

## **Problematizing History and the Nation in Salman Rushdie's Midnight's Children**

Arthur Moss-Hawkins  
English  
Seattle University  
901 12<sup>th</sup> Avenue  
Seattle, WA 98122 USA

Faculty Advisor: Nalini Iyer

### **Abstract**

In the novel *Midnight's Children*, Salman Rushdie unmakes and makes history, blurring the boundaries between historical fact and fiction. This research examines why and how Rushdie problematizes the institutions of historical narrative and the nation. Through a multi-faceted analysis of this novel, the complexities of the post-colonial nation as shown by Rushdie are clarified. This research utilizes the examination of Rushdie's location as a diaspora writer and Benedict Anderson's definition of the nation as a construct of the imagination as an entry-point to textual analysis. These two components, in conjunction with additional secondary sources, enhance a close reading of the text analyzing the flaws of universal historical narrative and the false consciousness of nationhood. Though the importance of historical narrative is widely accepted, this research articulates the importance of fictions in contesting historiographic singularity and asserting the plurality of history. From the diasporic, insider-outsider voice, Rushdie is able to deconstruct history and the concept of universal truth by writing from a position between and inside two realities. He presents the problem of a grand historical narrative in a nation as tenuous as India, while also exposing the fictionality and constructed nature of the nation.

**Keywords:** History, Post-Colonialism, Nationalism

### **1. Introduction**

In Salman Rushdie's novel *Midnight's Children*, the narrator Saleem Sinai is born at midnight on August 15<sup>th</sup>, 1947, at the exact moment of Indian independence. Thus, *Midnight's Children* is widely understood as an allegory for the emerging nation. By using this allegory throughout the text, Salman Rushdie makes and unmakes history, blurring the boundary between historical fact and fiction. Much of the realm of post-modern fiction is concerned with history. This sub-genre is what Linda Hutcheon defines as historiographic metafiction:

The postmodern relationship between fiction and history is an even more complex one of interaction and mutual implication. Historiographic metafiction works to situate itself within historical discourse without surrendering its autonomy as fiction.<sup>1</sup>

*Midnight's Children* is a historiographic metafiction that problematizes the notion of universal historical truth without losing its authenticity as fiction. Scholars like Timothy Brennan argue *Midnight's Children* as a dismantling of nationalism. Others, like David Lipscomb and Neil Kortenaar, argue that *Midnight's Children* exposes the falsity of singular historical timeline, asserting fictions as the manifestation of truth.

It must be noted that a grandiose historical narrative is deeply correlative with the notion of the nation. A singular historical narrative can only birth a singular concept of the nation. Therefore, when a grandiose historical narrative is problematized, the false consciousness of the nation is also exposed. Though Rushdie is deeply concerned with history

and the nation, he is not arguing historical fact as false, rather he is questioning how history and the nation are perceived as singular entities. Rushdie asserts the importance of fictions in contesting grand historical narratives and notions of the nation. Rushdie is able to deconstruct history and the concept of universal truth, presenting the problem of a grand historical narrative in India. This paper will first analyze Rushdie's Diasporic voice, Benedict Anderson's concept of the nation, and then enter an analysis of the *Midnight's Children* text. Using the urgent and removed position of a diasporic writer, combined with Benedict Anderson's definition of the nation as imagined; Rushdie exposes the flaw of perceiving history as singular. Thus, exposing the constructed nature of the nation, and the importance of fictions in contesting universality.

## 2. Diasporic Voice

Salman Rushdie's location as a diasporic writer is important to *Midnight's Children's* problematization of history and the nation for two prominent reasons. First, the diasporic position is a unique, insider-outsider position that allows Rushdie to dismantle notions of universality. Rushdie left India for Britain when he was fourteen years old, his parents eventually moved to Pakistan, and he eventually became a British citizen. This plural identity has left his attachment to India less than secure, however Rushdie argues his plural location as a unique platform for a writer to hold. In his essay *Imaginary Homelands*, Rushdie identifies the position of a diaspora writer:

Our identity is at once plural and partial. Sometimes we feel that we straddle two cultures; at other times, that we fall between two stools. But however ambiguous and shifting this ground is may be, it is not infertile territory for a writer to occupy. If literature is in part the business of finding new angles at which to enter reality, then once again our distance, our long geographical perspective, may provide us with such angles.<sup>2</sup>

Though the diasporic position lacks the security and comfort of settled truth, it is extremely fertile ground upon which to unmake any notion of universal truth. Rushdie's removed, yet engrained identity allows him a "long geographical perspective" in which to enter reality. The scope of this identity allows him a perspective in which to dismantle notions of historiographic singularity. This diasporic position between, but removed from two cultures allows him to unearth the constructed nature of the nation and historical narrative.

Second, this unearthing and denial of universality is vital to the identity of the diasporic writer. The position of the diasporic writer is at best a straddling of two cultures, and most often leads to a falling between. This position lacks the security of universality or a singular national identity, therefore, the deconstructing of universality is very much the work of a diasporic voice. In *Imaginary Homelands*, Rushdie articulates the need to reclaim possessed by diasporic writers:

It may be that writers in my position, exiles or emigrants or expatriates, are haunted by some sense of loss, some urge to reclaim, to look back...our physical alienation from India almost inevitably means that we will not be capable of reclaiming precisely the thing that was lost; that we will, in short, create fictions, not actually cities or villages, but invisible ones, imaginary homelands, Indias of the mind.<sup>3</sup>

Though full reclamation is not possible, by exposing the multiplicity of history, Rushdie is creating a space for diasporic populations. Through this diasporic lens, Rushdie is able to expose the fictionality of the nation and grand historical narrative. Contesting the universality of the nation and history is the urgent concern of diasporic writer, by unmaking notions of universality, "Indias of the mind" are proposed as authentic truth.

## 3. Imagined Communities

A central project of *Midnight's Children* is the assertion of the nation as a fictional construct. Before entering the text, the concept of the nation must be defined. Nationalist scholar Benedict Anderson defines the nation a societal construct of the imagination. Anderson defines the nation as,

An imagined political community—and imagined as both inherently limited and sovereign. It is *imagined* because the members of even the smallest nation will never know most of their fellow-members, meet them, or even hear of them, yet in the minds of each lives the image of their communion.<sup>4</sup>

With this definition Anderson starts to expose the false consciousness of nationhood. Nations are so large, that contact with your fellow constituents is extremely limited, yet, nationalism still subsists. Therefore, it is exposed that in order for nations to exist, communion and identity must be constructed by the imagination. If the nation is a construct of the imagination, then it is inherently a work of fiction. Furthermore, if the nation only exists in the mind, no tangible, objective notion of the nation exists. Nations of the mind might share common ground, but each imagined community is a fictional creation of the individual. Rushdie furthers this fictionality in *Midnight's Children*, asserting the constructed nature of the nation. Subsequently, if nations are fictional creations, a singular historical narrative is problematic. Rushdie's concern is that in a nation as tenuous as India, the notion of singular historical narrative leading to universal imaginings of the nation is impossible. He seeks to deconstruct this notion and assert the importance of fiction in problematizing singularity and universality.

#### 4. Frame Narrative

Rushdie's diasporic perspective, as well as Anderson's definition of the nation, offer an entry-point into the text of *Midnight's Children*, highlighting its commentary on history and the nation. Writing from a diasporic location, Rushdie only knows the nation as construct of the mind, and is able to deconstruct notions of national and historical singularity. However, before entering the text, one more concept must be explained. If a nation is an imagined community, though imagined, there is still a need to have someone to imagine with. This need is why the use of a frame narrative through the character of Padma is so important. Through this frame narrative, the reader is brought closer to the text, and imagines the nation with Saleem. Her reactions highlight pivotal moments in the text. For example, when Saleem exposes how he was switched at birth Padma reacts, "'enough' Padma sulks. 'I don't want to listen.'"<sup>5</sup> Rushdie utilizes this frame narrative to bring readers closer to points in the text. Finally, through the dialogical relationship between Saleem and Padma, the text is given an overt sense of orality. Padma continuously controls Saleem's narrative in a conversational method, commanding "begin"<sup>6</sup> when she is ready for the narrative to continue. This orality is important because it points at the importance of fiction as contesting grand national narrative from the bottom up; giving voice to the often voiceless.

#### 5. Gandhi's Assassination

With these precepts defined, it is possible to continue into a close analysis of how the text of *Midnight's Children* contests the notion of historical authority and exposes the fictionality of the nation. Soon after Saleem's birth, Rushdie uses the assassination of Mahatma Gandhi to dismantle historical perception. In the narrative, the news of the assassination comes while the Sinais are at a movie theater watching Hanif's new film, starring his wife Pia. The film is interrupted with the announcement, "This afternoon, at Birla House in Delhi, our beloved Mahathma was killed. Some madman shot him in the stomach, ladies and gentleman—our Babu is gone!"<sup>7</sup> Since Saleem and his family are Muslims living in India, this news instills panic. The family remains barricaded in their home until the name of the assassin is given, "Nathuram Godse. 'Thank God' Amina burst out, 'it's not a Muslim name'"<sup>8</sup>. The fact that the assassin is not Muslim brings relief to the Sinai family. However, later in the narrative this account is brought into question. Saleem admits, "The assassination of Mahathma Gandhi occurs, in these pages, on the wrong date"<sup>9</sup>. This inconsistency challenges historical truth and questions Saleem's trustworthiness as a narrator. What Rushdie is problematizing in this instance is not the concept of historical fact, but how historical fact is perceived. Saleem goes on to say, "I cannot say now, what that actual sequences of events might have been"<sup>10</sup>. However, in this passage, Rushdie is not arguing that the whole historical fact is suspect due to this inconsistency. He is not dismantling the notion of Gandhi's assassination, he is contesting how his assassination is perceived. He is asserting that Gandhi's death had a plurality of impacts specific to the individual. Gandhi's death will fit into everyone's narratives in different ways, and what is truth is the impact, not the linear placement of the historical event. In the narrative, the Sinais represent an Indo-Muslim reaction to the assassination. As a family they were simultaneously upset and fearful of persecution. Although they were in mourning, when the news arrives that the assassin was not Muslim, as a family they cannot help but feel an immense amount of relief.

However, that is a mere microcosm of the plurality of impacts this event could have. Rushdie's diasporic perspective emerges in the last line of the passage, "in my India, Gandhi will continue to die at the wrong time"<sup>11</sup>. Except for the very few who were present during the assassination, the real truth of the historical fact comes in the meaning and

interpretation. This impact based truth is even more prevalent for diasporic communities. By saying, “Gandhi will continue to die at the wrong time” Rushdie is emphasizing the fact that what impacted him most was the death of Gandhi’s ideals. From a removed location, the impact of Gandhi’s death is continuous—Gandhi’s ideals continue to die and fail at the wrong time. This passage urges the reader to not view Gandhi’s death as a singular historical fact, but rather as a plurality of meanings and impacts specific to the individual.

Furthermore, though this passage does not directly expose the fictionality of the nation, it raises questions on where the nation is derived from. Anderson’s definition of the nation as an imagined community raises the question of where imagined communities get imagined from. Anderson argues that these nations are imagined through print capitalism, or the widespread availability of media in local vernaculars.<sup>12</sup> Though access to information plays a role in forming the nation, through this passage, Rushdie suggests that impacts of traumatic events have an impact on the imagined nation. Interpretations of historical events greatly contribute to our imagined community. Rushdie exposes how each of these interpretations leads to a differing imagined community. Nations are imagined by the populace, and the plurality of impacts of historical events leads to a plurality of imagined nations. Through this exposure Rushdie furthers the concept of the nation as a dynamic, fictional construct.

## 6. Genealogy and The Nation

Through Saleem’s genealogy, Rushdie breaks down the nation into its basic fictional and contrived forms. Saleem commonly reads as allegorically tied to the nation, however, this allegory can be expanded to his entire family. With his birthdate, Saleem can be cuffed to post-colonial Indian Nation. Yet, from Aadam Aziz through Aadam Sinai, Rushdie ties Saleem’s entire family to the fate of nation as a whole, following it through many eras of history. However, through the illusion of Saleem’s family’s genealogy, Rushdie uncovers the fictionality of the nation. David Birch states a, “hundred pages or so after the start of the novel what appeared to be the family of Saleem turns out to be an illusion”<sup>13</sup>. One-hundred-and-thirty pages into the novel, Saleem exposes the story of Mary Pereira, and the conditions of his birth. Saleem exposes himself as not the real son of his parents, “Saffron swaddled me as, thanks to the crime of Mary Pereira, I became the chosen child of midnight, whose parents were not his parents, whose son would not be his own”<sup>14</sup>. Since Saleem and his family are an allegory for the nation, Rushdie, “explodes the notion of nation having a stable identity and a single history”<sup>15</sup>. Furthermore, it perpetuates the fictionality of the nation. Again, Anderson defines the nation as, “an imagined political community”<sup>16</sup>. Saleem’s family can then be defined as his “imagined” family. Though no blood ties exist, Rushdie proposes that maybe family lies in the imagination, not blood. Similarly, the nation does not have a tangible connection, rather it is a creation of the mind. Through exposing the fictionality of the family, Rushdie exposes the contrived nature of the nation.

Neil Kortenaar writes, “What had seemed literal—Saleem as the grandson of Aadam Aziz—is revealed to be metaphorical. But that the literal is metaphorical does not mean that it is less true”<sup>17</sup>. This destruction of the literal is what Rushdie is problematizing through Saleem’s false genealogy. Kortenaar reads Rushdie’s commentary as a call to put faith in the fictionality of the nation. Yet, Rushdie offers no solutions in this instance. After confessing the illusion to Padma, Saleem states “if you had asked my father who his son was, nothing on earth would have induced him to point in the direction of the accordionist’s knock-kneed, unwashed boy[Shiva]”<sup>18</sup>. This passage could point to a belief that although the nation is a work of fiction, it can still be embraced. However, this passage is merely inserting the contrived nature of the nation through the contrived nature of the family. Although it is fiction that Saleem is the son of Ahmed Sinai, Ahmed still chooses to believe accept him as his son. Saleem clarifies, “we simply could not think our way out of the pasts”<sup>19</sup>. Rushdie is not romanticizing the fictionality of the nation through Saleem’s genealogy. Instead, he examines the contrived and unstable nature of the nation. Although he does not romanticize the fictionality of the nation, Rushdie still exposes the flaw of relying on “blood” to define the nation, and does assert the nation as a fictional construct.

Through this problematization of “blood” as familial connection, Rushdie’s diasporic voice is overtly obvious. For Rushdie, the parallel to blood ties and family could be seen as physical presence and India. Rushdie acknowledges that he can only create, “Indias of the mind”<sup>20</sup> and that physical reclamation would be impossible. Therefore, from this removed perspective, he is able to question what constitutes the nation. If the nation is really an imagined construct, the physical location does not resemble the nation, just as blood does not found the Sinai family. Therefore, even from a diasporic location, Rushdie can still propose the Indian nation as his own. Exposing the nation as a contrived and abstract construct, allows him to create a space for himself and diasporic populations in nationhood. Rushdie both works to dismantle universal nationhood and to reclaim the nation of the imagination. Through Saleem’s genealogy, Rushdie denies any literal truth to the nation, and asserts its place as a contrived construct.

## 7. Literalization of Metaphor

Finally, in *Midnight's Children*, Salman Rushdie often uses the technique of literalization of metaphor. Neil Kortenaar asserts, "The literalization of metaphor is perhaps a function of all allegory"<sup>21</sup>. In the novel, the most prominent literalization of metaphor that Rushdie employs is the Midnight's Children's Conference as the literalization of the Benedict Anderson's imagined community. Rushdie uses this literalization of the metaphor to show the threat to singular historical narrative that the fictionality of the nation creates; and furthermore, the role of fiction in contesting historical singularity. Historical singularity and Benedict Anderson's definition of the nation as an imagined community cannot coexist. For behind Anderson's definition lies the plurality of historical narratives that make up an imagined nation. Additionally, Rushdie's urgency as a diasporic voice is obvious through this literalization. To reiterate, all Rushdie can create are "imaginary homelands, Indias of the mind"<sup>22</sup>. In the diasporic mind, the nation only exists in the imagination, thus, it is imperative for Rushdie to assert fiction's importance in contesting universality. To look at this literalization of metaphor and how the imagined community challenges historical authority, the origins and destruction of the Midnight's Children's Conference must be analyzed.

David Lipscomb focuses on the parodic relationship between western historiography and fiction during Saleem's tenth birthday. Not coincidentally, this point is also when the Midnight's Children's Conference is created. Saleem's tenth birthday is allegorically cuffed to the failure of Nehru's second five-year plan. During Saleem's tenth birthday, Lipscomb exposes Rushdie's use of Stanley Wolpert's *A New History of India* juxtaposed within the text:

With a quick shift into the authoritative and mimetic mode of the historian, he narrator then gives a rather sobering and detailed account of the failure of Nehru's second year plan to reduce homelessness, unemployment, illiteracy, and overpopulation.<sup>23</sup>

Rushdie in fact, inserts an almost literal replica of Wolpert's text into the novel during Saleem's tenth birthday<sup>24</sup>:

And although, during those five years, the number of landless and unemployed masses actually increased, so that it was greater than it had ever been under the British Raj, there were also substantial gains. The production of iron ore was almost doubled; power capacity did double; coal production leaped from thirty-eight million to fifty-four million tons. Five billion yards of cotton textiles were produced each year. Also large numbers of bicycles, machine tools, diesel engines, power pumps, and ceiling fans.<sup>25</sup>

This direct insertion of western historiography can be seen as representative of a singular historical narrative. This kind of objective, numbers based history, represents what is most often the content of singular historical authority. Therefore, it is no coincidence that at the same time the failure of this historical narrative is occurring, the literalization of the imagined communities' metaphor comes to be. Rushdie writes, "and on my [Saleem] tenth birthday, I stole the initials of the Metro Cub Club...and gave them to the new Midnight Children's Conference, my very own M.C.C."<sup>26</sup>. By juxtaposing the failure of the second five-year plan with the creation of the Midnight Children's Conference, Rushdie is exposing the inability of the two to coexist. Being the literalization of a plural, imagined nation, the Midnight's Children Conference comes into existence to problematize and dismantle the notion of historical singularity. Beyond the inability to coexist, Rushdie is asserting the importance of fiction in contesting historical authority. Though it is understood that the Midnight Children's Conference is a fictional construct and the numbers written by Wolpert are accepted as fact, Rushdie gracefully juxtaposes the absurdity of this numbers-based historical narrative. Saleem closes, "That's how it was when I was ten: nothing but trouble outside my head, nothing but miracles inside it"<sup>27</sup>.

However, just as fiction can break down historical authority, the opposite is also true—singular history can silence and overshadow fiction. The literalized metaphor of the Midnight's Children Conference is destroyed by the historical authority of Indira Gandhi's State of Emergency. Lipscomb analyzes how during the emergency Wolpert's voice finds its way back into the narrative. After the Emergency is through, the Midnight's Children Conference is shattered. The historian tone starts to appear again before Parvati goes into labor:

History books newspapers radio-programs tell us that at two p.m. on June 12<sup>th</sup>, Prime Minister Indira Gandhi was found guilty, by Judge Jag Mohan Lal Sinha of the Allahabad High Court, of two counts of campaign malpractice during the election campaign of 1971...it was precisely at two p.m. that Parvati-the-witch became sure she had entered labor.<sup>28</sup>

This passage, although more integrated, parallels Wolpert's *New India*, and resembles the resurgence of historiographic singularity back into the text.<sup>29</sup> As the Emergency pushes forward, the singular historical narrative occurs more frequently. Again, not coincidentally, with the resurgence of this historical authority, the Midnight's Children Conference is soon dismantled. As Saleem is imprisoned with all the other Midnight's Children, he embarks on one final monologue:

Children, don't you understand, they could do anything to us, anything—no, how can you say that, what do you mean with your what-could-they-do? Let me tell you, my friends, steel rods are painful when applied to the ankles; rifle-butts leave bruises on foreheads. What could they do? Live electric wires up your anuses, children; and that's not the only possibility, there is also hanging-by-the-feet, and a candle—ah, the sweet romantic glow of candlelight!—is less than comfortable when applied, lit, to the skin! Stop it now, cease all this friendship, aren't you afraid!<sup>30</sup>

Following this frantic passage, all the Midnight's Children are either killed or sterilized; bringing an end to the Midnight's Children Conference. The Emergency's destruction of the Midnight's Children Conference is a brutal commentary on the destructiveness of singular historical discourse. By destroying the Midnight's Children Conference, historical discourse is claiming authority over the plurality of the nation and nationhood. However, as brutal of a destruction as this instance is, it also reiterates the importance of fictions in contesting historical singularity. Saleem states, "the Emergency too, had a white part—public visible, documented, a matter for historians—and a black part which being secret macabre, must be a matter for us"<sup>31</sup>. Fiction is directly in the business of problematizing this concept of universal historical narrative. Through the literalization of the metaphor of the imagined community, fiction is directly concerning itself with the institution of historiographic singularity. The Midnight's Children's Conference emphasizes the importance of fictions to complicate and bring forward the excluded stories of history.

Benedict Anderson's *Imagined Communities* and Salman Rushdie's *Midnight's Children* were both published in the early 1980's. The emergence of such post-modern ideas hints at a post-colonial paradigm shift in how history and the nation are understood. Fiction exists to problematize historical discourse's claim to universal authority over the nation and historical narrative. From his diasporic position, Rushdie is able to "explode" notions of universality. The novel *Midnight's Children* complicates how historical fact is perceived, how a nation is constructed, and most importantly, how fictions contest notions of singular historical authority. *Midnight's Children* denies history's attempt at literal truth, asserting the constructed and fictional nature of both historical narrative, and national identity. Most research on *Midnight's Children* thus far has focused primarily on historical commentary. Little research has included his entry point as a diasporic voice in his "explosion" of historical authority. This research re-iterates the importance of analyzing often forgotten voices in historical discourse. Further research could be enhanced by paying close attention to the fictions formed from the fringes of historiography. With this focus, historical singularity can be directly challenged in many multiple different contexts.

## 8. References

- 
- 1 Linda, Hutcheon. *A Poetics of Postmodernism*. London: Routledge Chapman and Hall, 1988. Page 2.
  - 2Salman, Rushdie. "Imaginary Homelands." *Imaginary Homelands*. New York: Penguin Books, 1991. 9-21. Page 15.
  - 3 Ibid page 10
  - 4 Benedict, Anderson. *Imagined Communities*. Revised Edition ed. London: Verso, 1983. Page 6.
  - Although I use and agree with Benedict Anderson's definition of the nation. I find his continued analysis of nationalism incredibly problematic. He constructs nationalism in "modular forms" that have derived from Europe and the Americas. Partha Chatterjee states, "If nationalisms in the rest of the world have to choose their imagined community from certain 'modular' forms already made available to them by Europe and the Americas, what do they have left to imagine?"(5) I agree very much with Chatterjee's objection, and my agreement with Anderson does not include his imperialist belief in modular forms.
  - 5 Salman, Rushdie. *Midnight's Children*. 25th Anniversary Edition ed. New York: Random House, 2006. Page 132.
  - 6 Ibid page 119.

- 
- 7 Ibid 163  
 8 Ibid 163  
 9 Ibid 190  
 10 Ibid 190  
 11 Ibid 190  
 12 Benedict, Anderson. Imagined Communities. Revised Edition ed. London: Verso, 1983. Page 44.  
 13 David, Birch, "Postmodernist Chutneys." *Textual Practice* 5.1 (1991): 1-7. Page 2.  
 14 Salman, Rushdie. Midnight's Children. 25th Anniversary Edition ed. New York: Random House, 2006. Page 130.  
 15 Neil, Kortenaar. "'Midnight's Children and the Allegory of History.'" ARIEL 26.2 (1995): 41-62. Page 42  
 16 Benedict, Anderson. Imagined Communities. Revised Edition ed. London: Verso, 1983. Page 6.  
 17 Neil, Kortenaar. "'Midnight's Children and the Allegory of History.'" ARIEL 26.2 (1995): 41-62. Page 52.  
 18 Salman, Rushdie. Midnight's Children. 25th Anniversary Edition ed. New York: Random House, 2006. Page 131.  
 19 Ibid 131  
 20 Salman, Rushdie. "Imaginary Homelands." Imaginary Homelands. New York: Penguin Books, 1991. 9-21. Page 10.  
 21 Neil, Kortenaar. "Midnight's Children and the Allegory of History." ARIEL 26.2 (1995): 41-62. Page 43.  
 22 Benedict, Anderson. Imagined Communities. Revised Edition ed. London: Verso, 1983. Page 10.  
 23 Salman, Rushdie. Midnight's Children. 25th Anniversary Edition ed. New York: Random House, 2006. Page 165  
 24 David, Lipscomb. "Caught in a Strange Middle Ground: Contesting History in Salman Rushdie's *Midnight's Children*." *Diaspora* 1.2 (1991): 163-189. Page 165.  
 25 Salman, Rushdie. Midnight's Children. 25th Anniversary Edition ed. New York: Random House, 2006. Page 266  
 26 Ibid 237  
 27 Ibid 237  
 28 Ibid 479  
 29 David, Lipscomb. "Caught in a Strange Middle Ground: Contesting History in Salman Rushdie's *Midnight's Children*." *Diaspora* 1.2 (1991): 163-189. Page 176.  
 30 Salman, Rushdie. Midnight's Children. 25th Anniversary Edition ed. New York: Random House, 2006. Page 502.  
 31 Ibid 483

## 9. Works Cited

1. Anderson, Benedict. Imagined Communities. Revised Edition ed. London: Verso, 1983.
2. Birch, David. "Postmodernist Chutneys." *Textual Practice* 5.1 (1991): 1-7.
3. Chatterjee, Partha. "Whose Imagined Community?" The Nation and its Fragments, Colonial and Postcolonial Histories. New Jersey: Princeton University Press, 1993. 3-14.
4. Hogan, Patrick Colm. "Midnight's Children: Kashmir and the Politics of Identity." *Twentieth-Century Literature* 47.4 (2001): 510-544
5. Hutcheon, Linda. *A Poetics of Postmodernism*. London: Routledge Chapman and Hall, 1988.
6. Kortenaar, Neil. "'Midnight's Children and the Allegory of History.'" ARIEL 26.2 (1995): 41-62
7. Lipscomb, David. "Caught in a Strange Middle Ground: Contesting History in Salman Rushdie's *Midnight's Children*." *Diaspora* 1.2 (1991): 163-189.
8. Rushdie, Salman. "Imaginary Homelands." Imaginary Homelands. New York: Penguin Books, 1991. 9-21.
9. Rushdie, Salman. Midnight's Children. 25th Anniversary Edition ed. New York: Random House, 2006.