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Myth and Fabulosity in *Midnight's Children*.

It is tempting to claim that the publication of Salman Rushdie's *Midnight's Children*¹ marks the long awaited birth of the great Indo-Anglian novel. Rushdie's magic realism, foregrounding of style, syn-copated dialogue, constant shifts of chronological sequence, self-conscious narrative mode and the fusion of realism and fantasy point to an awareness of postmodern and metafictional trends in fiction and a desire to break away from the realism and the assumptions governing the growth of the average Indo-Anglian novel. The internationalist dimension of his work has been noted by Suzanne Kiernan, who claims in a review that

Salman Rushdie's *Midnight's Children* needs to be thought of in the company of *Tristram Shandy*, *The Tin Drum* and the "magical realism" practised by Latin-American fiction writers like Gabriel Garcia Marquez and the late Alejo Carpentier.²

Rushdie himself might endorse this view. He has stated in an interview that "writers like Mulk Raj Anand and Narayan have many more affinities to Indian writers in Indian languages than to a writer like [him] who happens to be writing in English."³ He adds that "*Midnight's Children* was partly conceived as an opportunity to break away from the manner in which India has been written about in English . . ."⁴ There is a great deal of truth in Rushdie's assertion; but it is also necessary to qualify his view in fairness to the complexity of the Indo-Anglian literary tradition. By demonstrating that *Midnight's Children* fits neatly into an evolving literary tradition, one gives the novel a sense of perspective and a sharper focus.

Whatever stylistic affinities *Midnight's Children* might have with postmodern fiction, it is important to remember that this novel contains an easily recognizable pattern of meaning and a sense of conti-

nuity. "Post-modernism," David Lodge quite rightly points out, "is suspicious of any kind of continuity."⁵ *Midnight's Children* explores, in its own idiosyncratic way, the varied and often paradoxical experience of modern India.⁶ It affirms the relation between life and art not through its narrative mode but through its language which retains its referential quality. At a thematic level, one might say that the central preoccupation of the novel is with the idea of fragmentation. We see the fragmentation of India at various levels: on the social level there is the disintegration of the extended family of Saleem Sinai; on the cultural level we see the conflict between acquired and inherited values, experienced by Methwold, Aadam Aziz, the Brass Monkey and the convert Mary; in the realm of politics there is the Jallianwala Bagh massacre, the non-violent struggle of Gandhi, the strife between the Muslims and the Hindus, the Partition, political intrigue in Pakistan, the creation of Bangladesh, and the events leading to the Emergency imposed by Indira Gandhi. The author sees divisive forces gradually encroaching into Indian life and culminating in the 1970s when there is a frightening degree of dislocation and fragmentation in social and political life.

None of these aspects is new to Indo-Anglian writing. Kamala Markandaya, for example, explores the collapse of the nuclear family in *Nectar in a Sieve* (1957). The destruction of peasant life under the pressure of capitalism becomes the subject of Zulfikar Ghose's *The Murder of Aziz Khan* (1967). Ruth Jhabvala portrays the disintegration of the joint-family system in her major novels. The conflict between East and West has been a favorite topic with Indo-Anglian novelists and has been the subject of novels as varied as *The Dark Dancer* (1959), *The Vendor of Sweets* (1967), *Serpent and the Rope* (1968) and *Bye-Bye Blackbird* (1971). The Indo-Anglian novel, from the time it came into its own in the 1930s, has been inextricably bound with politics, and out of this fertile union came some excellent novels like *Kanthapura* (1938), *Train to Pakistan* (1956) and *Azadi* (1975).

Even in terms of style and form the Indian novel reveals considerable flexibility. As early as in Narayan one observes a fusion of realism and fantasy which is not always stressed, not always apparent, but essential to an understanding of the design of his work. In 1948 Desani published his distinctly modernist/postmodernist work, *All About H. Hatterr*, an episodic, picaresque work whose language, as Anthony Burgess points out, "is not pure English," but "like the English of Shakespeare, Joyce and Kipling, gloriously impure."⁷ The inventiveness of diction takes on a different dimension in *Cry, the Peacock*

(1963) in which Anita Desai psychologises the novel and attempts to capture pre-speech levels of consciousness through myth and symbol. Balachandra Rajan's *The Dark Dancer* (1959) is perhaps the finest example of the poetic novel in Indo-Anglian writing, in which the prose takes on a dense, suggestive quality, thus enabling the author to probe multiple layers of meaning. Raja Rao's *The Cat and Shakespeare* (1965) defeats any attempt at realistic interpretation and reveals its intricate pattern only on the level of myth and allegory. In other words, during the past five decades, the Indo-Anglian literary tradition has accommodated the coexistence of the realistic tradition of Mulk Raj Anand, Khushwant Singh, Bhabani Bhattacharaya and Manohar Malgonkar with the more innovative counterrealistic tradition of Narayan, Raja Rao, Desani, Desai and Ghose.

Even a survey as brief as this would point out that Rushdie is the literary heir of a complex tradition. Into this Rushdie brings his own genius which gives to *Midnight's Children* the distinction of being a growing point in Indian English writing. I want here to single out and study two aspects of the novel, namely, myth and fabulosity, as they seem to serve a crucial function in the total design of the work. The significance of these two aspects and their symbiotic relationship are evident in the words of Saleem Sinai who comments: "India, the new myth — a collective fiction in which anything was possible, a fable rivalled only by the two other mighty fantasies: money and God" (111). Here we see the narrator bringing together the twin aspects of myth and fabulosity in relation to the experience of India.

In the context of the novel, the use of myth or the inversion of myth has a dual function: it gives a diachronic perspective to the novel, setting up the experience of twentieth-century India against a backdrop of the timelessness of myth, in the manner of Rajan who, in his novel *The Dark Dancer*, sees the horror of the Partition as analogous to the final battle and fratricide in the *Mahabharata*. Rushdie goes one step further in mixing and inverting myth in order to re-define contemporary experience. At another level myth has the function of unifying and structuring all the fragments which constitute the novel.

There is, for instance, the reference to Zulfikar: "Zulfikar is a famous name amongst Muslims. It was the name of the two-pronged sword carried by Ali, the nephew of prophet Muhammad" (61). It is ironic that Zulfikar's role in the novel reverses Muslim mythology. Ali, the nephew of Prophet Muhammad, stood for unity, a virtue unknown to Zulfikar. Zulfikar is responsible for the flight of Nadir, and he constantly speaks in favour of the partition of India. He is involved in a

The use of myth is so pervasive and so overt a technique in the latter part of the novel that it would be profitable to dwell on it at some length. The narrator's predilection for recording his narrative in mythical terms surfaces in his metafictional observations. For example, after Padma deserts him, he observes:

when Valmiki, the author of *Ramayana*, dictated his masterpiece to the elephant-headed Ganesh, did the god walk out on him halfway? He certainly did not (Note that, despite my Muslim background, I'm enough of a Bombayite to be well up in Hindu stories, and actually I'm very fond of the image of trunk-nosed flap-eared Ganesh solemnly taking dictation!). (149)

Here Saleem both confesses his love of myth and his intention to use myth in a half-ironic, playful manner in keeping with the overall pattern of narration.

The idea that myth is being played off against history becomes clear in the names of the three important Midnight's Children — Saleem Sinai, Shiva and Parvati. The name Saleem Sinai lends itself to a variety of interpretations, one of them being the association with Mount Sinai and Moses. Shiva, according to the narrator, was named after "the god of destruction and procreation." Parvati is the wife of Lord Shiva. Extended further, Saleem's sister is called the Brass Monkey which brings in the idea of Hanuman. Hanuman's feat of setting fire to Ceylon finds a comic parallel in the Brass Monkey's compulsive habit of setting fire to shoes. If one were to extend the parallel further, one would find that for a long time Saleem's sister is loyal to Saleem as Hanuman was to Rama. Then there is an inversion because the brother and sister tread different paths. The Brass Monkey sings for the benefit of the Pakistani army while Saleem returns to India. At the end of the novel there is a final betrayal when the Brass Monkey abandons Saleem altogether.

The inversion of myth reinforces the narrator's claim that the present era is Kali-Yuga (the epoch of evil). The motif of betrayal which inverts myth also draws attention to the constant occurrence of betrayal in the novel. Amina, Pia, Leela, Parvati and Indira Gandhi are all guilty of betrayal. And all these failures are seen in relation to the epic *Ramayana* which, above all, exalts the virtues of loyalty.

In harmony with the multiple myths which characterize the heritage of India, the narrator weaves together a number of myths. Saleem, whose association with Moses has been mentioned earlier, refers to his nose being "elephantine as the trunk of Ganesh" (154). It is significant that earlier he refers to Padma's role as being similar to that of Ganesh.

Later, Parvati's child too takes on the appearance of Ganesh. This bewildering confusion of myth makes sense when one considers the narrator's task of creating a meaningful pattern out of the multiplicity of India.

The framework of myth deliberately includes not merely the Children but also Padma, the listener. Speaking of her Saleem observes: "Padma, the Lotus Calyx, which grew out of Vishnu's navel, and from which Brahma himself was born; Padma the source, the mother of Time!" (192). Padma thus becomes, on the level of myth, the source of life and the goddess of wealth. Ironically, Padma is poor in the novel, and her main grudge is that Saleem is impotent and that she cannot bear his child. The inversion of myth operates in her case too, as elsewhere.

An interesting example of mythologising history occurs in the person of Shiva, the "alter-ego" of Saleem Sinai. The reference to alter ego is significant in that it recalls the two brothers in the *Ramayana*, Ravana and Vibishaka, who stood on opposite sides. However, Saleem's intention of linking Shiva not only with God but also with epic heroes is evident when he says that

to Shiva, the hour had given the gifts of war (of Rama, who could draw the undrawable bow, of Arjuna and Bhima; the ancient prowess of Kurus and Pandavas united, unstoppable in him!). (196)

And so Shiva is symbolically the god of procreation, destruction and preservation, and the hero whose strength vanquishes the forces of evil.

Shiva's fecundity and destructive potential are never in question. He has no count of his illegitimate children. While his function as destroyer links him to Lord Shiva, it is equally clear that Shiva, unlike the Hindu god, destroys good and not evil. He is determined to destroy Saleem. And this is consistent with the political and social events where traditional roles are abandoned and there is a pervasive sense of disintegration.

It is interesting that the whole episode in the Sundarabans in Bangladesh, where Saleem (now called the buddha) gets lost for a period of time, can only be understood in relation to myth. The reference to the Buddha is a little unclear unless it is taken to mean that Saleem is going through a period of enlightenment. This reading is beautifully undercut in the episode in which Saleem is very nearly murdered by a farmer for attempting to seduce his wife. The jungle also refers to the Muslim Paradise as we encounter the houris. Strangely enough the houris materialise in the temple of the goddess kali, who represents the

wrathful aspect of divinity. One might also suggest that Saleem's sojourn in the jungle is not unlike the period of exile imposed on the Pandavas in the *Mahabharata*. Shiva's presence in Bangladesh and his failure to spot Saleem are not very different from the attempts made to spot the Pandavas before the allotted time and consign them to a further period of exile. Subsequently, Saleem returns to India and is called upon to confront Shiva. Saleem, instead of vindicating the cause of justice by destroying Shiva, runs in abject terror and is all but killed by the latter. It is not accidental that this happens during the period of Emergency imposed by Indira Gandhi when pessimism was at its highest and the possibility of renewal seemed most remote. Here too, as in other places, the inversion of myth emphasizes the dichotomy between the harmony of the past and the chaos of the present.

The framework of myth rights itself at the end. Parvati is very much in love with Saleem, but consummation is not possible as Saleem is impotent. She is eventually taken away by Shiva, seduced and abandoned. But she bears the child of Shiva, and when the child is born, Saleem says that

he was the great-grandson of his great-grandfather, but elephantiasis attacked him in the ears instead of the nose — because he was the son of Shiva-and-Parvati; he was the elephant-headed Ganesh. (405)

The birth of Ganesh during the Emergency brings in a ray of hope. There is the suggestion that good is born out of evil and that the present collapse might lead to a future unity. And this glimmer of hope is reinforced by the fact that Saleem survives; and his jars of pickle (which represent both the chapters of the novel and the presentation of history), survive; also, the novel survives.

If myth provides a diachronic axis for the novel, then fabulosity lends a synchronic axis for it. Fabulosity here is used in a rather loose sense to refer to a mode which moves away from a direct representation of reality into something that is deliberately self-conscious and sometimes fantastic in order to establish different modes of perception. It negates chronology by creating an internal system of relations which enables the reader to perceive multiple points of view, to recognise that what passes off as history might well be fiction.⁸ Jonathan Culler's view that "in order to achieve understanding one must escape time, defeat the chaos of temporal succession . . . and postulate a point of view which subsumes and neutralises chronology,"⁹ fits in many ways the narrative strategies adopted by Rushdie. That Rushdie does not wish to convey the impression of reality as absolute and memory as

infallible is evident in a statement he made about the novel. He says that

[the novel] tries to recognise the way in which memory operates: it exalts certain things which may be unimportant in themselves and become very important because they have lodged in your mind. And then history seen through that obviously becomes a rather odd thing; it becomes distorted. What seem to be irrelevant things become very big. What seem to be very big things are treated very lightly.¹⁰

Although the novel deals with six decades of recent Indian history, there is no clear sense of historical continuum. We do not get a sense of the process of history as in, say, Malgonkar's *A Bend in the Ganges* (1964). Instead, we keep track of recurring patterns which might have no basis in reality but have a functional purpose within the framework of the novel. There is, for instance, the fantastic sequence involving the perforated sheet at the beginning of the novel. This motif is linked to Aadam who has a hole in his stomach. Subsequently, Aadam's son-in-law develops a hole in his pocket. The legacy is handed down to Saleem who spots cracks all over his body. Finally, there is the nightingale of Pakistan who sings behind a perforated sheet. Apart from the fact that this recurring pattern warns the reader to concentrate on the artifice and the internal design of the work, it also provides a parallel to the notion of fragmentation which runs through the novel.

Similarly, we are made aware of people constantly changing their names within the novel, sometimes with a reason and sometimes not. Mumtaz becomes Amina, Nadir becomes Qasim, Parvati becomes Laylah and Mary calls herself Mrs. Braganza. Saleem acquires a variety of names and once has to be even reminded of his real name, and we are told at the end that Padma might well become Naseem. Here again the pattern has the dual function of pointing to the question of identity and also drawing attention to the novel as a literary construct. The colour imagery is another strand which is exploited throughout the novel to define character. Blue is associated with Aadam, red with Zulfikar, green with the Widow, black with Mumtaz and green and saffron with Sanjay.

The reader's response to the novel is also controlled through a highly imaginative use of language. Ever since Raja Rao wrote his foreword to *Kanthapura* the problem of forging a language which would reflect the Indian sensibility while remaining comprehensible to the western reader has been a main preoccupation for Indo-Anglian writers. Rushdie's manipulation of language seems less concerned with verisimilitude and more involved with defamiliarising the text, fusing the

comic with the solemn, converting potential tragedy to comedy and generally drawing attention to itself. We observe his idiosyncratic use of dashes, erratic punctuation, combination of words like "whatsits-name" and "talldarkandhandsome," and the gratuitous introduction of Urdu terms which distance the experience and control the response of the reader. There is, for instance, the betrayal of Nadir by Emerald. This episode has all the potential to be molded into an expression of the erosion of family loyalties. But the whole effect is subverted by the note left by the fleeing Nadir, which merely states "Talaaq! Talaaq! Talaaq!" (62) The use of exclamation marks, the recourse to Urdu, and the highly melodramatic gesture of leaving a note emphasize the humor rather than the pathos of the moment.

A similar effect is gained by the controlled fantasy of the Commander Sabarmati episode. Even without its historical importance, the incident has all the ingredients for pathos, if not for tragedy. But when Sabarmati, after the shooting, tries to give himself up to the nearest policeman,

the officer was so scared that he dropped his traffic-conducting baton and fled. Commander Sabarmati, left alone on the policeman's pedestal amid the sudden confusion of the traffic, began to direct the cars, using the smoking gun as a baton. (255)

The whole episode, which could well have been a sober reminder of the disintegration of the nuclear family, soon takes on the appearance of farce, thus distancing the experience and affirming the possibility of diverse modes of perception.

One of the theoretical principles of a work like *Midnight's Children* is that life imitates art. Hence art could well be a model for life. This would explain the clandestine meeting between Amina and Nadir, in which the narrator uses the sentimental language of the Bombay talkie to describe the scene:

My mother's lips pressing gently, nostalgically against the mottled glass; my mother's handing the glass to her Nadir — Qasim; who also applied, to the opposite side of the glass, his own poetic mouth. (213)

The language, however, does not always remain on the level of playfulness and exuberant energy. As a reviewer comments in the *Publishers Weekly*, "Rushdie bends language . . . to suit his purposes."¹¹ There is, for example, a compelling seriousness in the surrealistic description of Indira Gandhi:

No colours except green and black the walls are green the sky is black (there is no roof) the stars are green the Widow is green but her hair is

black. The Widow sits on a high chair the chair is green the seat is black the Widow's hair has a centre parting it is green on the left and on the right black. High as the sky the chair is green the seat is black the Widow's arm is long as death its skin is green the fingernails are long and sharp and black. (204)

The incantatory rhythm and unusual syntax create an eerie, nightmarish effect which anticipates the period of the Emergency. The prose moves without a pause creating the feeling of tension and fear.

The movement away from mimesis is also connected with the notion of demonstration, achieved partly through the device of the self-conscious unreliable narrator Saleem and the listener Padma. Saleem performs a number of roles in the novel and it is essential to be aware of them in order to see the author's process of evolving his fictional history. We first see Saleem as historian recording the events before his birth. His telepathic powers do not extend to a perception of the past and hence his description of past events must be taken as a record of what he has heard. After his birth he comments on the action around him and interprets the events leading to the Emergency. He is a participant in the events of history, a centre of focus, and a reflection of political trends. He is also the convenor of the Midnight's Children Conference and the spokesman for the fortunes of the Children. Finally, he is also the initiator of certain actions which have political and social consequences. It is, however, important to remember that the author does not identify himself with the narrator, and on more than one occasion Saleem becomes the butt of satire and criticism. Cases in point are his incestuous love for his sister and his attempt to caress his aunt, for which he is slapped and "exiled."

Perhaps the most obvious and effective manner in which the author detaches himself from Saleem in the novel is through the listener Padma. Her role in the novel is complex and has been variously interpreted. Valentine Cunningham comments that

Padma, named for the Dung Goddess, is always restive, critical, a bit stupid, prone to flouncing and annoyance, awkwardly chronic prodder and squeezer of the tale. She stands for the intransigencies of the material Saleem is trying to memorialise.¹²

She certainly has all the attributes listed by the critic. Her constant display of naivete runs counter to the soaring imagination of Saleem, reminding the reader that Saleem's voice is one of the many ways of looking at the experience of the novel. Padma also has the pleasing habit of reacting sardonically to Saleem's weakness of seeing himself as the centre of focus, as the mirror of the nation.

But Padma is not merely a passive listener. She has her own role to play in the novel and hence it is difficult to accept Suzanne Kiernan's view that Padma is the reader's surrogate and that her skepticism reflects that of the reader. She says that "our surrogate in the novel, a girl called Padma, to whom Saleem reads over what he had written, and who likes things clear . . . is in any case skeptical about all."¹³ It would certainly not be complimentary to the reader to identify himself with Padma. Besides, Padma has her private concerns which stand apart from the narrative of Saleem. She is very much in love with Saleem, and is concerned about his impotence. At one point, in a fit of exasperation, she deserts him. Later, she returns, repentant, and explains that she was trying to procure some herbs to cure him of his impotence. She replicates, in a sense, what happens in the novel. Wives deserting and betraying their husbands is a recurrent motif in the novel, which culminates in the supreme betrayal of the country by Indira Gandhi. Also, the preoccupation with sterility and fecundity looms large in the latter part of the novel when Sanjay begins his sterilization programme and Shiva sets about impregnating a number of women. In Padma's return to Saleem and her failure to restore fertility to him there is also an implicit criticism of Saleem's right to the self-appointed role as spokesman and mirror of the nation.

Special mention must be made of the fantastic, which Rushdie introduces at will, sometimes to make an important point, and sometimes to warn the reader against an over-serious reading of the novel, and to make him aware of the dimension of playfulness. We encounter animals involving themselves in human affairs, by accident or design. The disappointed monkeys scatter Ahmed's money and cause the destruction of the leather godown. The dogs revenge themselves on the murderers of Hummingbird and enable Nadir to escape. Human beings take on supernatural powers on certain occasions. The boatman Tai can live for centuries and Sanjay can replicate himself all over India. Saleem has telepathic powers and Shiva has prehensile knees. Amina has psychosomatic verrucae and Aadam junior can swallow gallons of milk. In a sense, the use of the fantastic in this manner is unusual in Indo-Anglian fiction, with the possible exception of Raja Rao's *The Cat and Shakespeare*.

The most experimental technique is the creation of the eponymous Midnight's Children. The creation of 1001 Midnight's Children, born on the eve of Independence, gifted with supernatural powers, is Rushdie's fictional device for presenting an ironic commentary on political events. The children come into existence on the same hour as the

independent Indian nation. That these two are linked is seen in the letter written by Nehru to Saleem:

You are the newest bearer of that ancient face of India which is also eternally young. We shall be watching over your life with the closest attention; it will be, in a sense, the mirror of our own. (122)

The parallel established here is developed in two different ways. The first is that the author employs his fabulosity to manoeuvre the plot so as to make national events coincide with significant moments in the lives of the *Midnight's Children*. For instance, Saleem falling in love with the American girl Evie Burns is obviously linked with India's friendly relations with the U.S. Shiva's explosion into Saleem's life coincides with the first nuclear explosion in the deserts of Rajasthan. As Shiva reels from whore to whore the Indira Congress reels from public anger. Saleem losing a tuft of hair and a part of his finger can be seen as an echo of the clamor for separate states all over India. As the *Midnight's Children* become hostile to each other, the Chinese move into Indian territory. As the children flee from Saleem, the Gurchas and Rajputs flee in disarray from the advancing Chinese army. When Saleem goes to East Pakistan to track down recalcitrant elements, Indira's New Congress Party wins a landslide victory.

The author also invites the reader to follow the fortunes of the Children and see in them reflections of the conditions of India. Although references are made to the Children as a whole, the focus is on three of them — Saleem, Shiva and Parvati. Saleem is denied his telepathic powers by having a sinus operation sprung on him. As a compensatory gift he acquires enormous olfactory powers, but that hardly helps in any way except, perhaps, to send him as a tracker to Bangladesh. He is first exiled from home, and then from his country. He returns to India, a fugitive from justice, and lives with the wretched of the earth. He is finally hounded down, sterilized and drained of all hope. Parvati is a marginalised character who uses her magical powers to entertain the rich. She lives in misery, and is finally killed in Sanjay's beautification programme. Shiva represents the opposite side of the coin of Saleem. An opportunist, philanderer, and a brute, he distinguishes himself in the Indian army by his ruthlessness and cruelty. Towards the end of the novel, the M.C.C. project rounds up all the *Midnight's Children*, incarcerates them in the Widow's hostel, sterilizes them and deprives them of hope. Thus the fortunes of the fabulous Children stress the multiplicity of India, the coexistence of good and evil, the splintering of value systems and the pessimism about the future.

Speaking about his first novel, *Grimus*, Rushdie mentions that "it was too clever for its own good."¹⁴ One might say of *Midnight's Children* that it is clever enough for its own good. By adopting a bold and refreshing narrative mode, and by incorporating a wide range of experience, Rushdie has done what Raja Rao achieved with the publication of *Kanthapura*. He has shown the writer how the modern Indian novel might be written; and he has shown the reader how the modern Indian novel can be read.

NOTES

1. (London: Jonathan Cape, 1981). All quotations are from this edition, and page references are given parenthetically.
2. Suzanne Kiernan, "A Language for Oppression," rev of *Midnight's Children*, by Salman Rushdie, *The Age Monthly Review*, 1, No. 9 (1982), 7. See also Rudolf Bader, "Indian Tin Drum," *International Fiction Review*, 11, No. 2 (1984), 75-83, in which Bader presents an illuminating comparative study of *Midnight's Children* and *The Tin Drum*.
3. Interview with Salman Rushdie, *Kunapipi*, 4, No. 2 (1982), 19.
4. Interview, 19.
5. *Modernism, Antimodernism and Postmodernism* (n.p: University of Birmingham, 1977), 11.
6. Peter Brigg quite rightly points out that "*Midnight's Children* is on a vast scale in terms of history, events, connections and metaphoric texture." See "Salman Rushdie's Novels: The Disorder in Fantastic Order," *World Literature Written in English*, 27, No. 1 (1987), 123.
7. Intro., *All About H. Hatterr*, by G.V. Desani (1948; rpt. New York: Farrar, Straus & Giroux, 1970), 10.
8. Brigg defines this kind of writing as "an escape to a universe which is internally ordered according to the imaginative scheme of its creator." See Brigg, 120.
9. "Linguistics," *The New Review*, 1, No. 10 (1975), 17.
10. Interview, 22.
11. Rev. of *Midnight's Children*, by Salman Rushdie, *Publishers Weekly*, 6 Feb. 1981, 367.
12. "Nosing Out the Indian Reality," rev. of *Midnight's Children*, by Salman Rushdie, *TLS*, 15 May 1981, 535.
13. Kiernan, 7.
14. Interview, 25.