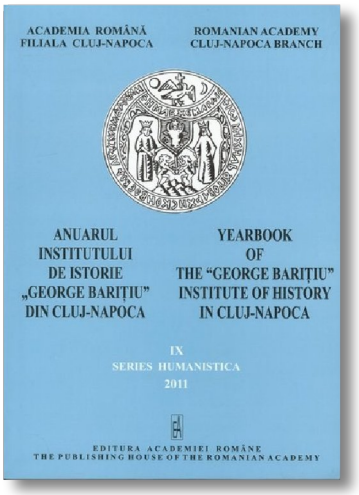

ISSN 1584-4404

Yearbook of the George Barițiu History Institute of Cluj-Napoca Series *Humanistica*

humanistica.ro

The Satanic Verses and the Postcolonial Question of the Location of Exile or the Battle between Assimilation and Othering

Cristina-Emanuela Dascălu

How to cite this article:
Dascălu, Cristina-Emanuela (2011) *The Satanic Verses and the Postcolonial Question of the Location of Exile or the Battle between Assimilation and Othering*, Yearbook of the George Barițiu History Institute of Cluj-Napoca, Series Humanistica, Vol. 9, pp. 141–151. DOI: 10.5281/zenodo.22966068

© 2011: The Publishing House of the Romanian Academy.
Humanistica Yearbook is published online since 2003.
Submit your article to Humanistica Yearbook: secretariat.dcsu@acad-cj.ro

FILOSOFIE

THE SATANIC VERSES AND THE POSTCOLONIAL QUESTION OF THE LOCATION OF EXILE OR THE BATTLE BETWEEN ASSIMILATION AND OTHERING[1]

Cristina-Emanuela Dascălu[2]

Romanian Academy – Iaşi Branch

Abstract. *This brief study traces the trajectory of the exile, with his or her transformations, deformations, delineations and the radical nature of his or her alterity as it appears in Salman Rushdie's controversial* ***The Satanic Verses*** *novel. The exile's nature is nebulous and difficult to locate, contradictory and hybrid, located between the forces of assimilation and othering. The exile wants to be like the people of his or her host country, meaning that the exile wants to be singular and complete. Conversely, the oppressive powers of Western discourse want the exile to be completely "Other" (the stereotype of the Oriental that Edward Said saw as the central tool of colonial power), and, thus, Western discourse desires the same end product as the exile – that his or her subjectivity be singular and complete. Rushdie's* ***The Satanic Verses*** *emblematizes a significant shift in literature (due to postcolonialism and postmodernism), a shift from the modernist expression of exile as universal deracination to a disarticulation of home, un uncertain location of the exiled subject, an emergent conceptualization in terms of migrancy as alterity and hybridity. The condition of the exile as a hybrid subject (and marginal self) in* ***The Satanic Verses*** *opens up closely held notions of never exhausted continuity of play. Within the colonial context, play is both a force for the confrontation with power and that which will assure that identity can never be found. Salman Rushdie's* ***The Satanic Verses*** *novel has a double purpose: to document the impossibility of completeness, the inevitability that the exile must continue his or her wandering, and to make explicit the opportunity that this provides. (267 words)*

Key words: *exile – including location of exile and (multiple) nature of exile, hybridity, other/othering, assimilation, postcolonial/postcolonialism – including the postcolonial question, alterity, self – including marginal self and writing the self.*

[1] ACKNOWLEDGEMENT: This research paper was done within POSDRU Programme *The Knowledge Based Society-Researches, Debates, Perspectives* – Postdoctoral Programme supported by the Sectorial Operational Programme Human Resources Development (SOP HRD), financed from the European Social Fund and by the Romanian Government under the contract number POSDRU ID 56815/ E 1859.

[2] PhD, PostDoc Scholar / Postdoctoral Grant Recipient, *The Knowledge Based Society-Researches, Debates, Perspectives* – Postdoctoral Programme, Romanian Academy – Iaşi Branch.

An. Inst. de Ist. „G. Barițiu" din Cluj-Napoca, Series Humanistica, tom. IX, 2011, p. 141–151

If we are to trace the trajectory of the exile, if we are to understand fully the nature of his or her transformations, deformations, delineations and the radical nature of his or her alterity, if we are, in short, to come to define the exile's nature, then we must understand that it is a nature nebulous and difficult to locate. For it is precisely the notion of location that we must interrogate. The location of the exile (seen as the royal road to an understanding of who the exile is), is the main theme in a very controversial and well-known contemporary novel by acclaimed Muslim writer (who grew up in India, moved to England, and then went into hiding before reemerging victorious), Salman Rushdie. It is about Rushdie's novel *The Satanic Verses*, a book where the schizophrenic migrant imagination that intermittently erupts into the primary narrative fabric of *Shame*, another novel by Salman Rushdie, takes a hold of the entire text. The novel begins nearly 30,000 feet above sea-level in the aftermath of a terrorist attack on an aeroplane. As the Indian protagonists, Saladhin Chamcha and Gibreel Farishta, tumble to the ground, they begin to metamorphose into satanic and angelic forms. The novel's depiction of the history of Islam famously resulted in a *fatwa* being pronounced on Rushdie. Beyond the offending passages, however, *The Satanic Verses* is a novel that is as critical of Thatcherism as it is of Islam, with both 1980s London and ancient Jahilia/Mecca becoming parallel universes associated with emergent cultures of intolerance and fundamentalism.

At the beginning of Salman Rushdie's *The Satanic Verses*, the two exiles who are the novel's dual protagonists, Saladhin Chamcha and Gibreel Farishta, can be located up in the air, suspended by nothing except their bodies' struggle against gravity. Gibreel is flying to London to find his lover, Alleluia Cone, while Saladin is coming home from an acting gig in Bombay. Before blowing up the plane, terrorists hijack their jumbo jet and hold them captive for one hundred and ten days, during which time Gibreel fights against the sleep that brings him vivid religious dreams. Saladhin Chamcha and Gibreel Farishta, the novel's exiles, are not, as we are, safe in the understanding that their home is singular and their identity safely anchored to the ground, that who they are is guaranteed by the land in which they live. They are – literally translating the metaphorical state of all exiles – between lands, and it is this relative inability to locate themselves that becomes the central thrust of what exile means in Rushdie's work. Salman Rushdie has found a means of expressing, through his commendable use of a literary genre, the precarious position of the exiles and the nature of their attempts to create for themselves a niche in the world, their grasping for some kind of meaning. Gibreel Farishta of *The Satanic Verses* before boarding the fateful plane flight I alluded to above, remarks that exiles are "creatures of the air, Our roots in dreams And clouds, reborn in flight."[3]

This is the understanding, demonstrated by his use of the fantastical and the mythic, that Rushdie brings to the condition of the exile. The exile cannot rely on

[3] See Salman Rushdie, *The Satanic Verses*, London, Viking Penguin, 1988, p. 13.

roots – he or she settles only as a bird might. The exile must also have an integral understanding of a notion (prominent in the Hindu religion and given a general reality by Rushdie's writing) of reincarnation. The exile, at least in Rushdie's work, is not a singular person – rather he or she is constantly having to be reborn, constantly having to move on, is constantly looking forward (while also, necessarily looking back). This two faced-ness –the hope that faces forwards, the memory that faces back – is what characterizes the exiles, is what gives them their particular position and their particular power.

The two central characters of *The Satanic Verses*, Saladin Chamcha and Gibreel Farishta, represent between them two possible lines of development, two possible trajectories that an exiled person (they are both from India and both are about to drop down on English shores) might take. In Rushdie's novel, they re-make themselves and the world around them and we see them both search avidly for some stable and singular sense of self. The drama (and, by the novel's conclusion, the tragedy) of *The Satanic Verses* does not follow the classical dramatic structure of plot events – no external reversals or revelations here – but rather an internal drama of reconstruction. These reconstructions, these tales of resurrection can take two forms, either the one demonstrated by Saladin or the path that Gibreel takes: "One seeking to be transformed into the foreignness he admires, the other preferring, contemptuously, to transform."[4]

Let me examine Saladin's path first. The narrator, who, at least within the textual world of the novel is, God, tells us: "A man who sets out to make himself up is taking on the creator's role, according to one way of seeing things; he's unnatural [...] from another angle you could see pathos in him, heroism in his struggle."[5] Both the unnatural act and the heroic struggle occur within Saladin, who, ever since he traveled to England to try and forge a career as an actor, has attempted to conform himself to what is expected of him. Actor that he is, he has tried to play the role of the Englishman; he has made himself in an Englishman's image. This attempt is taken so far that, when he returns to India as part of a theatre tour, he realizes that he has become estranged from the country of his birth, and desperately tries to reject all the possible claims (including the love of his father) that the country might have on him.

The desire of Saladin Chamcha (who changed his name from Salahudin, to make it sound more English, more naturalized) is the desire of the exile to leave behind his homeland and to become completely and wholly a part of the new world to which he flies. When he has a dream of the plane's forthcoming destruction while flying home, he dismisses the vision, not because he doubts its truth, but because an Englishman would not think it true: "This was precisely the type of superstitious flummery he was leaving behind. He was a neat man in a buttoned

[4] *Ibidem*, p. 426.
[5] *Ibidem*, p. 49.

suit heading for London."[6] The "neat man," the "buttoned suit" – the outward trappings of Saladin's newfound Englishness – become for him the expression and the limit of his subjectivity. He comes to understand his existential situation, his identity as an expression of his outside, his outer shell. That is why, when he begins to feel the transformative effects of the history he has tried to deny (he begins to turn into a goat-like creature), he goes to a mirror for confirmation – not of the skin that would betray his Indian heritage, but the fact that he is "buttoned" and "neat": "Looking into the mirror at his altered face, Chamcha attempted to remind himself of himself. I am a neat man, he told the mirror, with a real history and a planned-out future."[7]

The notion of Saladin's identity is completely and inextricably tied to a notion of control; it is not Englishness per se that has made the enormous change in him, it is an idea of an English regimentation, an English rationality that his Indian heritage seems to put in doubt. He has "a real history" and a "planned-out future;" in other words, he has control of the extents of his subjectivity and he cannot allow into that control's certainty the possibility of doubt. We soon learn that Saladin's transformation into an Englishman was a concerted effort, a process of the will, an exercise in control. As a thirteen-year-old boy, he travels to an English boarding school and faces his first kipper – never having eaten anything like it before. He spends the best part of an hour eating it and those around him, though aware of his discomfort, do nothing to help. Through nothing more than an act of the will, he eats the whole thing, bones and all. This – the novel leads us to understand – was the first step on the road to his assimilation, and it was from that moment that he understood the necessary means by which he would become what he wanted to be: "England was a peculiar-tasting smoked fish full of spikes and bones and nobody would ever tell him how to eat it."[8]

However, like the notion of the kipper on his plate, like the notion of England as a world that was run in a rational controlled manner, the whole construction of his English self is based on fictions, a belief in the reality of a reified view of Englishness as propagated in novels and films. It is something that his wife saw (a wife he married because of her cut-glass accent and cool English looks) and which she came to resent in him: "Him and his Royal Family, you wouldn't believe. Cricket, the Houses of Parliament, the Queen. The place never stopped being a picture postcard to him."[9] It is precisely this reified, false representation of the world, this constructed landscape that begins to erode away after the explosion that blows him from the sky. Saladin, as exile, has to face up that his attempts to become English were constructed entirely out of a montage of fictional representations of an imaginary concept of "England"; he was, in the words of

[6] *Ibidem*, p. 74.
[7] *Ibidem*, p. 135.
[8] *Ibidem*, p. 44.
[9] *Ibidem*, p. 175.

Michael Gorra, "desperately trying to write into being the self that one knows one can never fully achieve"[10].

This concept of "writing the self" by drawing on the creative fictions of an imagined country's origins, dovetails with contemporary theoretical notions of the fictional subject. It is exactly this self-creation that has occupied post-colonial existentialist thinkers from Frantz Fanon onwards. Fanon himself saw the colonial's need to form himself or herself in the shape of the colonial master as part of the originary oppression[11]. The black man cannot truly be a self. In a colonial system of power and violence, he is an object to be discussed and put to work. The only way that selfhood might be achieved in such a system is an attempt to deny the colour of one's skin, to form oneself in the shape of the colonial oppressor who, with the full force of Western discourse behind him or her, is able to claim full personhood. The attempt by Saladin to write himself into his own picture of postcard perfection, to build himself as an Englishman, is very much related to the colonial situation that was (supposedly) solved by Indian independence almost fifty years earlier. This is certainly the case, and yet – and this important proviso is illustrated by the progress of Saladin Chamcha through Rushdie's novel – the attempt by the colonial subject to mimic Western Europeans also produces a schism in the very controlled singularity that the exile hoped to produce. Homi Bhabha in *The Location of Culture* has delineated this particularly subversive aspect of mimicry: "Mimicry is, thus, the sign of a double articulation; a complex strategy of reform, regulation and discipline, which 'appropriates' the Other as it visualizes power. Mimicry is also the sign of the inappropriate; however, a difference or recalcitrance that coheres the dominant strategic function of colonial power, intensifies surveillance, and poses an immanent threat to both the 'normalized' knowledge and disciplinary powers[12].

That is, as well as being the authoritarian control of the subject in an attempt to create a self that is more amenable to the operation of power in the colonial situation, the process of mimicry also provides a "double articulation." This second movement, the second twist, holds the subject up as a means of displacing power. For, in the act of mimicry, the exile is able to make marked the difference within the subjectivity of the Western European. He holds up a cracked mirror to Western man that places in doubt the certainty of his closed-off self.

The battle that is taking place, a conflict that leaves its mark on Saladin and the other exiles who are physically transformed into monsters, is one between the forces of assimilation and othering. People who find themselves identified as "foreigners" or "aliens" often find unwelcome hostile identities imposed upon them. The common catch-phrase in literary theory these days is "demonization,"

[8] Michael Gorra, *After Empire: Scott, Naipaul, Rushdie*, Chicago, University of Chicago Press, 1997.

[11] Frantz Fanon, *Black Skin, White Masks,* trans. Charles Lam Markmann, London, Pluto, 1986.

[12] Homi K. Bhabha, *The Location of Culture*, London, Routledge, 1994, p. 86.

and it is this term that Salman Rushdie makes concrete in *The Satanic Verses* by turning Saladin, the immigrant who is most determined to identify with the English, literally into a demon. The other immigrants who assume horns later in the novel express the same satirical view of English bigotry. But this is only the beginning of Rushdie's exploration of the theme of identity. The exile wants to be like the people of his or her host country; the exile wants to be singular and complete. Conversely, the oppressive powers of Western discourse want the exile to be completely "Other" (the stereotype of the Oriental that Edward Said saw as the central tool of colonial power)[13], and in being entirely and completely utter, Western discourse desires the same end product as the exile – that his or her subjectivity be singular and complete. In this confrontation of two wills a difference begins to emerge – a difference that is not completely "Other" (as the Western discursive imagination would like) but rather a difference that invades the binary opposition between identity and "Other" and which, as we will see, has important political as well as theoretical consequences for both the exile and colonial power.

For now, however, it is enough that we understand that the exile's structural position is primarily one that attempts to bridge the differences that are inherent in his or her twin identity. It is a bridging that never quite succeeds. Once more to return to the example of Saladin, we see that the expression of difference, the impossibility of closing the self off into an unproblematic, centered English self, works through the power of language. For Saladin's great talent is that he is a wonderful vocal mimic: "He was the Man of a Thousand Voices and a Voice."[14] Yet, even in this area of his life of which, one might imagine, he has the utmost control; one can see the slow cracking of the self that exile creates. The English Saladin has perfectly rounded vowels, speaks the Queen's English, the English of the Queen for whom – as an Englishman – he has so much respect. However, on his return to India, he finds himself starting to use the accent and dialect of his old Indian self. A flight attendant wakes him and he addresses her with his old Indian voice: "how had the past bubbled up in transmogrified vowels and vocab? What next? Would he take to putting coconut oil in his hair?"[15]

The notion of bubbling up, the idea that the English self is a top layer that lies above an originary and primary Indian self is one that is very pertinent to the post-colonial question, and one that Edward Said seems to suggest when he sees the Oriental as an "underground self"[16]. The old language is buried under the new. Another example of an exile struggling with language in *The Satanic Verses* is Hind Sufyan, the cook at the Shaandaar Café, who bemoans "Her language: obliged, now, to emit these alien sounds that made her tongue feel tired [...]" As

[13] Edward W. Said, *Orientalism*, New York, Vintage, 1978.
[14] S. Rushdie, *op. cit.*, p. 60.
[15] *Ibidem*, p. 34.
[16] Edward W. Said, *op. cit.*, p. 4–5.

such, the mother tongue holds a very important place in an exile's understanding of her exile. Either it must be run from, repressed, quashed and forgotten or it is the irretrievable homeland. The mother tongue takes on the metaphorical aspect of the motherland – whether the forgotten paradise of the exile's dreams, or the infernal hell to be escaped from, language and landscape are irrepressibly present. The difference within language constantly underlines the difference within the exile's self.

Another way that the operation of difference occurs within the subjectivity of the exile is through the process of memory and nostalgia. Just as language provides a link to the old world, a bridge to an "Other" that disrupts the new ground on which the exile has come ashore, so does the operation of memory that constantly pulls the exile back to his or her old homeland and old self. Although, again, Saladin tries to repress such a feeling, the call of certain symbolically important events – for example the tree that his father pulls out of the ground in anger at him – serves, metaphorically, to provide a root to the old land. The operation of memory and nostalgia is not simply confined to Saladin. Again, if we take the example of Hind, we see that – like the loss of her mother tongue – she desperately misses the landscape of her native India: "Where now was the city she knew? Where the village of her youth, and the green waterways of her home?"[17]

This last example, illustrates the precise place of nostalgia in the experience of the exile. There is something overtly romanticized about the picture Hind paints of the India of her youth (just as, one feels, the India which Saladin remembers is overly coloured by its negative connotations). The process of memory and nostalgia is not a neutral process, the untainted restoration of the past. It is, in actuality, a process of construction and creation – the past is filtered through the desires, the dislikes, and the attitudes of the present. "Nostalgia" (a word that combines the Greek words for "pain" and "returning home") has been defined in reference to a national definition of "home." Yet the return home is never simplistic; it is never a simple matter of return. It has many dimensions. Its importance in any political struggle, or in the personal struggles as exemplified by the characters in *The Satanic Verses*, is that nostalgia is open to change, distortion – it is an operation in the present as well as in the past.

The impossible position of the exile is represented by conflicting claims: an attempt at identity with the host country against a process of Othering by Western discourse, the mother tongue against the host language, and nostalgic remembering against forgetting. If we once more emphasize that Saladin "was the Man of a Thousand Voices and a Voice"[18], then it now seems less a commendation of his vocal abilities and more a realization of the multiple strands that make up his existence. He has many voices and many different linguistic, cultural, discursive levels, all working inside of him and, despite his best efforts to disappear into the seeming solid form of the English gentleman, he cannot silence the discordant

[17] S. Rushdie, *op. cit*., p. 249.
[18] *Ibidem*, p. 60.

noise that these voices create. His passage through the novel is one of acceptance – not, as some critics have argued, of his Indianess, but of his status as an object that is multiple and radically open to change. He is neither English nor Indian, but – the natural state of the exile – an ambivalent hybrid of those two different lands. The mixture of cultural influences, or what Rushdie calls the "chutneyfication" of culture, is one of the most enlivening aspects of his work. He throws off phrases in Hindi, Arabic, and Urdu which are bound to make the Western reader feel something of an outsider. He delights in playing with those aspects of Indian and Arabic culture which have been trivialized in the West in what Edward Said calls "orientalism," satirizing the failure of Europeans to grasp what they persistently exoticize. Indeed the work is largely a critique of Western racism, of anti-immigrant prejudice, and a defense of the richness and worth of South Asian and Middle Eastern culture, with an emphasis on the process of the hybridization of the exile.

Such a process is painful and includes a certain and necessary operation of violence. Saladin looks back on his youth, a time at which he embraced his multiplicity and (as a condition of his multiple self) his temporariness: "When he was young, he told her, each phase of his life, each self he tried on, had seemed reassuringly temporary. Now, however, change had begun to feel painful."[19] Rather than simply "trying on" the new lives and selves, Saladin has to go through a certain amount of pain, distress, disruption. This trauma provides both the tragic aspect of Rushdie's novel and its creative force. Out of the pain of two clashing forms of life, Rushdie plucks the narrative drive of his work and the particular generic form that he uses. It is from this clash that the originality and freshness of Rushdie's narrative voice derives. He is able to translate exilic modes into diasporic idioms of postcoloniality[20].

However, this is not to say that Rushdie's story of exile is purely useful on an aesthetic level – that it can have no contact with the outside world, or make an important intervention in the actual and historical reality of the post-colonial situation. To do more than simply present the situation, it must also make an intervention into the current political and social malaise. However, while social realism attempted to change prevailing social conditions by truthfully representing the world as it is, Rushdie's fiction makes its intervention in the area of language. Such a desire is given expression (albeit slightly satirically) in the image of the amateur poet, Jumpy Joshi, who dreams of writing love poetry that has real political importance. In one of his poems (cruelly read out and exposed to mockery by Hanif the solicitor), he takes the image of the "rivers of blood" from Enoch Powell's controversial 1968 speech on immigration, and attempts to twist it to his own ends: "Reclaim the metaphor, Jumpy Joshi had told himself. Turn it; make it a thing we can use."[21]

[19] *Ibidem*, p. 63.

[20] For a more extended discussion of the issue, see Nico Israel, *Outlandish: Writing Between Exile and Diaspora*, Stanford, California, Stanford University Press, 2000.

[21] S. Rushdie, *op. cit.*, p. 186.

It is clear from *The Satanic Verses* that Rushdie considers language the battleground for the important conflicts that are central to the post-colonial situation. For language is the principal instrument of power (much as Foucault realized that it was necessary to return to the "archive" if one was to understand the formations of power that occupied the past). It is the power of language that Hanif possesses and that Jumpy Joshi cannot hope to control: anif was in perfect control of the language that mattered: sociological, socialistic, black-radical, anti-anti-anti-racist, demagogic, oratorical, sermonic: the vocabularies of power[22].

Even though the exiles might be cut off from the "vocabularies of power" (as we have seen earlier, the original, weaker language will continue to betray the exiles, reminding them that the language they speak is not their own), there is a definite and inescapable potency in their speech. This potency comes from the multiple nature of the exiles, the fact that they are neither of one place nor another. Such a power – though it can be directed to frightening ends – resides in the Imam as described in one of Gibreel's dreams. The Imam is a shadowy figure, living in exile in London, but understanding the full nature of his power: "Who is he? An exile [...] Exile is a dream of glorious return. Exile is a vision of revolution [...] It is an endless paradox: looking forward by always looking back."[23] This double glance – back to the old country and forward to a new one that might be formed – is the structure of the intervention that Rushdie's novels can make. It is a structure of revolution reminiscent of Walter Benjamin's description of messianic revolution, brought about by the angel of history: "This is how one pictures the angel of history. His face is turned toward the past [...] But a storm is blowing from Paradise; it has got caught in his wings with such violence that the angel can no longer close them. This storm irresistibly propels him into the future to which his back is turned."[24] In *The Satanic Verses* Salman Rushdie has attempted to chart the process of the exile, both the process that transforms and deforms a notion of self, and to understand the dialectic which the exile enters into with his history and his landscape. He writes, in the words of the great literary critic Roland Barthes, "outside the sentence"[25] from the outside, the margins, on the edge. From that position of marginality, he is able to invade the center of authoritative discourse. He juxtaposes, places in a montage, upsets, deforms, and dehabilitates modes of thought that were once thought static and stable. The entire novel strives to break down absolutes, to blur easy dichotomies, to question traditional assumptions of all kinds. There are to be no simple answers to the query, "What kind of an idea are we?" Demons can behave like angels and vice versa. High ideals can lead people to commit terrible crimes. Love can be mixed with jealous hate. Exalted faith can lead to tragedy. Just as Rushdie strives to destroy the distinction between center and periphery, so he challenges easy distinctions between good and evil.

[22] *Ibidem*, p. 281.
[23] *Ibidem*, p. 205.
[24] Walter Benjamin, *Illuminations,* Harry Zohn (trans.), London, Collins, 1973, p. 259–260.
[25] Roland Barthes, *The Pleasure of the Text,* R. Miller (trans.), New York, Cape, 1976, p. 47.

Salman Rushdie understands that his fiction can provide an intervention; for, as he explains in *Imaginary Homelands*, the migrant writers have a "double perspective"[26]: they are both insiders and outsiders in the worlds they describe. Rushdie believes that re-describing the world is a necessary first step to changing it[27]. It is from this double position – a double that does not provide a binary, but continues doubling, duplicating, displacing until the multiplicity reaches numbers that are unthinkable (in his opinion, any number over one thousand and one) – that he can chart the movements of the exile, and utilize the exile's strange power.

BIBLIOGRAPHY

Primary Sources: Cited Works

Barthes, Roland, *The Pleasure of the Text*, R. Miller (trans.), New York, Cape, 1976.
Benjamin, Walter, *Illuminations*, trans. Harry Zohn (trans.), London, Collins (Fontana), 1973.
Bhabha, Homi, *The Location of Culture*, London, Routledge, 1994.
Bhabha, Homi, *Nation and Narration*, London, Routledge, 1990.
Fanon, Frantz, *Black Skin, White Masks*, Charles Lam Markmann (trans.), London, Pluto, 1986.
Foucault, Michel, *The Archaeology of Knowledge*, London: Routledge, 1972.
Foucault, Michel, *The Archaeology of Knowledge and the Discourse on Language*, A. M. Sheridan Smith (trans.), New York: Barnes and Noble, 1993.
Foucault, Michel, *Essential Works of Foucault*, vol. I (*Ethics*), Paul Rainbow (ed), New York: The New Press, 1997.
Foucault, Michel, *Foucault Live: Collected Interviews, 1961–1984*, Sylvére Lotringer (ed.), New York: Semotext(e), 1996.
Gorra, Michael, *After Empire: Scott, Naipaul, Rushdie*. Chicago, University of Chicago Press, 1997.
Israel, Nico, *Outlandish: Writing Between Exile and Diaspora*, Stanford, California, Stanford University Press, 2000.
Rushdie, Salman, *Imaginary Homelands: Essays and Criticisms 1981–1991*, London, Granta, 1991.
Rushdie, Salman, *The Satanic Verses*, London: Viking Penguin, 1988.
Rushdie, Salman, *Shame*, New York: Knopf, 1983.
Said, Edward, *Orientalism*, New York, Vintage, 1978.

Secondary Sources: Works Consulted – Selected Texts

Afzal-Khan, Fawzia, *Cultural Imperialism and the Indo-English Novel: Genre and Ideology in R. K. Narayan, Anita Desai, Kamala Markandaya, and Salman Rushdie*, University Park, PA: Penn State UP, 1993.
Ahmad, Aijaz, *Disciplinary English: Third-Worldism and Literature*, in *** *Rethinking English: Essays in Literature, Language, History*, Svati Joshi (ed.), New Delhi: Trianka, 1991, p. 206–263.
Ahmad, Aijaz, *In Theory: Classes, Nations, Literatures*, New York: Verso, 1992 and 2000.
Anderson, Benedict, *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, in *** *Shaping Discourses: Reading for University Writers*, April Lidinsky (ed.). Boston: Pearson, 2002, p. 7–20.
Bardolph, Jaqueline, *Language is Courage*, Reading Rushdie, Amsterdam: Rodopi, 1994.
Boehmer, Elleke, *Colonial and Postcolonial Literature: Migrant Metaphors*, Oxford: Oxford UP, 1995.

[26] S. Rushdie, *op. cit.*, p. 19.
[27] *Ibidem*, p. 14.

Brennan, Timothy, *Salman Rushdie and the Third World: Myths of the Nation*, New York: St. Martins, 1989.
Clifford, James, *The Predicament of Culture: Twentieth-Century Ethnography, Literature, and Art*, Cambridge, MA: Harvard UP, 1988.
Dirlik, Arif, *Borderlands Radicalism*. *After the Revolution: Waking to Global Capitalism*, Hanover: Wesleyan UP, 1994.
Dirlik, Arif, *Is There History after Eurocentrism? History after the Three Worlds: Post-Eurocentric Historiographies*, Arif Dirlik, Vinay Bal, and Peter Gran (eds.), Lanham, MD: Rowman & Littlefield, 2000, p. 25–47.
Dirlik, Arif, *Rethinking Colonialism: Globalization, Postcolonialism, and the Nation*, Interventions 4, 2002, p. 428–448.
Gurnah, Abdulrazak, *Displacement and Transformation in The Enigma of Arrival and The Satanic Verses*, in *** *Other Britain, Other British: Contemporary Multicultural Fiction*, Robert Lee (ed.), London: Pluto, 1995, p. 5–20.
Hall, Stuart, *Cultural Identity and Diaspora*, in *** *Colonial Discourse and Post-Colonial Theory: A Reader*, Patrick Williams and Laura Chrisman (eds.), New York: Columbia UP, 1994. p. 392–403.
Hardt, Michael, and Antonio Negri, *Empire*, London: Harvard UP, 2000.
Harootunian, Harry D., *Postcoloniality's Unconscious/Area Studies' Desire*, Postcolonial Studies 2.2, 1999, p. 127–47.
Harris, Wilson, *The Womb of Space: The Cross-Cultural Imagination*, Westport, CT: Greenwood, 1983.
Rushdie, Salman, *Imaginative Maps*, Interview with Una Chaudhuri, Turnstile 2.1, 1990, p. 36–47.
Rushdie, Salman, *Midnight's Children*, London: Granta, 1981.
Said, Edward W., *Reflections on Exile and Other Essays*, Cambridge, Massachusetts: Harvard UP, 2000.
Said, Edward W., *Representing the Colonized: Anthropology's Interlocutor*, Critical Inquiry, 15, 1989, p. 210–229.
Said, Edward W., *The World: The Text and The Critic*, London: Faber, 1983.
White, Paul, *Geography, Literature and Migration*. *Writing across Worlds: Literature and Migration*, London: Routledge, 1995.
Young, Robert, *Colonial Desire: Hybridity in Theory, Culture and Race*, London: Routledge, 1995.