Chapter V

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Language is the medium of literature and is fashioned of its own substance and carries in it the colour and texture of its matrix. Any study of literature requires evaluation of words of literature and artefacts with intrinsic qualities. Language consists of use and structure. The word the author chooses to use from the repertoire of words available is crucial to understanding who he is. They are clearly the means by which he communicates his ideas to the reader and if we can understand that, we understand his style.

In a country like India, with a myriad of language and culture, tradition and tale, people and passion, it might be considered ironic, that a vehicle to "enslave" - "Indian in blood and colour but English in taste, in opinion, in morals and intellect." (Lord Macaulay) - is the country's vehicle to enlighten the world about its ways. The postcolonial Anglophone novel from the Indian subcontinent has been rich and various. India is the world's third largest English book producing nation, after the US and the UK and the novel has been a staple of the literary life for many years. The fact remains that language seems to be the most evident and the most pervasive of the colonial legacies, especially in a county over which the British Empire held sway. This is evident from the fact that most post-colonial literature has been written in English. It would be right to say that in this case, language transcends serving the purpose of communication alone and begins to take on a cultural significance. In the introduction to Mirrorwork- 50 Years of Indian Writing 1947-1997 (1997), Salman Rushdie says this of writing:
... the prose writing—both fiction and non-fiction created in this period by Indian writers working in English, is proving to be a stronger and more important body of work than most of what has been produced in the 16 'official languages' of India, the so-called 'vernacular languages', during the same time; and indeed, this new, and still burgeoning, 'Indo-Anglian' literature represents perhaps the most valuable contribution India has yet made to the world of books. (Introduction, viii)

While some would disagree with Rushdie's sentiments, they are perhaps indicative of a man whose acclaim stems as much from his use of language as from his writing itself. The 'body of work' is an explosion that could also be an outcome of the growth of a post-Independence generation which thinks, speaks and writes primarily in English. As a postmodern writer, Salman Rushdie's use of language speaks as much as his plots and characters do. Aditya Sinha in his review of The Enchantress of Florence (2008) likens Salman Rushdie to a, "prestidigitator, a nimble-fingered writer able to produce dizzying tricks with his pen/keyboard". Postmodern literature, like postmodernism as a whole, is hard to define and there is little agreement on the exact characteristics, scope, and importance of postmodern literature. However, unifying features then coincide with Jean-François Lyotard's concept of the "meta-narrative" and "little narrative," Jacques Derrida's concept of "play," and Jean Baudrillard's "simulacra." For example, instead of the modernist quest for meaning in a chaotic world, the postmodern author eschews, often playfully, the possibility of meaning, and the postmodern novel is often a parody of this quest. This distrust of totalizing mechanisms extends even to the author; thus postmodern writers often celebrate chance over craft and employ metafiction to
undermine the author's "univocal" control (the control of only one voice). The distinction between high and low culture is also attacked with the employment of pastiche, the combination of multiple cultural elements including subjects and genres not previously deemed fit for literature. John Barth, the postmodernist novelist who often talks about the label "postmodern", wrote an influential essay in 1979 called "Literature of Replenishment". Barth says:

The ideal Postmodernist novel will somehow rise above the quarrel between realism and irrealism, formalism and 'contentism,' pure and committed literature, coterie fiction and junk fiction. (27)

This chapter attempts to analyse the ways in which Salman Rushdie employs language in his novels taken for this research. An effort has been made to describe the typical and unconventional use of language by the author, thereby bringing about special effects on the reader. An attempt has also been made to analyse his style of writing, magic realism and the technique he uses to create his fiction. The skill of an artist lies in his use of language that fits perfectly, the situation he describes. Dr Rangan in the Foreword to Salman Rushdie's Fiction (1992) says of Rushdie's work:

Salman Rushdie combines in himself as a writer Swiftian irony and situational satire, Dickens's minute observation of places and Sterne's deliberate chronological confusion to project a factitious world.

Rushdie's use of offbeat language is with a creative intent in mind. Nowhere is this more evident than in the fictional and actual world of Bombay in Midnight's Children (1995). This is a germane novel to visit, as in Michael Gorra's words: "Midnight's Children not
only gives the Indian novel in English its greatest success yet at infusing what Raja Rao called "the tempo of Indian life . . . into English expression, "but suggests why, of all the fiction written in English today, it is the postcolonial novel that matters most." (54)

The language used is semi-literary, colloquial and a reflection of the fast pace of life the average Bombayite leads. The reason he uses such a language is to embellish the life of the metropolitan elite in modern India or it could be mocking in its use. The language is full of wit and enthusiasm and this helps in no small way to take the tale forward. The part that is significant is the free and fearless use of language, and its devices, among them, metonymic and synecdoche devices, create in themselves a wonderland of exquisiteness and enchantment of its own. Maria Custo in Midnight's Children and the search for Indo-English Identity (1982) elucidates:

Rushdie uses phonemes and word patterns to suggest vigour and liveliness of folk culture, the pace and variety of urban life, the mythology of Bombay films, the brash exuberance of affluence, the violence and on the boil. (62)

The novel created a whole new genre of writing, more for its usage of language than anything else. In it, one can find a writer at the height of his powers. The liberal sprinkling of English with Hindi and Urdu words lends a certain exoticism to the novel. Perhaps it helps to situate the novel in its geographical location in the various cities of the Indian subcontinent, Pakistan, and Bangladesh. Also, the use of this non-English-inflected English can certainly be read as the author's attempt to subvert a language associated with colonial powers.
The English of *Midnight’s Children* (1995) is not the Queen’s English; it is an English that has metamorphosed into a language suited for use in an *ex-* colony. Rushdie writes for readers who are familiar with all three languages, Hindi, Urdu, and English. And while one might think this limits his readership somewhat, to a privileged few in South Asia, especially in India-Pakistan-Bangladesh and migrants from those countries living abroad, the truth is that this very use of multi layered language has garnered him readers in all corners of the globe.

Rushdie’s work offers a unique tone of voice or accent for each of his principal characters. Idiolect, a technique through which characters’ individuality is shown by personalising the ways in which their speech is represented is seen in the author’s use of language pertaining to the community/religion/region of the character is evident in Rushdie’s use of terms like “too-bad” and “what-what” (20) in the course of conversation. The reader perceives that the speaker is heavily influenced by his mother tongue. Rushdie goes on to describe the lawyer, Mr Kemal’s language, observing, “his curiously archaic phraseology (derived from his fondness for litigation, as a result of which he has become infected with the cadences of the lawcourts) (70).

Rushdie uses language in every novel to highlight some aspect—cultural or social—in his writing. In his own words, the use of language was, “to try and find a way of making English acquire the rhythm and flavour and music of Indian languages. To try and bring a kind of India vernacular speck, an Indian sense of metaphor, across into English.”

Rushdie’s language is based on chaste British English expression. There is an effective simplicity and harmonious progression of mood and meaning in his English expression. The achievement of Rushdie as also his contribution to the development of a native Indian idiom in English lies in his effortless synthesis of the enjoyably chaste English idiomatic expression with a native way of describing and representing Indian reality. (164)

Rushdie’s language use in the novel heralds a new kind of English to the world. This English borrows, buts lends freely to all the sources it takes from. The reader sees glimpses of American slang in the conversation of Evelyn Burns. A child’s exuberant speech, punctuated with ‘yaar’ and other terms, is seen in the conversations of Saleem and his friends. The stiff and formal language of William Methwold is in sharp contrast to all the other conversations that happen around him. The book is also noteworthy in its ability to blend Indian and foreign terms and the use of brand names to further deepen the writer’s bonds with the country he sets as a backdrop in this epic novel. In Rushdie’s own words, “... if you look at Midnight’s Children, it’s not quite that; it’s to try and find a way of making English acquire the rhythm and flavour and music of Indian languages. To try and bring a kind of Indian vernacular speech, an Indian sense of metaphor, across into English.” (Interview, Powells)

This chapter is argued against the main characteristics of postmodern language use:

Irony, playfulness, black humour is one of the main characterisics of postmodern language use. Linda Hutcheon claimed postmodern fiction as a whole could be characterized by the ironic quote marks, that much of it can be taken as tongue-in-cheek.
This irony, along with black humor and the general concept of "play" is among the most recognizable aspects of postmodernism. According to Sharad Rajimwale in *A Handbook of Literary Terms, Concepts and Movements* (2003), "Irony involves the explicit expression of the appraisal of a situation, character or attitude, but connotes or suggests usually in easily comprehensible terms the opposite or a different meaning." (64). A good example of postmodern irony and black humor is found in the novel *Shame* (1995) where the concept of Talvar ul Haq's "clairvoyance" while dealing with future criminals is discussed. Rushdie seems to clearly understand the power of Black Humour in an apt description that is succinct and discomfiting. Donald J Greiner in "Djuna Barnes' Nightwood and the American Origins of Black Humour", describes Black Humour:

... it makes no attempt to minimise the terrors of the (contemporary) universe; it uses comedy to encourage sympathy as well as to expose evil; it suggests futurity; it celebrates comic distortion as an indication that anything is possible; and it is related to the poetic use of language. Three primary characteristics remain especially significant: extreme detachment on the part of the author, the comic treatment of horror and violence; and disruption or parody of conventional notions of plot, character, theme and setting. The result is highly conscious, unrealistically militantly experimental comic fiction. (45)

*The Ground beneath her Feet* (2002) provides prime examples of playfulness, often including silly wordplay- The Merchant family's penchant for wordgames, for instance- within a serious context. In *Midnight's Children* (1995) witnesses a character called Padma, or the Dung Goddess and Saleem Sinai works for an army unit called
CUTIA, relegated to the life of a sniffer-dog by his vengeful sister. The acronym, when used as a word in Hindi, means bitch. Subversion of meanings is the mainstay of Rushdie’s use of language, as he essentially focuses his narrative world through the medium of fantasy. Words are realised with an undercurrent of intentional irony. The language becomes even more poised to express the nothingness in Saleem’s mind as he loses himself in amnesia during his stint in the army unit:

Infected by the soul-chewing maggots of rain-forests, dragging three children in his wake. What I hope to immortalise in pickles as well as words: that condition of the spirit which the consequences of acceptance could not be denied, in which an overdose of reality gave birth to a miasmic longing for flight into the safety of dreams. (90)

Language itself plays a role in characterising in the sense that Rushdie takes care to build language use according to the character’s region or background. Rushdie uses Indian words freely and this could be because it is essentially a novel about India. But it is also possible that Rushdie finds comfort in his world sensibilities to identify with the nation. Whether it is the description of furniture or food- Takht, Komra- or expressions that depict life-A-1 fine dowry, Funtoosh, Yé Akashvani hai- Rushdie establishes his identity as an Indian first. Maria Cuoto describes Rushdie’s ability thus:

His prose, liberally sprinkled with Urdu, Hindi and Sanskrit names, the deliberately uncontrolled flow of sentence with repetition and sonorous content, suggest the chant of Indian traditional texts. (64)

Language is a vital tool in The Satanic Verses (1998) which exploits rootlessness and not belonging in its theme and through its language. It consists of a frame narrative,
using elements of magical realism, interlaced with a series of sub-plots that are narrated
as dream visions experienced by one of the protagonists. The frame narrative, like many
other stories by Rushdie, involves Indian expatriates in contemporary England.

The character of Saladin Chamcha speaks in the British style, till he steps foot on
Indian shores, where he involuntarily reverts to his old Indian usage, much to his
embarrassment. Rushdie seems to suggest, through this reversal, that the pull of the
country is so strong that one has to conform to its rules. The change in personality,
external and internal, is complete down to the language used.

He sat up, angry. 'Well, this is what's inside,' he blazed at her. 'An Indian
translated into English-medium. When I attempt Hindustani these days,
people look polite. This is me.' Caught in the aspice of his adopted
language, he has begun to hear, in India's Babel, an ominous warning:
don't come back again. When you have stepped through the looking-glass
you step back at your peril. The mirror may cut you to shreds. (58)

Madhusudhana Rao in Salman Rushdie's Fiction: A Study (1992) says,

Thus, Rushdie seeks the linguistic medium for his quest for his
roots. The possibility of finding such roots in a native soil through as alien
(or not so alien) medium, makes Rushdie concentrate all his creative
endeavours, more than anything else, on language. (165);

Being as it is, a novel of multiple countries, Rushdie draws a contrast between the
characters with the use of language. The Bombay slang is seen in expressions like, "khali-pili
khalaas, as Bombay talk has it, finished off for no reason, gone for good." (47).
Rushdie stresses on pronunciation of words to bring about the sense of 'listening' to the novel. He says, "Please chu mee chu, the radios sang, hopyu guessma nayym." (295). In the case of a Spanish maid, she says,"señora, ees one hombre at the door, ees as beeg as a house." (151).

Rushdie shows us his understanding of the slang, in the form of conversations in a love triangle between Orphia Phillips, Uriah Moseley and Rochelle Watkins. One can see the post modernist technique of broke-back sentences in these lines:

I cyan believe I doin this, emptying my heart to some thing, I not like this, you know ..

'But I just carry away. I always too hasty for sense.'

'So? You vex?'

'I see Rochelle expression when she come up, fixin up her hair an all o’ dat.’

'And like the lady say, no obeah na change nutten.’

You no good devil bum. Who ask you to mash up me life so? (339-342)

Another example is “Now-mi-feel-indignation-when-dem-alk-immigration-when-dem-make-insinuation-we-no-part-a-de-nation-an-mi-make-proclaimation-a-de-true-situation-how-we-make-contribution-since-de-Rome-Occupation" (301)

The Moor's Last Sigh(1996) can be typified by these lines:

"'All these different lingos cuttofy us off from one another;,' she explained.

'Only English brings us together.'" (179)
Aurora's statement is indicative of one of the author's attempts in this novel- to bring together the warring clan of the De Gamas, by highlighting the similarity in the use of their language. The medium of communication seems more canvas, than paper, more paint than words. Rushdie describes the art work in vivid and minute detail, stressing its importance in lending gravity to the narrative. That Rushdie is a keen observer of life is evident from the ease with which his characters bring their community into their language use. A case in point is Epifania, matriarch of the da Gama clan, to whom Rushdie gives some interesting observations. To Aurora she says, "'Glo-ho girl, what a shock you gave, one day you will kill my heart.'" (8). When she is corrected by her daughter in law, she tells her son, "'Camoens,' said stony Epifania, 'inform your goodwife to shuttofy her tap. Some hot-water-trouble is leaking from her face.'" (11)

In response on the usage of verbs in The Moor's Last Sigh (1996), Rushdie says that, "'Every family has its own words for things, its own phrases. I wanted to create a family verbal tic.'" (The Salon Interview)

There is humour when vexed with the philanthropy of her husband she says to him, "'And then, when funds are frittered, and children are cap-in-hand? Then we can eat tof your thisting, your anthropology?'" (17). The malapropism is an indication of her confidence as the centre of power. The saucy mannerisms of the language of her group are also seen in the casualness of her strong expressions. In reaction to her son's desire to become vegetarian on his fiancée's instructions she says, "'Don't think-o for two secs I will cut out chicken in this house because your little chickie, that little floozy-fantoozy, wants you to eat beggar-people's food'." (32)
Aurora da Gama remarks to Pandit Nehru:

‘That chicken-breasted mamie! Edweenie Mount-teenie! If Dickie was the -roy then my dear she was certainly the Vice-. God knows why you do keep on going sucking back like a beggar at her gate. 't it's white meat you want, ji, you won't find-o much on her.’ (174)

Pastiche can be seen as a representation of the chaotic, pluralist, or information-drenched aspects of postmodern society; to combine, or "paste" together, multiple elements. In Postmodernist literature this can be an homage to or a parody of past styles. It can be a combination of multiple genres to create a unique narrative or to comment on situations in postmodernity: Salman Rushdie uses fairy tales and myths, songs, pop culture references, well-known, obscure, and fictional history mixed together; real contemporary and historical figures a wide variety of well-known, obscure and fictional cultures and concepts. Defined by Toni Morrison as "a global novel", The Ground Beneath her Feet (2000) sets itself in the wide frame of Western and post-colonial culture, through the multilingualism of its characters, the mixture of East and West and the great number of references that span from Greek mythology, European philosophy and contemporaries such as Milan Kundera and the stars of rock'n roll.

Metafiction is essentially writing about writing or "foregrounding the apparatus", making the artificiality of art or the fictionality of fiction apparent to the reader and generally disregards the necessity for "wilful suspension of disbelief". It is often employed to undermine the authority of the author, for unexpected narrative shifts, to advance a story in a unique way, for emotional distance, or to comment on the act of storytelling. In Midnight's Children (1995), Shame (1995) and The Ground Beneath her
Feet (2000), the author is a tangible presence in the pages and challenges, informs and contends with the readers’ views. Rushdie uses self-conscious authorial interruptions to blur the division between story and reality. For instance in Shame (1995), he says:

Once upon a time there were two families, their destinies inseparable even by death. I had thought, before I began, that what I had on my hands was an almost excessively masculine tale, a saga of sexual rivalry, ambition, power, patronage, betrayal, death, revenge. But the women seemed to have taken over; they marched in from the peripheries of the story to demand the inclusion of their own tragedies, histories, and comedies, obliging me to couch my narrative in manner of sinuous complexities, to see my "male" plot refracted, so to speak, through the prisms of its reverse and "female" side. (p. 189)

Homoioteleuton is a theme which is defined as repetition of the same derivational or inflectional endings on different words. Rushdie’s novels are characterised by lengthy lists in which he juxtaposes the mundane with the magnificent. In Midnight's Children (1995), Rushdie says, “of tins which I knew to be full of gur and other sweets, of locked chests with neat square labels, of nuts and turnips and sacks of grains, of goose-eggs and wooden brooms.” (41). In another part of the novel the author remarks, “he saw pouring out of the godown an improbably lava of molten rice lentils chick-peas waterproof jackets matchboxes and pickle.” (90)

Shame (1995) stands out for its fine homoioteleuton and the use of women centric language:
It turned out that on her last trip into town Hasmii Bibi had left a number of sealed envelopes containing detailed instructions at the establishments of the community's leading suppliers of goods and services; so that afterwards, on the appointed days and at the hours specified, the chosen washerwoman, the tailor, the cobbler, as well as the selected vendors of meats, fruits, haberdashery, flowers, stationery, vegetables, pulses, book, flat drinks, fizzy drinks, foreign magazines, newspapers, unguents, perfumes, antimony, strips of eucalyptus bark for tooth-cleaning, spices, starch, soaps, kitchen utensils, picture frames, playing cards and strings for musical instruments, would present themselves at the foot of Mistri Yakoob's last construction. (18)

He rampaged through dusty passages and maggoty bedrooms, smashing glass cabinets, felling oblivion-sprinkled divans, pulverising wormy libraries, crystals, paintings, rusty helmets, the paper-hin remnants of priceless silk carpets were destroyed beyond all possibility of repair. (32)

As the officially designated poor-thing, Bilquis was obliged to sit each evening at Bariamma's feet while the blind old lady recounted family tales. These were lurid accounts affairs, featuring divorces, bankruptcies, droughts, cheating friends, child-mortality, diseases of the breast, men cut down in their prime, failed hopes, lost beauty, women who grew obscenely fat, smuggling deals, opium-taking poets, pining virgins, curses, typhoid, bandits, homosexuality, sterility, frigidity, rape, the high price of food, gamblers, drunks, murders, suicides and God. (76)
Of this technique Rushdie says, "Initially I'd been interested in fast transitions of mood: that a paragraph can begin as a tragedy and end as a farce, or the other way around. I'd tried that often-Shame does it a lot- tried to make a book in which, so to speak, the clouds are moving very fast across the sun: you have light, dark, light, dark. That should be able to happen in a page, in a sentence." (Powells, Interview).

Homoioteleuton is also seen in the novel, The Satanic Verses (1988):

Gibreel, the tuneless soloist, had been cavorting in moonlight as he sang his impromptu gazal, swimming in air, butterfly-stroke, breast-stroke, bunching himself into a ball, sprea deagling himself against the almost-infinity of the almost-dawn, adopting heraldic postures, rampant, couchant, pitting levity against gravity. (3)

Above, behind, below them in the void there were reclining seats, stereophonic headsets, drinks trolleys, motion discomfort receptacles, disembarkation cards, duty-free video games, braided caps, paper cups, blankets, oxygen masks. (4)

Nine hundred years ago all this was under water, this portioned shore, this private beach, its shingle rising steeply towards the little row of flaky-paint villas with their peeling boathouses crammed full of deckchairs, empty picture frames, ancient tuckboxes stuffed with bundles of letters tied up in ribbons, mothballed silk-and-lace lingerie, the tearstained reading matter of once-young girls, lacrosse sticks, stamp albums, and all the buried treasure-chests of memories and lost time. (133)
Hanif was in perfect control of the languages that mattered: sociological, socialist, black-radical, anti-anti-anti-racist, demagogic, oratorical, sermonic: the vocabularies of power. (290)

Gibreel enumerated the benefits of the proposed metamorphosis of London into a tropical city: 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 birds (coco palms, tamarind, banyans with hanging beards). Improved street life, outrageously coloured flowers (magenta, vermillion, neon-green), spider monkeys in the oaks. A new mass market for domestic air-conditioning units, ceiling fans, anti-mosquito coils and sprays. A coir and copra industry. Increased appeal of London as a centre for conferences, etc.; better cricketers; higher emphasis on ball-control among professional footballers, 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. Spicer 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. (365-66)
In *The Moor's Last Sigh* (1996), Homoiooteleuton carries the theme of spices and pepper love in its lines, "Not only pepper, but also cardamoms, cashews, cinnamon, ginger, pistachios, cloves; and as well as spice 'n' nuts that were coffee beans, and the mighty tea leaf itself." (5)

Nimble-fingered draughts had untied the necks of the sample-bags, jute sacks full of big and little cardamoms and karri-leaves and cashews that always stood like sentinels along the shady corridors of the office wing, and as a result there were fenugreek seeds and pistachios tumbling crazily across the worn old floor made of limestone, charcoal, egg-whites and other, forgotten ingredients ...(9)

Peppercorns, whole cumin, cinnamon sticks, cardamoms mingled with the imported flora and birdlife, dancing rat-a-tat on the roads and sidewalks like perfumed hail. ... Fenugreek and nigelle, coriander seeds and asafoetida fell upon Bombay ... (375)

... and he would whisper to her about the dawning of a new world, Belle, a free country Belle, above religion because secular, above class because socialist, above caste because enlightened, above hatred because loving, above vengeance because forgiving, above tribe because unifying, above language because many-tongued, above colour because multi-coloured above poverty because victorious over it, above ignorance because literate, above stupidity because brilliant, freedom, Belle, the freedom express, soon soon we will stand upon that platform and cheer the coming of the train... (51)
Sassoon, Tata, Birla, Readymoney, Jeejeebhoy, Cama, Wadia, bhabha, Goculdas, Wacha, Cashondeliveri (180)

Her hard, front-line voice was back, her anti-civic corruption lawyer's cross-examination voice, her fighting-against-murder-of-girl-babies, no-more-sati-no-more-rapes loud-hailer instrum\texttt{ent}. (269)

Here everything was a collage, the huts made of the city's unwanted detritus, rusting corrugated iron, bits of cardboard boxes, gnarled lengths of driftwood, the doors of crashed motorcars, the windshield of a broken tempo; and the tenements built out of poisonous smoke, out of water-taps that had started lethal quarrels between queuing women (e.g. Hindus versus Bene Issack Jews), out of kerosene suicides and the unpayable rents collected with extreme violence by gangland Bhaiyyas and Pathans; and the people's lives, under the pressure that is felt only at the bottom of the heap, had also become composite, as patched-up as their homes, made of pieces of petty threvery, shards of prostitution and fragments of beggary, or, in the case of the more self-respecting individuals, of boot-polish and paper garlands and earrings and cane baskets and one-paisa-per-seam-shirts and coconut milk and car-minding and cakes of carbolic soap. (302)

Peppercorns, whole cumin, cinnamon sticks, cardamoms mingled with the imported flora and birdlife, dancing rat-a-tat on the roads and sidewalks like perfumed hail. ... Fenugreek and nigella coriander seeds and asafoetida fell upon Bombay ... (375)
Rushdie gives readers a breathtakingly quick ride through the language of socialite talk. This is noteworthy as it is a sarcastic, biting look at the hypocrisy that exists in this realm. Rushdie’s acerbic wit is clearly seen in this lengthy monologue.

Out of the goodness of my heart I approached my new ‘brother’ and proposed a getting-to-know-you lunch. Well, my dears, you should have heard the to-do. ‘Adam Zogoiby’- I never could think of that name without putting it in quotes- went into a positive tizzy of social-climbing panic. Should we go Polynesian at the Oberoi Outrigger? No, no, it was only a buffet luncheon, and one did so appreciate a fawning. Maybe just a bite at the Taj Sea Lounge? But, on second thoughts, too many old buffers reliving fading glories. How about the Sorryno? Close to home, and nice view, but darling, how to tolerate that old grouchy of a proprieter? A quick businesslike in-and-out at an Irani joint- Bombay or Pyrke’s at Flora Fountain? No, we needed less noise, and to talk properly one must be able to linger. Chinese, then?- Yes, but impossible to choose between the Nanking and Kamling. The Village? All that fake-rustic themeing, baby: so passé. After a long, agitated soliloquy (I have given only edited highlights) he settled- or rather ‘plumped’- for the celebrated Continental cuisine at the Society. And, once there, toyed fashionably with a leaf.

‘Dimple! Simple! Pimple! So great to see you girls on speakers again. - Ah, bon-jaw, Kalidasa, my usual claret, silver-plate. Now, then, Moor dear- it’s OK-fine with you if I call you “Moor”? OK- fine. Lovely. – Harish, Howdy! Buying OTCEI, a little birdie told. Good move! Damn high
quality equity paper, even if just now a little underdeveloped. — Moor, sorry, sorry. You have my absolute undivided, I swear. — Mon-soor Frahsawah! Kissy-kissy! — O just send us whatever you think, we place ourselves in your hands totally. Only no butter, no friec element, no fatty meat, no carbo-fest, and hold the aubergines. One has the figure to preserve, isn't it? — Finally. Brother! What times we'll have! What super maza, eh? P-H-U-N fun. Are you into nitespots? Forget Midnite-Confidential, Nineteen Hundred, Studio 29, Cavern. A1 over for them, baby. I just happen to be a proud investor in the new happening joint. We're calling it W-3 for World Wide Web. Or maybe just the Web. Virtual-reality-meets-wet-sari DJs! Cyberpunk meets bhangra-muffin décor! And talent, yaar, on line, get me? The word is state-of-the-art. P-H-A-T fat.' (353-54)

Poioumenon is a genre in which the central strand of the action purports to be the work's own composition, although it is really "about" something else — as Salman Rushdie's *Midnight's Children* (1995) is about the composition of India after independence. Often the writing is a metaphor for constructing a world. *The Ground beneath her Feet* (2000) contains two parallel universes Rushdie creates. On the one hand is the myth that runs through the novel, on the other is the real story of Ormus Cama and Vina Apsara.

The use of rhyme and songs are employed at critical junctures of the novel. For instance, the prophecy for Saleem Sinai in *Midnight's Children* (1995) is predicted thus:
Newspaper praises him, two mothers raise him! Bicycles love him — but, crowds will shove him! Sisters will weep; cobras will creep... Washing will hide him — voices will guide him! Friends mutate 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... (87)

In *The Satanic Verses* (1988), rhyme is used to create jealousy and the childishness of the rhyme brings a sense of poignancy to it all when one considers the rhymes play a significant part in the death of a character. Rushdie's use of such simplicity belies the horrific repercussions that follow in its wake. One can see a progression, both in the length and the complexity of the rhymes and also their playfulness that soon turns into something ugly and illicit:

I like coffee, I like tea,
I like things you do with me.

I like butter, I like toast,
You're the one I love the most.

Rosy-apple, lemon tart.
Here's the name of my sweetheart. (459)

Roses are red, violets are blue,
Sugar never tasted as sweet as you.
When she's down at Waterloo
She doesn't wear no yes she do
When she's up at Leicester Square
She don't wear no underwear.

Knickerknacker, firecracker,
Sis! Boom! Bah!
Alleluia! Alleluia!
Rah! Rah! Rah!

Violets are blue, roses are red,
I've got her right here in my bed. (460-61)

Epifania, the matriarch in *The Moor's Last Sigh* (1996) sings rhymes, but gets the words confused, reminding one of Mrs Malaprop. But her rhymes are also important message givers to her daughter in law, whom she tries to put in place. She says, "Row, row, row your beau, gently down istream Morally morally, morally Wife is not a queen."(55)

Historiographic metafiction is a term coined by Linda Hutcheon to refer to works that fictionalize actual historical events or figures; in *Midnight's Children* (1995), the narrative flows along with events like the Jalianwala Bagh massacre. Saleem Sinai begins his story by drawing attention to the two modes of narration synthesized throughout the novel: "I was born in the city of Bombay ... once upon a time. No, that won't do, there's no getting away from the date: I was born in Doctor Narlikar's Nursing Home on August 15th, 1947" (3). There are two beginnings for Saleem's story — the archetypal fictional
beginning, “once upon a time,” and the archetypal historical beginning, the first day of a nation’s independence. Each beginning is dependent upon the other. From this moment onward, through his narrator, Rushdie constructs for us a fantastic journey through the history of modern India, witnessing its victories and more often, its disappointments through the words of a single, representative voice for the nation. Saleem Sinai is “chained” to India’s history, as he was born on the stroke of midnight on 15th August. He receives a telegram of the Prime Minister of India. One also hears the musing aloud of Moor in The Moor’s Last Sigh (1996), when he wonders if he might not be the illegitimate child of his mother and Pandit Jawahar Lal Nehru.

The use of puns and ironic word play create intimacy and a sense of mischief in Midnight's Children (1995). Of Padma, Saleem says, “Things are always getting her goat. Perhaps even her name: understandably enough ... she has been named after the lotus goddess, whose most common appellation amongst village folk is ‘The One Who Possesses Dung’.” (24)

The other notable instances of this technique are:

Mum’s the word! I swear on my mother’s grey hairs. (51)

I hope you are com-for-table or are you com-for tea? (101)

A birth is a fine thing; two births are two fine. Too fine m.adams, joke, you see? (102)

Accidentally-on-purpose (183)

Rushdie irreverently describes the Taj as, “that mausoleum ... whose echoes are tested for visitors by guides although there are sings in three languages pleading for silence.” (58)
The use of puns and ironic word play stains the novel of *Shame* (1995) with a sense of dishonour early on itself. After the town of Q learns of the pregnancy of one of the sisters, they mock at the sisters’ requirement for a huge padlock sitting, “For what your begums want this lock-shock now? Invasion has already occurred” (17).

Rushdie also employs a Puck-like humour and makes memorable observations like, “How likely is it that the three sisters, their eyes shining with antimony and arousal”. (16) and “Omar Khayyam Shakil entered life without benefit of mutation, barbery or divine approval. There are many who would consider this a handicap.” (71)

Rushdie extends the idea of playfulness to the use of puns and ironic word play in *The Satanic Verses* (1988). One of the most humorous exchanges happens thus:

‘Eugene Dumbsday at your service,’ the dragon man stuck out a huge red hand. ‘At yours, and at that of the Christian guard.’

Sleep-fuddled Chamcha shook his head. ‘You are a military man?’

‘Ha! Ha! Yes, sir, you could say. A humble foot soldier, sir, in the army of Guard Almighty.’ Oh *almighty* guard, why didn’t you say. (76-7)

The use of puns and ironic word play is seen in *The Moor’s Last Sigh* (1996) when Camoens de Gama confides in his daughter of his desire to stay up at night to get a glimpse of his departed wife:

Why not wait with me? You and your father are in a same state: he misses his Mrs, and you are glum about your Mom. Belle had been dead for just two months. Hell’s Belle, Aurora’s Aires-uncle used to call her... (10).
In another instance, Rushdie says of the communal divide:

In the city we are for secular India but the village is for Ram. And they say

_Ishwar Allah_ is your name but they don’t mean it, they mean only Ram himself, king of Raghu clan, purifier of sinners along with Sita. In the end I am afraid the villagers will march on the cities and people like us will have to lock out doors and there will come a Battering Ram. (55-56)

Rushdie pays homage to his influences when he says, “Who will speak up here?” he demanded. _‘Gobbledygokhale, you? Nallappaboomdiay? Karampalstitskan?’_ (57). He uses spices (highlighted using italics) to form names of the comptrollers: Mr _Elaichipillai Kalonjee, Mr V.S. Mirchandalchini_ and Mr _Karipattam Tejpatam_ (68)

There are enough examples of the incorrigible sense of fun in Rushdie’s language use:

Once upon a year, the skies were full of Colour-by-Deux clouds: pink and purple, magenta and vermilion, saffron and green, these powder clouds, squirted from re-used insecticide guns, or floating down from some bursting balloon-cluster wafting across the sky, hurtling in the air above the deities ‘like aurora-not-borealis-but-bombaylis’, as the painter Vasco Miranda used to say. (123)

... her exposed belly not old-bat-fat but fit-cat-flat (...) (123)

Premature? Post-mature is more like it. (144)

‘Madam, money talks. You have the hit-fortune to be addressing the absolutely greatest number-one-in-the-parade_Paradise-painter in Bombay.’
'Hit-fortune?', Aurora wondered.

'Like hit-take, hit-alliance, hit-conception, hit-terious,' Vasco explained. 'Opposite of mis-.' (150)

. . . and the loud playback music emerging from the 'Sorryno' Irani restaurant up the hill (so called of the huge blackboard at the entrance reading Sorry, No Liquor, No Answer Given Regarding Addresses in Locality, No combing of Hair, No Bee, No Haggling, No Water Unless Food Taken, No new of Movie Magazine, No Sharing of Liquid Sustenances, No Taking Smoke, No Match, No Feletone Calls, No Incoming with Own Comestible, No Speaking of Horses, No Sigaret, No Taking of Long Time on Premises, No Raising Voice, No Change, and a crucial last pair, No Turning Down of Music- It Is How We Like, and No Musical Request- All Melodies Selected Are To Taste of Prop). (205)

_Fury_ (2002) is Rushdie's first American novel. While much of the action offered in the first half of the novel takes place in the past, the narrative in the present is too often a matter of Solanka's dramatically static observations about contemporary society. Indeed, Rushdie's creative energies here are largely directed into playfully pun-driven rhetorical rantings. And it is these rantings that are impressive in its rhythms and scope:

O Dream-America, was civilization's quest to end in obesity and trivia, at Roy Rogers and Planet Hollywood, in _USA Today_ and on E!; or in million-dollar-game-show greed or fly-on-the-wall voyeurism; or in the eternal confessional booth of Ricki [sic] and Oprah and Jerry, whose guests murdered each other after the show; or in a touch of gross-out
dumb-and-dumber comedies designed for young people who sat in the darkness howling their ignorance at the silver screen or even at the unattainable tables of Jean-Georges Vongerichten and Alain Ducasse? What of the search for the hidden keys that unlock the doors of exaltation? Who demolished the City on the Hill and put in its place a row of electric chairs, those dealers in death's democracy, where everyone, the innocent, the mentally deficient, the guilty, could come to die side by side? Who paved Paradise and put up a parking lot? Who settled for George W. Gush's boredom and Al Bore's gush? Who let Charlton Heston out of his cage and then asked why children were getting shot? What, America, of the Grail? O ye Yankee Galahads, ye Hoosier Lancelots, O Parsifals of the stockyards, what of the Table Round? (87)

Temporal distortion is a technique in modernist fiction: fragmentation and non-linear narratives are central features in both modern and postmodern literature. Temporal distortion in postmodern fiction is used in a variety of ways, often for the sake of irony. Distortions in time are central features in Midnight's Children (1995). Rushdie depicts Lata Mangeshkar singing on radio as early as 1946. He also changes the date of Gandhi's assassination. In his description of the Jalianwala Bagh massacre, General Dyer enters the compound with 'fifty white troops'. While the number is accurate, the troops weren't white. Rushdie explains his deliberate distortion in "'Eiati-': Or Unreliable Narration in Midnight's Children" an essay from Imaginary Homelands (1992):

History is always ambiguous. Facts are hard to establish, and capable of being given many meanings. Reality is built on our prejudices, misconceptions
and ignorance as well as on our perceptiveness and knowledge. The reading of Saleem’s unreliable narration might be, I believed, a useful analogy for the way in which we all, every day, attempt to ‘read’ the world. (25)

The use of women centric swear words; an oft- seen theme in the novels of Salman Rushdie and is suggestive of the author’s belief that the family shame or izzat is solely carried by the woman’s conduct. He also uses the term ‘woman’ in a derogatory sense. It appears that the society that dwells in the pages of Rushdie’s works is especially keen to see the downfall of women, in particular those whose conduct is unbecoming to society’s double standards and rules. Rushdie’s belief that women bear the burden of family honour finds itself used to make the most personal attack by the use of women centric swear words, in Midnight’s Children (1995) “Sistersleeping pigskin bag” (20) and “Mother-sleeping hoarder”(83)

The use of women centric swear words is seen in the beginning of Shame (1995), one finds the dying father cursing his daughters calling them “whores” (14). The sisters host a huge party after the death of their father, and “the scandal of such an event would have placed the newly orphaned girls beyond the pale in any case, but there was worse to come” (16). In describing what transpired that night, Rushdie says this:

.. it began to be bruited about the bazaars of Q. that one of the three nose-in-the-air girls had been put, on that wild night, into the family way.

shame, shame, poppy shame! (16)
Thus the three arrogant girls seem to have met with their fate and are thus open to many a jibe and snide comment, although the sisters themselves seemed not to feel any dishonour. Rushdie also uses expressions like, “Shit, sisterfucker” (77) and “Shit on my mother’s grave” (123).

Unconventional Spellings are instances where word boundaries are ignored, adding to the style of the author. The combining of many words as one is indicative of the speed with which the line might have been spoken. It helps to create the Indianess of the novel and mark him as a writer who is at the heights of his power and fame. Here are some instances:

- Whatsitsname (41)
- Don’tyouthinkso (70)
- Talldarkhandsome (101)
- Roundandroundand (186)
- Janumplease (204)
- Whatdoyoumeanhowcanyousaythat (227)
- justlikethat (17)
- dontyouthinkso (24, 89)
- gaspingpanting (30)
- whoknowswhat (35)
- speaknoevil (37)
- Fatherji
- Angrez double-dutch
Rushdie continues to coin new words in *The Satanic Verses* (1988) as well. In doing so he creates a personality, an entity that consists of two, sometimes, duelling ideas. For instance his usage, "Gibreelsaladin Farishtachamcha" and "angelicdevilish fall" (5) is a reflection of the author's state of mind. So too is "Bigben Nelsonscolumn Lordstavern Bloodytower Queen" (39). This is seen even in the ugliness that characterises the severing of ties between father and son:

Of what did the son accuse the father? Of everything: *enchantment* on child-self, *rainbow-pot-stealing*, exile. Of turning him into what he might not have become. Of *making-a-man-of*, of *what-will-I-tell-my-friends*. Of irreparable sunderings and offensive forgiveness. *If succumbing to Allah-worship* with new wife and also *blasphemous worship* of late spouse. Above all, of magic lampism, of being a *open-sesamist*. Everything had come easily to him, charm, *women* wealth, power, position. Rub, poof, genie, wish at once master, *hey presto*. He was a father who had promised, and then withheld, a magic *lamp*. (69-70)

A method to bring about an intimacy with the reader is by the use of brand names. *Midnight's Children* (1995) abounds with terms such as:

Chimalkers Toyshop, Readers Paradise; the *Chimalkers* Fatbhy jewellery store; and, above all, Bombelli's the Confectioners, with their Marquis cake, their One Yard of Chocolates! (94)

Breach Candy Swimming Pool
Air-India rajah's poster (‘See you later, alligator! I'm off to London on Air-India!’)

Kolynos Kid

‘Keep Teeth Kleen and Keep Teeth Brite! Keep Teeth Kolynos Super White!’ (153)

Kwality ice-cream (180)

Double Kola and Kola Kola, Perri Kola and Bubble Up (317)

Indian Words and Brand Names create an intimate atmosphere and familiarity and a keen memory are revealed by the use of local brand names from various objects, eatables and other goods. Such usage adds to the readability of the text since the readers develop a sort of intimate relationship with those names. These items of everyday use, bring with them comfort and make readers feel at home.

No discussion of Rushdie's technique can be complete without a mention about Magic Realism. It is literary work marked by the use of still, sharply defined, smoothly painted images of figures and objects depicted in a surrealistic manner. The themes and subjects are often imaginary, somewhat outlandish and fantastic and with a certain dream-like quality. Some of the characteristic features of this kind of fiction are the mingling and juxtaposition of the realistic and the fantastic or bizarre, skillful time shifts, convoluted and even labyrinthine narratives and plots, miscellaneous use of dreams, myths and fairy stories, expressionistic and even surrealist description, arcane erudition, the element of surprise or abrupt shock, the horrific and the inexplicable. Rushdie's characters sometimes have deformed bodies- Moraes Zogoiby's deformed club hand,
Saleem Sinai's nose and Neela Mahendra's traffic-stopping beauty. Characters can also experience time and space in abnormal ways—Moraes Zogoiby's double-speed life, Sufiya Zenobia's shame-induced rages and Ormus Cama's decline into premature old age.

Rushdie uses irony in the portrayal of background and "events" in the plot. This irony is often bitterly satirical and in some cases, subversive too. But he is able to integrate this basically harsh ironic mode into a larger collective revelation in harmonising it in his world of contemplative quiet. His intentional subversion of language in apparent in his conscious misrepresentation of the conventional and narrative sequence of events. But again, Rushdie's fictional world combines the distinctive physical realism with the strange world of the fantastic.

This combination of the real world with the fantastic is magic realism and Linda Hutcheon says, "The post-modern is linked by magic realism to 'post colonial literatures [which] are also negotiating... the same tyrannical weight of colonial history in conjunction with the past." (131)

Of all of Rushdie's novels, Midnight's Children (1995) is the one that showcases magic realism at its best. Indeed, this book gained prominence both for its language as well as for the sheer range of magic style devices used. Rushdie mixes together Indian culture of the past and the present-day multicultural interface. The book juxtaposes the birth and life of a country with that of the protagonist. Real life people—Jawaharlal Nehru for instance—become characters in the book. Ghosts materialise, talk to household members, food retains the qualities of the people it is prepared by. Rushdie says,

Amina began to feel the emotions of other people's food seeping into her—because Reverend Mother doled out the curries and meatballs of
intransigence, dishes imbued with the personality of their creator; Amina ate the fish salans of stubbornness and the birianis of determination. And, although Mary’s pickles has a partially counteractive effect—since she had stirred into the guilt of her heart, and the fear of discovery so that, good as they tasted, they had the power of making those who ate them subject to nameless uncertainties and dreams of accusing fingers—the diet provided by Reverend Mother filled Amina with a kind of rage, and even produced slight signs of improvement in her defeated husband. (137)

The foremost use of magic realism in the text involves the extrasensory gifts of Saleem and the other thousand and one children born at the stroke of midnight on August 15th 1947, the date of India’s independence, abilities that facilitate them to correspond with each other and in Saleem’s case, to read the minds of those around him.

In a magic realism novel, one sees a duel between two disparate systems, each trying to create a fictional world stemming from the other. The number of children, one thousand and one, echoes the similarly numbered Arabian Nights, but it is also symbolic of Rushdie’s estimation of India’s birth rate. In granting the gift of telepathy to the main character, Rushdie seems to suggest that the objective actuality of existent Indian society leaves an indelible impression on the individual psyche. The many voices that Saleem is plagued by are a reflection of the multilingual nature of the country. Pico Iyer says, “Those who marvel at the rutputty masala mixes in Rushdie’s novels are apt to exaggerate the magic and underestimate the realism. A walk down any Bombay street is not unlike a journey through any chapter of Midnight’s Children.”(New York Times) Even the narrative being an oral rendition of Saleem’s life story harks back to the tradition of the story teller in India, as well as the rendition of The Arabian Nights.
The narrative comprises and compresses Indian cultural history, with its references to myths and gods. In Magic Realism as post-Colonialist Device in Midnight's Children, it is said:

Characters from Indian cultural history are chronologically intertwined with characters from Western culture, and the devices that they signify—Indian culture, religion and story telling, Western drama and cinema—are presented in Rushdie’s text with post-colonial history to examine both the effect of the indigenous and non-indigenous culture on the Indian mind and in the light of Indian independence. (132)

Noah M. Landow quotes Brian McHale in his essay, The Bizarre and the Miraculous in Rushdie’s Fiction: “The India of Midnight’s Children is a world thoroughly pervaded by miracles—so thoroughly, indeed, that the miraculous comes to appear routine.”(77)

The midnight children are a magic realist device emphasising the continued struggle in terms with identity within the schism of the aftermath of finding independence. They are, by the virtue of their midnight birth, children of the times. Rushdie through Saleem, writes that the children can be seen as ‘the last throw of everything antiquated and retrogressive in our myth ridden nation or as the true hope of the nation. (200)

Rushdie says of Vina Apsara in The Ground Beneath her Feet(2000):

She picked up languages as easily as, throughout her life, she picked up lovers. It was in those years that she perfected her use of “Hug-me [Hindi Urdu Gujrati –Marathi English],” our polygot trash-talk. “Chinese khana
ka big mood hai,” she learned to say, when she wanted a plate of noodles, or— for she was a great hobbit fancier—“Apun J.R.R. Tolkien’s Angootiyan-ka-Seth [Lord of the Rings, in Hindi] ko too much admire karti chhe.(135)

These words can very well sum up Rushdie’s own use of language.

Rushdie uses irony in the portrayal of background and “events” in the plot. This irony is often bitterly satirical and in some cases, subversive too. But he is able to integrate this basically harsh ironic mode into a larger collective revelation in harmonising it in his world of contemplative quiet. His intentional subversion of language is apparent in his conscious misrepresentation of the conventional and narrative sequence of events. But again, Rushdie’s fictional world combine: the distinctive physical realism with the strange world of the fantastic. To sum up his use of language in his novels, one needs to only look at Rushdie’s words. In an interview with Powells he says this of his work:

Your relationship to language shifts as you go through your books and as you grow older. (..) I was very interested in what you describe as these fast transitions inside a sentence. Initially I’d been interested in fast transitions of mood: that a paragraph can begin as a tragedy and end as a farce, or the other way around. I’d tried often- Shame does it a lot- tried to make a book in which, so to speak, the clouds are moving very fast across the sun: you have light, dark, light, dark. That should be able to happen in a page, in a sentence.

In a time when media and communication connect cultures and countries, there is no longer a single national identity; the individual voice is consumed by the stealthily
moving evolution of time and history. This ambiguity is evident in the last sentence of the text which links magic with realism, the individual with history, the individual and regional identity and self-assertion with the magnet of the universal: '... it is the privilege of the midnight's children to be both masters and victims of their times, to forsake privacy and be sucked into the annihilating whirlpool of the multitudes, and be unable to live or die in peace.' (463)

To quote Madhusudhana Rao,

Salman Rushdie's achievement as a writer is born out of a complex situation of his birth and tradition. His fictional art (...) as a soul's search in his quest for roots and identity. However, this soul's search, though to start with, is purely a self-communion in a linguistic medium, in the various overt modes of self-dramatisation, it ultimately goes beyond this, into a partly fulfilled or at least hopeful fulfilment, mostly in dreams. (163)

Although the widespread use of English and the hybridisation of cultures have arisen from the tyrannical foundation of colonialism, their existence does not automatically mean a colonial suppression. The products of colonialism will not disappear, for reversion to a glorified pre-colonial past is simply an impossibility; the present is a post-colonial reality that is, an amalgamation of indigenous culture, colonialism and independence. In the Foreword to Salman Rushdie's Fiction: A Study (1992), V Rangan says of the writer, "Rushdie shows a strong disposition to break new ground in the use of English language as a medium of fiction."

Rushdie's form and language shape the vastness and variety of his setting. He exhibits certain of the central qualities of the post-modernists, such as
use of silences and broken continuities in the narrative structure. His themes may not be new, but it is his, "ability to fuse the diverse narrative strategies such as the fantastic and realistic, and the rich exploitation of the exquisitely finer nuances of sound and meaning in language, which will for long time to come be his real contribution to the diversification of the Indian novel in English." (163)

Iyer says:

Indian English is not just a savory stepmother tongue to hundreds of millions of Indians (more Indians, after all, speak English than Englishmen do), and not just an invaluable memento of a centuries-long mishmash, but also a grand and distinctive product of a culture as verbally supple and full of energy as any I know." (New York Times on the Web)

It will be in the use of language, more than anything else that the rich vivacity and glee of Rushdie's fictional world comes. There is an unmistakable infectious joy, a sheer exuberance in his use of language. Madhusudhana Rao states:

Rushdie in his use of wide variety of literary modes, from that of the sub-regional dialect of Bombay to the ritualistic parody and literary allusion and the fairy tale realises all of them into a single unified mode, that is into a world of silence and stasis. (134)

It will also be, historically, Rushdie's supreme contribution to the use of English by the Indian creative writers. Indeed such a felicity and invigorating boldness are justly welcome in broadening the horizons the vistas of use of English by the creative writers of
India. Rushdie's themes may not be new, but it is his ability to fuse the diverse narrative strategies such as the fantastic and realistic, and the rich exploitation of the exquisitely finer nuances of sound and meaning in language, which will be his true contribution to the diversification of the Indian novel in English. Thus it is through a study of the linguistic processes in all its manifold perceptible illogicalities and angularities of vision that a human soul, in a state of misgiving, misery and laconic humour with itself, is at the core of his fictional imagination.