

Univerzita Karlova
Pedagogická fakulta
Katedra anglického jazyka a literatury

DIPLOMOVÁ PRÁCE

Vývoj pojetí liminality ve vybrané tvorbě Salmana Rushdieho

Development of the concept of liminality in selected works of Salman Rushdie

Bc. Jan Švejdík

Vedoucí práce: Doc. PhDr. Petr Chalupský, Ph.D.

Studijní program: Učitelství pro střední školy

Studijní obor: N AJ-ZSV

2022

DECLARATION

I hereby declare that I have elaborated this Diploma Thesis by myself under the supervision of doc. PhDr. Petr Chalupský, Ph.D., using sources and literature listed on the Works Cited page. I also declare that I have not used this thesis to obtain any other degree.

Prague, 5 December 2022

.....

ACKNOWLEDGEMENTS

I would hereby like to express my most sincere gratitude to Doc. PhDr. Petr Chalupský, Ph.D. for his helpful notes, professional attitude and especially for his willingness to supervise my work. I would also like to thank PhDr. Tereza Topolovská, Ph.D. for inspiring my fascination with postcolonial literature and for her initial consultations regarding the thesis.

ABSTRAKT

Jádrem této diplomové práce je zachycení pojetí liminality v dosavadní tvorbě Salmana Rushdieho, konkrétně v románech *The Satanic Verses*, *The Ground Beneath Her Feet* a *Two Years Eight Months and Twenty-Eight Nights*. Na vybraných postavách a motivech popisovaných románů se projevují autobiografické prvky, cílem práce je tedy popis proměny pojetí liminality v chronologickém vývoji, kdy uvedené knihy reprezentují tři období, ve kterých se vzájemně podstatně liší autorovo vnímání domova a migrace. Fenomén liminality je popsán v rámci teorie postkoloniální literatury, pozornost je proto věnována pojetí "jiného" ve vztahu k domovu a jeho kulturním specifickým, a stejně tak ve vztahu k nové zemi pobytu migranta. Analýza uvedených děl a jejich abstrakce do tří reprezentativních období tvoří referenční rámec pro srovnávání s možnou budoucí tvorbou autora.

KLÍČOVÁ SLOVA

liminalita, identita, domov, kořeny, migrace, postkoloniální teorie

ABSTRACT

The core of this thesis is capturing the concept of liminality in the past works of Salman Rushdie, specifically in novels *The Satanic Verses*, *The Ground Beneath Her Feet* and *Two Years Eight Months and Twenty-Eight Nights*. Selected characters and motifs of these novels reflect autobiographical elements, thus the aim of the thesis is to describe the transformation of the concept of liminality in chronological progression, where these novels represent three periods in which the author's perception of home and migration differ substantially from one another. The phenomenon of liminality is described within the frame of postcolonial literary theory and attention is therefore paid to the notion of "other" in relation to home and its cultural specificities, as well as in relation to the migrant's new homeland. The analysis of these works and their abstraction into three representative periods form a frame of reference for comparison with possible future works of the author.

KEYWORDS

liminality, identity, home, roots, migration, postcolonial theory

TABLE OF CONTENTS

Introduction	1
Theoretical Part	5
1. Life and Works of Salman Rushdie	5
2. Methodology	8
2.1 Postcolonial theory	8
2.2 Postcolonial literature	11
3. Terminology	14
3.1 Identity	14
3.2 Liminality	17
Practical Part	22
4. The Satanic Verses	22
4.1 The identity in The Satanic Verses	22
4.2 The transformation in The Satanic Verses	27
4.3 Aspects of liminality in The Satanic Verses	35
5. The Ground Beneath Her Feet	41
5.1 Liminality of Ormus Cama in The Ground Beneath Her Feet	41
5.3 Liminality of Vina Aspara in The Ground Beneath Her Feet	44
5.4 Liminality of Rai Merchant in The Ground Beneath Her Feet	48
5.5 Aspects of liminality in The Ground Beneath Her Feet	53
6. Two Years Eight Months and Twenty-Eight Nights	55
6.1 The new concept of liminality in Two Years Eight Months and Twenty-Eight Nights	55
Conclusion	63
Works Cited	67

Introduction

The purpose of this thesis is to analyse the changing notion of liminality in the work of Salman Rushdie. The turbulent events surrounding the publication of *The Satanic Verses* and the subsequently issued fatwa against the author by the Iranian Ayatollah Khomeini in 1989 may have appeared to have been a matter of the past, however, the assault on the author in August 2022 has the potential of reigniting the debates on free speech and religion in this context yet again. Perhaps the more interesting question, though, is how this assassination attempt will affect the author himself. This thesis sets out to describe the concept of liminality in Rushdie's literary work as a sequence of three prominent stages: the author's life before the fatwa, the change directly after it was issued, and finally, once the consequence fatwa no longer appeared to be central to Rushdie's life. For this purpose and because of the extent of Rushdie's bibliography, the three aforementioned phases of the author's work need to be reduced to specific books that will adequately represent them.

The early period of Rushdie's work ends with the publication of his fourth novel, *The Satanic Verses*. The author's condemnation by Iranian religious authorities has been sparked by his references to the *Quran* which were intertwined with the novel's central story of two Indian migrants travelling to the United Kingdom. And while the author criticised Islam in his past works fervently, and despite the provoking title of the book itself, this motif can be interpreted as a background for the protagonists' development and their coping with the surreal happenings. The novel, therefore, need not be seen as an unequivocally negative critique of faith and religion. These background themes can, in relation to the fates of the central characters, be seen as reconciliatory rather than adversarial. The author appeared to relate to his Indian Muslim origins and all their cultural context with a sympathising sentiment. This novel thus serves as an apt representative of the early stage in the author's work with regard to the theme of liminality.

The subsequent stage of disenchantment starts with the aforementioned *fatwa*. Following this decree, the author decreased his literary activity as he was forced to hide and live under 24-hour police protection (Rushdie, *Joseph Anton* 140).

Correspondingly, his attitude towards his roots appeared to have shifted dramatically. Numerous novels and essays he published in the 1990s and beyond have shown the subcontinental homeland of the author and his novels' protagonists as a paradise lost, whether as a result of the development of the characters' identity itself or as a state of affairs resulting from the local political events. The political and religious system, the local culture and its inhabitants are seen as oppressive beyond redemption. And despite their creative influence, they ultimately corrupt or destroy all who fail to escape them. The author, just like Rai Merchant, the central protagonist of his novel *The Ground Beneath Her Feet*, finds himself uprooted and after surviving the novel's cataclysmic events and leaving the shadows of the past behind, settles in a new home abroad with little hope of returning to his place of birth. The story of the book's narrator and main protagonist, therefore, represents the implied second stage of liminality in the author's work.

The shift back to a more melancholic, yet mature and sober approach is more subtle, as it is not marked by any significant and newsworthy event. Yet, the novels following *Shalimar the Clown* revisit some of the author's original critical fascination with his own roots. In these late works, the history of the subcontinent and its mythology and traditions tangle with Western civilisation in which the author has found a new home. *Two Years Eight Months and Twenty-Eight Nights* is the author's most otherworldly novel that fits within these tendencies by weaving together a magical tale of an endless philosophical conflict with a colourful world of jinn and a gripping modern-day fantasy, and as such, it provides a perfect example for Rushdie's third stage in the development of liminality in his literary work.

In order to interpret these three stages of Rushdie's life as a context for the development of liminality in his work, it is necessary to accept the assumption that his work has at least a partly autobiographical nature as even the author himself reflects this point in several texts, for example in his essay *Autobiography and the Novel* (Rushdie, *Languages of Truth* 148). Neither the novels nor his autobiographical book *Joseph Anton: A Memoir*, can be by their nature seen as a precise account of the author's experience that is devoid of any embellishment or other alterations. However, there are many passages in his books where it is possible to find parallels to events in

the author's life itself, as well as his explicit reflections on themes of identity, religion, history, or art. It is, therefore, credible to identify autobiographical elements in the fates of individual characters too. Within this logic, the aforementioned three stages in Rushdie's life are valid to be interpreted as an outline for the development of his work itself. More specifically these three stages illustrate the development of his approach towards his homeland, its politics and religion, and his personal status as a migrant with reference both to his roots and his new place of residence.

The subject of a migrant's identity is of a complex nature and its development can hardly be reduced to several life-changing transitions. However, postcolonial literature often offers deep insights into an individual's conception of self and their need to adapt themselves in environments of foreign lands or even homeland that is changing under the constant flow of internal and external pressures. Like other works of postcolonial literature, the majority of Rushdie's novels feature numerous reflections on this theme. Some of his novels almost completely resemble the author's life, others are ostensibly contradictory to it. Whether the nature of such stories is accepted as autobiographic or whether it is only discussed as a detached reflection on the struggles in the lives of people affected by the history of colonised countries, these stories provide an authentic insight into the heart of the depicted subjects in their struggle to persevere in the postcolonial world, a world that is in its specific way removed from the continuity of its history and tradition, in which the heroes often seek their place in the world beyond the borders of their native country and need to uphold their otherness. It is this struggle to accept oneself as well as to be accepted by one's peers that is central to the concept of liminality, which is largely discussed within the theory of postcolonial literature itself, and is also central to this thesis.

The theoretical part of this thesis begins by briefly introducing the cultural and biographical background of the author. The main body of this part of the thesis is the term liminality itself in the concept of postcolonial identity theory, and the related notions of in-betweenness, ambivalence and hybridisation as defined by, among others, E. Said, H. K. Bhabha and G. Ch. Spivak.

The practical part of this thesis consists of an analysis of the three selected novels and their protagonists with regard to their common characteristics and their

conception and perception of liminality. Simultaneously, the novels are framed within the context of the author's other works and autobiographical features. The sample novels are used to identify the mutual convergences and diversities, as well as the transformation of the perception of liminality over time.

This thesis aims to identify and understand the development of the perception of liminality in Rushdie's existing work. While a certain scepticism needs to always be present regarding the equation between the author's work and his life, the analysis provides enough consistent examples to justify the goal of the thesis. Therefore, this thesis can contribute to understanding the changes in the author's attitude towards this topic. Finally, the proposed three-stage framework of this thesis can be utilised in retrospective comparisons of the author's existing novels and his potential forthcoming work.

Theoretical Part

1. Life and Works of Salman Rushdie

Ahmed Salman Rushdie, perhaps best known for both his much-applauded novel *Midnight's Children*, as well as for the controversies surrounding a significant share of his other works, was born in 1947 in Bombay, India to a Kashmiri Muslim family. Being raised in what could be considered an upper-class part of Bombay, he grew up in the Windsor Villa in a family that inherited (and eventually lost) a large sum of money before it moved to Pakistan. However, this relocation only happened after he chose to study in England, where he moved to in January 1961. As the thirteen-year-old Salman was about to start studying at the Rugby School (Rushdie, *Joseph Anton* 21), he took his first steps towards self-reinvention which is so typical for the diaspora.

The self-reinvention can be traced back to both his parents, also. His Cambridge-educated father changed his name from a traditional Indian name Khwaja Muhammad Din Khaliqi Dehlavi to Anis Ahmed Rushdie with reference to Ibn Rushd, a Spanish-Arab philosopher of the 12th century, perhaps better known by his Latinised name Averroes (Rushdie, *Joseph Anton* 22). Zohra Butt, his mother, a schoolteacher of Kashmiri descent (Teverson 72), also changed both her given name and surname when she married Salman's father (Rushdie, *Joseph Anton* 19).

The author's fame broke out with the aforementioned *Midnight's Children*. The novel was awarded Booker Prize in 1981 and later, in 1993 and 2008, it received the Booker of Bookers and Best of the Bookers prizes as the best novel to have received the Booker in its past 25 and 40 years respectively. Despite these accolades, Salman Rushdie managed to spark the controversial tone that he would retain throughout much of his literary career. The novel's criticism of the Nehru dynasty had it banned in his country of origin (Malik 13). Becoming the seminal novel of post-colonialist literature, its narrator's story utilises the Indian traditional oral narrative techniques by the author's own admission (Rushdie, *Languages of Truth* 309). Ashcroft (*The Empire Writes Back* 181) highlights it for its recursiveness, non-linearity and layering that is

typical to postcolonial oral traditions in general, and this style is Rushdie's legacy that is to a greater or lesser extent employed in most of his works.

The bulk of Rushdie's fiction and non-fiction is reflective of his own views and experiences. The autobiographical features in his novels often use real events he would eventually describe in interviews and his non-fiction (Rushdie, *Kunapipi* 12). At other times, these aspects would be deliberately contradicted or used to entice the reader into a false sense of certainty of being strongly embedded in the author's real life (Rushdie, *Languages of Truth* 151).¹ This post-modernist toying with the audience means that any assumption of the author's truthfulness needs to be viewed with a certain amount of scepticism. However, as the author reinterprets numerous sentiments, his essays, letters and interviews can be used to verify some of the reader's initial conclusions and to extend them to more broad notions which are reflective of his "cultural, social and political" perspective (Teverson 71). That way, it is safe to say that Rushdie's literature becomes more enticing with each subsequent work and re-reading, supplementing what might originally be thought of as a flight of fancy with convoluted references and commentaries.

As mentioned before, the author's reinvention of self strongly resonates in most of his work. Most of his novels feature a narrator or protagonists of Indian origins, and migration is often an important motif resonating throughout Rushdie's publications. Therefore, it is also important to stress that the realism of his novels is rooted in its geographical and cultural location. While the fantastic journeys and transformations of the protagonists often steal the spotlight, the histories and politics of their environments play an important part in the messages the novels convey.

The postmodernity of Rushdie's novels is, among others, present in their intertextuality. The constant stream of references to other works, slightly changed by the presence of unreal stories the novels tell, forms a solid, yet prolific scaffolding for the worlds being built. As Teverson notes in his book on Rushdie's literary career

¹ In his essay *Autobiography and the Novel*, Salman Rushdie acknowledges and reflects the autobiographical aspects of his novels and literature in general. He remembers a series of interviews following the publishing of his novel *Fury* (2001), in which he would eventually had to concede that the novel is his most autobiographical one in order to lead the conversation to other topics of interest.

(Teverson 55), this idea is reflected in the author's first children's novel *Haroun and the Sea of Stories*, and he follows with Rushdie's own words, from a university lecture of 1999, that "If influence is omnipresent in literature (...) it is also, one should emphasise, always secondary in any work of quality (...) By using what is old, and adding to it some new thing of our own, we make what is new." (Rushdie, *Step Across This Line* 73)

2. Methodology

The second section of the theoretical part deals with the methods that are employed to analyse the main topic of the thesis. The postcolonial theory is introduced in its history and general scope, a background required for a full comprehension of the analysed works. The theory is then narrowed down to the study of postcolonial literature in order to analyse, describe and finally understand the texts in the third part of the thesis.

2.1 Postcolonial theory

The "post" in "postcolonial" refers to its reactionary origins and, therefore, its antecedents need to be explored to provide context for the theory in question itself. Edward W. Said identified a specific approach of colonial practices towards the Orient as "Orientalism" in the book of the same name. 1978's *Orientalism* deals with the historical legacy of imperial practices of European powers dating back from the sixteenth century onwards. These had a profound effect on the development of language and discourse both in the colonial powers' European homeland and in their colonies abroad.

Discourse, in the Foucaultian sense, consists of "practices that systematically form the objects of which they speak" (Foucault 49), it is a creative power that joins power and knowledge. The subject holding the power thus imposes the a priori knowledge on the subordinate objects. Foucault proposes that in every society, there is a focus of power that creates and controls discourse along with its meanings, ethics and truths in order to preserve itself (Foucault 216). By manifesting itself, this power has established historically constituted divisions (Foucault 218). The term Orientalism, therefore, denotes the historical power relations that affected and consolidated binary modes of meaning of the Occidental "center" and its Oriental "periphery." The origins of Orientalism can be traced almost as far back as Ancient Greece (Said, *Orientalism* 11) where even the Homeric writings assumed a certain pre-judgement about any lands beyond the borders of the Greek city-states. This implies the gravity of such deep-rooted traditions in Western civilisation. Said calls the tradition of binary

separation "imaginative geography," (Said, *Reconsidering Orientalism* 90) the distinction and creation of the Orient being a product of human discourse. Said accused the Western powers and academia of the historical intentionality of such division, tracing its roots to the "traditional Western hostility to and fear of the Orient" (Said, *Orientalism* 237). A Jerusalem-born Palestinian, Said was originally only concerned with the colonial history of the Middle-East in his initial theses. However, his propositions opened a floor for their further elaboration and eventual abstraction upon the notion of colonialism.

A colonial theory does not take the rather defenceless recipient role Said first proposed for granted and, in line with Foucault's later work, it discusses the possibility of opposing powers that counter the established status quo. These new studies would also deal with the interpretation of human knowledge, stereotypes and images of the colonial institutions and their economical and political connections with the rest of the world in a more general sense. As the colonial study can subconsciously order the reality via the discourse and language itself (McLeod 24), the mindset and history of colonialism, and thus the circular logic of its study, can never be fully surpassed.

Postcolonialism, if this form of the word really bears a meaning (McLeod 14), proceeds to redefine these ideas by decentralising not just the subject's historical, social and anthropological perspective. Postcolonialism decentralises even the language itself, moving from the English of the British imperial centre towards english or englishes, the "distinctive varieties" of the linguistic code used throughout the world (Ashcroft, *The Empire Strikes Back* 8). Therefore, it can be argued that there is no simple singular postcolonialism, but rather a multitude of postcolonial areas, which require this approach to constantly reexamine itself and challenge the established vocabularies and assumptions. However, "post" in this theory does not signify a temporary "after", this is a notion generally rejected as a misrepresentation of the term (Gregory 561). Therefore, proper interpretation of this prefix also inhibits an unflattering misapprehension of the postcolonial as "neo-colonial." It has the advantage of emphasising a repetition with a difference, a regeneration of colonialism through other means (Shohat 107) and as such, it retains its predecessor's potential of subversively reinforcing the imbalanced power relations described by Foucault. But, when utilized

with due consistency, these studies still allow for the unravelling of this power imbalance.

Homi K. Bhabha, one of the proponents of postcolonial theory and its ardent scholar to this day, discusses the specific processes of self-identification of a (post)colonial subject. The binary assumptions of colonialism saw its subjects as the opposite of the enlightened, civilised and, essentially good, which its objects had little choice but to accept, at least superficially. However, the colonial discourse inherently contains contradictory elements that breed a concurrent de-colonising force. Colonialism and its aftermath are the context that requires their objects to adapt strategies of survival, in which they were defined as hybrid. Such identification moves beyond the national, ethnic or religious origins and Bhabha sees it as an "on-going negotiation that seeks to authorise cultural hybridities that emerge in moments of historical transformation" (Bhabha, *The Location of Culture* 2). The de-colonisation marked the resurgence of older local traditions in an environment irreversibly changed by the influence of the colonial authority. Thus, the hybrid combines the attributes associated with both the institutions of the colonial and the colonised. As suggested by Bhabha's claim, this hybridisation is not a rudimentary product of simply finding one's own place in society, but rather an endless process of finding oneself in society filled with treacherous contradictions. These contradictions lead to a double consciousness, an awareness of two mutually exclusive identities but simultaneous identities (Gilroy 5).

It bears noting that the fundamentals of postcolonial theory are closely related to those of poststructuralism in their meaning, and this context needs clarification for the follow-up analysis of literary works. Poststructuralism, too, deals with the binaries of center and periphery and other discursive opposites, however, it has been somewhat de-coupled from any complementary use. Insisting on the proposition that traditional history needs to be replaced with its already established notion of multiplicity of histories and, therefore, the redundancy of postcolonial theories themselves, it can overlook or condemn the slight but key difference of the postcolonial approach that is being referred to. In poststructuralism, the variety of the world's particular histories is joined in a singular multiplicity that focuses on the global workings of contemporary institutions. Thus, it tends to criticise the fragmentation of postcolonial themes as a

dilution of focus which renders the world seemingly shapeless (Loomba 13). Therefore, the point of postcolonialism, in this comparison with poststructuralism, is that it deals with each such distinct history equally on its own terms. Similarly, it eschews the concept of multiculturalism. This notion of shared characteristics among distinct identities belonging under a single social institution (whether a community, a nation or a globalised society) is usually substituted with the idea of hybridity which rejects the ideas of essential unity and integrity for a more decentralised approach (Squires 268).

2.2 Postcolonial literature

Hailing from the mindset of colonialism, the term "Commonwealth literature" was and sometimes remains a convenient collective term for works created within the historical, geographic, political and linguistic boundaries of the Commonwealth, i.e. the former British Empire. Sarcastically criticised by (among others) Salman Rushdie, the umbrella term does not include its very center, the United Kingdom, stumbling on the issue of literature written by the diaspora and its descendants. Additionally, the authors falling within this framework would often deny belonging to it themselves, but these protests would ironically be ignored by academics who are proposing this term. Rushdie closes his criticism with the statement "[t]he English language ceased to be the sole possession of the English some time ago. (...) it's time to admit that the centre cannot hold" (*Imaginary Homelands* 70). This suggests that the concept of Commonwealth literature remains firmly planted within the mindset of colonial theories and highlights the need for its reevaluation.

Postcolonial literary studies evolved hand in hand with the postcolonial theory itself. While the use of postcolonial theories and, therefore, the consequent postcolonial literary theory is not beyond critique (Shohat 99), it is currently one of the most widely used literary theories utilized for the analysis of texts in the colonial and de-colonised space. Seeing as a significant part of culture is contained within its texts, postcolonial literary studies have complemented various literatures with numerous insights.

McLeod (33) summarises the basics of postcolonial theory in relation to literature in three tenets:

- "Reading the cultural endeavours produced by people from countries with a history of colonialism, primarily those concerned with the workings and legacy of colonialism, and resistance to it, in either the past or the present.
- Reading cultural texts produced by those that have migrated from countries with a history of colonialism, or those descended from migrant families, which deal in the main with diaspora experience and its many consequences.
- In the light of theories of colonial discourses, re-reading texts produced during the colonial period often by members of the colonising nations; both those that directly address the experiences of Empire, and those that seem not to."

These principles can serve as a guideline for both identifying the subject matter and for the analysis itself. They imply the necessity to redefine the previous modes of reading and thinking about the subject matter with a new critical approach.

Considering the fact that postcolonial literature most commonly deals with texts which were produced in a multicultural (or, as specified above, hybrid) environment, probably the first and most striking characteristic of such texts is usually the language itself. The notion of decentralised language of former imperial institutions is manifested in linguistically and stylistically rich texts that combine traditional institutionalised linguistic code (in our case, English) with its dispersed branches such as vernaculars, creoles and pidgins, and with the untranslated native language(s) of the colonial Other (Bhabha, *Nation and Narration* 338).

Similarly, postcolonial literatures often employ specific stylistic choices stemming from the authors' local traditions and their mergers with colonial institutions. These authors therefore often employ elements of their dialects and the orality of their traditional storytelling. This disregard of established colonial literacy and its constricting rules can result in immediate and grounded works riddled with a multitude of influences.

These texts are an outcome of appropriation and abrogation, the dual process of adaptation and rejection. Appropriation is rooted in the authors' recognition of the

usefulness of the colonial language, itself becoming a tool of subversion in postcolonial literature. Abrogation, on the other hand, is the refusal of the colonial language, of its established grammar, style and aesthetic. The pull of these two contradictory, yet complementary approaches characterises each individual author and their own distinctive stylistic and linguistic choices. Despite some concerns and criticism by essentialists regarding the inauthenticity of texts employing the colonial language of the (former) oppressors (Ashcroft, *Post-Colonial Studies* 13), this widely employed strategy creates a new type of literary language that becomes a cross-cultural bridge.

It should not be overlooked that a significant part of postcolonial literature is created by the diaspora and even its descendants. With these authors' displacement from their countries and cultures of origin, their homelands can become objects of interested, yet external fascination. This way, the authors themselves can paradoxically become the new exoticists, rejuvenating the colonial discourse that they usually aim to overcome.

Postcolonial literature and its theories feature numerous other concepts and pitfalls as postcolonial authors deal with cultural contradictions, ambiguities and ambivalences, moving beyond the binarity of center and periphery to allow for mobility a fluidity (Shohat 107). Other key terms for this thesis are outlined and elaborated in their respective sections (see section 3. Terminology), which, along with this summary, should offer a sufficient background for the follow-up analysis.

3. Terminology

The final section of the theoretical part deals with terminology associated primarily with the previously introduced postcolonial theory. It first explains the central idea of identity and its history, and then explains the concept of liminality and its related terms and specific strategies which were introduced during the development of the postcolonial theory itself.

3.1 Identity

The term identity is a lexical item that overlaps with terms like self, subject or individuality (Bamberg 27) and as such, it has been used across numerous disciplines. With slight but important differences from each such similar term, identity can be traditionally defined as a personal narrative that determines personal temporal stability and change, strategies of blending in and differentiating from others and engaging in interaction with others (Bamberg 35). The term's roots as a subject of scientific study, however, only reach back as far as the 1959's neo-Freudian study *Identity and the Life Cycle* by Erik Erikson. In his life's work, Erikson identifies the transition from adolescence to adulthood and its subsequent identity crisis as the key period of achieving a stable identity (Erikson 155). Subsequent elaborations of this concept by other psychologists have challenged the finality of this process with a distinction of four identity statuses (diffused, foreclosed, moratorium and achieved) which tend to progress from one to another in a linear manner, however, the development itself is nonlinear and the exploration of one's identity status is a life-long process (Marcia 557).

This notion is explored further by subsequent theories. Edward Said, already mentioned in relation to his proposition of the term Orientalism, expanded his ideas as the postcolonial theory gained prominence, and concluded his *Culture and Imperialism* (1994) with: "No one today is purely one thing. Labels like Indian, or woman, or Muslim, or American are not more than starting points, which if followed into actual experience for only a moment are quickly left behind" (336). This statement directly points to the multiplicity, with which the concept of identity needs to be explored. This multiplicity,

while individually discussed by the preceding theories, never became their subject in its full complexity.

The Indian-American literary theorist G.Ch. Spivak introduced the term "Othering" in her essay *The Rani of Sirmur*. Othering is a process with which the European cultural center would define its colonial periphery, "worlding their own world", to establish a clear idea of self in a binary relationship. The process is then appropriated by the Other itself, and in consequence, the traditional culture of a colonial society would lose its "self", and the identity of people hailing from colonial countries would have to be constituted upon the constant negotiation between their roots and the imposed culture (252).

The domination of Western tradition imposes its truths on various areas of culture. The most blatant difference which the colonialists would define themselves against is one's race. The power imbalance of the European center implied the superiority of the colonisers' race, forcing the colonised Other to tackle the issue of its own difference and inferiority based on the color of one's skin. The establishment of categories of a European "white" and the foreign "non-white", therefore, implies the binary and hierarchical distinction between the civilized and the primitive was supported by scientific racial theories, and gave the colonial powers the authority to spread its enlightenment and domination. The resultant derogatory assumptions based on ethnicity and race thus established a prevalent stereotypization and homogenisation that would rob people of their individuality (McLeod 41). The legacy of such distinction (as well as the neo-colonialist subversion of globalism) is present across the globe even today. Race and its social connotations, therefore, constitute an important part of forming one's identity.

Another primarily binary category is that of gender. Orientalism itself "was an exclusively male province" (Said, *Orientalism* 207). The Other was, in allegory to the notion of femininity, an exotic and tempting location of conquest. Raised in a different cultural tradition, the population of Orient (and beyond) did not comply with the European gender roles and its people were pre-judged on their gender identity, too (McLeod 42). From a more recent perspective, it transpires that the way in which imperialism establishes control over colonial subjects is similar to the workings of

patriarchy. By studying this discourse, feminism became parallel to postcolonial theory in terms of identity and dominance. These intersections became crucial in the works of many writers subscribing to either of these theories (Ashcroft, *The Empire Writes Back* 175).

Nationality, while barely constituted in the imperial status quo as a concept, can be linked to the rise of imperialism (Ashcroft, *Post-Colonial Studies* 137). At the same time, it is a primary force behind the emancipation of colonial countries. As the notion of national states and the shared history of their populace spread throughout the empire, it contributed to the rise of nationalism based on the concept of pre-colonial tradition. Yet, following the initial optimism of the former subjects of collapsing empires as they established independent nation-states, they were faced with the legacy of colonial institutions and language that interrupted the continuity of the idealised traditions and history. The new countries became amalgams of different cultures and their citizens had to compose their new identities accordingly. In contrast, these new foreigners were (in the best case) seen as members of autonomous and completely formed new countries by the prosperous West, which hardly ever reflected their political and social reality. Even nationalism itself often became a problem of its own, as different cultures were required to cooperate within single incoherent national entities.

The decolonisation of the late 19th and 20th centuries has seen the rise of a new phenomenon, that of diaspora. As people of various origins populated the full breadth of former empires' borders, they found themselves displaced in new national countries that they did not feel they belong to. Similarly, in the cultural shifts within the former colonies, a share of their population found that it does not fully identify with the new nation, a trend further amplified by the growing globalisation (Ashcroft, *Post-Colonial Studies* 61). Individuals belonging to both these groups would relocate to countries of their choice, with their identities completely changed in the process.

3.2 Liminality

Liminality, the key concept of this analysis, is a term derived from the Latin root "līmen", meaning "threshold". It can be simply understood as an "in-betweenness", a state of existing on a borderline, not belonging to either of its sides. Originally an anthropological concept, it was associated with rites of passage by Van Gannep (11) who connected it to the transitional period between adolescence and marriage. The similarity with Erikson's concept of establishing one's identity is self-evident here, and as that concept was being further developed, Homi Bhabha adopted the term of liminality for a new use. Bhabha explores the aforementioned concept of Self and Other, connecting it to the idea of double-writing, a proposition of a cultural split that provides a space "from which to speak both of, and as, the minority, the exilic, the marginal and the emergent" (Bhabha, *The Location of Culture* 148).

This cultural split implies a need of adopting a certain kind of identity, liminal in its own nature. The experience of decolonisation provides an excellent starting point for forming such an identity, providing the background of an emerging national identity or origin. Geographically, most decolonized people, given enough time, would settle in whichever side of the decolonized world they would settle in. The colonial legacy or their traditions would continue to influence them and their descendants, hence, postcolonialism does not ignore this phenomenon, and neither does postcolonial literary theory ignore their works. However, this phenomenon is complemented by that of migration, of diasporic travellers that fail or refuse to settle in their granted place, instead choosing to find their fortunes elsewhere. These concepts are supported by seemingly unrelated theories in different disciplines. For instance, in Heidegger's "unheimlichkeit" dislocation is described as existentially-ontologically primary to "being-in-the-world" (Heidegger 223, my trans.). Therefore, the resultant disorienting anxiety of the dislocated can be interpreted as an opportunity to return to oneself, to see the world from a new, more individually original perspective. This geographic journey of a migrant has the potential of providing a literal distance from their subject matter, starting a completely new process of transition.

The importance of the physical transport of a migrant cannot be overstated, however, as suggested above it is the psychological and social transition that has the final significance. Taking only their histories and few possessions from their original homes, the migrants find themselves in a strange new land where they inevitably stand out. At the same time, they restore some of the decolonized binarity, becoming the new Other to the current local Self, again exotic and fascinating, as well as objects of unexpected taboos. Outsiders to both their origins and their new homes, the diaspora is on the frontline of liminal thought.

Migrants cross borders both in the literal and psychological sense and they find themselves in a specific sort of social structure that requires them to belong. It is a structure where they need to change and reinvent themselves constantly depending on their short-term and long-term situation. Similarly, a liminal person is compelled to come to terms with the duality of their origins and the resurgent ethnic traditions. Bhabha, quoting Renée Green in the introduction to *The Location of Culture* (3), uses her metaphor of a stairwell as a pathway between two areas. The liminal stand on an intersection that provides them with the means to interact between distinctive identities, and to confront and compare them. Homi K. Bhabha's concept of liminality is focused on the idea of hybridity. He argued that in the liminal space between cultures, identities are not fixed, but rather constantly in flux. Therefore, this liminal space was a place of transformation where ideas, values and identities could be negotiated and transformed. A crucial concept introduced by Bhabha is that of the "third space", which refers to the idea of an in-between space that is created when two distinct cultures come into contact, a space in which "we may elude the politics of polarity and emerge as the other of ourselves" (Bhabha, *The Location of Culture* 39). Being liminal, and therefore, in the third space, an individual can explore their identity and create a new, hybrid identity which is neither one culture, nor the other. This idea is further reflected by Rushdie in an essay called *Globalization (Step Across This Line* 297), where he asks: "Do cultures exist as separable, pure, defensible entities? (...) Doesn't the idea of pure cultures, in urgent need of being kept free from alien contamination, lead us inexorably towards apartheid, towards ethnic cleansing, towards the gas chamber?"

Further expanding on her aforementioned ideas, Spivak focused on the power relations between the oppressors and the oppressed in her essay *Can the Subaltern Speak?* (Williams 68). Spivak argues that colonialism creates a liminal space between the coloniser and the colonised. This space is characterised by a power imbalance that creates a subaltern group that is denied access to power and resources, leading to a sense of alienation and marginalisation.

For purpose of this thesis, liminality needs to be considered specifically in terms of literature. Its essence precedes the postcolonial studies of the 20th and 21st centuries. Language itself can be seen as liminal, itself a device of transfer of meaning and the referent. As such, any translation from one language to another bears strong liminal features, as will be further discussed when dealing with the term hybridity. Similarly, there is certain liminality in the nature of literature itself, novels, drama and poetry simultaneously expressing the complexity and paradox of human life, in Rushdie's words, "[f]iction is precisely that place where things are both so and not so, where worlds exist in which we can profoundly believe while also knowing that they do not, have not, and will never exist" (Rushdie, *Languages of Truth* 207). When considering the contents of literature, liminality need not only concern the postcolonial and specifically migrant-concerned themes. If we elaborate on Makaryk's suggestion (578), it can be said literary theories explored the theme of liminality from the first readings of epic literature. Liminality can be used to denote and analyse any kind of literary journey where its participant undergoes an identity-forming pilgrimage or change. Therefore, even these rudimentary motifs are an object of interest of the postcolonial literary theory regarding this seemingly very culturally specific theme.

The already mentioned term of hybridity is a term closely associated with the broader term liminality, a result of combining the two dimensions of liminal into a third distinct form, a being of both at the same time. While its meaning is somewhat tainted with negative connotations of 19th-century racial theories and with its associated taboo of impurity (Ashcroft, *Post-Colonial Studies* 110), hybridity in contemporary studies is attributed to be the source of its own authentic creativity as the hybrid subjects re-read and re-write the histories they personify:

[H]ybrid is not only double-voiced and double-accented (...) but is also double-languaged; for in it there are not only (and not even so much) two individual consciousnesses, two voices, two accents, as there are [splits in] socio-linguistic consciousnesses, two epochs (...) that come together and consciously fight it out on the territory of the utterance. (...) It is the collision between differing points of view on the world that are embedded in these forms. (...) such unconscious hybrids have been at the same time profoundly productive historically: they are pregnant with potential for new world views, with new "internal forms" for perceiving the world in words.

(Bakhtin 360)

Therefore, hybridity does not only imply a cultural merger, but also an effect such a merger can potentially have on a language. The postcolonial literary hybrids often employ the languages of both their cultures and other novel linguistic features. The authors make use of untranslated words, phrases and expressions as means of achieving authenticity and contrasting their works with more traditional works of their primary chosen language. This primary language, usually English, would also be the subject of stylistic liberties, typically by imitating everyday speech, pidgins or creoles.

Such linguistic experiments imply the requirement of prior appropriation of a foreign language. Hybridity employs the strategy of appropriation to make use of not only linguistic but also philosophical and academic tools that were originally employed and spread by the colonisers. As such, these strategies re-utilise this knowledge to undermine the colonial and de-colonised place of power, using any means necessary to subvert the status quo.

Hybridity is a common tool employed by Rushdie, whose writing is often described as a "fusion of East and West" (Ruben 36). His works often combine traditional Indian elements with modern Western ones, creating a hallmark style of magical realism. The use of magical elements is often associated with feelings of displacement and alienation and combined with the realist settings and psychology, they underline the paradoxes in the social structures. The hybridity is also notable in his literary language, which combines elements of English, Hindi and other languages

to create a stylistically complex narrative which reflects the cultural diversity of India and diaspora.

Transculturation describes strategies with which the marginal groups choose influences from the dominant culture. Similarly, this meaning can be reversed to identify the influences of the marginal on the central. These choices are made in an unintentional synergy that contributes to the formation of the modern postcolonial situation (Ashcroft, *Post-Colonial Studies* 210). One of those strategies is mimicry which, Bhabha claims, "represents an ironic compromise" (Bhabha, *The Location of Culture* 86). It's a strategy not dissimilar to hybridity, differing from it with its ostentatious inauthenticity. And as with other strategies, this one, too, has its subversive potential. Its own ambivalence lies in its nature of repetition, itself often becoming a mockery of the imitated model because it attempts and inevitably fails to appear authentic. As such, it can become a mode of both synthesis and defiance.

Another term closely associated with the concept of liminality is the term ambivalence in modern theories comes from Freudian psychoanalysis where it refers to a constant strife of opposing feelings towards the same object. Reimagining the term in the field of postcolonial theory, it originates in the constant and simultaneous tug of war between the appeal to one's own submission to colonial institutions and the urge to resist it. Also somewhat similar to the term double consciousness, which refers to the experience of diasporic identities as the of being "in the West but not of it" (Selden 230), it reveals the colonial discourse itself as ambivalent for its positive and negative effects on the Other itself. At the same time, the ambivalence of the colonial discourse can be seen in its effort to domesticate the Other, which is incompatible with its a priori assumption that the colonised Other is an incomprehensibly strange object. This ambivalence has a disruptive effect on the reigning power, too, questioning the clear-cut relationship between the colonising Self and the colonised Other. Since ambivalence is ever-present in the colonial discourse and outside it, it can become and often does become a focal point of any conflict of identity. To quote McLeod, "Texts can bring into play several different ways of seeing without always firmly deciding which is the true or most appropriate one" (McLeod 45).

Practical Part

The practical part provides a short synopsis of each of the three novels' stories. This synopsis serves as a reference for the follow-up analysis of key motifs relating to the larger theme of liminality. The extensive analysis of the story and themes of *The Satanic Verses* provides a way of understanding the various approaches to one's liminality. The bulk of *The Satanic Verses* concerns the development of its characters' liminality and hints at the supposition in the opening chapter and conclusion in the final chapter. It is these two chapters that provide a clue to the author's own creed. However, the intermediate development is also vital to understanding this concept because *The Ground Beneath Her Feet* and *Two Years Eight Months and Twenty-Eight Nights* take less interest in the development of liminal identity, instead, they are assuming a more firm premise of the narrator's or characters' liminality.

4. *The Satanic Verses*

4.1 The identity in *The Satanic Verses*

The novel's first chapter sees Saladin return from a short visit to India, where his carefully crafted mask slides off inadvertently. Salahuddin Chamchawala is a son of a wealthy Indian businessman and politician, however, his relationship with his father has never been very close and various events in their lives estrange them from each other. Therefore, when Saladin is offered to study in a boarding school in the United Kingdom, he accepts immediately, hoping to forge a completely new life abroad, away from his hometown of Bombay. First, he changes his given name to accommodate his English schoolmates' inability to pronounce it properly and later in his life changes his last name on advice from his talent agent to help his acting career. Saladin Chamcha becomes a new person, honing his linguistic skills to perfect his British accent, sculpting a completely new facial posture and eschewing his Muslim origins, deliberately leaving behind any disposable baggage of his Indian heritage.

Saladin becomes a migrant early in his life. Clearly a good actor, he creates an entirely new persona for himself in the UK, willing to go to any possible length to disregard his origins. He does so intentionally, as evidenced by his reflection on the novels he reads on his flight to the UK. Based on *Foundation* by Isaac Asimov and *Martian Chronicles* by Ray Bradbury, he imagines his airplane as a "metal phallus, and the passengers were spermatozoa waiting to be spilt" (40). These novels tell the story of interplanetary migration and of finding and preserving life beyond the borders of Earth, and similarly, Saladin attempts to forge his new life far from his roots, ready to overcome any challenges that lay before him. He attempts to appropriate the new culture completely but as the reader learns later, this cannot be done either by one's will or by the significant amount of time spent far from the country of one's origin.

When Saladin returns to India for an acting project, he also meets his family and some of his friends. During these encounters, it transpires that his artificial identity is not fixed and his carefully crafted English accent slides back to his original Indian English. Saladin's origins are likened to a viral infection, a disease that would leave one immune to it once they recover from it (57). However, this immunity is only temporary, and Saladin faces the fact that his change to an Englishman was not final. When he visits his hometown where he meets and starts an affair with his childhood friend Zeeny, he exposes himself to the influences that shaped him from his earliest days. He finds reassurance in the fact that the visit is only temporary and he can resume his ordinary life in the UK once he returns.

The first hints of Saladin's liminality can be found in this introductory part of the novel. As evidenced by the lack of control he has over his assumed characteristics, it can be seen that his Indian origins are present in him despite all his effort to eradicate them. Saladin's will alone cannot do anything about the fact that the encounters he has in his homeland awake in him long-suppressed attributes.

Part of his liminality stems from characteristics that he shares with the author himself. While Salman Rushdie did not change his name himself, both his father and mother did before he was born, creating new personas for themselves just as Saladin did. Salman and Saladin alike know Bombay from their childhoods. Both being raised in the affluent borough of Bombay and moving to England when they were thirteen

years old, India which they consciously reflect is more a shadow of their past and a product of their imagination than genuine memory of a place in its full complexity.

The motif of liminality is also hinted at in the context of Saladin's and the author's professional life. As a voice actor, Saladin takes on masks professionally, changing his voice and identity for any role that he accepts. In order to be a good actor, he needs his audience to believe him, his acting needs to be as authentic as possible. If his acting fails, so does the illusion that he is trying to create, and subsequently, the respect for him would fade. As the narrator's voice suggests (49), the migrant's mission is similar, as they, too, need to assume a new role in the society that they land in. They need to combine all their knowledge of their new land to at least partly assimilate, to stick out only as far as is socially acceptable. And just like actors, by surpassing this thin red line (or not meeting its requirements) they, too, risk losing their position and any hard-earned respect.

From certain perspectives, an actor is not too dissimilar from a writer. Both are creative professions that set to create or re-create stories for an audience. The autobiographical features can be seen in Saladin in this also. Just like Saladin, one of Rushdie's great influences is the aforementioned sci-fi novels by Asimov and Bradbury. And not unlike Saladin, the author has also been disavowed by his father for his career choices in the typical pathetic words of "what am I to tell my friends?"²

The other protagonist of the story, Gibreel Farishta, is also an actor of Muslim origins. Unlike only semi-famous Saladin, whose face is known only by few because he specialises in voiceovers, Gibreel is described as "the biggest star in the history of the Indian movies" (11), known for his roles depicting numerous deities hailing from various religions. Neither does Gibreel come from a rich family, becoming an actor only once he is adopted in his adult age by a wealthy childless couple. At this point, he too changes his name from Ismail Najmuddin to the new stage name.

The reader never learns about Gibreel's comprehensive history prior to his acting career, except for what is implied by his transformation from a timid boy with bad breath into a confident womaniser. This first change is significant in that it marks

² This exclamation appears both in *The Satanic Verses* (47) and in *Joseph Anton: A Memoir* (48)

him as someone who takes pride in his successes and his material situation takes a great part in shaping his personality.

Prior to the central events of the novel, however, Gibreel undergoes yet another change, as he becomes mysteriously ill, the condition suspending his stellar career as he is helplessly bedridden. In reference to his career achievements, he previously became religious nearly to the point of identifying himself with the deities he portrayed. But while the sudden and inexplicable disease makes him turn to Allah for help or answers, he eventually loses his faith entirely, demonstrating his conviction that God does not exist by publicly eating pork, protesting: "Don't you get it? (...) No thunderbolt. That's the point" (30).³

Precisely at this point, he meets one of the other central characters of the novel, Alleluia Cone, who he falls in love with, and because of whom he abandons his long-term lover Rekha. Rekha then commits suicide and while Gibreel's love affair with Alleluia initially only lasts three days, he decides to leave his previous life behind and find Alleluia in the United Kingdom. He boards his fateful flight to the UK under his original name, and as this airplane is kidnapped by terrorists, he tells his story to Saladin who he ends up sitting next to.

If it is assumed that Gibreel's acting career is his default position for the novel's story, it becomes clear how he contrasts Saladin. Saladin might be returning home to reunite with his wife Pamela, however, the primary motivation for his return flight is escaping India and its influence which he perceives as harmful to his life's endeavour. Contrary to that, Gibreel impulsively chases Alleluia Cone, hoping to start anew with her. The significance of the prior events was underlined by the goodbye note from his ex-lover, which read: "We are creatures of the air, Our roots in dreams And clouds, reborn In flight. Goodbye" (13). The motif of flight and rebirth corresponds to the novel's opening paragraphs where Saladin and Gibreel fall from the exploding airplane and start changing, and the narrator later identifies it as a metaphoric "rebirth

³ A similar turn of events is recorded by Salman Rushdie in his autobiography, where he remembers that the last traces of belief left him when he reflected on the architecture of the Rugby Chapel as a young schoolboy, thinking "What kind of God (...) would live in a house as ugly as that?" (*Joseph Anton* 32) The same day he would proof to himself the non-existence of god by eating ham sandwich.

bug" (15), a notion that people assume new identities as they climb closer to the skies or dive from them towards the earth. Gibreel, too, believes his stardom and the subsequent illness started his reincarnation.

The new names of both protagonists are telling and they provide the first contrasting indications of the essence of their identities. Gibreel Farishta means angel Gabriel, a notable scriptural figure from both the Bible and the Quran. He has two reasons for taking this name. First, his by then deceased mother used to call him an angel, and second, his hobby of studying ancient myths and religious works, including the incident of the titular satanic verses where angel Gibreel had a prominent role. Meanwhile, his lover Zeeny teases Saladin that his name means Mister Toady (54), referring to Mr Toad, an anti-hero of an illustrated children's novel *The Wind in the Willows*.⁴ Both new names also relate to their Muslim heritage, Gibreel is taken directly from the Quran, and Saladin is a traditional Arabic name, meaning "righteousness of the religion."

As for the character of Zeeny, she is very much peripheral to the novel's core events, however, she plays an important role in its opening and final chapters. It is in this introduction that she has numerous observations concerning the theme of identity, taking great interest in the abandonment of Saladin's Indian identity in favour of the new English persona. It transpires that she wrote a controversial book concerning Indian identity, criticising the essentialist notions of its authenticity. In this direct jab at Indian fundamentalists and nationalists, Zeeny voices Rushdie's questioning of the possibility of being a good Indian.⁵ Zeeny claims that no such thing is possible, postulating that Indians are a "take-the-best-and-leave-the-rest" (52) sum of cherry-picked influences from the numerous cultures that they represent and historically encountered on the subcontinent. She illustrates this notion in another section of the

⁴ Written by Kenneth Grahame and first published in 1908, *The Wind in the Willows* became an influential and often adapted children's novel. Mr. Toad, a well-meaning anti-hero, can be characterised as obsessive and always dissatisfied, and these personality traits lead him to all sorts of trouble.

⁵ Rushdie reflects on the eclecticism of Indians in some of his non-fiction, for example essay *The Riddle of Midnight: India, August 1987 (Imaginary Homelands)* celebrates the 40 years of independent India by questioning and simultaneously celebrating its ethnic, religious and linguistic unity and celebrating.

book, where she and Saladin visit his father who owns a considerable art collection, among others also selected paintings of Hamzanama.⁶ Commissioned by Mughal emperor Akbar in the 16th century, it is a product of simultaneous efforts of numerous artists of the Indian subcontinent, whose individual identities are at the same time submerged and evident in the paintings' eclecticity. Zeeny argues these artists are a "many-headed, many-brushed Overartist who, literally, was Indian painting" (70).

This notion reflects the novel's concept of identity in general, which is never as simple as defining oneself by one's nationality, religion or origins. In the context of this novel, neither is it the subject of one's name or external appearance. The novel frequently lures the reader into making simplistic observations about its characters, reducing their personalities either to comply with or to subvert their assumed roles and names. Their conflicting motivations, which pull their established lives in unforeseen directions, are initial proof that the novel's concept of identity and liminality is far from being clear-cut.

4.2 The transformation in *The Satanic Verses*

The central events of the novel follow the fates of its main characters after they land in the United Kingdom following the start of their physical transformation starting during the fall from an exploding airplane. Gibreel Farishta loses his bad breath and instead, his head appears to start perceptibly glowing. The breath of Saladin Chamcha meanwhile turns sour and small horns appear on his forehead. They are both taken in by an elderly lady who sees in Gibreel her late husband. Gibreel, dressed in Rosa's husband's clothes, avoids being arrested by the immigration police. Saladin is less fortunate as he finds out his wife is cheating on him with his friend Jumpy Joshi and after being arrested, his and Gibreel's stories temporarily diverge.

Saladin's arrest and subsequent abuse start his decline. Disturbed by his physical changes, he is unable to protest fully and compellingly that he is in fact a

⁶ The Hamzanama translates as Epic of Hamza and concerns the mythological exploits of Amir Hamza, an uncle of the Prophet Muhammad. Established from an oral tradition, these tales were adapted into a series of paintings in the Middle Ages.

British citizen to the immigration officers. Saladin is not the only one to be transformed into a bestial form; in a detention center where he ends up he meets other such changed immigrants. Saladin escapes, catches his wife and friend red-handed, and finally, with the help of remorseful Joshi, Saladin takes refuge in a London restaurant owned by an Indian immigrant family of Sufyans. He gets to know the Sufyans, but his presence and transformation cause unrest both in the restaurant itself and in the entire city, where the likeness of his horned head starts to appear in people's dreams and all over the public domain. When he grows to a demonic form of over two meters and a swishing tail, he becomes unmanageable and with help of Mishal Sufyan, he is moved to a popular South Asian club. There, he laments over his fate, blaming Gibreel for not helping him, and as he becomes furious, he painfully turns back into his old human self. This transformation into a horned demon and back is crucial in uprooting Saladin from his old self as well as from mundane reality, and as these events unfold in this section of the novel, Saladin becomes liminal in relation to anyone and anything he knew and believed.

The novel's reflection on migrant and liminal status becomes more political in Saladin's experiences once he returns to the UK. His arrest and the strained conditions in the South Asian neighbourhood where he finds refuge hint directly at the racism of England at the time of Margaret Thatcher (283). This commentary, where the British Prime Minister is called "Mrs Torture" (286) and "Maggie the Bitch" (269) is not dissimilar from his previous criticism of Indira Gandhi in *Midnight's Children* (405), in which she was depicted as the Widow, the antagonist of the novel, personifying the social downturn of the post-Independence India and its rise of racist, nationalist and fundamentalist violence. Saladin's grotesque transformation serves to underline these emerging social phenomena, with the officers being completely casual about his unnatural features (158), hinting at the sentiment that his bestial features are normal in how they see immigrants. As it transpires, other immigrants suffer from similar metamorphosis, which they explain to Saladin is a result of their descriptions: "They have the power of description, and we succumb to the pictures they construct" (168).

Liminality is further explored in the theme of racism and segregation of the families of Sufyans who take Saladin in, and Cones, the family of Gibreel's lover

Alleluia. Both these families are strangers to the United Kingdom and the novel introduces some of their related frustration as well as the paradox of their deliberate segregation from British society. The Sufyans segregate themselves in the South Asian community where they help one another, their Shaandaar Cafe existing as a figurative community centre. Meanwhile, Hind Sufyan, the matriarch of the family, simultaneously prohibits her daughters from meeting men outside their community and secretly overcharges the customers in their Cafe. The story of Cones reaches back to Second World War as it transpires that Otto Cone, Alleluia's father, is a Polish survivor of the concentration camp. Disillusioned by the treatment of Jews in Eastern Europe, he turns to England with hopes of becoming a completely new person. His effort to become an Englishman is even less successful than Saladin's, as illustrated by his inability to overcome his thick accent. For him, the new identity becomes a fickle mask as he appears to be trying and failing to convince himself and his family about its authenticity, segregating their private lives by "keeping the heavy drapes almost permanently drawn in case the inconsistency of things caused him to see monsters out there" (297). Certain racism also appears in Alleluia's mother's objections to her lover Gibreel (299).

There is a contrast in how Gibreel and Saladin are treated when they are found by the immigration police. While they are both ethnically South Asian, one is respected while the other's protests are completely disregarded. When the police find them in Rosa's house, they disregard the fact that Saladin is a British citizen and even previously perfected his British accent, because he now comes across as a bewildered alien and the officers do not think twice about his arrest. Meanwhile, Gibreel is already in his entranced state that is described later in this thesis and, wearing Rosa's husband's smoking jacket and riding trousers, he appears as a confident master of the house. The officers disregard his ethnicity and only acknowledge Saladin, whose changing physical form stands out completely. A hint of Said's Occidentalism can be seen in this scene, where despite Gibreel's ethnicity, his complete self-confidence and his contrast to Saladin are in themselves proof enough that he is a part of the native society. Saladin is the opposite, representing the Other that the locals define themselves against and, therefore, its lower social standing.

Saladin and the other changed immigrants can be seen as a personification of the very nature of the Foucaultian discourse and these sections of the novel become symbolic of the inner workings of discursive power. In Rushdie's *Magical Realism*, the British and their institutions obtained the power to quite literally turn their prejudices into reality. The motif is further explored in a less symbolic fashion, as Pamela brings forth evidence of witchcraft in English police departments, however, the implications of the immigrants' transformations are clearly made in relation to the unrest in the streets of London. And as the immigrants change, they themselves feel alien in their country, their strangeness becoming their defining characteristic. And contrariwise, London society becomes radicalised by their presence, which coincides with the series of murders of old women. Coincidentally, Saladin's arrival in London is accompanied by the aforementioned appearance of his figure across the city and its inhabitants' dreams. The subsequent fear of losing their privileged positions on side of the locals and the sympathy the oppressed immigrants feel for the devil whom they start to see as a symbol of resistance leads to increased tensions. The Other gradually becomes identified with the controversial concepts of the "[i]llegal migrant, outlaw king, foul criminal or race-hero", further clarified on the side of the established Londoners by linking the concept of a non-white race with blasphemy (288).

Ironically, after he is escorted from the Shaandaar Cafe to the Hot Wax nightclub. Saladin changes back to his human form precisely at the point, in which he himself could become the living symbol of the resistance of the Other. Nevertheless, the tensions in the city have reached a boiling point and the widespread violence proceeds without his actual contribution. Both the physical metamorphosis and the events concerning the oppression of minorities are important in the development of Saladin's identity. Before his transformation, he used to be known as "Brown Uncle Tom" (267) among the minorities in the film industry, being well educated and owing his career to a bigoted producer Hal Valance, whose life and achievements he earnestly admires. Employing a personally never reflected strategy of mimicry, he represented the uncritical appropriation of the English culture which he frankly believed was superior to his Indian ethnicity. His submissiveness and the lack of respect from his white peers would only grant him temporary benefits as it turns out Hal Valance

cancels Saladin's role in his long-term job. He barely ever reflected on this subconscious self-loathing and he would most likely not admit it to himself, however, he assumed a liminal position in his previous life, standing neither with the non-white minorities nor with the English he tried to imitate, being disrespected by both.

The changes inflicted on him force his position to what could be seen as similarly radical, but opposite position. In this new side of liminality, he is distraught by his changes, his wife's infidelity, the loss of his job and the first-hand experience with the violent oppression of the minorities, and he becomes fully enthralled by the idea of righteous vengeance, tracing the root of all his ills to Gibreel's disregard of his pleas for help in Rosa's house.⁷ His previous life which was based on his will and belief that he can become whoever he wanted is replaced by nihilism, and Saladin becomes convinced that there is little he can do to turn his fortunes. In his despondency, he believes that life and identity are formed by one's condition and forces beyond one's control, contrasting this belief with Zeeny's notion of conscious strategies of hybridity. His liminality, therefore, shifts, as the narrator proposes that "[a] being going through life can become so other to himself as to *be another*, discrete, severed from history" (288). As a result of these events, Saladin gives in to his "bitterness, (...) and hatred" (288), recognises the unfairness of his condition compared to that of Gibreel's and, assigning blame to what he perceives as the cause of his present state, he decides that Gibreel needs to pay with his life. At this point, Saladin fully occupies the role of the Other and consciously rejects any notion of Englishness and his cohabitation with the majority of society.

Similar nihilism stemming from her liminal life can be interpreted in the words of Alicja Cone, Alleluia's mother. Disillusioned by the history of the Second World War and the Cones' inability to assimilate, she questions the power of an individual will, postulating that life and one's character and identity are formed solely by external

⁷ The significance of this minor transgression is later illustrated on the story about a vase, which is recalled by Saladin. The short story concerned a close life-long friendship of a man and a woman which falls apart when the woman accidentally destroys a cheap vase that she gave the man as joke earlier. The man eventually refused to visit her on her deathbed, never forgiving her for the accident that happened. The point of the story is illustrated by Saladin's disagreement about it with his wife Pamela. While she thought the man was petty, Saladin understood his sentiment: 'Nobody can judge an internal injury (...) by the size of the superficial wound, of the hole.' (404)

events and foreshadowing the events of the novel's final chapter: "I mean, these days, character isn't destiny any more. Economics is destiny. Ideology is destiny. Bombs are destiny. What does a famine, a gas chamber, a grenade care how you lived your life? Crisis comes, death comes, and your pathetic individual self doesn't have a thing to do with it, only to suffer the effects. This Gibreel of yours: maybe he's how history happens to you" (432).

Gibreel's initial arrest takes a completely different form from that of Saladin's, as he appears to be entranced by Rosa's presence and stories. She dies after he helps her find peace and Gibreel finally heads to London to meet Alleluia. Onboard the train to London, he encounters a delusional Indian businessman who recognises him and, in the subsequent bicker, he is alternately accused of being a religious impostor and praised for the impact and legacy of his divine roles in the past films. As Gibreel's hat gets knocked off, the man sees the halo around Gibreel's head and falls to his knees. Gibreel, who is at this point frustrated by the man's obtrusiveness, claims to be an angel of judgement and flees the scene. Later, pursued by the visions of his dead ex-lover Rekha, he collapses at Alleluia Cone's doorstep and the two reunite.

These first encounters in the United Kingdom already foreshadow Gibreel's commencing transformation and his role in the accompanying religious dream sequences. Gibreel has two simultaneous motivations for staying with Rosa. First, it appears that he takes no issue with using her hospitality to gather himself from the shock of the recent events. Second is the aforementioned trance in which he appears to lose control over his actions, becoming a puppet of someone else's story and imagination. As already described on Saladin's situation, the power of words bears an important role throughout the story. This is further evidenced here by the odd stay in Rosa's house, where Gibreel assumes the role of passive puppet of Rosa's recollections of her past and her late husband. He seems to only watch the events, shifting between the perspective of his own eyes, and of Rosa's narrative. In a manner similar to Saladin, Gibreel becomes the Other of a mightier power and a helpless victim of someone else's description. Rosa, on the other hand, represents the opposing colonial tendencies, implying the imperial need of broadening the horizons, whether geographical or psychological, as further shown in her recollection of stories told about

the British: "Crammed into that coffin of an island, you must find wider horizons to express these secret selves" (146).

Following Rosa's peaceful death, Gibreel sits on a train to London and in a melodramatic gesture, speaks aloud the name of his lover which initiates an unsolicited conversation with his fellow passenger John Maslama. Despite Gibreel's at this point wavering conviction on the matter of religion and atheism, he toys with the man once Maslama sees his halo. These events imply that Gibreel is already starting to accept his recent changes. Yet it is once he reunites and moves in with Alleluia that his changes exacerbate. His fits of rage and jealousy become overbearing and so do his delusions of grandeur. These delusions combine elements of the supernatural, seemingly going hand in hand with Gibreel's angelic change, and with the notion that he is progressively going mentally unstable. Important in this regard is his progressively increasing belief that he is in fact a reincarnation of the Angel of the Recitation (315), i.e. archangel Gabriel from the Quran. While Alleluia tries to arrange professional help for him, and as he is eventually to star in a production depicting his religious dreams, his schizophrenia returns and in one of the final scenes of the fifth chapter, he has a vision of horned Saladin, who he now believes is his adversary.

Gibreel's transformation is less visible and convincing than Saladin's, and by the same token, it is also less concerned with the status of a migrant. With each of his religious and angry fits, it becomes evident that the greater change is occurring in his mind, and in comparison with Saladin's parallel experiences, he too becomes a victim of his transformation, removed from his former life in almost every aspect. While for Saladin, it is his South Asian ethnicity that is associated with his transformation and new identity, for Gibreel it is his Muslim origins, therefore each becomes liminal in his own specific manner.

As the physical metamorphosis becomes secondary in the subsequent seventh chapter of the novel, the characters' mental transformation reaches its climax. Due to his mental state and his medication, Gibreel oscillates between the feeling of a peculiar aloof affection towards Saladin, and the recurring conviction that he is his biblical adversary. Saladin, first utilising this closeness, becomes friendly towards Gibreel with murderous intentions. However, learning that he is not capable of murdering someone

he got to know, he decides to also become a confidante to Alleluia's grievances against Gibreel. He utilises his knowledge from getting closer to the couple to torment Gibreel with prank telephone calls, making Gibreel believe Alleluia has multiple lovers. The novel then moves on to the apex of the social unrest in London. Saladin irrationally appears in the neighbourhood of the Shaandaar Cafe which he finds burning, and he runs inside in hopes of saving the Sufyans. Gibreel, ever more delusional, roams the streets and realising that it was Saladin who made the taunting calls, he follows Saladin into the burning building with the intention of killing his adversary. But when Saladin gets pinned down by a beam, Gibreel decides to save him instead.

As mentioned above, the novel's premise and story coax the reader into drawing simplified conclusions. In the fifth chapter, Saladin becomes a sympathetic underdog despite his physical transformation into demonic form and Gibreel's abusive behaviour towards Alleluia and his hubris make him appear as the story's antagonist. The two then swap their perceived roles in the seventh chapter, where Saladin intentionally causes harm to Gibreel's psyche and ruthlessly uses Alleluia in exacting his revenge, while Gibreel spirals ever deeper into his schizophrenia and eventually saves Saladin from certain death in the burning Shaandaar Cafe. These developments highlight their ongoing contrast stemming from their different histories and experiences, underlined by their relations after they grow closer. Gibreel's development is characterised by his lack of reflection on the changes. Whenever he begins questioning the state of things, it only concerns his possessive relationship with Alleluia, but he accepts his religious dreams and the angelic imagery without question, convinced of his holy mission the same way he used to accept his supremacy and the significance of his divine roles in the Indian cinema. Contrariwise, Saladin's nature is that of constant self-evaluation, he based his English persona on a rational reflection of his entire life. He took his life as a challenge, with the singular goal of becoming an entirely new person. In a way, this contrast is signified by Saladin's and Gibreel's short dispute on the topic of cinema: "Chamcha offered conventional cosmopolitan answers. 'You've been brainwashed,' Gibreel scoffed. 'All this Western art-house crap.' His top ten of everything came from 'back home', and was aggressively lowbrow. (...) Your head's so full of junk,' he advised Saladin, 'you forgot everything worth knowing.'" (439)

Yet, both characters remain connected by their similarities and differences. Both Saladin and Gibreel stand apart not only by their 'physical metamorphosis but by the manner in which these changes manifest in their psyche. Their development simultaneously continues in the manner defined by their personalities and changes their living conditions entirely. While they both underwent changes in their pasts, which established their default identities for the starting position of this novel, by crossing the aerial borders of the United Kingdom together, they become linked migrants with the goal of either preserving their original identity or carving out a new one. At the point of their confrontation in the Shaandaar Cafe, it is yet unclear which of these goals they achieve but it becomes evident that the transformation of the novel's protagonists is key to the conclusions that the novel makes about liminal identity.

4.3 Aspects of liminality in *The Satanic Verses*

The characters of the novel go through extensive development throughout its narrative, and some of its aspects coincide with the unravelling of Gibreel's dream passages. The dream passages appear to be a severe criticism aimed towards Islam, however, its fantastic occurrences and ambiguous characters show hints of reconciliatory and respectful treatment of Rushdie's original religion. Despite never being deeply religious, he found interest in the stories of the Quran the same way his father did, the interest was further emboldened during his studies at Cambridge where he found out about the controversial history of the satanic verses (Rushdie, Joseph Conrad, 51). The stories reflect the contradictions that the author sees in the Quran itself and in the way that it shaped the political system of Pakistan where his parents moved when he was an adult. Rushdie accepts that Islam is a part of his culture and his roots and he acknowledges that there is a diversity of ways of believing. The persecutions, bigotries and atrocities done in the name of Submission in these dream passages are no different from those committed by other religions, as described on the example of religious violence against Muslims in India in *Midnight's Children* (232) and *The Moor's Last Sigh* (298).

The author personifies some of his beliefs into multiple characters in these stories. In the dreams of Mahound, his critical approach towards scripture is demonstrated in Salman, who is connected to the author also by his subcontinental Persian origins and the role of a scribe. Some autobiographic elements are also present in the Jahilian poet Baal, who uses his poems to satirise the events and people of the city. In the dreams of Ayesha, some of Rushdie's rationalism can be seen in the character of Mirza Saeed, as well as in Osman the clown's seclusion from the village society.

Most importantly, Rushdie assumes a liminal position in the context of the two major dream sequences. Like Saladin and Gibreel from the main story, Rushdie does not possess an unambiguous sociocultural and religious identity. Both main protagonists hail from India and have Muslim origins but neither of them assigns to either strictly being an Indian, or to being a religious person. Similar to Saladin, Rushdie is also not really English or British; where Saladin is blissfully unaware that his roots follow him like a shadow, Rushdie is only too aware of his heritage. Neither of the heroes also integrates well into their communities, a trait common with the former untouchable-turned-Muslim Osman in Ayesha's story. His shallow faith and the ridicule of Titlipur's inhabitants accompany his liminal position in the story, where he is also an immigrant and a recent convert: "Many villagers rounded angrily upon the blasphemous Osman. 'Be Quiet now, (...) You haven't been long in our faith or our village. Keep your trap shut and learn our ways'" (236).

The ambiguity of the dream sequences' statements is also a testament to their relationship with the central narrative and the author's unorthodox insights. The scribe Salman in the story of Mahound illustrates multiple phenomena, one being the power of discourse, demonstrated by both Mahounds deliberate and self-serving lawmaking, and Salman's plea to Baal: "It's his Word against mine" (368). These words foreshadow the fact that once Mahound's power is established, there is only little that facts or even plain integrity can do to stop or correct it. However, while this does not justify Mahound's violence or selfish motivations, the author makes it clear that Jahilia in which Mahound lives and returns to is a city so morally corrupt that the revolution he brings can actually be cathartic. In the Ayesha story, the author points out the

shallowness of one's faith, as numerous inhabitants of Titlipur follow whichever religion brings them more material benefits (specifically illustrated by a former untouchable Osman and Hindu businessman Srinivas). While Ayesha appears to truly believe that she encountered archangel Gibreel on several occasions, the trials she leads her pilgrims through range from irreverent to cruel and inhumane. Mirza's offers and arguments are somewhat parallel to those made by Jahilia's original ruler in Mahound's story, as he, too, can be interpreted as a tempter of true faith. However, his unshakable rationality is not the simple and straightforward answer to the challenge of the dream's events as he appears socially and emphatically disconnected from the motivations that are crucial to Ayesha, his wife and the pilgrims, only perceiving his truth of things. He is contrasted in the implied admiration of the honest faith of the ordinary people of Titlipur, who, believing in the higher purpose of Ayesha's prophecies until the very end, drown in the Arabian sea.

Finally, these being Gibreel's dreams in the real world of the novel, he has his own role in them. The words and actions of the stories' prophets would imply that they act on behalf of Gibreel's will and words, however, Gibreel's role is completely passive here. Similar to his entrapment by Rosa, Gibreel becomes an archangel Gibreel in his dreams, a seraph of no will of his own and a mere puppet, articulating words that do not come from himself and biding the will of the dreams' actors.

These ambiguities and the role of Gibreel imply the liminal position of the dreamer Gibreel as well as of the narrator concerning the depicted events. While the figurative position of the Self and the Other changes throughout these stories the same way the power relations do, Gibreel is always placed outside either of the concerned party, partly sympathetic to each of their struggles but never a part of any of them himself.

It is the final chapter that is indicative of the novel's tone and perhaps of Salman Rushdie's own views at the time of writing it. The novel returns to Saladin a year and a half after being saved from the burning Shaandaar Cafe, during which he spent the bulk of the time recovering from a subsequent heart attack. He receives a telegram saying his father is dying and drops everything to fly to India as soon as possible. Instantly putting their past disagreements behind him, he reunites with his father in his

family house, forgives him and is present to his peaceful death. Later reuniting with Zeeny too, the couple enters a loving relationship and if it would not be for Gibreel's return, the novel would probably be concluded with a happy ending. However, after two unsuccessful film adaptations of his dreams, Gibreel returns to India as well. His return coincides with Alleluia's visit to Bombay and both she and Gibreel's former producer are found dead. When Saladin and Gibreel reunite, it transpires Gibreel is still haunted by his angelic delusions and Saladin's prank calls, and after being disrupted by the police, Gibreel shoots himself. Gibreel's suicide motivated in large part by Saladin's previous attempts to drive him insane implies a completely new trauma for Saladin to deal with, leaving a sour note at the end of an otherwise almost completely traditional conclusion.

The ambiguity of the novel's events comes to a more conclusive closure in the final chapter. Saladin instantaneously forgiving his father seems shocking in the light of their discord but it points to the fact that these disagreements were never deep-rooted and were based on superficial arguments only. Saladin, therefore, had a chance to forgive his father at any point in his life, but it took the tumultuous events of the novel, as well as the death of his wife Pamela and his friend Jumpy Joshi, to give him an opportunity to reconsider his convictions. The telegram then immediately replaces his former rationalisations with an immediacy he lacked.

The conclusion of both Saladin and Gibreel is then associated with the last chapter's titular "Wonderful Lamp" which Saladin's father promised him when he was young and which he now inherits. It does not contain any genie, however, precisely at the point of finally rubbing it, Zeeny enters his late father's study. This same lamp is then found by Gibreel, who opens it and finds a gun hidden inside, thus both becoming free, one from the torments of his life, the other of his complicated relationship with his Indian past. Gibreel echoes his despair over his state of mind in his final words: "I told you a long time back (...) that if I thought the sickness would never leave me, that it would always return, I would not be able to bear up to it" (546). Zeeny completes Saladin's transformation by being there for him, providing needed support in these crucial times of his life as he confides in her that he intends to stay in India and assume his original name: "His old English life, its bizarreries, its evils, now seemed very

remote, even irrelevant, like his truncated stage-name. 'About time,' Zeeny approved when he told her of his return to *Salahuddin*. 'Now you can stop acting at last.'" (534)

Salahuddin's final rebirth is pronounced a childhood's end and it's at this point that his identity becomes informative about Salman Rushdie's notions on liminality. He subconsciously returns to Zeeny's initial propositions about the nature of Indian identity, which can be abstracted to common features of the nature of a postcolonial migrant's identity well. The story's turbulent events were necessary to illustrate the various ways liminality can transpire in a person.

At two specific points, the novel also illustrates the difference between a migrant, a nomad and an exile, each liminal in their own rights. Jahilia is depicted as a city created by people of the desert, "who have learned the trick of transforming the fine white dune-sand of those forsaken parts, - the very stuff of inconstancy, - (...) and have turned it, by alchemy, into the fabric of their newly invented permanence" (93). The legacy of the ancestors of those people was in the mutability of the constant travel, they were rooted in their rootlessness. The Imam from Gibreel's transitional dream is an exile, "a dream of glorious return" (205). These two are in sharp contrast with a migrant represented by Saladin: "(...) migrant can do without the journey altogether, it's no more than a necessary evil; the point is to arrive" (93). The exile looks back towards his homeland, always only a guest in his host country. He has no need for an appropriation of the local cultural patterns and only treats his new place of residence as a temporary stay. However, he had to be exiled by someone, therefore he evidently does not fully belong to his homeland either, whether he admits it or not. Therefore, he becomes liminal to both his original homeland and his new place of residence. In this new place, he can either become a sympathetic expatriate worthy of assistance or, on the contrary, someone deserving of his status. Yet, his own perception of himself is the most important to him, namely that any attempt to assimilate would be an admission of defeat and the relinquishment of the status of the exile and the associated virtues. The nomad is liminal in a more general sense, finding his fulfilment in the travel itself, his point being not belonging among anyone other than a fellow nomad. Thus, some aspects of roots can be seen in a nomad and his liminal status can be questionable from a certain perspective. A nomad might occupy

Bhabha's "third space" in a figurative geographical sense, however, he creates his own Self in this space. The migrant falls between these categories, and it is precisely this status that Rushdie appears to subscribe to at the point of writing *The Satanic Verses*. The migrant's goal might be the physical destination of the chosen country or the promise of a new social status in this destination, but as Saladin illustrates, there is a significant amount of vanity in this goal which can never be truly reached. Therefore, as a migrant becomes the Other to both his origins and his chosen land, a constant need to reevaluate his life and identity emerges and he becomes the embodiment of liminality.

The surreal events of the novel's central narrative are parallel with the stories told in Gibreel's dream passages in how their characters and their perception by the reader change: Mahound from an idealistic prophet into a ruthless tyrant, Mirza from an unfaithful husband into a helpless observer, Saladin from an oppressed underdog into a cruel person set on revenge, and Gibreel from a delusional egomaniac into a victim with no self-control. The novel is never final in any of its statements and each character has to deal with the consequences of their actions in a cynical world where they rarely meet a just end. Saladin might have found some kind of peace at the end of the novel, however, it can be assumed that the trauma of his role in Gibreel's suicide as well as the aftermath of his life in the UK leaves a trace and he does not return to become any simple definition of an Indian. At best, he falls within Zeeny's thesis about the eclecticism of the Indian subcontinent. Consequently, this specific kind of hybridity assumes the aforementioned constant self-examination of a migrant.

5. The Ground Beneath Her Feet

5.1 Liminality of Ormus Cama in *The Ground Beneath Her Feet*

Ormus represents a prophetic overman in this novel's narrative. He's born a musical prodigy with arms and fingers already in an air guitar pose when he first enters the world. As the only surviving twin on birth, he gains a supernatural connection with his dead twin Gayomart from whom he channels music that is yet to be written and recorded. All this music then tops the charts of popular music in the US before he has a chance to succeed with these songs himself, a fact that incites his fascination with American culture and ideals early in his age. Therefore, similar to his father Sir Darius Cama, he leads a disappointed youth in India, always dreaming of and actually hearing a better place over the horizon. While he loves the cosmopolitan nature of Bombay where he grows up, he regards India as a whole as a backwater, a place where he cannot make a name for himself, at least not in the scale that he imagines and aims for. This is the main reason that he sees the collective West and the USA specifically as a place of unlimited possibilities, a notion that is typical of many other immigrants to America expressed in this reflection of the narrator: "The son inherited his father's discontent. But the land of Ormus's dreams was never England. America! It pulled him; it would have him; as it pulls so many of us" (100). Already at this point, Ormus Cama is a fully liminal character, with a connection to a distant world that he does not know anything about, but which detaches him from his birthplace and his origins in his youth.

When Ormus meets slightly younger Vina in a record store, they fall in a fateful love immediately. He imagines their future together as they conquer the entire world with music and at the same time, he realises his future cannot be achieved without her. The way they feel connected to each other but disconnected from the rest of their society is implied in what appears as a glossary definition of the word "culture," which the narrator explains in its biological meaning: "A group of micro-organisms grown in a nutrient substance under controlled conditions" (95). Unlike the passive organisms existing in this environment, Ormus and Vina would refuse their pre-destined lives and

they would set out to create their own lives and identities through the sheer force of their will and skills.

However, following a turbulent disagreement with her guardians, Vina leaves Bombay alone and he follows her only much later, heading to England where he believes she went. In his grandiose sentimentality, he imagines himself and his fellow passengers as pilgrims bound for a promised land, a notion similar to that of Saladin in *The Satanic Verses* when he first travels to the UK. Yet, he acknowledges that England no longer has its imperial energy that sets the pace of the world, calling even the worldwide phenomenon of Beatles a "white English trash trying to sing like American girls" (251). Although he perceives England as a transfer station to his final destination, it is here that he cuts his ties with Bombay and India and succumbs to the charms of the collective West. This change is illustrated by his helpless and uncontrollable fall in love with English bread. "Ormus Cama plunges into this new world, betraying, without a backward glance, the fabled breads of home. (...) East is East, thinks Ormus Cama; ah, but yeast is West" (289). However, the longer he stays in England which he perceives as "addled by mysticism, mesmerised by the miraculous, the psychotropic, in love with alien gods" (287), the more it transpires to him that it has lost its shine, its potential destroyed by the status quo of liberal society combined with its remnant colonial policies.

On his eve of success, however, he falls into a coma, which causes him to lose his connection with Gayomart. As he wakes up, this connection is replaced by a double vision, an ability to see his own reality with one eye, and entirely another reality with the other eye. Once he emerges from the coma following a kiss from Vina, he joins her in New York where she moved in the meantime, and they finally form a band called VTO. His double vision grants him a perspective of a new world that is "not so very unlike here" (349), but is different in numerous historical detail at the same time. Its existence is fascinating to him and provides him with a new entirely original creative energy that substitutes his previous imitative art which he created with help of Gayomart. The novel fully embraces features of metafiction at this point, implying that the other world which Ormus sees is our own and providing an enumeration of differences between the world of the novel and ours. In the narration, Ormus is

therefore a character liminal even in the sense of reality, operating on the edge of fiction itself.

The ability of double vision causes him to appear a person bordering on insane and prophetic in the reality of the novel and this forces him to cover one eye with an eyepatch in order to maintain his sanity. However, it is this ability that becomes key to his success in the zeitgeist of the 1970s. The incompatibility of the two colliding worlds expresses itself in strange occurrences in his world and he channels its paradoxes into his music ("the contradictions in the real have become so glaring, so inescapable, that we're all learning to take them in our stride.") and these metafictional attributes seep into his lyrics (353). America of this age is open to his alienness and the paradoxes of his texts because it appears to be in the same state in the age and aftermath of the Vietnam war.

The novel explains that this state of affairs is caused by the impending collision of realities, and it is illustrated by Ormus' conquest of the USA with its own weapons, resembling the postcolonial discourse in general: "Just as England can no longer lay exclusive claim to the English language, so America is no longer the sole owner of rock 'n' roll" (378). While the spread of the earthquakes is central to the novel, other surreal occurrences are only implied in the novel's story may also relate to Rushdie's other works, specifically to *The Satanic Verses*: "There is loose talk of bestial metamorphoses (...) The laws of the universe may be changing. Such transformations may - incredibly, horrifyingly - become normal. We may be losing our grip on our humanity" (391). In numerous implications, liminality is contrasted with humanity itself, as the narrator likens Ormus to animals that feel the earthquakes moments before they manifest. Ormus is so completely disconnected from everyday life that he lives on the borderline of human life and society itself.

This detachment from conventions is only possible because of the effects of the colliding worlds in the narration of the novel. Once an earthquake swallows up Vina, the worlds separate again and the world appears to return back to normal. Upon waking from another coma, Ormus becomes blind in one eye, no longer a prophet but rather an old man past his prime that does not understand the world around him

without his lost perspective. Before he is murdered, he tries to restart his musical career in a bizarre comeback tour but it is only an echo of the VTO's former glory.

However, in the narrator's recollection, the legacy of Ormus as a musical prodigy and prophet remains, as he used to create songs that reflected the world's contradictions and paradoxes before they became apparent. The state of American society during VTO's prime was only a sign of things to come, the author hinting at the volatility, fragility and divisiveness of the society in the postmodern times. By crossing the borders in the geographical sense, in terms of time and even reality, Ormus is liminal in almost every sense of the word. However, his analysis on his own is elusive because his life does not make full sense without Vina. Similarly, he is a prophet only within the narrative of the novel, the author has the advantage of reflecting on past events. Despite this fact, Ormus is important in the context of this analysis for what he represents as an artist. In the reality of the novel, it is Indians who conquer the Western popular culture in a manner similar to the black influence in our reality. It can be assumed that Rushdie interprets the postcolonial influence (and even his own influence) on the world in a similar manner. Neither Rushdie nor Ormus needs to return to India for their conclusions; they grew up in its influence and they now spread it around the world with a new home somewhere else.

5.3 Liminality of Vina Aspara in *The Ground Beneath Her Feet*

Vina was born in the US to a mixed family of a mother with Greek origins and an Indian father. The first sign of her and the novel's joining of the East and West can be traced back to this family, her murderous mother reminiscent of an ancient Greek mythical persona of Medea. After Vina only narrowly survives her childhood in Virginia, she is happy to depart it for a new country, but she does not seem any happier in India, as indicated by the long list of things she hates about India that she mutters the first time she meets Rai (71).

Eventually, she ends up in the household of Rai Merchant. There, the love of his parents and her guardians, the affirmation she receives from amorous Rai, and her relationship with Ormus cause her to start falling in love with India and Bombay despite

her initial protests. However, when the Merchants find out about her relationship with Ormus, Vina being underaged at this point, and the subsequent quarrel causes the family to fracture and Vina to run away. It is at this point that she loses the notion of the ground beneath her feet and she becomes completely rootless. Neither the magnetism between her and Ormus nor her short affair with Rai is enough reason for her to stay in Bombay and she departs India the day after she sleeps with Rai. In certain aspects, these unfortunate events reflect Rushdie's condition at the time of writing the novel. While the narrator is somewhat sceptical about the truth of the matter, he cautiously confirms Vina's depiction of these events, especially the fact that Ormus never touched her and sworn to uphold her virtue until she comes of age. In this respect, therefore, their relationship was completely legitimate. Despite this, the Merchants do not believe her and blame her for being ill-mannered in the worst possible language for an adopted child (167). This false accusation despite one's best intentions is similar to Rushdie's ban from travelling to India, as well as the ban of his novels. Offended, both Rushdie and Vina appear to withdraw fully to life without unequivocal roots, if not complete rootlessness.

Vina only returns to India for a brief moment in a romantic gesture when she hears about a destructive earthquake in Bombay and she becomes worried about Ormus. She does not find him there and instead, she sleeps with Rai again who is still in love with her. By this time, she is already an established local celebrity in London, fully embracing her eccentric, even vulgar personality. The narrator frequently includes excerpts from Vina's various interviews and after his warning about the possibility that her reminiscences might be unreliable, it is up to the reader to judge how much she embellishes the events of her life in them. It also never becomes fully clear whether she does this embellishment consciously with the goal of romanticising her life and her relationship with Ormus, or whether they are something she believes herself. Be that as it may, Vina appears to be the voice of a romantic view of liminality in her constant rebellion over the establishment and struggle to find beauty in everything foreign and exotic. She finds exotic everything that she currently lacks, therefore, England and America represent her ultimate objective when she lives in India, and similarly, she finds and embraces the beauty in of Indian traditions once she finally reaches the West, the

narrator commenting upon it with a sarcastic remark that Vina "got caught up in the gnaw and churning of the western world's spiritual hunger, its chasms of uncertainty, and turned turtle: a tough shell over insides full of mush" (337).

Her inconstancy and erratic behaviour manifest in her relationship with Ormus, whom she appears to be honestly drawn by, however, she never commits to a fully monogamous relationship with him. She initially refuses to marry Ormus when he proposes, and even once the couple eventually marries, they establish an agreement that Vina is free to have affairs as long as she does not flaunt them in front of Ormus. This is another side of her rootlessness, as Vina appears to always leave a back door open for a chance to escape for something new. Knowing she does not belong anywhere, she learns to consider the entire world as if she owned it and she becomes home anywhere she goes, doing whatever she pleases with anything and anyone she encounters. In this sense, she is detached from the everyday reality of a rooted person in a manner similar to Ormus. However, while Ormus is able to channel all the creative energy of his un-belonging into music, Vina expresses it in her inconstancy and volatility, driving her further away from anything that might pin her in place, eventually including VTO itself.

Before the break up of VTO, however, she rebels against England, baiting Ormus for his perceived servility and groundedness, promising a bright future in America which is supposed to be the embodiment of their envisioned effort to become whoever they want to be. In line with her rebellious character, she rebels even against the American establishment as she becomes an icon of India and a symbol of the exotic wisdom and mysticism of the East. This exoticism becomes part of her appeal in the world of popular music, the other being her aforementioned inconstancy. These traits are symbolic of youthful exuberance and as her reality becomes more and more chaotic, she becomes a universal symbol of confusion and disorder, linking these sentiments with her beauty and the beauty of her voice and songs. The way VTO's music starts to appeal to any and all communities, they overcome any physical borders and distances, and through their music, they offer a taste of liminality to anyone willing to listen.

Having such an impact on her life, it is no surprise that her death has a similarly enormous cultural effect. The grief and subsequent events are described in terms of "[a] feedback loop. In the days before globalized mass communication, he argues, an event could occur, pass its peak and fade away before most people on earth were even aware of it. Now, however, the initial purity of what happens is almost instantly replaced by its televisualization. This loop is now so tight that it's almost impossible to separate the sound from the echo, the event from the media response to it" (484). Certain sarcasm of the author can be seen in this response also, reflecting the world's response to *The Satanic Verses* and the subsequent fatwa, which tore off the book's contents and meanings from reality. Unlike the author, Vina does not survive this "immediatization of history," however her history continues in a similar manner as various groups react to her demise by adopting her legacy to twisted and self-serving ends or by embodying unearthly virtues into her persona. Despite her nearly mythological impact, she remains an ordinary human with her faults and ambiguities.

Considering her origins and beginnings, she represents a perfect story of an underdog's rise to fame. And despite sharing most of her life with Ormus, in many aspects, she represents his contradiction. While Ormus was driven further to the edge of society and reality due to his prophetic powers, Vina started on the periphery and was pushed towards the centre despite the fact that the uniqueness of her life caused a similar separation from society. A similar tendency is then present in the short introduction to her impersonator Mira's history. The liminality of Vina is therefore more present in her personal life and in the motivations she established in her youth, rather than in actual life on the periphery of society. Her unbelonging is part of an inner motivation to always look for something new and never settling on anything she had, and thus she consequently became an empty vessel to other people's thoughts (including the thoughts of Ormus and Rai). It can only be argued whether this ambiguity of inner motivations and actual actions is also present in the author. However, the immense success of *Midnight's Children* and *Shame*, as well as the consequences of the fatwa forced Rushdie into becoming a public figure advocating for his cause and free speech, despite the assumption that he might not feel personally comfortable in such a defensive position.

5.4 Liminality of Rai Merchant in *The Ground Beneath Her Feet*

There are two important assertions that Rai as the narrator makes or reproduces right at the beginning of the novel. These are reflected in his life and the story that he tells, and they appear crucial to grasping the tone of the novel as well as some of its meanings. The first observation is that there are five experiences which are key to tasting the meaning of life. It is "the act of love, and the birth of a baby, and the contemplation of great art, and being in the presence of death or disaster, and hearing the human voice lifted in song" (20). The other assumption is a reproduction of a theory by another character in the story, and it is that there are four concepts that serve as a framework for the establishment and development of any society in the world. The three main principles are religious sovereignty, physical force and fertility. These are then completed with a fourth principle, that of outsidership (42). The narrator implies that the gradual achievement of the five experiences gives him the right and the authority to tell the supernatural story of the novel. Subsequently, the fourth principle of civilisation is what provides him with a distance to be able to tell the story in its full complexity.

It would appear Rai has every possible background trait of embodying the aforementioned principle of outsidership, a notion that is very much in line with the definition of liminality. Born Ummed "Rai" Merchant, he is an only child in a conflicted family. The fact that he does not have any siblings is thereby complimented by the perpetual state of conflict between his parents. While they give him all possible paternal love, his mother and father are philosophically so different that Rai and their city of Bombay appear to be the only thing they can agree on. His father is obsessed with Bombay's past and with digging up anything that has been buried by its history. Contrary to him, his mother is passionate about the future of Bombay, becoming a driving force of its modernisation and a leading architect behind its iconic skyline. These two opposite concepts cannot be compatible and the philosophical rift between the parents grows as Rai's father's Bombay of the past disappears under the transformation of his mother's novel concept of skyscrapers.

Growing up in this stark contrast, it is no wonder that his own opinions shape to be similar to those of Sir Darius Cama, Ormus' father. It is he who introduces the theory of the four-fold principle of society and who foreshadows Rai's liminal life. While the three main principles, religious sovereignty, physical force and fertility, appear self-explanatory, he elaborates on the notion of outsidership: "[t]he only people who see the whole picture (...) are the ones who step out of the frame." This implies that while the four main principles serve as a scaffolding for a stable society, it is the fourth one that allows for progression in time and development. Therefore, when the narrator speaks about India as a place which is "obsessed by place, belonging-to-your-place, knowing-your-place" (42), this idea can be elaborated to any society. Rai, as well as Ormus and Vina, refuse to be bound by their roots in this manner, coming loose in their lives, and becoming different aspects of the same notion of liminality.

Whereas Ormus and Vina find their passion in music, tuneless Rai finds himself in photography at an early age. This art of his own gives him fame and means to travel the world and it enables him to travel with Ormus and Vina's band VTO once it becomes world-famous. The career of a photojournalist also foreshadows his role in the story as well as in the world. While it does not imply that he has no motivations of his own and he is most certainly not a passive element of the story, he becomes an observer of the world and the fated couple, thus a recreator of the stories of others, rather than a creator of something completely new and original. As a photographer, he stands on the border of events, looking through the lens of a camera and capturing it for further utilisation. Coupled with his implied outsidership, this allows him to convey reality from his outlook.

Rai is the last one of the three central characters to leave Bombay. After his family house burns down following his parents' aforementioned quarrel with Vina and this conflict becomes the beginning of the end of his parents' cohabitation too. Shortly after, his mother dies of an inoperable brain tumor, and his brokenhearted father who refused to give up on the marriage commits suicide. Rai, whose friends Vina and Ormus already left for England, ends up without his family and family home. Nevertheless, he stays in India, living on his sizeable heritage which enables him to focus fully on his hobby of photography. He improves his techniques with artistic

photographs of exits of all kinds, the literal exits from buildings, the departures from Bombay, as well as the final exits from life. It is at this time that he fully embraces Bombay which he mostly took for granted before, he finally sees why his parents loved it so much. He then becomes famous by exposing a scandal concerning his family's disliked acquaintance, a Bombay businessman and underworld boss. However, the photographs that he becomes famous for are not his. Nearly disappearing in the Indian countryside ruled by the crimelord's gang, he escapes with his life and photographs of another, less fortunate, journalist. With his exposition of the "Great Goat Scam" (233) along with the realisation that Bombay is too small for him due to it being the city metaphorically owned by his dead parents, he finally decides to leave too. His departure from the city he was born in can be seen as the end of childhood; while he looked up to the West and America from his earliest age, it is only at this point that he realises the embrace of his family's hometown is stifling for his personality and he finds motivation and courage to leave it the same way he would have to leave his family home, had his parents been alive and had the building still stood.

Liminality is also symptomatic in his professional life in more specific ways than the mere nature of photographic art. His rise to fame alone, done on the back of someone else's work, is something that makes him an outsider to his own work and, in a sense, to himself. Yet, he does not lack skills to continue his career and as he reveals throughout the novel, he constantly experiments with themes and techniques. Additionally, the words of one of his role models imply that in order to become exceptional at photography, one needs to absorb influences from both East and West (220). While, like Ormus' and Vina's music, the novel only describes Rai's art in words, it presents his ideas and motivations which eventually allow him to expose Maria, the woman from another reality whom Ormus sees. It transpires that the liminality represented by prophetic Ormus can be achieved by a regular person by fully devoting their life to liminality and the affiliated exploration of all life's perspectives, beginning at the aforementioned concepts of East and West.

What brings him closer to Vina's concept of liminality is his uprootedness. Like her, when he eventually leaves India, he brings along its influences with the knowledge that he will not return, at least not in the sense of returning home. Like Vina, he

manages to find some sort of home in America, which provides him room and opportunity to become his own original self. His apartment in a building with the inscription "Venus significat humanitatem" (Latin for "It is love that makes us human") over its entrance introduces him to a notion of establishing his own roots where his love resides: "[s]o this is what they feel like, I thought: roots. Not the ones we're born with, can't help having, but the ones we put down in our own chosen soil, the you could say radical selections we make for ourselves" (414). As he grows personally and professionally, Rai starts to realise that despite his fond and nostalgic memories of India, its current state with its nationalist tendencies and conversations about authenticity and the corrupting influences of the West start to repulse him (416), and he does not consider this new India his own. At the same time, he comes to the conclusion that what he adores about India, its rhythm and vibrancy, can be found anywhere in the world, even the spirit of his beloved Bombay specifically is present in his new home of New York. Therefore, travelling for work, he finds pleasure and fulfilment in looking for these similarities across the globe.

The only thing unique to India that he fails to find is its physicality and its smells. Due to this fact he realises he is a stranger everywhere, he does not consider himself American in the national sense, nor do other people. He finds his own benefits in this, reflecting that for most of the world, the USA has negative imperialist connotations, yet his Green Card provides him with access, a certain authority and freedom to travel, advantages he would not have access to had he been born an American or had he stayed only Indian. Therefore, Rai manages to be liminal in the political sense and, stepping out of the standard national concept of the world, he confirms Sir Darius Cama's presuppositions even on the mundane level of everyday life.

Rai's, and possibly even Rushdie's new mental state might be symbolised by a new project of one of Rai's friends and colleagues: "Basquiat, who had left Martinique as a baby and defiantly stayed away ever since, was slowly creating a photo-essay about exile, about rootless slip-sliders like himself, photographing them as if they were beautiful aliens floating an inch off the ground, as if they were blessed as well as cursed" (444). This notion is later reflected in the novel *Two Years Eight Months and Twenty-Eight Nights*, where one of the main protagonists, and subsequently other

people physically experience this phenomenon. Another idea which might be connected straight to Rushdie is Rai's frustration over the fact, that VTO becomes banned from India, being advised to stay away "in the public interest, and also in their own, because in the present heated climate their personal safety cannot be guaranteed" (566). Rushdie writes about a similar turn of events in two passages of his autobiography, once regarding the aftermath of *The Satanic Verses* (*Joseph Anton* 354), then again when a similar situation arises at the time when he is writing *The Ground Beneath Her Feet* (*Joseph Anton* 541). In regard of the latter novel,, Rushdie claims: "He would use the way he felt now, dreadful, disconnected, spurned, as fuel for his book". The situation brings up the question of whether the VTO (and consequently Rushdie) are refused a visa because they were unpopular or because they became a strawman because they did not correspond with the official discourse.

In the aftermath of *The Satanic Verses*, Rushdie's religious views were also slightly altered. While he has always been critical towards organised religion, his secular novel *The Moor's Last Sigh* contained some very strong condemnations, such as in "[w]here's their medicine, their priest-poison-beating anti-venene? Bottle it, for pity's sake, and send it round the world!" (55). A similar sentiment is then present in Rai's photography when he acknowledges religious overtones in his work and justifies it with a proposition that human fascination with the supernatural is "pre-religious, born of our need to express what is inexpressible, our dreams of otherness, of more" (446). With one breath he adds that had that "[if] we woke up to find no more believers on earth (...) the beauty of the stories would be a thing we could focus on because they wouldn't be dangerous any more, they would become capable of compelling the only belief that leads to truth, that is, the willing, disbelieving belief of the reader in the well-told tale" (458).

As for Rai, his transformation into a liminal person is noticed even by Vina and around the same time, he begins to compose the aforementioned idea of "[f]ive experiences [that] hold the keys to the unseen" (20). Whereas Ormus reached the unseen by the grace of his predestination, Rai and Vina have to carve it out day by day. Vina does so through her eclectic life, trying to experience everything there is to experience. The consequential fickleness keeps her from the ideal while bringing it

closer to her listeners and Rai at the same time. When Vina begins to notice Rai's change, he starts to believe he might be able to seize her for himself and had Ormus been out of the picture, he imagines "we will both be altered in astonishing ways, but the new form which then emerges - she and I, together, in love - this will last for ever" (461). He eventually realises that he is fooling himself and that if Vina is destined for anyone, it is for Ormus. However, this notion sets root deep enough in him that it brings him to Vina's impersonator Mira Celano. Representing the best of Vina, he settles with her, realising he can never return to the life before, eventually finding both reciprocated love as well as witnessing the birth of his baby. As mentioned above, these last keys then justify him to retell this modern-day myth of Orpheus and Eurydice.

5.5 Aspects of liminality in *The Ground Beneath Her Feet*

The three central characters of *The Ground Beneath Her Feet* illustrate different aspects of liminality as the author appears to have understood it at the time of writing the novel. Their fates highlight the fondness and simultaneous ambiguity which they feel towards India and their roots.

The novel's protagonists acknowledge the influence India - and Bombay specifically - left in them, and they are aware that they are using these influences in their lives to bring something new to the world. At the same time, all three protagonists are strangers to the world, they no longer belong to their country which they could always refer back to, nor do they find deep connections with any other land. Furthermore, none of the characters wishes to return to India. All of them realise that physical India is something they left behind and no longer need to return to. And suppose they wanted to return, India moved on without them, and they would no longer recognise it for what they knew it to be.

Some of the author's resentments can be read in these sentiments. The renaming of Bombay to Mumbai in 1995 was the final nail for Rushdie in the aftermath of the fatwa and all the subsequent problems. Rushdie found that the problems he stirred have also unveiled negative aspects of the Indian society which he reflected

upon in the past, but must have seen them as something happening anywhere in the world. Once their knives turned against him despite the optimism and affection of his good intentions, he, like Rai, set to find a new home somewhere else. If Rai is any evidence of this (and there are numerous points of contact between him and Rushdie), he found a new place to settle not in England, where Rushdie spent a large part of his life, but in the United States and their myth of self-reinvention, its possibility to shape one's own destiny in a land build on eclecticity.

This liminality is present in Rai's role as an artist, a role that he shares with both Vina and Rai. Referring back to the aforementioned definition of biological culture, they do not have fixed identities or developments which bind most of their contemporaries. Their lives and art do not come from the preordained roots and legacies, they lack a fixed place, unchanging convictions or secure professions. Ormus and Vina instead chose a path untrodden where they couture their lives and identities like a fitting suit made of numerous cherry-picked influences. Rai, the youngest of the three and always the last to arrive, eventually does the same. And if the sentimentality of the story says anything about his personality by the narrative's end, it is that he perceives his role in the history of VTO as something that defines him. Even in the end, then, he remains liminal, observing and recounting what was, settling and trying to find joy in whatever is left.

6. *Two Years Eight Months and Twenty-Eight Nights*

As suggested in the introduction to this thesis, the perception of liminality in this book differs significantly from the previous two books, and *Two Years Eight Months and Twenty-Eight Nights* may thus mark a third distinct period of Rushdie's work. This period is not separated from the previous one by such a significant and life-changing event as the issuing of the fatwa; on the contrary, according to the author's autobiography (*Joseph Anton* 590), the significance of the fatwa in his life seems to have gradually faded. Although it was never revoked, it ceased to be a central theme in his public life. This change began with the downgrade of the threat assessment regarding his situation (*Joseph Anton* 608), and another important milestone was presumably Rushdie's move to the USA in the year 2000. The following analysis could therefore serve as a basis for the proposition that Rushdie has found new creative inspiration after a period of settling in the US, one that is no longer as critical of the politics of the Indian subcontinent and of Islam and religiosity in general. These central themes of many of his books to date have been replaced in his later work by more fantastic novels which reflect Rushdie's origins and his perceived breakdown of contemporary society.

6.1 The new concept of liminality in *Two Years Eight Months and Twenty-Eight Nights*

Whereas in Salman Rushdie's previous works the main plot largely revolved around how the main characters deal with the changes in themselves, the novels of this new creative stage pay more attention to the change in the environment which the characters have to deal with. The events of *Two Years Eight Months and Twenty-Eight Nights* take place in the Middle Ages, in the present, in the present into which the Fairyland is beginning to seep, and in the end, it turns out that the narrator of the plot is reflecting on the events from 1000 years in the future. While the novel revolves around several characters, it has only one human central character, and only this character is marked with a certain retrospective transformation. He has to grapple with a strange

situation which makes him reflect on and return to his own essence. Nevertheless, the diverse characters who appear in the book form a vivid tapestry, portraying the concept of liminality throughout the book, and potentially the author's own perception of this phenomenon. However, this analysis cannot be made either by segmenting the characters as was done within the analysis of *The Ground Beneath Her Feet* nor by separation into various stages of their development as was the case of *The Satanic Verses*. Segmentation by characters is impossible due to the fact that the liminality is prominently apparent in the character of Geronimo Menezes. Furthermore, his transformation is not illustrated in various stages of life as much as on a retrospective reflection of his life's choices and events.

The first central character introduced in the book is Ibn Rushd, also known as Averroes. With him, the novel returns to a setting similar to that of the final part of *The Moor's Last Sigh*, and while the setting here is clearly different in its historical period, its ethnic and religious eclecticism has much in common with the plot of this Rushdie's previous novel.

It has already been mentioned that the name of this Islamic philosopher, among other things an interpreter of Aristotelian philosophy, was chosen by Rushdie's father as his new surname to make his name more comprehensible in the changing times of the twentieth century. This fact in itself points to a certain autobiographical quality of the book, which is almost too fragrantly hinted at in the text, as Ibn Rushd expresses the concern for the future of his descendants: "To be the Rushdi would send them into history with a mark upon their brow" (6). The opening chapter of the novel tells a modified history of the time when Ibn Rushd was supposed to be rejected by his sovereign for his, at the time, liberal views, and during this time he meets and lives with a young Jewish woman who introduces herself to him as Dunia. He begets many descendants with her, but in his adverse social condition, he realises that his inheritance may be their undoing: "The philosopher who could not philosophise feared that his children would inherit, from him, the sad gifts which were his treasure and his curse. "To be thin-skinned, far-sighter and loose-tongued...is to feel too sharply, see too clearly, speak too freely. It is to be vulnerable to the world when the world believes itself invulnerable" (11). It seems evident, then, that Salman Rushdie is putting some of

his own frustrations into Ibn Rushd, realising that his name may not do his children any favours because of his previous controversies.

The reason for Ibn Rushd's condemnation is that he opposed his long-dead intellectual rival Al-Ghazali in his philosophy. Al-Ghazali, an Islamic fundamentalist, appears as one of the antagonists of the novel. Ibn Rushd's book *Incoherence of Incoherence* is a reaction against Ghazali's book *Incoherence of the Philosophers*, and he criticises his predecessor on grounds of Aristotelian rationality mixed with Ibn Rushd's deep faith in Allah, which he based on an idea of kindness and causality, as opposed to Ghazali's belief that all earthly events are determined by a God who is to be feared by his subjects. A certain shift in Rushdie's opinion about Islam can be seen in the fact alone that such a deeply religious character is one of the novel's central characters. However, just like Salman Rushdie was, Ibn Rushd is aware that he is defeated in his argument, and that rationality and benevolence in religion is something that is not necessarily the common trait of the world's organised religions: "He was a keen amateur gardener and the argument from kindness seemed to him to prove both God's existence and his essentially kindly, liberal nature, but the proponents of a harsher God had beaten him" (9). The condemnation of Ibn Rushd is not supported by any historical evidence and therefore seems to be merely the author's own parallel to his fate after *The Satanic Verses*, but Rushdie's optimism can nevertheless be traced in the influence which is now attributed to Averroes. Although he may have been temporarily defeated, he believes that the future will prove him right and rationality will eventually prevail. Thus, regardless of whether interpreting Salman Rushdie or the Ibn Rushd of his book, there is an author who is in some way marginalised because of his faith. Someone who is aware of his Muslim heritage, who acknowledges the importance of both belief in God and in the very concept of religion, but whose arguments nonetheless oppose mainstream belief. This, however, also separates him to some extent from the other side of the argument, namely any potential notion of atheism that would see these influences as undesirable or surpassed.

Another important character representing the entire concept of foreignness is Dunia and consequently jinni, the djinns of this story. Dunia, a daughter of the ruler of the jinn empire of Peristan, is one of the few jinn fascinated by humanity and finds her

greatest fascination in the philosophising mind of Ibn Rushd. In the jinn, the author illustrates something that is completely alien to human society, and there is a similarity to this concept with the ideas of colonialism or Orientalism. "(...) the jinn live in their own world, separated from ours by a veil, and that this upper world, sometimes, called Peristan or Fairyland, is very extensive, though its nature is concealed from us. To say that the jinn are inhuman may seem to be stating the obvious, but human beings share some qualities at least with their fantastical counterparts" (3). The central events of the novel, however, depict the events surrounding the invasion of the human world by the jinn, and the colonialism is turned around against the human perspective of the novel's narrator. Dunia's relationship with Ibn Rushd results in generations of half-breeds almost indistinguishable from humans physically, but with the potential to awaken their jinn powers. Some of the narrator's remarks, and ultimately the novel's conclusion, then suggest that this "War of the Worlds" cannot end in a one-sided victory. Although humanity manages to defend its reality, it eventually abandons its current historical development due to the effects of the fantastic "strangenesses", and replaces it with a new eclecticism that accepts the influences of the supernatural as a reality, but handles them in a completely rational way. In the end, the allegoric jinn are not only an exotic Oriental fascination of a danger to the western civilisation; in their role as the Other, their strangeness and unfamiliarity also become a means of enriching human culture. Therefore, this conflict and the subsequent synthesis can be seen as a desirable effect of a postcolonial compromise, where both worlds are valid in themselves even as they influence each other and struggle for their place in the world.

Last but not least here is the main character of the novel's plot, Geronimo Menezes, who represents the author's secular image in the world of the book. Although there are many differences between him and the author, the personality traits match or approximate the general contours and specific features expressed in the author's autobiography or more recent essays.

However, as becomes apparent early on in the novel, Geronimo's origins go back to Ibn Rushd, and he is thus part of his progeny, which is collectively called "Duniazát." In the author's words, this clan shares two important characteristics: "as well as peculiar ears, they all have itchy feet" (15). Born in Bombay as Raphael

Hieronymus Menezes, he adopted his new name only after moving to the USA as a flattering simplification of his own name, but he remembers his youth fondly. On a brief visit to India, however, he realises that it cannot be home to him again. He feels he returns to a place that he does not recognise: "(...) as if an alien city, 'Mumbai', had descended from space and settled on top of the Bombay they remembered" (32). The fate of his father, an ethnic foreigner in India, then foreshadows the fate of foreigners in the early part of the main plot of this novel, while also reflecting the author's critique of the contemporary world and his own experiences after the fatwa: "'Being a little bit of everything was the Bombay way,' he muttered. 'But it is out of fashion. The narrow mind replaces the wide skirt. Majority rules and minority, look out. Se we become outsiders in our own place, and when trouble comes, and trouble is coming for sure, outsiders have a habit of getting in the neck before anyone else.'" (34). So although he is aware of a certain uprootedness and his inability to fit in even before this point in time, here comes the full realisation of his own liminality, that he no longer fits into neither his native India nor in the country where he lives.

In reality, however, his liminality does manifest as nomadism which was described in the analysis of *The Satanic Verses*, that is, as someone who finds his roots in travel itself. As his guardian reveals near the beginning of the book, Geronimo is a creature looking for a new place in which to settle, a migrant in the true sense of the word: "(...) are you, as I'm guessing you are, seeking that resting place closer to home? Not over the rainbow but in the company of (...) my beautiful daughter?" (32). Because of this vision, he also creates a new and fulfilling life with his dream woman after his return from India. What America promised Rai in *The Ground Beneath Her Feet* is finally coming true for him - in the land of unlimited possibilities he leaves his native land behind and becomes completely satisfied in his new environment: "'It's yours if you want it,' he told Geronimo, who for perhaps the first time in his life knew exactly what he did want. He took over the Greenwich Avenue office and (...) reconstituted it as a gardening-landscaping service, Geronimo Gardener, to which Bento's treasured daughter Ella added the Mr that made it sing, that brought him into the fullness of his new American identity. Mr Geronimo he was to everyone from then on" (36).

His chosen profession is symptomatic of his personality. Just as he cares for plants and their roots, he finds meaning in his work. However, he sees himself as a plant without roots: "the epiphytes and bryophytes, who must lean upon others, being unable to stand alone" (39). Had it not been for the subsequent events of the book, he would probably have lived a relatively contented and balanced life, but it is the conflict between the world of jinn and humans that completes what the death of his wife began. At the beginning of the book's bizarre events, he suddenly begins to levitate several inches above the ground, and in the end, it turns out that it is his Duniázát origins that keep him from flying off into the void. Ironically, however, in this time of fear and conflict, his levitation is interpreted by others as a manifestation of his own sense of superiority: "'What are you doing up there? You think you're better than the rest of us? Is that why you hold yourself apart? The earth isn't good enough for you, you have to be higher than everyone else? What are you, some kind of fucking radical? Look what you did to my beautiful car with your pathetic truck, I hate people like you. Fucking elitist.'" (103). This reaction illustrates how levitation can be seen as a form of liminality when considered from the perspective of one's social status. Levitation is seen as a form of power and privilege, and those who possess it would be seen as being above the rest of society. On the other hand, its liminality can also be seen in Geronimo's later acceptance of the new state which the levitation only foreshadows. Subsequently, it becomes a form of rebellion against the status quo, as those who possess it are often seen as challenging the norms and expectations of society. Though any thoughts of his own inferiority or even superiority would be alien to him throughout his life, events would eventually show that as one of the Duniázát, he had the power to save humanity. Within the story of the book, the Duniázát are not a narrow group; the descendants of Ibn Rushd and Dunia can be found across the entire globe, so Geronimo himself is not really exceptional. The common nature of the Duniázát just does not fit with his well-ordered life, and so it is only in the turbulent times of the conflict between the two worlds that Geronimo realises his own otherness in this regard. Therefore, Duniázát symbolises liminality itself, the spiritual and genealogical descendant of the liminal but still human Ibn Rushd and the utterly alien Dunia.

As already suggested, a certain optimism despite the changing times plays a prominent role in this novel. Rushdie, in Geronimo's words, perceives a change in the world and longs for the reality of the past which he understood, around which he has built his existence: "Until a few hundred days ago, he reminded himself, he had had no interest whatsoever in the supranormal or fabulous (...) He wanted not to be a part of the place, the thing - he didn't have the word for it - in which all those things existed, he wanted to recreate the real world around himself, even if the real world was an illusion and this continuum of the irrational was the truth, he wanted the fiction of the real back" (173).

If these words are interpreted with respect to their author, even Rushdie would probably have liked to live in a pre-fatwa world that he understood. However, Geronimo realises that it is not possible to turn back time and that by accepting his new role, he can attempt to understand the new world and thereby begin to give it new meanings: "He wanted to turn back the clock to that time of innocence, before thunderbolts and strangenesses broke the world, and he understood what ailed him was homesickness. Home too was now estranged, and needed to be fixed" (196). Geronimo experiences a liminal sense of being between present reality and the past, between the physical and the spiritual world, between the ordinary and the extraordinary. He is in a state of transition, longing for the familiarity of home and the comfort of the past. It is a state of being that is a necessary part of the growth and transformation, and it may illustrate how the passage of time completed this transformation of the author. The hope that he will thrive in his new role can be traced to what he perceives as a common trait of tyrants, tyrants being the allegory of what alienates Rushdie from the world: "There is no originality in tyrants, and they learn nothing from the demise of their precursors. They will be brutal and stifling and engender hatred and destroy what men love and that will defeat them. All important battles are, in the end, conflicts between hatred and love, and we must hold to the idea that love is stronger than hate" (234).

It is with the help of Geronimo and the other members of Duniázát that order returns to the world. Through their otherness, they prevent the loss of meaning, while at the same time giving new meaning to the emerging reality, and thus, they represent the role of a liminal person in society. Their role is not to return to their roots, but rather

to exploit their influence; from their position, they are able to apprehend the world from a distance, and thus to perceive its changes with an original perspective. Naming and conceptualising such changes then allows them to overcome or accept them into new everyday discourse. As the vision given to Geronimo by Dunia shows, Geronimo himself is liminal in his deep experience of the past, and the hope he places in the future: "His heart filled with something that might have been happiness but poured out of his eyes as grief. The tears were uncontrollable and his whole body shook with the sadness of what was, (...) he wished he could have roots spreading under every inch of his lost soil, his beloved lost home, that he could have been a part of something, that he could have been himself, walking down the road not taken, living a life in context and not the migrant's hollow journey that had been his fate; ah, but then he would never have met his wife" (171). Geronimo's and the author's new motivation is rooted in a deep emotion and longing for a place that they lost and can never return to. There is a certain sense of regret and sadness for the choices that they made in their lives, but on the other hand, and it could be argued that most importantly, there is a sense of hope. The protagonist finds solace in the thought of his wife, and the happiness of a future with her memory. It is here that the shift in the author's conception of liminality is fully revealed. Both Geronimo and the author realise that their origins and past are something they will always miss and never taste again. At the same time, they see happiness in what they have experienced because of this loss, even though it may never be utopic everlasting happiness. Thus, they become content in their liminality.

Conclusion

The main focus of this thesis was to analyse how the concept of liminality evolved in and between Salman Rushdie's three books: *The Satanic Verses*, *The Ground Beneath Her Feet* and *Two Years Eight Months and Twenty-Eight Nights*. These three books were selected from his extensive bibliography for the importance of the theme of liminality in their narratives, and therefore have the potential to adequately illustrate the concept of liminality both in themselves and in comparison to one another. The aim of this thesis was therefore to compare the concept of liminality between these books and thus to provide a framework for possible future comparisons.

The aspects of liminality in these books have been analysed on the basis of postcolonial literary theory, within which several prominent theorists and critics have addressed the term. Thus, liminality itself has been described on the basis of the notion of identity, a concept of self and its relation to the world which is fluid and evolves in discourse. Liminality then represents the space between two different cultures that allows for negotiation and change of identity. Several terms representing, enabling or associated with liminality have been described for this thesis. Some of the most important of these terms are Self and Other, third space, hybridity, mimicry and ambivalence. The subsequent analysis of the three selected novels then explored the concept from several different perspectives specific to each of the novels.

In *The Satanic Verses*, the concept of liminality was described in its development through a fictional narrative. Thus, the different perspectives developed essentially chronologically, with the book first introducing the two main characters and their history and origins, and then subjecting them to unexpected changes in the form of supernatural transformation and their confrontation with each other. The conclusion then provided a suggestion of how the author perceived his liminal role in the world at the time of writing the book. While both characters have been presented in the narrative as having long-established and relatively solid lives, the transformation they experienced indicated that the foundations on which their previous lives have been built are not nearly as solid as they thought. Thus, of the two main characters, only Salahuddin survived, being rescued by his rival Gibreel. In the end, Salahuddin lived to

reclaim his homeland and his own Anglo-Indian identity. His liminality is reflected in this identity, and is built on a fulfilled inner longing to return to his roots. Thus, in generalising this story, it could be said that the goal of a liminal person is to rediscover home and their search abroad ultimately leads to finding value in their own roots and cultures, which can be viewed in perspective and properly appreciated through their life's journey.

The novel *The Ground Beneath Her Feet* was selected as part of the author's oeuvre in the period after the fatwa was announced. The analysis showed the concept of liminality from the perspective of the three main characters in this novel, each of whom portrayed different as well as common aspects of it. A critical point in this analysis was that none of the characters showed any interest in returning to their native India. The third part of the analysis focusing on the narrator of the novel, Rai, identified direct points of contact between him and the author and was then linked directly to Rushdie's life and beliefs. His liminality was based on his position as an artist who steps down from his active role in public life and remains liminal as an observer. The role of the artist here is a proxy for geographical and cultural liminality as Rai recorded world-changing events through his photographs, interpreting that which transcends the everyday in his work. After the death of Ormus and Vina, however, he realised that his social position is self-destructive and ultimately only continued to observe and document the world from his liminal space, ceasing to be an active player and finding solace in his own family. Such a role, then, is one that Rushdie might have attributed to himself and to the artist in general terms. Through his attempts at change, he creates pressures to which he must ultimately either succumb in the struggle for his truth, or concede to them, leaving the struggle itself to someone else, and himself only contributing to the continued attention on problematic issues.

The last part of the practical section was devoted to the novel *Two Years Eight Months and Twenty-Eight Nights*, which deals with liminality on a much shorter scope, but nevertheless convincingly shows the shift in the author's perception of his own liminal position with the passage of time since the life-changing fatwa. The novel concluded, in the character of Geronimo, that one's roots are crucially important and they play important in the development of one's identity. At the same time, however,

Geronimo came to terms with the fact that origins are something that cannot be fully returned to, and through experience and the passage of time, these identity-shaping influences recede. He saw all his experiences as formative, whether they led to something positive or not, and this nostalgia was something that allowed him to live with his choices and continue to enjoy his changed life. Geronimo ultimately found that his experiences gave him perspective and hope that there are still good things ahead. In his advancing years, Rushdie eventually became liminal not only because of his migrant background but also because of his life of experiences that remove him from the immediacy of everyday events. In this position between a thought-provoking youth full of trials and controversies and the knowledge of his own mortality, he appears to have found happiness in his own artistic productivity based on a reflection of the past and an unbiased interpretation of the present. He is able to appreciate the wisdom he gained in his life, even in his liminal position between the East and the West, as well as the past and the future.

The analysis of the three novels was thus used to portray a change in the conception of liminality of their main characters, and owing to autobiographical elements, it was possible to deduce that this change reflected the development of the personality and opinions of the author himself. Assuming that the choice of books for the analysis of this topic was appropriate, the analysis created a framework of three mutually distinct periods in Salman Rushdie's work or portrayal of his characters' liminality. The first period was framed by the beginning of his career as an author and the announcement of the fatwa, and this period was primarily marked by a fascination with his own background, the critical reflection on its negative aspects, and an overall gravitating towards it with the aim to enrich and improve upon it. Liminality was thus prominent here in how migration and travel enabled the author to step out of the conventional paradigms and reflect upon his origins with a new insight. The second period began with the declaration of the fatwa and can be observed throughout the work up to the book novel *Shalimar the Clown*. This stage is specific in disillusionment and a certain resentment towards the region of his origin and its social development. In it, the author withdraws from active involvement in social criticism and finds himself in the entirely liminal position of a person who is not welcome where they grew up, while

at the same time not feeling fully a part of their new homeland. Finally, assuming that *Two Years Eight Months and Twenty-Eight Nights* is sufficiently representative of the third period of the artist's career, this stage is marked by a sobering up from previous enthusiastic engagement and a certain resentment. In this period, thanks to the passage of time, the artist rediscovers the importance of his own origins and his later experiences and finds a new creative wave in which postcolonial space and its negotiation of different identities ceases to be the main theme in their synthesis. In a new awareness of the possibility of rootedness in a chosen place, he finds hope for his own satisfaction in the full spectrum of human experience. Liminality here, therefore, ceases to be determined only by geographical displacement and the associated cultural negotiations, but temporality also enters the picture, where the author's rich life allows for reflection on social and personal changes with the distance of a seasoned globetrotter.

The findings of the thesis can be used in an analysis of potential upcoming works by Salman Rushdie, which may display another shift in his opinions and mentality. Additionally, these three stages can become further clarified or modified by a subsequent analysis of the author's other novels, which may show supporting or contradicting arguments to those proposed here. In either such case, by providing an in-depth examination of the topic, it has created a framework which opens up further possibilities for the study of Salman Rushdie's literary work.

Works Cited

Ashcroft, Bill, et al. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. Abingdon, United Kingdom, Taylor and Francis, 2002.

---. *Post-Colonial Studies the Key Concepts*. London, United Kingdom, Routledge, 2007.

Bakhtin, Mikhail. *Discourse in the Novel, II The Dialogic Imagination: Four Essays*. Austin, United States, University of Texas Press, 1981.

Bamberg, Michael, et al. *The Cambridge Handbook of Identity*. Cambridge, United Kingdom, Cambridge University Press, 2021.

Bhabha, Homi K. *Nation and Narration*. Abingdon, United Kingdom, Routledge, 1990.

---. *The Location of Culture*. New York, United States, Routledge, 1994.

Erikson, Erik. *Identity: Youth and Crisis*. New York, United States, W.W. Norton, 1994.

Foucault, Michel. *The Archaeology of Knowledge and the Discourse on Language*. New York, United States, Pantheon Books, 1982.

Gannep, Arnold van, et al. *The Rites of Passage*. Chicago, United States, University of Chicago Press, 1961.

Gilroy, Paul. *The Black Atlantic: Modernity and Double Consciousness*. Cambridge, United States, Harvard University Press, 1993.

Gregory, Derek, et al. *The Dictionary of Human Geography*. New Jersey, United States, Wiley, 2009.

Heidegger, Martin. *Bytí a Čas*. Prague, Czech Republic. Oikoymenh, 2018.

Malik, Kenan. *From Fatwa to Jihad: The Rushdie Affair and Its Aftermath*. New York, United States, Penguin Random House, 2010.

Makaryk, Irene Rima. *Encyclopedia of Contemporary Literary Theory: Approaches, Scholars, Terms*. Toronto, Canada, University of Toronto Press, 1993.

Marcia, James E. "Development and Validation of Ego Identity Status." *Journal of Personality and Social Psychology*, vol. 3, no.5, 1966.

McLeod, John. *Beginning postcolonialism*. Manchester, United Kingdom, Manchester University Press, 2010.

Loomba, Ania. *Colonialism/Postcolonialism*. London, United Kingdom, Routledge, 1998.

Ruben, Justin. "The Decolonisation of English Language in Salman Rushdie's "Midnight's Children", "Shame" and "The Moor's Last Sight." *International Journal of English and Literature*, vol. 2, no. 1, 2012.

Rushdie, Salman. *Imaginary Homelands: Essays and Criticism 1981-1991*. London, England, Granta Books, 1991.

---. *Joseph Anton: A Memoir*. New York, United States, Penguin Random House, 2012.

---. *Languages of Truth: Essays 2003-2020*. New York, United States, Penguin Random House, 2021.

---. *Midnight's Children*. London, England, Jonathan Cape, 1994.

---. "Midnight's Children and Shame." *Kunapipi*, vol. 7, no. 1, 1985.

---. *Step Across This Line: Collected Non-fiction 1992-2002*. London, England, Jonathan Cape, 2002.

---. *The Ground Beneath Her Feet*. Toronto, Canada, Alfred A. Knopf Canada, 1999.

---. *The Moor's Last Sigh*. London, Great Britain, Jonathan Cape, 1995.

---. *The Satanic Verses*. New York, United States, Viking, 1989.

---. *Two Years Eight Months and Twenty-Eight Nights*. London, Great Britain, Jonathan Cape, 2015.

Said, Edward. *Culture and Imperialism*. New York, United States, Vintage, 1994.

---. *Orientalism*. New York, United States, Vintage, 1979.

Selden, Raman et al. *A Reader's Guide to Contemporary Literary Theory*. London, United Kingdom, Pearson, 2005.

Shohat, Ella. "Notes on the "Post-Colonial." *Social Text*, no31/32, 1992.

Spivak, Gayatri Ch. "The Rani of Sirmur: An Essay in Reading the Archives." *History and Theory*, vol. 24, no. 3, 1985.

Squires, Judith. "Hybridity and multiculturalism." *Ethnicities*, vol.2, no. 2, 2002.

Teverson, Andrew. *Salman Rushdie*. Manchester, United Kingdom, Manchester University Press, 2008.

Williams, Patrick et al. *Colonial Discourse and Post-Colonial Theory*. London, United Kingdom, Routledge, 1994.