

Impact Factor: 8.67

ISSN:0976-8165



THE CRITERION

AN INTERNATIONAL JOURNAL IN ENGLISH

Bi-Monthly Peer-Reviewed eJournal

16 YEARS OF OPEN ACCESS

VOL. 16 ISSUE-4, AUGUST 2025

Editor-In-Chief: **Dr. Vishwanath Bite**
Managing Editor: **Dr. Madhuri Bite**

www.the-criterion.com

AboutUs: <http://www.the-criterion.com/about/>

Archive: <http://www.the-criterion.com/archive/>

ContactUs: <http://www.the-criterion.com/contact/>

EditorialBoard: <http://www.the-criterion.com/editorial-board/>

Submission: <http://www.the-criterion.com/submission/>

FAQ: <http://www.the-criterion.com/fa/>



ISSN 2278-9529

Galaxy: International Multidisciplinary Research Journal
www.galaxyimrj.com

Fragmented Memories, Fictional Histories: Reimagining India through Rushdie and Ghosh

Dr. Kailas Maruti Pote

Head,

Department of English,

Late Abasaheb Kakade Arts College,

Bodhegaon, Tal- Shevgaon,

Dist- Ahilyanagar, (MH)

<https://doi.org/10.5281/zenodo.17055717>

Article History: Submitted-25/07/2025, Revised-10/08/2025, Accepted-13/08/2025, Published-31/08/2025.

Abstract:

This paper explores how Salman Rushdie's *Midnight's Children* and Amitav Ghosh's *The Shadow Lines* utilize postmodern narrative strategies to deconstruct official histories and reimagine Indian national identity. Grounded in Linda Hutcheon's theory of historiographic metafiction, the study examines how both novels blend memory, myth, and historical events to challenge the linear, unified narratives promoted by colonial and nationalist discourses. Through fragmented structures, unreliable narrators, magical realism, and intertextuality, these texts foreground the constructedness of history and the subjectivity of memory. Rushdie's flamboyant and parodic rewriting of India's post-independence past contrasts with Ghosh's introspective, memory-driven critique of borders and communal violence. Together, the novels underscore the role of fiction in voicing marginalized perspectives and emphasize the plural, contested, and evolving nature of national identity. This paper argues that postmodernism, far from being a

Western import, functions as a critical tool in the Indian postcolonial context for interrogating dominant ideologies and amplifying subaltern voices.

Keywords: Postmodernism, Historiographic Metafiction, Salman Rushdie, Amitav Ghosh, Midnight's Children, The Shadow Lines, Indian National Identity, Memory, Fragmentation, Magical Realism, Partition, Postcolonial Literature, Narrative Structure, Alternative Histories.

I. Introduction

Postmodernism emerged as a critical and artistic response to perceive limitations of modernist aesthetics and Enlightenment ideals. As grand narratives collapsed under the weight of war, technology, and global capitalism, literature turned increasingly toward fragmentation, irony, metafiction, and self-reflexivity. This change was widely discussed in the Western literary tradition, but its influence soon extended to Indian English literature, particularly in the postcolonial era, when questions of history, memory, and identity became central to literary discourse.

The emergence of Indian English fiction in the postmodern era coincided with a globalized literary marketplace that encouraged innovation in form and theme. Writers such as Salman Rushdie and Amitav Ghosh did experiment with narrative structure and language, moving away from realist portrayals of colonial and postcolonial life toward multi-layered and experimental storytelling. This evolution reflected the theoretical developments in postmodern thought, particularly the ideas of Jean-François Lyotard, who famously defined postmodernism as an “incredulity toward metanarratives” (Lyotard, 1984), and Michel Foucault, who

emphasized the role of discourse and power in the production of knowledge and history. Linda Hutcheon further advanced postmodern literary theory by coining the term “historiographic metafiction”, referring to works that self-consciously rewrite historical narratives, blending fact with fiction, and thus problematizing the idea of objective history (Hutcheon, 1988).

Within this theoretical framework, this paper explores two major works of Indian English fiction: Salman Rushdie’s *Midnight’s Children* (1981) and Amitav Ghosh’s *The Shadow Lines* (1988). Both novels exemplify the characteristics of historiographic metafiction, but they do so in distinct ways—Rushdie through magical realism, parodic tone, and a fragmented personal narrative, and Ghosh through non-linear storytelling, silences in memory, and blurred boundaries of space and time. The central research question this paper addresses is: *How do Midnight’s Children and The Shadow Lines use postmodern techniques to critique official histories and reimagine Indian national identity?*

This paper point out that both the novel destabilize the authority of history by revealing its narrative construction. By using postmodern literary devices, foregrounded subjective memory, fragmented narration, and intertextuality to offer alternative visions of nationhood—visions that resist the fixed, linear accounts often found in nationalist historiography. These texts exposed the constructedness of Indian national identity, aligning closely with postmodernism’s skepticism toward singular truths and totalizing ideologies.

Theoretical Framework

Postmodernism in literature signifies a radical departure from the conventions of realism and modernism. It embraces fragmentation, irony, intertextuality, and metafiction, rejecting the

notion of being a unified, objective reality. Postmodern texts often question the reliability of language, representation, and truth itself. Jean-François Lyotard, described the condition of postmodernity as marked by an "incredulity toward metanarratives" (Lyotard, 1984). These metanarratives that including those of progress, nationalism and historical continuity are seen as socially constructed myths that mask power structures and silence the alternative voices.

In literary practice, this skepticism manifests through fragmented narratives, non-linear timelines, unreliable narrators, and genre-blending techniques. The text becomes a self-aware construct, drawing attention to its own fictionality and its inability to represent "truth". As Patricia Waugh notes, "Metafiction lays bare the process of fiction-making itself, foregrounding the constructed nature of reality" (Waugh, 1984).

Intertextuality, another defining characteristic of postmodern literature, signifies the idea that all texts are cultural texts. As postmodern theorist Julia Kristeva observed, "any text is the absorption and transformation of another" (Kristeva, 1980). This echoes in the works of postcolonial authors who deliberately rework colonial narratives, challenging the cultural authority of the West.

Linda Hutcheon's Concept of Historiographic Metafiction

Among the many theoretical models that describe postmodern fiction, Linda Hutcheon's concept of "historiographic metafiction" is particularly significant in the study of postcolonial and Indian English literature. In her seminal work *A Poetics of Postmodernism* (1988), Hutcheon defines historiographic metafiction as "fiction that is self-reflexive and yet paradoxically also lays claim to historical events and personages." It refuses the binary between fact and fiction,

proposing instead that history is itself a narrative, shaped by selection, interpretation, and ideology.

Historiographic metafiction employs:

- Real historical figures and events are incorporated into the fictional world, but their representations are deliberately distorted or reimagined. This destabilizes historical “truth” and opens up space for alternate histories.
- The narrative draws attention to its own construction, acknowledging that both fiction and history are discursive and ideological.
- It often satirizes the historical genre, not to dismiss it, but to expose its limitations and assumptions.

Hutcheon argues that this genre of fiction “problematizes the very possibility of historical knowledge” while still remaining deeply engaged with the past (Hutcheon, 1988). In postcolonial contexts like India, this is especially potent. Authors like Salman Rushdie and Amitav Ghosh use historiographic metafiction to analyze colonial narratives, challenges the national myths, and amplifies marginalized perspectives.

Their novels blend memory and imagination with history, presenting polyphonic narratives that refuse closure and emphasize the subjectivity of historical experience. By doing so, these texts reflected by postmodern literature’s broader project that not only deny history, but also reopen it to interpret, contradict, and multiply.

Relevance to Indian Postcolonial Context

India's colonial and postcolonial transitions form a complex and contested history, marked by violence, identity fragmentation, and ideological struggles. The rupture caused by British colonialism, followed by the traumatic Partition of 1947, and subsequent nation-building efforts, deeply influenced Indian literary and political thought. As postcolonial India sought to define itself as a sovereign, secular, and democratic nation, literature became a vital space for reimagining and interrogating the myths of nationalist discourse.

Colonial Legacies and the Crisis of Representation

Colonial rule in India did not only impose foreign control over territory; but also constructed knowledge systems and historical narratives that justified imperial domination. As Edward Said argued in *Orientalism* (1978), colonial powers produced the “East” as an inferior, passive ‘Other’ through texts, maps, and historical accounts. These representations often continued to shape national consciousness even after political independence.

In post-independence, Indian nationalism inherited the modernist frameworks and grand narratives promoted by colonial rulers—such as the idea of linear progress, historical destiny, and singular cultural identity. This created tension in a country defined by ethnic, linguistic, religious, and regional diversity. Postcolonial writers recognized this disjunction and began to challenge these essentialist views of history and nationhood.

The Need to Question and Rewrite Nationalist Historical Discourse

In the postcolonial literary landscape, rethinking history became an act of resistance and reclamation. Authors like Salman Rushdie and Amitav Ghosh adopt postmodern literary techniques not as aesthetic embellishments but as a tools to criticize official historical narratives written from elite, male, and state-centered perspectives.

As Partha Chatterjee notes, nationalist history often replicates colonial categories and excludes the voices of women, subalterns, and minorities (Chatterjee, 1993). Postmodernism, with its embrace of metafiction, fragmentation, intertextuality, and narrative plurality—offers the ideal framework for this endeavor. Historiographic metafiction, allows Indian authors to blend personal memory with public history, destabilizing the supposed objectivity of historical truth. By doing so, these authors not only subvert dominant historical discourses but also create space for alternative narratives, whether they emerge from caste, gender, regional, or diasporic perspectives. For instance, *Midnight's Children* uses a fantastical, unreliable narrator to present a fractured version of Indian history, where events like Partition and the emergency filtered through memory, metaphor, and myth. Similarly, *The Shadow Lines* highlights the invisible borders—both geographic and psychological, that divides communities, thereby questioning the very idea of a unified nation-state. Thus, the postcolonial context in India demands a critical re-evaluation of history.

Textual Analysis: *Midnight's Children* by Salman Rushdie

Narrative Structure: Fragmentation, Temporal Fluidity, and the Unreliable Narrator

In *Midnight's Children*, Salman Rushdie dismantles the conventions of realist narrative by constructing a nonlinear, self-reflexive, and fragmented storytelling mode. The protagonist and narrator, Saleem Sinai, tells his life story while simultaneously recounting the history of India in the 20th century. Yet his narration is riddled with inconsistencies, errors of memory and postmodern devices that foreground the constructedness of historical and personal truth.

Saleem's narrative refuses chronological linearity. He often digresses, anticipates future events, or revisits past incidents with revised interpretations. This technique creates a layered temporality in which history, memory, and myth converge. As Saleem confesses, "I told you the truth... Memory's truth, because memory has its own special kind. It selects, eliminates, alters, exaggerates, minimizes, glorifies, and vilifies also; but in the end, it creates its own reality" (*Midnight's Children*, Rushdie, 1981, p. 211).

Through these narratives, fragmentation exemplifies what Linda Hutcheon identifies as a core characteristic of historiographic metafiction: a self-conscious narration that simultaneously engages with and subverts historical discourse (Hutcheon, 1988). Rushdie calls this narrative approach the "chutnification of history"—a metaphor for how history is not objectively preserved, but flavored, mixed, and preserved with personal spices. Saleem, in a literal act of memory-work, bottles his stories like pickles in jars, suggesting that history, like chutney, is a product of personal taste, bias, and preservation method.

Blurring of Fact and Fiction: Magical Realism and Historical Trauma

One of the most distinctive aspects of *Midnight's Children* is its blending of historical fact with magical elements, producing a surreal version of Indian history. Rushdie employs

magical realism—a technique inherited from Latin American writers like Gabriel García Márquez—to represent the absurdity, trauma, and contradictions of postcolonial India.

Saleem, born at the exact moment of India’s independence, possesses telepathic powers and is linked to 1,000 other “midnight’s children” with supernatural abilities. This fantastical conceit reimagines history as a mythic and allegorical space, where the nation’s fate tied to the bodies and minds of its children. While obviously fictional, this element metaphorically captures the hopes, fractures, and failures of the new nation.

Historical events such as the Partition of India, the linguistic reorganization of states, the India-Pakistan wars, and the emergency of 1975–77 filtered through Saleem’s personal traumas, hallucinations, and metaphors. For instance, during the Emergency, Saleem and the other midnight’s children are sterilized—an allegorical representation of state control and the suppression of deviance.

As Neil ten Kortenaar observes, *Midnight’s Children* “challenges the authority of historical fact by replacing it with personal memory and collective fantasy” (Kortenaar, 2005). This deliberate distortion does not aim to falsify history but to reveal how all history is a narrative shaped by perspective. Furthermore, Rushdie’s style—marked by irony, exaggeration, and playfulness—serves as a parodic critique of colonial and nationalist historiography, which often claimed to present objective truths. Instead, the novel insists that truth is plural, provisional, and deeply entangled with language and storytelling.

Through its nonlinear narrative, unreliable narrator, and magic realism, *Midnight’s Children* exemplifies the postmodern strategy of historiographic metafiction. Rushdie’s retelling

of Indian history is not an attempt at factual documentation, but an imaginative reconstruction, that challenges the authority of official records. Therefore, he elevates personal memory and cultural myth as valid and necessary modes of understanding the nation's complex past.

Saleem's Body as a Metaphor for the Fragmented Nation

In *Midnight's Children*, Salman Rushdie constructs the protagonist Saleem Sinai not merely as a character, but as a living embodiment of the Indian nation. Born at the exact moment of India's independence—midnight on August 15, 1947—Saleem becomes both a symbol and a narrator of India's postcolonial journey. His body, psyche, and memory reflect the political upheavals, cultural diversities, and historical ruptures of the nation itself. Through this metaphorical correspondence, Rushdie interrogates the idea of a coherent and unified Indian identity.

The Fragmented Body, the Fragmented Nation

Saleem's body undergoes multiple forms of trauma—physical, emotional, and psychological, violence and instability of the Indian subcontinent in the decades following independence. He describes his body as “cracking like a clay pot,” indicating both personal disintegration and national fragmentation (Rushdie, 1981, p. 497). His frequent surgeries, amnesia, and deteriorating health serve as metaphors for the country's fractured postcolonial identity, marked by the partition, the emergency and communal riots.

Rushdie explicitly establishes this connection when he writes, “...I was linked to history both literally and metaphorically, both actively and passively... thanks to the occult tyrannies of those blandly named hormones, I became, albeit unintentionally, the mirror of my time.”

(*Midnight's Children*, p. 130) As scholar Homi K. Bhabha argues, postcolonial identity is inherently hybrid, contradictory, and in flux, resisting essentialist definitions of nationhood (Bhabha, 1994). Saleem's body, with its constantly shifting shape and uncertain boundaries, reflects this hybrid national character, blurring the distinction between self and state.

Destabilizing the Idea of a Singular "India"

Throughout the novel, Saleem's attempt to narrate the history of India through his personal story becomes increasingly unreliable and chaotic. His memory fails, timelines collapsed, and facts blurred with deliberate postmodern strategies that reflect the subjectivity and contestability of national history. This narrative strategy challenges the Nehruvian vision of India as a modern, secular, and unified state, instead presenting a version of the nation that is plural, incoherent, and polyphonic. As Aijaz Ahmad observes, Rushdie's postmodern approach "unsettles the coherence of the national story and replaces it with dissonance and multiplicity" (Ahmad, 1992, p. 142).

Even the *Midnight's Children Conference*, which symbolizes India's potential unity in diversity, ends in failure due to divisions among the children—a satirical comment on the breakdown of national idealism. Thus, Rushdie uses Saleem's crumbling body and failing narrative to analyze the myth of a singular, homogenous Indian identity.

Through the metaphor of Saleem's body and mind, Rushdie explores how individual identity is entangled with the nation, particularly in the postcolonial context where official histories are unstable and often oppressive. *Midnight's Children* thus serves as a postmodern

allegory of nationhood, exposing the fault lines of Indian nationalism and inviting a more pluralistic, contested, and reflective understanding of identity.

Textual Analysis: *The Shadow Lines* by Amitav Ghosh

Narrative Technique: Memory, Fragmentation, and Circular Temporality

Amitav Ghosh's *The Shadow Lines* (1988) employs a deeply postmodern narrative strategy centered around memory-based storytelling, a nonlinear timeline, and an unnamed narrator. Unlike traditional historical novels that present a linear cause and effect progression of events, Ghosh structures his narrative around associative memory and events that are recalled through personal experiences, not historical dates.

The narrator, who remains unnamed throughout the novel, reconstructs the story of his family across generations in Calcutta, Dhaka, and London, not by chronological order but through recollections, conversations, letters, and fragments of memories. This creates a circular temporality in which the past and present co-exist, and the distinction between private and political events becomes blurred. As the narrator reflects, "It is a mark of how deeply the events of that time are etched in my memory that they have become a part of my everyday life, a part of my consciousness." (*The Shadow Lines*, Ghosh, 1988, p. 204).

This structure reflects postmodern skepticism toward linear, causal historiography and aligns with Linda Hutcheon's notion of historiographic metafiction, where fiction questions not only the content of history but its forms and authority (Hutcheon, 1988).

Critique of Borders and Nationalism

A central theme in *The Shadow Lines* is the arbitrariness and violence of borders, particularly in the aftermath of Partition. The novel criticizes the political divisions imposed by nation-states, suggesting that geographical boundaries are socially constructed and emotionally meaningless. The title itself—*The Shadow Lines*—is a metaphor for imaginary borders that separate people, not only physically but psychologically and emotionally. Characters move between cities and nations, yet remain confined by invisible lines of memory, language, and ideology. The novel portrays the Partition of Bengal and the communal riots in Dhaka and Calcutta not through historical narration but through personal loss, fear, and confusion, especially surrounding the death of Tridib—a character who becomes a victim of nationalist violence.

Ghosh thus criticizes the dominant nationalist discourse, which glorifies independence while suppressing the trauma, dislocation, and alienation experienced by ordinary people. As Suvir Kaul notes Ghosh "foregrounds the violence and absurdity of borders that create enemies out of kin and strangers out of neighbors" (Kaul, 1995).

Postmodern Irony and the Subjectivity of Memory

Ghosh employs postmodern irony to destabilize the idea of a singular historical truth. Throughout the novel, characters misremember events, or their accounts contradict each other. The narrator learns that what he believed about Tridib's death, or even about his own family history, was incomplete or falsely remembered. This undermines the authority of memory, even as the novel built entirely upon it.

Instead of offering closure, the narrative emphasizes the limits of knowledge and the fragmentation of personal histories. This aligns with postmodern narrative ethics, which deny the reader to be satisfied of objective truth and instead highlight multiplicity, uncertainty, and narrative unreliability.

As Elleke Boehmer points out, Ghosh's work is part of a broader postcolonial project that "questions the borders of historical truth and challenges dominant structures of political belonging" (Boehmer, 2005, p. 214). In *The Shadow Lines*, history is not a fixed record but a fluid set of perceptions, shaped by where an individual stands and what he is told.

In *The Shadow Lines*, Ghosh constructs a deeply subjective and fragmented narrative that criticizes the absurdity of borders, the trauma of Partition, and the limits of historical knowledge. Through memory, irony, and an elusive narrative voice, the novel embodies postmodern skepticism and offers a pluralistic vision of identity and belonging that resists nationalist simplifications. It affirms that both history and memory are inherently unstable, and that truth exists not in archives but in the stories people tell and forget.

Narrative Parallels and Postmodern Strategies

Both *Midnight's Children* and *The Shadow Lines* offer powerful critiques of linear, realist historiography, challenging the authority of official historical narratives by foregrounding personal memory and subjective experience. Rather than presenting history as a neutral, objective record, these novels expose history as partial, contested, and politically charged.

In *Midnight's Children*, Saleem Sinai's autobiographical narration rewrites the history of post-independence India through personal trauma and fantasy. Similarly, in *The Shadow Lines*,

the unnamed narrator reconstructs historical events like Partition and riots through the fragments of family memory, letters, and oral narratives. In both texts, history is mediated through the fallible lens of individual memory, emphasizing that truth is constructed and contingent rather than fixed. As Linda Hutcheon argues, such texts operate as historiographic metafiction, blending historical events with fictional invention to interrogate the supposed objectivity of the historical record (Hutcheon, 1988). This is how both novels question the very act of narrating history.

Common Postmodern Features: Metafiction, Fragmentation, and Irony

Both novels employ classic postmodern narrative strategies:

- **Metafiction:** Saleem frequently comments on his role as narrator, his flaws, and the act of storytelling itself. Similarly, Ghosh's narrator reflects on how he pieces together the past not through documentation but through memory and imagination.
- **Fragmentation:** The timelines in both novels are nonlinear and recursive. *Midnight's Children* moves erratically between childhood, adolescence, and historical events; *The Shadow Lines* weaves personal memories with historical episodes without strict chronology.
- **Parody and Irony:** Rushdie uses parodic magical realism to ridicule both colonial historiography and nationalist myth-making. Ghosh's irony is more subdued but equally potent, particularly in how misremembered histories create emotional and geopolitical confusion.

Both novels foreground the unreliability of national memory, suggesting that the “official” version of events is not only incomplete but also exclusionary, marginalizing personal grief and subjective truths.

Style, Tone, and Thematic Emphasis

While both texts share postmodern frameworks, their narrative tones and techniques diverge significantly: *Midnight's Children* is flamboyant, surreal, and carnivalesque. Rushdie's use of magical realism dramatizes the absurdities of history, and his narrative voice is boisterous, parodic, and performative. Myths, religion, and folklores are inter-connected with political critique. In contrast, *The Shadow Lines* is quiet, introspective, and meditative. Ghosh avoids the fantastical and instead explores the gaps, silences, and erasures in personal and collective memory. His narrative dwells on absence rather than spectacle, focusing on what is forgotten or unsaid rather than what is overtly narrated.

This contrast reflects different philosophical engagements with history: Rushdie mocks and reinvents it; Ghosh questions and mourns its voids. As critic Priya Kumar notes, “Rushdie writes with the violence of historical abundance, while Ghosh writes with the silence of historical absence” (Kumar, 2000, p. 96).

Despite their stylistic and tonal differences, *Midnight's Children* and *The Shadow Lines* share a postmodern commitment to unsettling dominant narratives. By weaving personal memory into the fabric of historical discourse, both authors refuse the closure and authority of traditional historiography. In their own ways, they affirm the fragmented, multiple, and contested

nature of Indian identity, and assert the literary imagination as a legitimate space for national rethinking.

Conclusion

This study has explored how Salman Rushdie's *Midnight's Children* and Amitav Ghosh's *The Shadow Lines* deploy postmodern literary strategies to destabilize the authority of official historical narratives and reimagine Indian national identity in pluralistic terms. By employing techniques such as nonlinear narration, unreliable narrators, magical realism, intertextuality, and metafiction, both authors foreground the fragility and subjectivity of memory and history.

A key finding of this analysis is that both novels exemplify Linda Hutcheon's concept of historiographic metafiction, blending fiction with real historical events to expose the constructedness of historical "truth". In *Midnight's Children*, Rushdie uses allegory, parody, and fantasy to analyze the mythological tendencies of nationalist history, turning the protagonist's body into a metaphor for the nation's fragmentation. In *The Shadow Lines*, Ghosh adopts a method, using memory, absence, and narrative gaps to highlight the emotional and psychological consequences of partition and communal violence.

Together, these texts contribute significantly to the field of postcolonial Indian literature, illustrating how alternative histories, those shaped by individual memory, trauma, and cultural silences, that challenges the narratives of the nation. By resisting historical finality and embracing narrative multiplicity, Rushdie and Ghosh amplify marginalized voices, disrupt hegemonic versions of the past, and insist on the need to revisit history from below.

Their works also reaffirm the critical relevance of postmodernism to Indian literary critic. Far from being a western aesthetic import, postmodernism applied to the Indian postcolonial context and becomes a powerful tool for deconstructing colonial and nationalist paradigms, opening up a space for fragmented, contested, and inclusive identities.

Ultimately, *Midnight's Children* and *The Shadow Lines* do not seek to replace one dominant narrative with another; rather, they invite us to recognize that history is a multi-layered, unstable, and open to reinterpretation. By doing so, they enrich the literary landscape and urge readers to read the nation not as a fixed entity, but as a text in progress.

Works Cited:

Ahmad, Aijaz. *In Theory: Classes, Nations, Literatures*. Verso, 1992.

Bhabha, Homi K. *The Location of Culture*. Routledge, 1994.

Boehmer, Elleke. *Colonial and Postcolonial Literature: Migrant Metaphors*. Oxford University Press, 2005.

Foucault, Michel. *Power/Knowledge: Selected Interviews and Other Writings 1972–1977*. Ed. Colin Gordon, Pantheon, 1980.

Ghosh, Amitav. *The Shadow Lines*. Ravi Dayal, 1988.

Hutcheon, Linda. *A Poetics of Postmodernism: History, Theory, Fiction*. Routledge, 1988.

Kaul, Suvir. "Separation Anxiety: Growing Up Inter/National in *The Shadow Lines*." *Public Culture*, vol. 7, no. 1, 1995, pp. 109–132.

Kortenaar, Neil ten. *Self, Nation, Text in Salman Rushdie's Midnight's Children*. McGill-Queen's University Press, 2005.

Kristeva, Julia. *Desire in Language: A Semiotic Approach to Literature and Art*. Columbia University Press, 1980.

Kumar, Priya. *Limiting Secularism: The Ethics of Coexistence in Indian Literature and Film*. University of Minnesota Press, 2000.

Lyotard, Jean-François. *The Postmodern Condition: A Report on Knowledge*. Trans. Geoff Bennington and Brian Massumi, Manchester University Press, 1984.

Lyotard, Jean-François. *The Postmodern Condition: A Report on Knowledge*. Trans. Geoff Bennington and Brian Massumi, Manchester University Press, 1984.

Rushdie, Salman. *Midnight's Children*. Jonathan Cape, 1981.

Waugh, Patricia. *Metafiction: The Theory and Practice of Self-Conscious Fiction*. Methuen, 1984.