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It can be contended that at the heart of Rushdie's oeuvre is an attack on all foundational dominant concepts that prewrite and rewrite the text, which authorized and legitimized socio-political organization. Through an act of defamiliarisation Rushdie decentres the pervasive power of dominant narratives by sowing the seeds of alternative, plural counter narratives in the socio-political-literary imaginary.

This thesis explores how the politics of Rushdie's writings, *Midnight's Children*, *Shame* and *Shalimar the Clown*, treats the political as a power relationship in which the private and public realms, society and state, history and histories intermingle and permeate each other blurring the boundaries that demarcate crucial socio-political-literary-historical narrative spaces by opening up an interface between public discourse and private experience that have hitherto remained silenced and excluded, that at some level of dominant perception posed a threat. It argues that Rushdie's work is singularly informed by a genuine urge to .cause political and social change by radically reforming language, form and ideas.

It locates itself as an exploration of how Rushdie's narratives becomes a symbiosis between art and politics as descriptive and interpretative of the political, or the interpretation of art in terms of its political significance. Thus the main objective of the study is to reiterate and assert the logic of antifoundationalism that underlies Rushdie's anti-narrative, counter representative schema which portrays identity, language, representation, narratives, culture, and colonialism as historically specific constructs and contestable endeavor. It opens up alternative critical possibilities from within contemporary critical theory. Above all, the interventions proceed from close readings of Rushdie's texts and their revealing potentially subversive elements.

The tenor of this study attempts to remain analytical and not judgmental examining and opening up the text to multiple interpretations. It is a method of reading where it probe in order to expand the narrative zone where issues of syncreticism, difference and permeability have been problematized. It is not based on a rigid method, but rather a combination, to enhance the paradigmatic alternatives for the essential analysis. It is not a reductive reading and does not seek to circumscribe Rushdie in a definite mould, for, with a protean and dynamic writer like Rushdie who has continually defied well defined structures, such a task would be limiting as well as closed. So the study of Rushdie's works begins with this crucial precept.