

Salman rushdie as a writer of uncommon talent

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Abstract

Objectives: In this article, we analyze the uncommon talent of the famous and critical writer Salman Rushdie. Whereas, Twentieth Century has produced a number of personalities in the field of Indian writing in novels such as Salman Rushdie, Vikram Seth, Arundhati Roy, Sobha De, Amitabh Ghosh, G.V. Desai, Chitra Banerjee, Diva Karuni, Rohinton Mistry, V.S. Naipaul and host of others. Among them, Salman Rushdie has earned immense reputation both in India and abroad and rank set the top among the living fiction writers of Indian English Literature.

Method: He has dealt with various controversial topics and delicate issues. His style of handling the storyline with the past and the present countries affairs though not appreciated by all indeed got him fame for his artistic style for portraying the characters in the novels.

Findings: Despite all controversies, Rushdie deserves respect as a writer of uncommon talent who dealt many provocative issues in various descriptive methods in his books. He has proved his literary talents in his novels. He has used many narrative styles, which is acclaimed by all the contemporary writers.

Application/Improvements: Salman Rushdie uses the thematic and artistic work always invited new strategy which is usually reflected in its style of recitation. Most of his books express civic and private based events, past mythos and mythologies, sanity and fictional wit and sarcastic parody – within an artistic and semantic frame work which is generally restricted in his works.

Keywords: History, myth and legends, realism and fantasy comedy and scathing satire.

1. Introduction

A large people of India still believe that English is a language of British people and hence it is truth that English men bring bitter feeling within our hearts. We must realize that to learn English language does not mean that we would evolve a slave attitude. English dialect with its extraordinary artistic legacy is never again a dialect of specific nation or race. English can now clearly be called “global lingua franca”. English is a medium for the establishment of an international mutual contact among the different natives of all over the world. It is a superb “window on the world” and has tossed open to us a huge display or worldwide logical, artistic, social and political scene by which we have colossally picked up [1,2].

2. Methodology

In Rushdie’s first work *Grimus*, he uses certain key thoughts of Sufi verse with regards to Western dream kind. Salman Rushdie used to bend English, the ruler’s language only a few decades ago, to his will and made it serve his motivation. *Midnight Children* denoted a defining moment in Indian English tale as well as in the historical backdrop of twentieth century writing and thoughts. Salman Rushdie uses the thematic and artistic work always invited new strategy which is usually reflected in its style of recitation. Most of his books express civic and private based events, past mythos and mythologies, sanity and fictional wit and sarcastic parody – within an artistic and semantic frame work which is generally restricted in his works. If *Midnight’s children* is about India, [3] his subsequent novel is about Pakistan and the situation since 1947. The [4] is a fine purposeful anecdote in which Rushdie has utilized dream – with-a-fantasy idea all through the novel. The epic frequently stirs the sentiment of nauseate among perusers in view of unwarrantedly hostile comment among the prophet of Islam and sacred “Koran”. The narrative strategy that Rushdie uses is to represent the entire story as sequence from the dreams and nightmares of Gibreel Farishta.

3. Discussions

A dream exertion that crushed the two commentators and perusers. This epic had composed for Victor Gollancz sci-fi rivalry, the book is in fact, a mission novel with a nonexistent setting that utilizes certain key thoughts of Sufi verse with regards to Western dream kind. This epic is fairly troublesome for a typical peruser and varies altogether from his later books.

Rushdie started to write the novel in 1975 when he was just ten years old and finished it in 1979. Salman Rushdie's fame went wide spread with the circulation of his second novel, "Midnight's Children" in 1980. The volume secured the famous Booker McConnell prize for literature in 1981 and was received a scholarly perfect work of art. The honor gave it colossal attention and media inclusion, audits and articles, radio highlights and meetings. A sprawling humorous and aggressive book that mixes fact and fantasy with a linguistic extravaganza never seen in Indian writing in English before it invented new metaphors of nationhood. Midnight's Children is reasonably a political novel and presents a practical picture of Indian legislative issues. He introduces the occasions in such an honest way, to the point that it shows up as though the political and verifiable situation of Indian sub-mainland has been redrawn. Rushdie's writings style about the politics was similar to the writer Milan Kundra. Salman Rushdie used to bend English, the ruler's language only a few decades ago, to his will and made it serve his motivation. Midnight Children denoted a defining moment in Indian English tale as well as in the historical backdrop of twentieth century writing and thoughts.

The entire cohort of new upcoming authors, mainly the male authors, like Amitav Ghosh, Allan Sealy, Shari Tharoor, Mukul Kesavan, Rohinton Mistry, Vikram Seth and Vikram Chandra etc., shadowed his paths. The thematic and artistic work always invited new strategy which is usually reflected in its style of recitation. His multifaceted eloquent genres have the newness in metaphors and idioms which is admired by most of the young authors. Most of his books express civic and private based events, past mythos and mythologies, sanity and fictional wit and sarcastic parody – within an artistic and semantic frame work which is generally restricted in his works. If Midnight's children are about India, his subsequent novel is about Pakistan and the situation since 1947. As Rushdie claims, "The Country in the story is not only Pakistan but the two nations, factual and fictitious, that inhabits, the same interstellar". Rushdie picks factually from Pakistani history, visualizes it and inflicts it, like a palimpsest, on the present country. Geography, history and persons are artistically re – created in the book to form the past in the present fable with the subject of Shame and brazenness. The book was banned in Pakistan but it won much grave acclamation.

The [3] is a fine purposeful anecdote in which Rushdie has utilized dream – with-a-fantasy idea all through the novel. The epic frequently stirs the sentiment of nausea among perusers in view of unwarrantedly hostile comment among the prophet of Islam and sacred "Koran". The epic contains undesirable mocking comments against Hindu God "Hanuman" moreover. The tale has arrived in contentions because of many sexual moments, obviously unimportant to the conspiracy that intertwined into the constituents of faith. Rushdie did not falter to label his cast who are very familiar as pious people. Rushdie accepts the truth that his personal knowledge of Islamic culture and religion has come into his fictional imagination. Rushdie says, "Actually, one of my major themes is religion and fanaticism". He used the name "Mahound" instead of widely accepted "Mohammad". He uses other religious names such as Hamaza, Ayesha, Ganesh, Hanuman etc, in its real form.

The narrative strategy that Rushdie uses is to represent the entire story as sequence from the dreams and nightmares of Gibreel Farishta as he broods over possible movie productions. The novel speaks about the whores of Jahilia imitating the appearance and idiosyncrasies of the Prophet's wives; it is generally read by fundamentalist Muslims as slandering the real wives of the real Prophet. The controversy over The Satanic Verses has shown that the cross-cultural chasms, that have always posed problems in the reading of new literature in English. Rushdie's satire is virulent in The Satanic Verses. Here he satirizes, Islamic fundamentalism hence the uproar in the Muslim World than resulted in the Ayatollah's fatwah on Rushdie on 14 February 1989. The title, his distribution of The Satanic Verses in September 1988 caused quick discussion in the Islamic World because of its flippant portrayal of the Prophet Muhammad. India, South Africa, Pakistan, Saudi Arabia, Egypt, Somalia, Bangladesh, Sudan, Malaysia, Indonesia and Qatar restricted this book. The book was formally signed in Bradford, England on January 1989. On February 12, five individuals were murdered by police gunfire amid a dissent in Islamabad Network.

In 1990, Rushdie distributed a paper "In God Faith" to conciliate the pundits and delivered a conciliatory sentiment that endorsed his regard for Islam. In any case, the Iranian pundits did not withdraw the fatwa. After the passing of Khomeini in 1989, Iranian government had pulled back the fatwa against Rushdie. This was consented to with regards to an arrangement among Iran and the U.K to standardize relations. Rushdie a while later pronounced that he would quit living secluded from everything. Rushdie was happy to come back to a soberly regular life and ultimately settled in New York City.

4. Result

Salman Rushdie has used many narrative techniques and he has used new strategy in English Literature. His fame went widespread around the world. Many contemporary writers like Amitav Ghosh, Allan Sealy, Shashi Tharoor, Mukul Kesavan, Rohinton Mistry, Vikram Seth and Vikram Chandra and so on outdid his samples.

5. Conclusion

Despite all controversies, Rushdie deserves respect as a writer of uncommon talent who dealt many provocative issues in various descriptive methods in his books. So he could be treated as controversial writer and also as a main writer and ranked among the best contemporary writer of the world like Milan Kundera; Gracia Marquez, Gunter Grass, John Irving, V.S. Naipaul, Arundhati Roy and Vikram Seth.

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