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TRANS(INTER?)TEXTUAL MIGRATIONS (RELATIONS?) IN THE TRADITIONAL (POSTMODERNIST?) NARRATIVE OF SALMAN RUSHDIE

Salman Rushdie'nin Geleneksel (Postmodernist?) Anlatılarında Metinlerarası Göçler (İlişkiler?)

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ABSTRACT

Salman Rushdie's narrative style reflects a blend of traditional oral storytelling and postmodern literary techniques. This duality makes it challenging to categorize him strictly as either a traditional or postmodernist writer. His works, such as *Midnight's Children*, exhibit fragmented storytelling akin to oral narratives, where the narrator frequently digresses, influenced by their environment and memories. These digressions create intertextual relationships, not just between texts but also between the text and the non-textual world, a technique which is called the "grasshopper narrative" in this paper. Rushdie's *Midnight's Children* is heavily influenced by both Eastern oral traditions and Western literary techniques. The narrative is interspersed with references and borrowings from other texts and traditions, creating a tapestry of intertextual and trans-textual relations. For instance, characters and motifs from Forster's *A Passage to India* and Kipling's *Kim* find their way into Rushdie's narrative, creating a dialogue between these works and Rushdie's own. Moreover, the novel's fragmented structure and the presence of a listener, Padma, enhance its oral storytelling feel, reinforcing its connection to traditional Eastern narratives. The influence of Western authors like Günter Grass and Gabriel García Márquez is also evident. These influences blend with Rushdie's use of magic realism and his unique narrative style. Furthermore, Rushdie's cinematic influences and his use of film vocabulary add another layer to his complex narrative structure. Rushdie's narrative technique is a hybrid of traditional oral storytelling and postmodernist intertextuality, creating rich, multi-layered texts that traverse cultural and textual boundaries.

Keywords: Rushdie, intertextuality, fragmentation, oral storytelling, postmodern narrative.

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ÖZ

Salman Rushdie'nin anlatı tarzı, geleneksel sözlü hikâye anlatımı ile postmodern edebi tekniklerin bir karışımını yansıtmaktadır. Bu ikilik, onu kesin olarak geleneksel ya da postmodernist bir yazar olarak kategorize etmeyi zorlaştırmaktadır. *Geceyarısı Çocukları* gibi eserleri, anlatıcının çevresinden ve anılarından etkilenerek sık sık konu dışına çıktığı sözlü anlatılara benzer şekilde, parçalı bir hikâye anlatımı sergiler. Bu sapmalar sadece metinler arasında değil, aynı zamanda metin ile metin dışı dünya arasında da metinler arası ilişkiler yaratır. Bu çalışmada, bu teknik "çekirge anlatıcı" olarak adlandırılmaktadır. Rushdie'nin *Geceyarısı Çocukları* hem Doğu sözlü geleneklerinden hem de Batı edebi tekniklerinden büyük ölçüde etkilenmiştir. Anlatı, diğer metinlerden ve geleneklerden yapılan göndermeler ve ödünç almalarla serpiştirilmiş, metinler arası ve metinler ötesi ilişkilerden oluşan bir goblen yaratılmıştır. Örneğin, Forster'ın *A Passage to India* ve Kipling'in *Kim* adlı eserlerindeki karakterler ve motifler Rushdie'nin anlatısına girerek bu eserler ile Rushdie'nin kendi eserleri arasında bir diyalog yaratır. Dahası, romanın parçalı yapısı ve Padma adında bir dinleyicinin varlığı, sözlü hikâye anlatımı hissini güçlendirerek geleneksel Doğu anlatılarıyla olan bağlantısını pekiştiriyor. Günter Grass ve Gabriel García Márquez gibi Batılı yazarların etkisi de açıkça görülüyor. Bu etkiler Rushdie'nin büyülü gerçekçilik kullanımı ve kendine özgü anlatım tarzıyla harmanlanır. Dahası, Rushdie'nin sinemasal etkileri ve kullandığı film terminolojisi karmaşık anlatı yapısına bir katman daha ekler. Rushdie'nin anlatı tekniği geleneksel sözlü hikâye anlatıcılığı ile postmodernist metinlerarasılığın bir karışımıdır ve kültürel ve metinsel sınırları aşan zengin, çok katmanlı metinler yaratmaktadır.

Anahtar Sözcükler: Rushdie, metinlerarasılık, parçalılık, sözlü anlatı, postmodern anlatı.

In one of his interviews Salman Rushdie says,

> One of the strange things about oral narrative ... is that you find there a form which is thousands of years old, and yet which has the methods of a modernist novel, because when you have somebody who tells you a story at that length, ... it probably contains roughly as many words as a novel, and during the course of that story ... the narrator will every so often enter his own story and chat about it – that he'll comment on the tale, digress because the tale reminds him of something, and then come back to the point. ... you become a modernist writer by becoming a very traditional one (1982: 20).

Is Salman Rushdie a postmodernist writer, then? Or is he a traditional storyteller of the east who is regarded as a postmodern author in the west?

When Rushdie's writing is seen as an oral narrative, a collaboration of the eastern and western narrative devices, one needs to be ambivalent to call him either a traditional or a postmodernist writer. He is a postmodernist writer, because his narrative techniques are best defined in the margins of postmodernist literary theory. Yet, at the same time, he is a traditional storyteller, because he recounts his stories, as an oral storyteller would do. His stories are in fragments, because the narrator in his texts is led to digression by the very connotations of the environment he is in.

This study argues here that the intertextual relations in Rushdie's texts exist mainly on account of the oral storytelling tradition that Rushdie adopts and collates with western techniques. They are the narrator's connotative digressions. The intertextual relationships in Rushdie's texts do not only occur simply between the texts. As will be suggested, the intertextual relations also occur between the text itself and the non-textual world that surrounds the narrator. These relationships between different contextual universes are caused by the oral narrative technique that Rushdie is talking about. The narrative is woven with intertextual relations, but sometimes it even borrows characters from other texts. Hence, not only are the relations of the texts intertextual, referring to the relation between itself and the other texts, but also trans-textual referring to its borrowings from other texts as well as non-textual worlds. The alternative name to suggested to refer to this technique in this paper is *the grasshopper narrative*, because, like a grasshopper, it jumps from one fictional universe to the other, but always comes back to the point it starts from.

The most important reason for the fragmental structure in *Midnight's Children* is Rushdie's deliberate borrowing from the eastern oral narrative techniques. He is an oral storyteller *in* writing. The grasshopper narrator in *Midnight's Children* even has a listener, Padma, his wife who interferes with the story adding another dimension into the novel. However, Padma's interventions work positively although she is illiterate, because she is not unintelligent. Illiteracy is one of the most important reasons that the oral storytelling tradition is so prevalent in the Eastern cultures in which the stories are being told and listened to, rather than written and read. Padma, as the listener, makes this novel a fiction about fiction. It is an allegory about writing and a deconstruction of the text. If she is not a reader, she is a listener, and Saleem relates the story to Padma. In this context, narrating the story to a native non-intellectual but not unintelligent woman like Padma gives the sense of an oral transmission throughout the text. Besides, Padma's

judgements are "comments not to be accepted as valid assessments, but sometimes they serve as a critique of Saleem's views and actions" and she "keeps the actual reader of the novel alert" as Goonetilleke points out (1998: 41).

Saleem, Rushdie's narrator in *Midnight's Children* starts talking in the opening sentence of the novel and like all storytellers, he talks throughout the novel, intervening in the story, commenting on what happens, revealing his own errors, and talking to Padma, explaining the story to her as oral storytellers would do for their listeners. Like a grasshopper, he jumps from one story and one fictional world to another. So the stories proliferate, like Chinese boxes or Russian dolls.

The opening sentence of the novel not only resembles the opening of a *bildungsroman*, but also reads like a fairy tale:

> I was born in the city of Bombay ... once upon a time. No, that won't do, there's no getting away from the date: I was born in Doctor Narlikar's Nursing Home on August 15th, 1947. And the time? The time matters, too. Well then: at night. No, it's important to be more ... On the stroke of midnight, as a matter of fact. Clock-hands joined palms in respectful greeting as I came. (Rushdie, 1981: 9).

The first sentence is traditionally observed in the beginning of the oral tales. However, the narrator's self-consciousness starts interrupting the flow of sentences, which brings the text even closer to oral tales. Despite starting with the traditional opening clause, the narrator cannot sustain it. The three dots indicating a pause expose the doubt in the narrator's mind. He silently represses the traditional tale-like "once upon a time", but after a doubtful ellipsis that puts the text into a silence, he is forced back to complete the sentence.

The text is cut by the narrator's voice again. He wants to give the exact date of his birth. He, then, realises that the time matters, too. Saleem is reluctant to write about the historical coincidence of his birth, at first, and switches back to a traditional symbolism and he employs the utterance "Clock-hands joined palms in respectful greeting as I came" (Rushdie, 1981: 9). Doubtlessly, there is a reference to greeting in Hinduism here, by describing the joining of clock-hands at midnight. However, he cannot resist the temptation to "spell it out" and feels obliged to announce it: "at the precise instant of India's arrival at independence" (1981: 9).

Saleem's conversations with Padma are the most obvious references to oral literature. Not only do these conversations subvert the conventional story telling techniques and give the sense of eastern tales, but also they express the reader's reaction metaphorically.

Midnight's Children is woven with intertextual connotations. The first and most important of all is Dr Aziz's transfer from Forster's *A Passage to India*. Forster's main Indian character, Dr Aziz becomes Saleem's chosen grandfather in *Midnight's Children*. This could well be possible if they were real characters, because Dr Aziz of *A Passage to India* lived in his thirties in the 1910s when the novel was set, and Saleem lived in his thirties in the 1970s. This also refers to a genealogical relation between E. M. Forster and Rushdie's writing.

Rushdie's text functions as a counter-text against Forster's. A significant example, which also works as the subversion of colonialist discourse and the display of mutual prejudices, is the account of Amina Sinai's, Saleem's mother's, reaction to the dirt and untidiness in William Methwold's house they are about to buy: "... And look at the stains on the carpets, janum; for two months we must live like those Britishers? You've looked in the bathrooms? No water near the pot. I never believed, but it's true, my God, they wipe their bottoms with paper only!" (Rushdie, 1981: 96).

There is a remarkable similarity to a scene in *A Passage to India*. When Mr Fielding, the main English character enters the house where Dr Aziz, the main Indian character of the novel, lives, the depiction of the room is the reflection of "alien" Indian culture in the imperial eyes:

> Aziz said "Sit down" coldly. What a room! What a meeting! Squalor and ugly talk, the floor strewn with fragments of cane and nuts, and spotted with ink, the picture crooked upon dirty walls, no punkah! He hadn't meant to live like this among these third-rate people. (Forster, 1980: 111).

Richard Cronin finds a significant resemblance between Rudyard Kipling's Kim and Rushdie's Saleem. They both have a mysterious parentage. Kim is "a drunken Irish soldier's son", but he is "brought up by a half-caste woman who pretends to be his aunt". Saleem, very similarly, "is born to an Englishman and a low-caste Hindu, but he is brought up in a Muslim family". They both have "a series of substitute parents". The Lama and Colonel Creighton are "all surrogate fathers" for Kim. Saleem finds alternative parents for himself "in his uncle and aunt" (1987: 202).

As confirmed by many critics and Rushdie himself, *Midnight's Children* is mainly affected by Günter Grass's *The Tin Drum* and Gabriel García Márquez's *One Hundred Years of Solitude*. In fact, the relationship of Rushdie's text to Grass's is "seminal as well as intertextual" (Goonetilleke, 1998: 17). Patricia Merivale thinks that *Midnight's Children* "owes its 'magic' ... to García Márquez and its 'realism' to Günter Grass" (1995: 329). This crude formulation, says Merivale, has the flavour of a "primitive version of intertextuality" between these three texts (1995: 329). *Midnight's Children* is an imitation, a rewriting of history. It creates its own version of history. In a similar manner:

> *One Hundred Years of Solitude* measures time not by dates but by generations of unlikely length; ... the connections to key elements of Latin American history in general or to Colombian history are deliberately stylised and abstracted, thus the book is more about History than it is about the history of Colombia (Merivale, 1995: 329).

As in *Midnight's Children*, historical events are only referred to through metaphors. They are both the history of their countries, but they are the rewritten histories as opposed to those created by the historians. Merivale points out the similar points between Saleem and *The Tin Drum*'s Oskar who both have "grotesque physical deformities", and "by the end of the book they are both impotent and suffering the excruciating pains of physical dissolution" (1995: 330).

Rushdie does not hide his indebtedness to both Márquez and Grass, and he even pays tribute to Grass in his account of the German connections of Saleem's grandfather, Aadam Aziz who was educated in Germany to become a doctor (Merivale, 1995: 331). The intertextuality between *The Tin Drum* and *Midnight's Children* can also be observed in the problem of parentage of their protagonists who are both thirty-year-olds. They are both *bildungsromans*, and they both start before the hero's birth. Both heroes are concerned with finding their origins. Oskar knows who his father is, and has a choice of two fathers. On the other hand, Saleem finds a collection of fathers throughout the book, and has a choice of three mothers, one is his biological mother, the other is his adopted mother and the final one is Mary Pereira, who swapped his nametag with another baby at his birth. His biological father turns out to be an Englishman, which is a significant "intertextual allegory" (Merivale, 1995: 332).

The most significant intertextual relationship of *Midnight's Children* with the non-textual world is the intentional hanging of John Everett Millais's painting *The Boyhood of Raleigh* (1870). "Book Two" of *Midnight's Children* starts with the chapter called "The Fisherman's Pointing Finger" referring to the painting:

> This fisherman's pointing finger: unforgettable focal point of the picture which hung on a sky-blue wall in Buckingham Villa, directly above the sky-blue crib in which, as Baby Saleem, midnight's child, I spent my earliest days. The young Raleigh – and who else? – sat, framed in teak, at the feet of an old, gnarled, net-mending sailor – did he have a walrus moustache? – whose right arm, fully extended, stretched out towards a watery horizon, while his liquid tales rippled around the ears of Raleigh – and who else? Because there was certainly another boy in the picture, sitting cross-legged in frilly collar and button-down tunic ... and now another memory comes back to me: of a birthday party in which a proud mother and an equally proud ayah dressed a child with a gargantuan nose in just such a collar, just such a tunic (Rushdie, 1981: 122).

It should be noted that how the narrator digresses from the plot when a picture on the wall reminds him of one of his birthdays when he was dressed like the child in the painting. One cannot help imagining the same painting hung in Rushdie's study room while writing *Midnight's Children*. Psychoanalytically speaking, this picture reminded him of something, and migrated from a non-textual world into the oral storyteller's text or in other words, the grasshopper jumped into another universe. At the same time the dislocation via reminiscence serves another wryly ironic narrative function:

> Rushdie's own intent hanging the painting in Saleem's bedroom is evidently satirical. The display in post-independence Bombay of a sentimental Victorian painting chosen for its heroic content rather than its aesthetic merit is comical in effect, only slightly less absurd than dressing an Indian boy in Elizabethan costume (Kortenaar, 1997: 232).

Rushdie's third novel *Shame* shows intertextual relationships with *Midnight's Children* as it was published two years later. It is set in an imaginary town called Q., which implicitly refers to Quetta in Pakistan. Old Mr Shakil, the father of the three main female characters of the book lies in his deathbed looking out of the window over the town of Q., and sees the golden

dome of the Hotel Flashman. Perhaps in an ironic memory of his years at Rugby School, says James Harrison, Rushdie "has named the hotel after Harry Flashman, the bad boy of Thomas Hughes's *Tom Brown's Schooldays*, although Flashman in Hughes's story has no connection with India" (1992: 69). As different from the intertextuality that Harrison observes, Goonetilleke points out that Hotel Flashman is a reminder of the "decaying imperial Hotel Majestic in which Major Brendan stays in J. G. Farrell's *Troubles* (1970)" (1998: 50).

Shame has substantial intertextual relations as many as its connotations to textual and non-textual worlds. The name Omar Khayyam Shakil suggests a direct relation to the Persian poet Omar Khayyam who is known in the West for his *Rubaiyyat* or quatrains translated by Edward Fitzgerald in the nineteenth century. Omar Khayyam was never popular in his native Persia. He was a marginal character as a poet and a man of science. Omar Khayyam Shakil is a man of science, but not a popular character in the "imaginary" country of the novel. This doubtless connection is also confirmed by the name of the house Omar Khayyam Shakil was born in:

> [His house] is named 'Nishapur'. In Sanskrit, 'nisha' means 'darkness', 'night', and 'pur' city. ...
>
> [This name] recalls the hometown in Iran of the [Persian] poet, 'Naishapur' (in Persian 'nai' means 'city' and 'Shapur' is an ancient Persian king; that is, the city of Shapur) (Goonetilleke, 1998: 52).

The intertextual relations of *Shame* to *Midnight's Children* are genealogical. In the similar way to *Midnight's Children*, *Shame* is also narrated in fragments. The narrator/author admits that he has never lived in Pakistan "for no longer than six months at a stretch":

> Once I went for just two weeks. Between these sixmonthses and fortnights there have been gaps of varying duration. I have learned Pakistan in slices ... I am forced to reflect that world in fragments of broken mirrors ... I must reconcile myself to the inevitability of the missing bits (Rushdie, 1983: 69).

When Omar Khayyam visits Farah Zoroaster at her home at the frontier between Pakistan and Iran, there are broken pieces of mirrors tied to posts, and "as Farah approaches each fragment she sees shards of herself reflected in the glass" (Rushdie, 1983: 52). The images on these broken mirrors symbolise the bits of story in the novel. Similarly, Aadam Aziz first sees his future wife through a perforated sheet, and the hole on that sheet be-

comes a metaphor that the whole story can only be seen through holes, but not in the whole. The broken mirrors in *Shame* "are the equivalent of the perforated sheet in *Midnight's Children*" (Goonetilleke, 1998: 49). When all of the stories recounted through holes in each of the two books, the whole picture can be seen. In other words, a whole can be gained by putting the fragments together. Harrison calls this "cohesion" (1992: 82).

Omar Khayyam's multiple mothers in *Shame* reveal another connection to *Midnight's Children*, as Saleem Sinai has multiple fathers. This multiple motherhood also alludes to Rudyard Kipling's Mowgli; a wolf-child brought up by a pack of mothers (Goonetilleke, 1998: 53). Omar Khayyam proves his genealogical relationship to Saleem Sinai in that they are both peripheral characters with a slight difference. Saleem thinks he is the central character until towards the ending of *Midnight's Children*, whereas Omar Khayyam knows from the beginning that he is a peripheral character (Goonetilleke, 1998: 54). Saleem and Omar have almost the same lineage. The ambiguity in their ancestral lines remains intact. Saleem has English blood, because his real father is an Englishman, which is revealed in the novel. Omar has probably an English father, although not revealed in the novel. The Shakil sisters conceive him when they launch a party after their father's death as a reaction to the bankrupt of their wealth, alluding to the bankruptcy of Pakistan, and only the white inhabitants were invited to the party.

Sufiya Zinobia, a twelve-year-old-girl in *Shame* "with a three-year-old mind" whom Dr Omar Khayyam Shakil falls in love with while trying to rescue her from an illness, sleeps next to the room Omar and Shahbanou sleep together. She hears some voices from the next room made by Shahbanou performing her "wifely functions". In a flash of "genuine comedy or comic satire", she escapes "leaving, like a cartoon character, a Sufiya-shaped hole behind her in bricked-up window". The image of the hole recalls the "holes" in *Midnight's Children*, and Rushdie's real life God-shaped hole in him after losing his faith: "Dr Aadam Aziz, the patriarch in my novel *Midnight's Children*, loses his faith and is left with 'a hole inside him, a vacancy in a vital inner chamber'. I, too, possess the same God-shaped hole. ...I have tried to fill up the hole with literature". (Rushdie, 1989).

These examples of the use of the metaphor of "hole" foreshadow and influence Arundahti Roy's *The God of Small Things*, which intrinsically has intertextual relationships with Rushdie's writing. *The God of Small Things* is

narrated by the little twins of the novel who are the central characters. The twins' uncle Chacko's ex-wife Margaret Kochamma, auntie Margaret whom Chacko met and married during his university years in Oxford, comes to Kerala, where the novel is set, with his daughter from Chacko, also the twins' cousin. Margaret married again after Chacko, but her second husband Joe died in a traffic accident: "But Joe was dead now. Killed in a car crash. Dead as a doorknob. A Joe-shaped hole in the universe" (1997: 118).

The "God-shaped hole" and "Sufiya-shaped hole" in Rushdie's fiction becomes a "Joe-shaped hole" in Roy's text. It is open to debate whether or not this is intertextuality, a mere influence or coincidence, but it inarguably creates an association between the use of "hole" metaphor.

The cinematic influence on Rushdie's text is undoubtedly observed in his use of film vocabulary. As a writer with acting background in his years at Cambridge, and as a former freelance copywriter in TV commercials, the influence of film vocabulary on his writing is inevitable. In *Midnight's Children*, he relates this to being a Bombayite, referring to the huge Bollywood film industry. His affinity for cinema causes intertextual relationship with the non-textual world of films. In *The Satanic Verses*, the film vocabulary sneaks into the literary language in its very state of jargon. Gibreel, the protagonist of the novel, starts having nightmares after losing his faith. One of his dreams is a film. The scene is narrated through his eyes that function as the viewfinders of a camera. Hamza and Mahound are talking:

> And then, without warning, Hamza says to Mahound: "Go ask Gibreel," and he, the dreamer, feels his heart leaping in alarm, who, me? *I'm* supposed to know the answers here? I'm sitting here watching this picture and now this actor points his finger out at me, who ever heard the like, who asks the bloody audience of a "theological" to solve the bloody plot? (1988: 108).

The scene is an open recall of another postmodern narrative, but from the non-textual world. In Woody Allen's *The Purple Rose of Cairo*, the main female character is Cecilia, a cinema-obsessed, working class woman who goes to see her favourite film (the film in the film) "The Purple Rose of Cairo" in the local cinema every evening. Impressed by her keen interest, the male hero of the sub-film, the film in the film that is, pointing and walking out of the screen, starts talking to her:

> TOM (Offscreen) ... and here I am now – on the verge of a madcap ... Manhattan ... weekend ...

> As Tom's offscreen voice trails off, Cecilia reacts, looking around the audience, moving about in her seat. The film cuts to Tom on the black-and-white movie screen – as seen over the full-colour heads and backs of the theatre audience.
>
> TOM (Shaking his head, looking out at the offscreen Cecilia) My God, you must really love this picture.
>
> The film cuts back to audience, to Cecilia in her row, surrounded by other scattered patrons.
>
> CECILIA (Pointing to herself, looking at the offscreen Tom) Me? (Allen, 1987: 350).

Saladin Chamcha, who becomes a voice-over actor due to his ability to speak with an English accent after migrating to England in *The Satanic Verses* returns to Bombay. On his return, he meets his former lover, and after their lovemaking, she starts criticising his adopted English accent: "You know what you are, I'll tell you. A deserter is what, more English than, your Angrez accent wrapped around you like a flag, and don't think it's so perfect, it slips, baba, like a false moustache." (Rushdie, 1988: 53).

This clearly alludes to *Shame*, where a similar language criticism was written before *The Satanic Verses* came out. The narrator/author interrupts the story and comments on what kind of criticism he would get if his novel were a realistic novel about Pakistan: "Outsider! Trespasser! You have no right to his subject! ... I know: nobody ever arrested me. Nor are they ever likely to. Poacher! Pirate! We reject your authority. We know you, with your foreign language wrapped around you like a flag: speaking in your forked tongue, what can you tell but lies? (Rushdie, 1983: 28).

The intertextuality, the magic realism and fragmental narrative structure in Rushdie's texts are often attributed to postmodernism. However, as Feroza Jussawalla says, the origin of his writing goes back to the earlier experiences of India's colonisation, when these features were observed in *dastan*, which is a long-winded stream-of-consciousness tale "that incorporates man by related and sometimes loosely strung-together frame tales and assorted humorous anecdotes" (1996: 66). *Dastan* is a form of writing introduced to India by the Mughal conquerors that were originally Persians. Rushdie is in the post-Mughal colonial literary tradition. *Dastans* are full of slapstick comedy, often have tragic results, and are distinctively long. It is essentially Persian. In all of Rushdie's three major novels, *Midnight's Chil-*

dren, *Shame*, and *The Satanic Verses*, there are references to the *Arabian Nights*, and characteristics of this medieval genre are observed.

Two important characteristics of *dastan* are predominant in Rushdie's texts: (1) the form of the narration which includes orality, intertextuality and fragments; (2) the use of magical and supernatural or fabulous. These characteristics are commonly "assigned to the condition of his post-British coloniality and his subsequent interest in postmodernism", but it is also seen that "they are predominantly rooted in Rushdie's post-Mughal consciousness" (Jussawalla, 1996: 69) and his inheritance of the mixture of Arabic and Persian Islamic narrative lineage in India. He simply adds the oral storytelling techniques to this.

So, the grasshopper narrator jumps from one fictional universe to another, from his story to someone else's story, from one subject to the other due to the *dastanic* stream-of-consciousness. He, then, comes back to point he paused to make an interruption. This is an oral storyteller's imaginary universe in which he has thousands of connotations while speaking: an example from another story comes to mind, an image from a picture is related, or perhaps a subject mentioned in a previous story is remembered.

Postmodern variations in Salman Rushdie's texts are due to their intrinsic and genealogical relations to the narrative traditions of the eastern cultures. It would not be incorrect to say that Rushdie is simply using traditional narrative devices, all of which are mentioned in the definitions of the postmodernist theory.

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