# CONTENTS

<table>
<thead>
<tr>
<th>CHAPTERS</th>
<th>TITLE</th>
<th>PAGE NO</th>
</tr>
</thead>
<tbody>
<tr>
<td>I.</td>
<td>INTRODUCTION</td>
<td>1-47</td>
</tr>
<tr>
<td></td>
<td><strong>PART ONE</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>TOWARDS POST - MODERNISM</strong></td>
<td></td>
</tr>
<tr>
<td>II.</td>
<td>G. V. DESANI'S ALL ABOUT H. HATTER</td>
<td>49-85</td>
</tr>
<tr>
<td></td>
<td>i. Introduction</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ii. Subversive Themes</td>
<td></td>
</tr>
<tr>
<td></td>
<td>a) Subversion of the notion of sage-disciple relationship of the Upanishadic tradition.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>b) Subversion of the notion of Truth.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>iii. Subversive Technique</td>
<td></td>
</tr>
<tr>
<td></td>
<td>iv. Conclusion</td>
<td></td>
</tr>
<tr>
<td>III.</td>
<td>TRISHANKU'S ONION PEEL</td>
<td>86-120</td>
</tr>
<tr>
<td></td>
<td>i. Introduction</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ii. Subversive Themes</td>
<td></td>
</tr>
<tr>
<td></td>
<td>a) Subversion of the notion of Enlightenment</td>
<td></td>
</tr>
<tr>
<td></td>
<td>b) Subversion of the notion of Ethic</td>
<td></td>
</tr>
<tr>
<td></td>
<td>c) Subversion of the notion of Indian Culture</td>
<td></td>
</tr>
<tr>
<td></td>
<td>iii. Subversive Technique</td>
<td></td>
</tr>
<tr>
<td></td>
<td>iv. Conclusion</td>
<td></td>
</tr>
<tr>
<td>IV.</td>
<td>SAROS COWASJEE'S GOODBYE TO ELSA</td>
<td>121-159</td>
</tr>
<tr>
<td></td>
<td>i. Introduction</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ii. Subversive Themes</td>
<td></td>
</tr>
<tr>
<td></td>
<td>a) Subversion of the notion of Reproduction</td>
<td></td>
</tr>
<tr>
<td></td>
<td>b) Subversion of the notion of High Literature</td>
<td></td>
</tr>
<tr>
<td></td>
<td>iii. Subversive Technique</td>
<td></td>
</tr>
<tr>
<td></td>
<td>iv. Conclusion</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>PART TWO</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>POST - MODERNISM PROPER</strong></td>
<td></td>
</tr>
<tr>
<td>V.</td>
<td>SALMAN RUSHDIE'S MIDNIGHT'S CHILDREN</td>
<td>161-211</td>
</tr>
<tr>
<td></td>
<td>i. Introduction</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ii. Subversive Themes</td>
<td></td>
</tr>
<tr>
<td></td>
<td>a) Subversion of the notion of Nationalism</td>
<td></td>
</tr>
<tr>
<td></td>
<td>b) Subversion of the notion of History</td>
<td></td>
</tr>
<tr>
<td></td>
<td>iii. Subversive Technique</td>
<td></td>
</tr>
<tr>
<td></td>
<td>iv. Conclusion</td>
<td></td>
</tr>
</tbody>
</table>
VI. SALMAN RUSHDIE'S SHAME
i. Introduction
ii. Subversive Themes
   a) Subversion of the notion of Pakistan as a Land of the Pure
   b) Subversion of the notion of Pakistan as a Land of God.
   c) Subversion of the notion of Pakistan as a Land of Holiness
iii. Subversive Technique
iv. Conclusion

VII. SALMAN RUSHDIE'S THE MOOR'S LAST SIGH
i. Introduction
ii. Subversive Themes
   a) Subversion of the notion of Mother India Image.
   b) Subversion of the notion of Realistic Art.
   c) Subversion of the Punishment to Artists.
iii. Subversive Technique
iv. Conclusion

PART THREE
POST-MODERNISM CONTINUES

VIII. <AMITAV GHOSH'S THE CIRCLE OF REASON
i. Introduction
ii. Subversive Themes
   a) Subversion of the notion of Science and Reason.
   b) Subversion of the notion of Religion.
iii. Subversive Technique
iv. Conclusion

IX. SHASHI THAROOR'S THE GREAT INDIAN NOVEL
i. Introduction
ii. Subversive Themes
   a) Subversion of the Mahabharata Story.
iii. Subversive Technique
iv. Conclusion

X. ARUNDHATI ROY'S THE GOD OF SMALL THINGS
i. Introduction
ii. Subversive Themes
   a) Subversion of the notion of Patriarchy.
   b) Subversion of the notion of Marriage as a Sacred Bondage.
   c) Subversion of the notion of Impurity.
iii. Subversive Technique
iv. Conclusion

XI. CONCLUSION

BIBLIOGRAPHY