe", is a calque or direct translation from the Hindi 'mano na mano', a rhetorical device of oral narration in India.

[39] The Bombayite knows he refers to Ismail Merchant because Sisodia is introduced as a producer of "quality pictures" made on "microscopic budgets", like Merchant. In addition, Sisodia's film crew which is said to be paid with great difficulty nevertheless stick with him because of his "grand gestures" such as the arrangement of a picnic managed on charm alone, for members of the whole crew at one of the Maharajah's palaces The picnic and his precarious "fiscal economies" for his films which is legendary are mentionned in Ismail Merchant's autobiographical account of the filming of The Deceivers. See his

Ivory film team which includes Jhabvala Rushdie plays on the semantic humour and confusion of the stutterer's speech re-created, the confusion heightened by his Indian accent Explaining the reason why the film sets of Friend, a musical adaptation of Dickens' last novel Our Mutual Friend, at the Sheppeiton studios, had been turned over for the big London party of the season, he stutters

> "The pipi PR people think that such a fufufuck, function, which is to be most ista ista istar ista ista istudded, will be good for their bibuild up cacampaign " (421)

The half-articulated stammer has a mischievous, scandalous significance. Its semantic misreading creates a verbal tension released only after the enunciation of the complete utterance. The Indian accent which adds a consonant "is" to "star studded" makes for an excercize in tongue twisting confusion

Rushdie points out the heteroglossic significances of the name of a popular Indian restaurant in London called "Pagal Khana" It could signify "Crazy Food" in translation or even unfortunately the "*Madhouse*" (341). The advertisement jingles are another site for the further division of speech types that enter Rushdie's novel It is located in Chamcha's "voiceover" advertisements for diet biscuits "Hi. I'm Cal, and I'm one sad calorie" or again "How's a poor calorie to earn a salary? Thanks to Slimbix, I'm out of work" (267) His use of clipped form and blend words is vigorous, and effective This quality is especially 'audible' in Hal Valence's fast food slogan "Getta pizza da action" (265).

Rushdie has frequent recourse to film jargon which is used particularly effectively to project Gibreel's Archangel-cum actor's vision when he awaits the Prophet Mahound on Mount Cone

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Hullabaloo in Old Jeypore: The Making of The Deceivers, (New York Doubleday, 1989) xv; 101-103 Moreover Sisodia, described as an excellent cook, is evidently based on Merchant who is known for his culinary skills having already published a book of his own recipes Besides, Rushdie mentions the link between the character and Merchant in an interview with Madhu Jain after the release of his novel (See India Today, 15 September, 1988.)

> Gibreel the dreamer, whose point of view is sometimes that of the camera and at other moments, spectator When he's a camera the pee oh vee is always on the move, he hates static shots, so he's floating up on a high crane looking down at the foreshortened figures of the actors, or he's swooping down to stand invisibly between them, turning slowly on his heel to achieve a three-hundred-and-sixty-degree pan, or maybe he'll try a dolly shot, tracking along beside Baal and Abu Simbel as they walk But mostly he sits up on Mount Cone like a paying customer in the dress circle, and Jahilia is the silver screen. (108)

The film jargon uses the technical terms of camera shots and movements, going from "static shots" to the "dolly-shot" or from the "three-hundred-and sixty-degree pan" to the "tracking" shot. This passage is also an example of Gibreel's demotic language which calls the camera's point of view its "pee oh vee". Gibreel's designation of his passive role in Mahound's divine revelation as the "paying customer" is an example of what Madhu Jain calls the "deflationary Rushdie punchline" (99), Gibreel's tone is hardly that associated with an Archangel!

The language of rap songs further splits the language in the novel articulating another voice and social reality of London's immigrant minority For instance the albino "deejay" of the Hot Wax Club, Pinkwalla "rants toasts raps" on stage:

> *Now-mi-feel-indignation-when-dem-talk-immigration-when-dem-make-insinuation-we-no-part-a-de-nation-an-me-make-proclamation-a-de-true-situation-how-we-make-contribution-since-de-Rome-Occupation* (292)

It asserts the immigrant's right to be acknowledged as part of the British identity, whose sweat and blood from the time of their ancestors helped build the nation. It asserts the hybrid character of the European identity and culture from its history ("since-de-Rome-Occupation"). It also voices the historical past of most nations and peoples which was a hybrid intermixture of races due to conquests, trade, etc. Yesterday's slave is today's immigrant who, with "indignation", refuses to be invisible ("*we-no-part-a-de-nation*"), the "dem" referring to the Anglo-Saxon majority of England

There is also the "oratorical" speech of Alicja Cohen, Allie Cone's mother, when she berates Allie for feeling responsible for her

troubled relationship with Gibreel Before leaving for California, at the airport, she declaims the global plane and agenda of history which has robbed the individual of any control over its causes, forcing him to submit helplessly to its consequences

> "In this century history stopped paying attention to the old psychological orientation of reality I mean, these days, character isn't destiny any more Economics is destiny Ideology is destiny Bombs are destiny What does a famine, a gas chamber, a grenade care how you lived your life? Crisis comes, death comes, and your pathetic individual self doesn't have a thing to do with it, only to suffer the effects " (432)

Besides Alicja Cohen's "oratorical manner", Mahound's language has a tonal gravity that is never parodied He speaks in the archaic terms of a prophet.[40] Rushdie doesn't degrade Mahound's language but imbues it on the contrary with the gravity, the dignity of prophecy as he lies dying:

> And he said unto Ayesha, "I have been offered and made my Choice, and I have chosen the kingdom of God "
>
> Then she wept, knowing that he was speaking of his death, whereupon his eyes moved past her and seemed to fix upon another figure in the room, even though when she, Ayesha, turned to look she saw only a lamp there, burning upon its stand.
>
> "Who's there?" he called out "Is it Thou, Azraeel?"
>
> But Ayesha heard a terrible, sweet voice, that was a woman's, make reply· "No, Messenger of Al-Lah, it is not Azraeel "
>
> And the lamp blew out, and in the darkness Mahound asked: "Is this sickness then thy doing, O Al Lat?" (393 94)

The language here is suitably archaic, grave, apostrophic, and ambiguously mystical, as befits the language of prophecy In fact it sounds Biblical with "and he said unto " or "the kingdom of God" or even "Is it Thou...?", etc The language is more elaborate, the diction lengthier, heavier, the archaic choice of words lending it dignity

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[40]Sara Suleri's article "Contraband Histories Salman Rushdie and the Embodiment of Blasphemy", The Yale Review 78 4 (Summer, 1989) 615 16, brought attention to this aspect of Rushdie's treatment of the Prophet's language inspite of the author's "blasphemy" and the human face and voice he tries to depict behind the mask of prophecy

Chamcha, the anglophile's language is an English mask, crisp, educated, censorious, self conscious His discourse is that of the anglicized Indian As he says, he strives to live by the principle of "*Civis Britannicus sum*" in the manner of "the Bengali writer, Nirad Chaudhuri, before him" (398) He remains admirative of England with its "long history as a refuge" in spite of his recent mistreatment at the hands of British immigration, as an undesirable alien.

> London Its hospitality - yes! - in spite of immigration laws, and his own recent experience, he still insisted on the truth of that. an imperfect welcome, true, one capable of bigotry, but a real thing nonetheless, as was attested by the existence in a South London borough of a pub in which no language but Ukranian could be heard, and by the annual reunion, in Wembley, a stone's throw from the great stadium surrounded by imperial echoes - Empire Way, the Empire Pool - of more than a hundred delegates, all tracing their ancestry back to a single, small Goan village. (398)

He compares its record as a place of refuge favourably against the United States which was "far from perfectly open-armed " (A reminder of its rejection of the German Jewish boatload just before the holocaust). In spite of its "self-congratulatory huddled-masses rhetoric" it has a paranoid fear of communism (399) England had not only welcomed Karl Marx and Ho Chi Minh but had maintained its role as refuge "in spite of the recalcitrant ingratitude of the refugees children" (399).

Even as a child Chamcha preferred games whose rhymes "yearned for foreign cities" such as "Con-stanti-nople" and "grandmother's footsteps " It would then seem he crept up on his "dream city, *ellowen deeowen*" letter by letter as he repeated it "like a mantra" (37). This city represented all that was "poise and moderation" to him When he did get to London he was determined to become "a good and proper Englishman" (43) Because his English schoolmates giggle at his accent and exclude him he is more determined than ever to conquer them and England by finding masks which they would recognize. His linguistic mask, whereby he "fooled them into thinking he was *okay*, he was *people-like-us*" helped his acceptation and assimilation (43). He succeeds in re-inventing himself, becoming "more English than" (53) But his Indian accent and language betrays him on his return to Bombay, to his alarm It is the

"shadow" of his discarded self that creeps up on him as once he had towards his English "dream-city" letter by letter When Zeeny learns about his work as a voiceover actor she laughs in derisive commiseration. On the defensive, his accent as well as his language slips. It earns her raillery and mortifies him as evident in the following passage.

> So now his work was funny. "I have a gift for accents," he said haughtily. "Why I shouldn't employ?"
> "*'Why I should not employ?'*" she mimicked him, kicking her legs in the air, "Mister actor, your moustache just slipped again."
> Oh my God.
> What's happening to me?
> What the devil?
> Help. (59-60)

Towards the end of the novel, after Chamcha's heart attack in the burning Shandaar Café, he returns to Bombay to make peace with his dying father and his rejected past. His "accent slippage" no longer occurs or disturbs The last chapter is filled with what Suleri calls the "tropes of forgiveness and reconciliation" as he is reclaimed by his Bombay Indian past and lover, Zeeny Vakil. In fact Chamcha's language turns almost Dickensian and sentimental in its archaic lyricism at the novel's resolution.[41]

> To fall in love with one's father after the long angry decades was a serene and beautiful feeling; a renewing, life-giving thing, Saladin wanted to say, but did not (523)

Sara Suleri points out that the nineteenth-century conventions of naturalism defines the novel's conclusion which contrasts with its post-modernist, Joycean opening (623).

The various literary allusions to religious and secular myths, the different languages that appear in this novel, dense with "layered" meanings, dialogize to express Rushdie's personal theodicy This

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[41]In her essay Sara Suleri argues that Rushdie's blasphemy is paradoxically an act of cultural devotion to a system which has given him his metaphors. His desecration is an obsession with and an attempt at a renewal of the cultural system that Islam adheres to, it posits a "denial in order that a new strategy of acceptance may then ensue " (606)

theodicy acknowledges the hybridization of selves and cultures It favours what Mark Edmundson calls the "confluence of cultures", the cultural conjoining flowing in both directions, the East as well as the West (69) One of Rushdie's characters, Dr. Uhuru Simba, voices the dynamics of this dialogue between the immigrant as the Fanoan native who has become, ironically, the new settler and the Englishman as the Fanoan settler who, paradoxically, has become the native in his turn·

> "Make no mistake . . we are here to change things. I concede at once that we shall ourselves be changed: African, Caribbean, Indian, Pakistani, Bangladeshi, Cypriot, Chinese, we are other than what we would have been if we had not crossed the oceans, if our mothers and fathers had not crossed the skies in search of work and dignity and a better life for their children. We have been made again: but I say that we shall also be the ones to remake this society, to shape it from the bottom to the top. We shall be the hewers of the dead wood and the gardeners of the new. It is our turn now " (414)

It is a promise for "newness" with or without native collaboration, change occuring in both directions. The immigrant with his alien reality and his different perspectives can replenish, renew the old, the dead in the host culture He will be changed but will change simultaneously, newness will be formed and assimilated at the encounter between the two conceptual and cultural systems.

Rushdie does not develop dialogism as an outcome of the denunciation of monoglossia present in both Indian and British societies Inversely to Jhabvala, it is through dialogism that he orchestrates an attack on monologism. His first novel Midnight's Children is fundamentally dialogical It reads first as a magical realist dialogue with India that brings to the forefront its multi-ethnic and cultural hybridity In Satanic Verses there is the same dialogism seen in its narrative technique and strategies from the magic realistic perspective However, it is also a substantial polemics against Eastern fundamentalism and Western ethnocentrism and racism.

Rushdie is dialogical in the Rabelaisian sense He plays with cultural traditions and conventions, questioning and sabotaging them as

he re-appropriates them. An outsider to India himself he introduces, mixes, juxtaposes elements from outside India For instance, he makes implicit parallelisms and allusions to English literature as well as explicit reference to German and Latin American magic realism juxtaposed onto the Indian context His own dialogical vision of Indian reality develops through the correspondences he makes between Occidental literature from Shakespeare, Lawrence Sterne, Apuleius, Gunter Grass, Gabriel Garcia Marquez, etc and Oriental literature such as The Mahabharata and The Ramayana from India or The Arabian Nights or even the Urdu Shakespeare, Iqbal and the more modern Pakistani poet, Faiz Ahmed Faiz. His novels are replete with reference to both high and popular culture, culling from both with equal irreverence

He dialogizes three main elements in the subcontinent, its history, its religions and its languages. He appropriates and subverts the official discourse of history. For instance in Midnight's Children he presents national and world news from the point of view of an individual (Saleem). Similarly in The Satanic Verses he dialogizes the official narrative of a religion's establishment (Submission=Islam), its male Prophet (Mahound) with its pagan predecessor (the Jahilian deities) and updates, contemporizes them in the story of Ayesha the Seer who is the feminized version of both monotheism and paganism with her butterfly shroud. Rushdie also dialogizes the sacred texts from the Hindu-Muslim and Christian traditions. For instance he merges and distorts certain narrative referents from the Hindu epics of the Ramayana and the Mahabharata in the arson committed on the Arjuna Indiabike factory by the Ravana gang. Finally he dialogizes language as well He makes accretions of Hindi and Urdu expressions to the English text with words such as "tamasha", "goonda" or again "aag" or "talaaq" They are followed naturally by their English translation. The English language is made to dialogize with Hindi. English is made to follow the syntactic inversion of Hindi or its inclusion of echo words or doubling of words ("same-to-same"). Such inclusion of Urdu and Hindi in the English language deprivileges its centrality, its authority

Rushdie is interesting in that in Midnight's Children he came out with a vision of India that was entirely new In his tentative re-description of the subcontinent Rushdie sabotaged, questioned the rigid,

official, clichetic discourse on India that is lifeless, that somehow misses the point It was not only a new identity, however complex, he offered but a vision of India that was open to change, to transformation. He did so by appropriating its Hindu-Muslim as well as colonial past.

In Midnight's Children Rushdie made a dialogical meditation on India and its civilization. This meditation led him among other things to launch an attack on Indira Gandhi's authoritarian Emergency Rule of 1975 It also profoundly defined Rushdie himself in his political engagement His attack in The Satanic Verses is more sharply polemicized against all kinds of totalitarian, fundamentalist, ethnocentric and racist discourses both in the East and the West. His dialogical approach, accommodated by magic realism, gives his denunciative attacks a subversive aspect. It is no surprise, then, that Muslim fundamentalists consider it sacrilegious. However, Rushdie's death sentence shouldn't be attributed to his capacity for provocation. It is monoglossia's preferred answer to being questioned. And the fact that Rushdie is forced to hide should not be seen as the triumph of monoglossia over dialogism, but as the inability of democracies, once again, to cope efficiently with totalitarian ideologies.

Conclusion

Ruth Prawer Jhabvala and Salman Rushdie have been perpetual outsiders. Jhabvala, the Polish-German who fled Hitler's holocaust on time, lived in England for a while then in India. She has thus been a thrice displaced European. Rushdie, the Kashmiri Muslim, born in Bombay, moved to England then Pakistan, and back to England making him a thrice displaced Indian. Thus both authors have an intimate-distanced knowledge and relationship with India and Europe. Hence they both know the complex intermingling of cultural and linguistic contexts that Bakhtin theorized about. And they are aware, moreover, that this interrelation defies any dialectical synthesis. Their response has been more creative, dialogical. Dialogism, as it has already been mentioned, refers to the interanimation of discourses and opinions It ensures their relativization, de-privileging the unitary, one-sided point of view Both authors have attacked monologism in numerous ways throughout their novels Their critical attitudes facing India and the West are comparable in many ways. Nevertheless, their dialogical responses are quite different.

The two authors are critical of post-colonialism as a continuation as well as a photographic negative of colonialism For instance, Jhabvala depicts the post-colonial New Dominion in Travelers as a reverse replicate of colonialism. This is shown implicitly in Swamiji's opportunistic hold over his Western followers His attitude is exploitative, manipulative and as contemptuous of his Western disciples as the British colonialists were of their Indian subjects

Rushdie for his part makes fun of post-colonial India in both his novels. In Midnight's Children he satirizes the Indian aping of the Oxford drawl and English customs and manners among the residents of Methwold's Estate In The Satanic Verses he similarly satirizes Saladin's anglophilia by giving him the name of Chamcha. It is the Indian idiomatic expression signifying "sychophant" or "flatterer" Moreover, he gets his comeuppance as a neo-colonial by the taunts of his Indian lover Zeeny Vakil and by his subsequent treatment at the hands of the British immigration officers.

Both authors are also critical of the European response to India. Jhabvala denounces the naive, unquestioning faith of the Swamiji's Western disciples in Travelers They are eventually the victims of their lack of judgement that exposes them to his abusive exploitation and contempt In Heat and Dust it is Chid's half-baked understanding of Hindu lore and his naivety regarding his physical vulnerability to Indian diseases that is implicitly decried. Rushdie reveals Europeans' ethnocentrism and their blinkered relation with India and Indians. In Midnight's Children he satirizes Methwold's imposition of English customs on the Indian residents as a condition of purchase into his Estate, handing over the reigns to, so to speak, neo-colonials. In The Satanic Verses he depicts the British treatment of immigrants perceived as somehow less than human or invisible. This is shown in Chamcha's mistreatment by the immigration officers due to his goat-like metamorphoses and through the "sanatorium" where he is confined with other "aliens" like himself who have "succumbed" to the British description of them as animals. Their invisibility is shown in Chamcha's sole representation as an ethnic minority on a British television show which role he loses

At the same time, Jhabvala and Rushdie relativize the discourse between the two cultures - they deny absolute privilege to either. The discourse from an alien context is appropriated and reprocessed in a new situation. As Bakhtin explains, the result is a mutual enrichment and creativity through the risk taken, the dialogical interaction and possibilities for new meaning endless. But this literary, cultural and linguistic dialogue is very different from one author to the other.

In Jhabvala dialogue occurs after a long denunciation of monological discourse. This comes about not by a description but by an exchange between characters. There is no absolute God-like narrator. The dialogue when it occurs in her novels does so between the outsider's colonial and post-colonial *vision* of/in India. In Heat and Dust for example, there is a dialogical interaction and progression between Olivia and Ms Rivers' narratives and personas, each influenced by the other's narrative or discourse Although the dialogue is denunciative of certain discourses and behaviour it doesn't preach any recipe.

However, dialogism in her novels is emphasized more between her European characters as outsiders in India than between Europeans and Indians. It takes place more on the heteroglossic than polyglossic or inter-national, inter-cultural level. There is a dialogue between Europeans and Indians but it is much weaker. For instance although the Nawab and Olivia's relationship articulates this dialogue it is more restricted than Ms. Rivers' relationship with Inder Lal and India It is restricted in that Olivia cannot explore India outside the Nawab's palace or the confines of the Civil Lines where she lives in stifled boredom. Besides, her dialogism with India and the Nawab is fragile because it can be used politically. Ms. Rivers is in fact freer facing India than her predecessor under colonialism Her interrelation with Indians, especially with her middle-class landlord and lover and with Maji, is much richer, deeper However, she chooses a baby over her relationship with Inder Lal since he is already burdened with a family

Thus, Jhabvala examines outsidedness from the heteroglossic perspective. The social repercussions of the inter-cultural encounter is put into evidence When social codes or taboos are transgressed or sabotaged it entails a certain amount of social friction and tension For instance, Raymond as the foreigner in India is derided by Banubai and Gopi as the outsider incapable of understanding India, as a superficial materialist, etc Olivia shook the colonial milieu, made it more heteroglossic by bringing more of India to the Raj. Conversely, Ms Rivers for her part brought European reactions to Indian social taboos, questioning certain set ideas, attitudes and customs

Therefore, dialogism is possible But it will always remain uncertain, fragile The proof of its fragility lies in the number of Europeans who abandon their interaction with India and Indians such as Raymond in Travelers or Chid and Harry in Heat and Dust However, a certain dialogue continues in Lee's opaque, ambiguous decision to stay on in Travelers and in Olivia and Ms. Rivers' more concrete engagement with India in Heat and Dust.

Polyglossia, as Bakhtin defined it from the multi-lingual, multi-cultural perspective, is barely present in Jhabvala's novels However, with her art of ironic understatement Jhabvala interpels the reader's interpretative faculties to enter the dialogical fray. She elicits,

hence, the reader's creative response to her enigmatic, understated allusions Thanks to her screenwriting collaboration with the Ivory-Merchant film team she uses a cinematographic sense of montage in her novels that helps her to dialogize with her reader who collaborates in the construction of meaning But her tongue-in-cheek allusions and exposure of the difficulty, the fragility of dialogue between such different mentalities has incurred the monological reaction of impatience and rejection by her Indian critics.

In Rushdie's fiction, it is history that is dialogized, both past and present. In Midnight's Children it is the nation's history that is reprocessed, even distorted through the consciousness of Saleem, the narrator-protagonist He moreover admits its partial nature there being as many versions of India available as there are Indians.

In The Satanic Verses the history of a religion, Islam, is reprocessed, refracted through divergent narrative perspectives with its different versions. Therefore there is the filmic version (from Gibreel the actor-cum-spectator-cum-Archangel), the feminized, updated version of prophecy and religion (Ayesha the Muslim seer), the polytheistic, feminized, pagan version of Islam's origins (the three pagan goddesses included in the new religion's monotheism then retracted and replaced), the political version of Islam's establishment (Mahound's struggles with the political powerhouses before his religion's final political hegemony), the fundamentalist version (the seething Imam in exile in London, his corrosive rehabilitation and power in his country), the updated, laïcized Sufi version (John Maslama, the West Indian in London)

Moreover, Rushdie dialogizes the English landscape through the Indian perspective of Gibreel Farishta, the Bombay actor. He also dialogizes the debate about British ethnocentrism through the neo-colonial, anglophile eyes of Chamcha

For Rushdie language takes the forefront He interpels the reader's active collaboration by questioning narrative structure, interrupting it, bringing in the reader-surrogate, commenting self-consciously on his narrative strategies, etc. He uses all types of language, aphoristic, smart-alec Bombay English, the language of litigation, of journalism, of popular songs, of Bombay film musicals, of

literary theory, of poetry, cinema, rap songs, etc Moreover he introduces expressions from various languages such as Hindi, Urdu, French, Latin, Arabic, etc In fact the polyglossic play in his novels is very present - the various languages interrelate with and enrich the English language mutually

The cultural heterogeneity of Bombay and London is shown in activation in both novels through Rushdie's use of film, media and theatre culture For instance, he appropriates the popular songs from Bombay's film musicals and West Indian and Afro-American rap songs and reprocesses them within literary discourse to articulate a new literary language and vision. Similarly he appropriates the rhythm and rhyme scheme from the popular "Alabama Song", (originally part of Bertolt Brecht's Opéra de quatre sous, reprocessed by the British pop group The Doors), refracted by Gibreel into a metaphor for migration It simultaneously articulates new beginnings and the fall as well as cultural hybridity. He thereby infuses high culture with elements of contemporary popular culture which is familiarized, the boundaries of both dissolved, dialogized

The treatment of characters differs between Jhabvala and Rushdie Saleem, for example, is a more simple character than Jhabvala's. He matters not as a psychological study of character but as a storyteller and a scaffold for local and national events. He absorbs and transmits it to the reader through his narratological style with its exuberant distortions, hyperboles and aphorisms. He is the polyglossic instrument par excellence.

Rushdie's irrepressibly comical and polemical vision of the two cultures, his radical juxtaposition of ideas and proposals shocked factions in both Eastern and Western societies. There has been monological, totalitarian responses from political and religious figureheads for both novels. Indira Gandhi sued him for his slanderous portrayal of her in Midnight's Children and Khomeiny issued a **fatwa** on his head for blasphemy in the Satanic Verses

Both authors with their relentless examination of the two societies from the inside/outside have provoked antagonism in the societies concerned. It underscores serious questions about the role of the outsider. Is he a perpetual trouble-maker, insensitive, uncaring of

the profound values of either society? Or is he, on the contrary, a figure of pathos, of anguish, condemned to rootlessness like Daniel Defoe's satanic wanderer as Rushdie suggests in his opening citation in The Satanic Verses? Or is he a renewer, a regenerator of literary and cultural perspectives as Bakhtin and Rushdie seem to suggest? Perhaps he is a mixture of all that A certain insensitivity is required in literature to break unilateral, blinkered tendencies and habits of thought A greater anguish is also required to shake off intellectual and aesthetic complacency and force in new visions. But an even bigger social, cultural, also linguistic transgression is necessary to stimulate creativity Bakhtin's theories apply remarkably well to the literary output of outsiders. Reciprocally, Jhabvala and Rushdie's novels best illustrate the profound diversity and richness inherent in dialogical interaction.

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