To India-born writers like Rushdie and Mukherjee the present is a foreign land. They do things differently here, unlike L.P. Hartley's past in the Go Between what they have to come to terms with, continuously is the ever changing perspectives on the present. Exiles, emigrants or expatriates, haunted by a sense of loss, physically alienated from India, they are not merely trying to reclaim the lost territory of the past but are continually trying to grapple with the present which is equally alien territory. They experience this sense of discontinuity: of the present being in a different place than the past.

Forced by cultural displacement, to accept the provisional nature of all truths, all certainties, these writers have had modernism forced upon them. They are forced to perceive and describe their worlds in a fractured manner, and not John Fowles Way - "whole sight or all the rest is desolation".

The broken glass is not merely a mirror of nostalgia, it is a useful tool with which to work in the present. Human beings do not perceive things whole, they are cracked lenses, capable only of fractured perceptions, meaning is a
shaky edifice, built out of fragments recalled and experienced. Their attempts to describe or re-describe a changing world is tantamount to changing it. They belong to the post-diaspora community of writers who draw on their roots for their art. Joyce, Kundera, Grass, Singer and Kingston do it, as do Rushdie, Naipaul, Desanl, and Mukherjee.

These writers consider themselves post-lapsarian men and women, the fallen folks - their identities are at once plural and partial. At times they straddle two cultures, at other times they belong to neither. But this ambiguous, shifting ground is a fertile bed, a richly cross-pollinated area. These writers provide new and novel angles from which to enter reality. Their distance and long geographical perspective are very effective tools.

India with its multiplicity of faiths and cultures provides, creates a ready made source of analogies for these writers. And the fact that they do this from outside India gives a double perspective. What these writers do, is set up a tension in the text, a paradoxical opposition between the form and content of the narrative. The narrative constantly throws up new stories, hinting at the infinite possibilities of form as a counter weight to the character's personal tragedy. The Indian abroad is a diverse community. It is a
scattered community which includes political exiles, first
generation migrants, affluent expatriates whose residence is
temporary, naturalized Britons and people born who have
never set eyes on India.

Regarding the use of English, as a mode of expression
by these 'Indians' the linguistic struggle is a reflection
of other struggles taking place in the real world, struggles
between the cultures within themselves and the influences at
work upon their societies. "To conquer English may be to
complete the process of making ourselves free",¹ in the
forging of a western Indian identity, the English language
is of central importance. The English language must not only
be embraced but also borne across. "Having been borne across
the world we are translated men. While something gets lost
in translation, something can also be gained". (Rushdie-
Interview)

The works of these writers try to answer disturbing
questions about identity and definition about being Indian
abroad. How can culture be preserved without being ossified?
How can issues of change be discussed within the self. What
are the consequences, of embracing western ideas and
practices? Ultimately the final existential question: "How
are we to live in this world?" Their works are attempts to
come to terms with these disturbing everyday issues.
Sometimes these writers resort to fantasy to deal with their problems of coming to terms with reality. It offers a way of echoing in the form of their work, the issues faced by them: How to build a new modern world, out of an old, legend haunted civilization, an old culture brought into the heart of a newer one.

Thus Indians writers are capable of writing from a kind of double perspective: they are simultaneously inside/outside the society in which they live. A stereoscopic vision is perhaps what they have to offer in place of whole sight. They are taken with a passion to link together all they have within their Indian community with all those things they felt in the world which lay beyond the community. These writers grant themselves the freedom to raid the cultural store-house of their parent country, as well as those of the host countries. Indian writers in England have access to a 2nd tradition—apart from their racial history. It is the cultural and political history of the phenomena of migration, displacement, life in a minority group.

America, a nation of immigrants, has created great literature out of the phenomena of cultural transplantation, out of examining the ways in which people cope with a new world, "it may be that by discovering what we have in common
with those who preceded us into this country, we can begin
to do the same". The India-born writer measures himself
against a polyglot family tree of western influences -
ranging from Gogol to Cervantes to Borges; like Bellow's dog
in "Dean's December" the India-born writer is saying "open
the universe a little more".

India-born writers generate a new identity which is
framed by analyzing culture in more global terms which takes
account of migration, gender & class equality, racism etc.
Their narratives are new ways of responding exploring and
exposing complex cultural territory in which dominant and
subordinate societies interact, struggle and negotiate their
differences. Shaped by biculturalism, in the sense that
they are born of two worlds, these narratives are
expressions of marginalisations which emerge from migrant
experience and cultural border zones: Plural voices,
multiple personalities struggling with placelessness and the
rootedness of old hollowed out belongings. Their narratives
provide space and a language for values which must operate
outside of familiar contexts. Their narratives are in
search of a "New story" like Thomas Berry's The Dream of the
Earth - a new theory of culture - fluid, dialogical and
transnational which is not prescriptive. They recognize and
promote aspirations for globalization in the diasporic and
the nomadic.

192
These narratives offer in unresolved and contradictory ways the possibilities of renewal by delinking cultural narratives from eurocentrist paradigms and their cultural distortions. To Mukherjee and Rushdie, assimilation to a Euro-Americanized identity is either an ever-present option or a challenge - to be fully human is to be westernized. Their courage to propose an "otherness" - not marginalized or minoritized - implies forging of new identities. The new belongings that they offer are mixed and ambivalent. Their narratives work along what Renato, Rosaldo calls, cultural border zones (which) are always in motion. Rupture is the key trope for the kind of narrative which confounds/confronts 'othering'. Gloria Anzaldina says, in Borderlands, "The new mestiza copes by developing a tolerance for contradictions, a tolerance for ambiguity. She learns to juggle cultures. She has a plural personality, she operates in a pluralistic mode". They recreate spaces with porous national and cultural boundaries that are saturated with inequality and power.

Their narratives are about transplantations and rerooting, re-routing, hence the proliferation of journey metaphors, which in turn entail painful processes like arrivals and departures, flight and return, rupture and explosion, decentering and delinking, rape and
disfigurement, the losing of tongues. The transplantation is always in process.

In Jasmine, the protagonist is eternally in motion from rural India to Urban - from there to several ports of call before she sets foot on American soil. Within the States too, her journeys are never ending: from Florida to New York to IOWA. The novel ends with the girl about to set off on yet another migration, about to form yet another tie, gingerly testing the ground for one more step ahead, one more milestone reached. Similarly in the Satanic Verses, the pair of protagonists are caught continually "in-flight": Alternately fleeing or flying across countries or cultures or through their own dreams and aspirations. While in Jasmine the drama is expended through the incidents of bomb explosions and mad dogs in Punjab and rape in the United States, in Verses the exploding jet-liner is a metaphorical rending and dislocation of selves in the process of rehabilitation. While Jasmine slashes her tongue before she teaches it to mouth other tongues, other voices, Saladin Chumcha in the Verses loses his human tongue when he is metamorphosed into a goat. He loses his only identity, his voice, by which he survived in London.

In Bombay Duck Dhondy directs the journey and violence metaphor in a reverse direction to that of Rushdie or
Mukherjee: David Stream (Peter Brooks) travels to India with an impressive dance-drama troupe of international cast, to recreate and perform the 'Ramayan', an Indian Epic, in India, to perform before sophisticated urban audiences in metropolitan cities. The performance is disrupted and the artists are killed and mutilated by communal mobs who do not see the epic in the same way as David Stream and the powers that be, in Delhi. Dhondy too talks of the porosity of cultural boundaries and explores the reversals of migration creating metaphors of 'drama' to carry cultures across geographical and political domains. Anjali, the protagonist of Stream's magnum opus, is of Indian origin who transforms herself into a Euro Americanized identity. Her nerve to recreate Sita - the prime archetypal of Indian womanhood for Indian audiences who have the Ramayana and its ethos, is remarkable. Her audacity to portray 'their' Sita in the other's voice and the other's perspective meets with tragedy and trauma when she is murdered in a communal fray. Unable to recreate the culture codes of the 'authentic' Indian epic, Stream is unable to relate artistically either to the Urban masses whose language he speaks, nor to the rural, unlettered (in English) masses who fail to recognize the ethos of the culture in its artistic creation. In his attempt to straddle multiple cultures, Stream fails and retreats in shame and frustration.
In yet another manner, Kanga, in *Trying To Grow* explores the rupture and the trauma of crossing cultural borders - in his case psychological and emotional only, as he happens to be a handicap confined to a wheelchair. The experience of being a minority is uncovered from three perspectives: Kanga explores the ramifications of being a Parsee (a double outsider within the country, a gay, in an aggressively heterosexual society, and a handicap in a world of normal people. Further as a writer he operates in a world of predominantly semi-literates and less literate communities. Kanga too falls back on the metaphor of roots and plants and transplantation, re-implantation, when he calls his novel *Trying to Grow*. Condemned to a stunted stature, the protagonist, Darayus makes Herculean efforts to cross the border-lands of being Parsee, gay, and handicap, Like a skillful trapeze artist, Kanga flings himself across the English language, defies death and gravity, to cross over the several pitfalls of minority states to make his personal statement. Punctuated with verbal pyrotechniques and elliptical tangential dialogues the text formally and structurally creates the illusion of growth and development, movement and motion and continuous progression. Ambiguous and ambivalent in the denouement, the protagonist, like Jasmine and Saladin, can visualize ever newer possibilities stretching out in front of him. They all have not only
overcome but will strive to overcome the crippling limitations that changing global contexts continue to create in future.

Each of these writers succeed in constructing a transnarrative that transgresses, the journey from the periphery to the center, from the third world to the first: across codes, references and zones of identity. A journey against 'origin', against supposed authenticity and against irreducible cultural absolutes. More in the tradition of Delanze and Guattarís' line of flight against exclusive identities and for inclusive, disjunctive, fluid identities.

Disjointed and dislocated culturally, these writers need to dislocate the language in order to generate dynamic and culturally interactive metaphors and symbols, as well as narratives which act as metaphors, as forms of empowerment at the margins of culture. It is crucial for them to use language in such a way "that the historical realities are not erased or obliterated". 3

Writing in English, Rushdie punctures, interrupts and traverses the English language with regional languages of India like Hindi, Urdu, Gujarati, creating a conglomeration of cultures. "How does newness come into the world? How is it born? of what fusions, translations, conjoinings is it made?"
The opening lines of the novel *Satanic Verses* are an Urdu gazal: 'To be born again, first you have to die To land upon the bosomy earth first one needs to fly, Hoji, Hoji.' How to ever smile again, if first you won't cry? -Tat - Taa Takathun. How to win the darling's love, mister, without a Sigh". (P.1)

The lexical juxtaposition of death and birth, fly and land, smile and cry, is sustained by the conditional clause which forms a uniform syntactical pattern: Infinitive + Adverb + Modal + infinitive. In the interrogative form this is inverted but follows the same sequence. This is typical of Urdu/Hindi film songs of the forties and the fifties. The lexical polarities mirror the oriental mind that continually fluctuates between extremes in their thinking patterns.

The central persona in all these changing identities is able to reconcile to the inevitable change, and overcome the guilt and the shame of mental and physical violence that is done to her and which she perpetuates on others by the metaphor of rebirth and avtar: A typically Hindu concept of existence that has taken the sting off death, and lends a new dimension to living. Thus Jane ceases to be a betrayal of Jasmine and later of Jyoti, thereby removing the sting of guilt and shame which is so endemic to the oriental consciousness.
Thus the metaphor of rebirth enables the protagonist to accept or resign herself to the several deaths of the self that she undergoes. Avtar or rebirth is inevitable, inexorable and therefore to be accepted without trauma or terror. Thus the choice of metaphor is not an exotic appendage or a concession to the non-native western reader, but an intrinsic organic development or mode of perception from the socio-cultural context of character and situation. The word 'avtar' is the meeting point at which multicultural experiences converge to give meaning to fractured, dislocated psyches. While the rebirth metaphor forms the psychological back-bone of the text, and structurally a recurring motive, it also finds expression in Rushdie's *Satanic Verses* and Dhondy's *Bombay Duck*. As Gibreel in the former, sings, "To be born again, first you have to die." Reincarnation, for frenzied Gibreel, was a term beneath whose shield many notions gathered: phoenix from ashes, the resurrection of Christ... such matters got mixed up with the avatars of Vishnu..." P.84 (S.V.) or further still as Rushdie himself says as narrator in the text, "Perhaps she too, had the rebirth bug, and Gibreel, not understanding the terrible power of metaphor..." P 15.

Dhondy too is fascinated by the concept of rebirth but dyes it in the colour of his primary monotheistic Zoroastrianism. The embedding of the parsee culture into the
larger context of the Hindu, Indian Culture finds expression in the story that he is trying to type at the Hotel Hilton. "But transform the story. A handful of people in Britain need a new religion. The best starting point is that which gives hope, the myth of being born again. So Zoroaster must come again .................". P. (283). In the prevailing chaos of ever newer confrontations and sensations, language acts as a sanctuary, a junction where words and experiences can intuitively come together. Words not only provide the meaning but do the living for them. A.J. Bentham says, "the mind and all its doings are fictions', It is in metaphor, the universal mode of imagination, that the real, world grows". 4

Metaphors created by India-born writers do not so much reflect reality, as reflect the multidimensional images that ricochet off them. For instance the question of identities in Jasmine when Jyoti the inexperienced rural girl gives up an entire way of life and living and turns into Jasmine, the Urban, educated, married woman and in turn when Jasmine radically turns into Jane - a sophisticated American.

There is no dying, only ascending and descending - a moving on to other planes; according to the theory of reincarnation you either return to earth as an animal or a
bird or a reptile. The soul continues to live on. After Prakash's death, Jasmine is also 'dead', according to the Hindu way of life. A widow is a cipher, a curse, a socially non-acceptable, therefore, non-existent entity. Her choice was either to crawl back to the village of Hasnapur (descending) and bury herself in the feudal way of life, or fight her way through and transform herself into an American avatar (ascending). The subsequent changes from Jass to Jane are also along the ascending plane of reincarnation. Thus metaphor helps her to stay psychologically whole and not disintegrate. It offers her the strength to relocate, reroot into alien soil and make that soil her own. Once acclimatized she becomes a life-giving force to the new people who are her family. Her act of planting seedlings into a dead battery box is symbolic of her act of recharging, revitalizing technology-crazed, civilizations like that of the whites', in the States.

Like Dostoveskey's heroes, Jane too, is a declassic member of the intelligentsia; cut-off from cultural tradition, from the soil and the earth, a representative of an "accidental tribe". As B. M. Engelhardt put it, "such a person enters into special relations with the IDEA. He is defenseless before it and its power. An idea becomes for him an idea-force omnipotently defining and distorting his consciousness and his life". Jasmine too is an "accidental
tribe": neither Indian, nor American, severed from her rural, urban Indian roots – removed from the "soil" or "the earth". She too is power driven by the idea of not wanting to be a dead dog in a river, driven by the idea of taking her husband's suit of clothes on an emotional pilgrimage half way round the world, to the States, fulfilling his "dream". Towards the end, like Dostovesky, Mukherjee forces no finalizing definitions to her heroine. Created dialogically, if not poly-phonically Jasmine cannot be subjected to the artistic assimilation of monologic positions of the European tradition, because the text celebrates the complex poly dimensional positions of the eastern mind.

Taken up with the metaphor of "assignment" it forms the most central and propelling 'idea' of the text. While it fuels Jasmine's journey and the narrative, it also saves her from regressing into feudal ways after the death of Prakash, and stops her from committing suicide after she is raped by Half-face. The idea of "assignment", provides a meaning to existence and the strength to hold on and not cave in. She perceives her mission in life as God - ordained," the Lord lends us a body, gives us an assignment and sends us down," as Jasmine explains to Taylor, "Until the next assignment". Her father's assignment was "merely to crunch one small piece of gravel" before he is gored by the bull, to death.

202
In her lighter moments she teases Taylor by saying her other assignment is to bring "enlightenment to him".

Alternately taking on the colors of cosmic power, fatalism and philosophical attitude, the metaphor weaves a pattern, a "design" which is continually juxtaposed against the muddles of life and history. This metaphor dovetails into the one about the third eye or cosmic-vision and the scar on Jasmine's forehead. "enlightenment meant seeing through the 3rd eye and sensing designs in history's muddles". Because this sense of "assignment" is not in Taylor's (white American's) scheme of things, he is susceptible to despondency when his grant application is rejected. Jasmine stays buoyant through terrible privations because of her grasp of the total design in life. She is quick to console and advice Taylor, "the incentive is to treat every second of your life as assignment". Within the larger cosmic pattern the physicist (Taylor) who studies the sub-atomic particles and the care giver who treads on a sub-atomic particle of dust, exist on a similar insignificant plane". In her attempt to supplement the existentialism of the West with the fatalism of the East, Jasmine creates a meeting point of compliance and incentive in the word "Assignment".

203
Displaced writers of the world community, members of the post-diaspora have always thought fit to draw on their roots for their art, thereby staking a claim, and not being excluded from their heritage. The look, cast, backwards is not always through guilt-tinted glasses, as Rushdie claims, but an attempt to create fictional homelands, imaginary homelands. The past—merely proves a rich lore—a resource from which they manufacture their fictions.

These writers tend to select, consciously, or otherwise, a group of other writers, to belong to. Rushdie would like to align himself to the large scale, fantasized, satiric, anti-epic tradition of Rabelais, Gogol, Boccassio. Writing grotesque characters seems to come more easily to Rushdie. His metier is comedy, where he can distort to the extent that he wishes, or pleases. In order to explain the two lives of Saladin and Gibreel, he had to make up a galaxy of characters. The literal, factual details, histories, and backgrounds are metaphorically woven into the creation of the characters. The Arabic, Islamic connotations come alive in the very nomenclature of the two characters. Saladin is a corruption of Salahuddin, as also a take off on the famous Saladin, befriended by Richard the Lion Hearted. The reverberations of the Anglo-Saracenic affiliations are deliberately allowed to echo through the names.
To explore and come to terms with the historical, religious and cultural ramifications of his multiple selves. The author as a strategy, splits up his own psyche into multiple characters: both Mohamedan by faith, both associated with Islam and with an alien British culture like the intertwined arms of the double helix, these two fall together from the exploded Jetliner, head to foot— inverted, singing metaphysical songs of death and rebirth, plummeting towards a new birth a new existence.

The Satanic Verses is held together structurally by a scaffolding of images, metaphors and leitmotifs. They provide an architectural balance to the narration. Recurring motifs and murals that are like melodic refrains in a symphony. Recurring images and metaphors have an important function in Rushdie's method and meaning.

Saladin's recurring nightmare of the glass skin is a striking metaphor and central to his split psyche. The magic lamp and the flying carpet on which Rekha appears again and again are other metaphors that provide a network of connections and structurally a shape.

As symbols, these metaphors go far beyond the literal context, they accumulate weight with repeated use, and contribute to the overall framework of the text, as Roger Fowler says, "The structure of a novel and what ever it
communicates are under the direct control of the novelist's manipulation of language, and concomitantly of the reader's re-creative sympathy, his desire and ability to realize and release the technique from the verbal clues, deposited by the author.\(^6\)

Rushdie is iconoclastic of both Hindu and Muslim beliefs and recreates the Satanic Verses as a contemporary tragedy. The novel is an authentic recreation of several cultures, in the throes of change. a) White conservative England moving towards racism and squalor. b) The Islamic power struggle between Mahound and the citizen of Jamilia. The shift to monotheism from polytheism. c) Revival of Islamic fundamentalism: The Imam and Ayesha. d) Contemporary metropolitan India. Trying to move away from Slavery of the English. The metaphors provide the parodistic - mythological dimensions to the characters and to the events.

Very often accused of adopting a christian cosmology in the interpretation of Islam (3) : Mohammed is termed as Spenser's Mahound, which according to the Oxford English Dictionary means "the fake prophet Mohammed". Critics forget that Rushdie is merely drawing on the two major religio-cultural traditions that he is born to and brought up in, respectively. Instead of dismissing the technique as
a politically motivated conceit it is more edifying if viewed as artistic metaphoric devices that bring divergent religions and cultures together to make a composite statement about the polyphony of voices found within a single human being. While thematically, the metaphors bring down the barriers of race, religion and caste, as form, they seek to cement the warring factions in the clever wordplays, conceits and images that the metaphors throw up.

The metaphors thrown up by the word-play embody layers of meaning and make the narrative multilayered eliciting multiple responses. When Saladin the Anglophile relinquishes his obsession with things British and seeks a reversal back to his early roots in India and in the Islamic faith, he once again would like to revert to his original name of Salahuddin. It would therefore be unjust and premature to discuss Rushdie as employing "western historical and geographical approaches to the orient".

Rushdie does not restrict himself to writing about the orient, so much as the orient Visa-vi the occident. Modern day Intellectual Indians cannot escape the converging influences of divergent cultures, he cannot undo the Raj and all its historical, educational ramifications. It would indeed be fallacy to accuse Rushdie of adopting a "positional superiority of a mainstream western immigrant".
when all he does is draw artistic sustenance from multicultural roots.

In his use of Bombay street talk, and filmy slang, in his attempt to introduce the speech rhythms of India and her multiple lingua, in short his mammoth effort to decolonize the English language is proof enough that his positional stance is not superior but neutral, artistic judicious. As Rushdie says about Desani's Hatterer, "The way in which the English language is used in that book is very striking. It showed me that it was possible to break up the language and put it back together in a different way". In order to allow India-born writers like Rushdie and Mukherjee to belong to the world of migrants (expatriate Indians), "made up of bits and fragments from here, there, we are here and we have never really left anywhere we have been".

Therefore, merging and fusing multicultural inputs, these writers create new metaphors to incorporate the multiple experiences, to draw new and better ways of reality and make new languages with which to understand the world. As secular, assimilated, British or American immigrants, they do not seek admittance to the metaphoric "Jack's garden", but have set themselves the task of creating a universal garden in which black, brown and white may walk in peace.
To read their fictions as the common hegemonic discourse of the totally assimilated and assimilable westernized, British educated Asian Intellectual, is to do them unpardonable harm and injustice.

If mapped on an axis the four components of the two names are representative of a continuous kaleidoscoping of four distinct cultures that mingle and intertwine in a fantastic dance. The four components of the two names are metaphoric symbols of the multiple, historical backgrounds of the two protagonists.
If Saladin conjures up white British conservative England, chamcha is suggestive of contemporary metropolitan India trying its hardest to move away from British slavery or chumchagiri. If Gibreel is suggestive of Islamic fundamentalism as worked out by the Imam and Ayesha, Farishta is a commingling of the cheapening of Islamic cultures through films and mass media entertainment.

The fact that Gibreel is an ex Indian Mega movie star, turned Farishta who sings the Satanic as well as the Quaranic Verses, is indicative of the other cultural backgrounds. The other subsidiary issues that the novel throws up are the failure to achieve spiritual understanding in the cross-cultures of commercialism; guilt and displacement of characters who are uprooted and tend to be self-destructive and egotistical.

The novel is an artistic attempt to unravel the knotted threads of revealed truth propounded by a fundamentalist faith and the intellectual quest for an elusive grail.

The sacred and the profane, truth and questioning, freedom and bondage co-exist and juggle for foothold in the manic dance of metaphors thrown up by the work.

Intelligible in metaphoric terms, the clash of cultures prove a contrapuntal point in the orchestration of work.
The novel is a groping, a search for a tenable position - social, religious and historical, in the cross fire of cultures.

Clownish but clever, the two anti-heroes - are metaphors a linguistic and thematic comment on the modern Indian. Mahound the fictional simulacrum of Mohammed the prophet is a metaphor that explores the human angle of prophets who propound the absolute truth.

The antiheroes, together form a single unit - signifying man- who is a varying combination of good and evil, of compliance and obduracy of sanity and insanity.

Rushdie and Mukherjee adopt similar strategies to depict the tragedy and triumph of migration; The bottom line for both is "Transfer is trauma". Rushdie dramatizes the move from one culture zone to another, theatrically, by means of a fantastical, flamboyant fall out of a jetliner. Those that survive a midair explosion, fall to earth, transmogrified, unrecognizable. The old selves die, giving birth to newer forms. If you must be born, first you have to die".

Mukherjee talks about rebirth and reincarnation in *Jasmine*. The protagonists move from the orient to the occident is a move through several selves - through various
identities - Jyoti, Jasmine, Jass Jane. Every preceding identity is killed off, only to recur in a different, unrecognizable birth. A dependent but dominant concept that rides on this one is that of destruction and ruins; shards and rubble and debris. The journey is not merely a shake up but a breaking apart. Saladin, Gibreel and Jasmine leave behind in their wake a trail of broken severed tongues, loves, sloughed off selves, violated privacies, hollow words. Jyoti's husband blows up in an explosion. So does the airline in which Saladin and Gibreel travel. Both the explosions are brought about by fanatical terrorists of South Asian origin. Rushdie and Mukherjee fall back on their primary cultural origins to create and put across selves, people who make other homes in other lands which are not their own. Both fall back on the concept of death and reincarnation - metaphors that provide a context of comfort to the shattered selves, metaphors that build bridges to carry over the load of angst and aghony. Migration not only splits selves as it does in the Satanic Verses, it also destroys selves as in Jasmine.

Issues of good and bad, ethics and morality are shrunk and reduced to comical, crazy, grotesque caricatures. Saladin and Gibreel are Stoppardian figures - a marriage of heaven and Hell. Jasmine is the goddess Kali - with the 3rd eye in the middle of her forehead - the disfiguring scar -
sans dignity, sans respect. The paramount problem facing them all is 'survival' - the bare minimum, making it good, making it possible. Physically distorted, they are beyond recognition. Therefore in a way they come to exist as selves - what survives is the voice, merely.
FOOT NOTES


10. Marzorati

11. Naipaul's "The Enigma of Arrival".