

Hi/story Telling in Salman Rushdie's *Victory City*

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Letter of Approval

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Abstract

The research entitled "Hi/story Telling in Salman Rushdie's *Victory City*" has been an academic study. This research is based on the review of a British-American writer of Indian origin Salman Rushdie's well recognized novel *Victory City*, which was published in 2023. The novel is a historiographic meta-fiction which narrate the history and story in fictitious way and makes mythical allusion through Sanskrit language. It has employed the qualitative research design with adequate descriptions, illustration, analysis and synthesizing. First, the book was minutely read, then proposal written and conceptualized for the research. It has also been reviewed the related reference materials from New Historicist perspective and Historiographic lens. This research is heavily based on the library research, desk review, online navigation and related site searching i.e. Jstor, google sites and the like.

The novel starts with sad and gloomy picture in mythical way that two hundred and forty-seven years old, the blind poet, miracle workers and prophetess Pampa Kampana completes her immense narrative poem about Bisnaga, on last day of her life. The epic *Jayaparajaya* refers 'Victory and Defeat' was found in the heart of ruined Royal Enclosure buried in a clay pot which was sealed with wax. It was a message for future. The mix of the various approaches and strategies have made the novel unique in terms of hi/story telling which is tasty-reading.

Finally, the novel gives the voice of equity and equality for all. It is concluded that the 'Words are different' with the key message. 'Words are the only victors'. Pampa admits in the last verse of her great epic '*Jayaparajaya*'.

Key words: Salman Rushdie, *Victory City*, New Historicism, Historiographic Metafiction, Mythmaking, Storytelling, Historiography, Pampa Kampana

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Chapter I

Victory City as History, Mystery and Mythmaking Story

Salman Rushdie's *Victory City* (2023) is a novel based on the history of North-west India. The novel presents Pampa Kampana as a female protagonist and Hukka Raya I, the senior-most among five Sangama brothers as a male protagonist. Hukka is a king of Vijayanagar, novel has frequently named it Bisnaga city whereas Pampa is a queen. Bukka, Chukka, Pukka and Deva are other significant characters and Domingo Nunes, a Portuguese Visitor and Fernao Paes, an European visitor also an influential characters among other. The novel fictionalizes birth, exile, glory and fall of Bisnaga City and her rulers.

The novel seems to be partly fictitious, partly historical, partly social and partly mythical. It is historical in terms of its narration of Vijayanagar city, its rule, its battle and power-game. While going through Wikipedia, it can be found that Victory City is framed as fictional translation of an epic, originally written in Sanskrit. The female protagonist Pampa Kampana is derived from the goddess Pampa, who is also a fourteenth century princess-poet Gangadevi, who is granted 247 years lifespan. "Through her magical powers, she wills into existence of Bisnaga and its capital city of same name, inspired largely by historical fourteenth-sixteenth century Empire of Vijayanagara, "a sort of feminist utopia" (Wikipedia).

Pampa Kampana, being cursed with 247 years lifespan, covers multiple generations. Her reign includes Hukka Raya I, the first king of Bisnaga, then Bukka, the second king also having affairs with Portuguese adventurer Domingo Nunes and "turning people into animals with her spells" (Wikipedia). Finally, Bisnaga is brought down by political turmoil, competing neighbor and religious bigotry". Pampa was granted supernatural abilities such as foresight, sorcery along with prolonged life-span which is partly mythical and it's a mythmaking story.

The novel fictionalizes the characters who is assigned to narrate the fictitious story. This long narrative poem *Jayaparajaya* has been written by Pampa Kampana, the protagonist of the novel, which can be understood as Fiction-within fiction. She is a mysterious and major character, who is daughter of Arjun and Radha, the mythical characters from Hinduism. Likewise, Hukka, Bukka and Domingo Nunes, Vidyasagar, Fernao Paes and Zerelda Li, Ulupi, Gauri, Krishnadevaraya and Madhav Acharya play a significant role in the novel. There are dozens of characters who are assigned the role more or less.

The novel looks partly historical, partly mythical, partly colonial, partly the voice of women, partly the sufferance of women, partly casteist characters and partly represent the then bourgeoning state structure. The novel has mixed plots, mixed characters, mixed religions, mixed histories making it a very unique qualities. The novel unfolds with unique mythical history mixed up of sad and gloomy story. Pampa Kampana is a blind poet and prophetess who lives of life of two hundred and forty seven years, which is fictitious in itself. Vidyasagar, the Buddhist monk, a sage looks very dedicated to pray the god first, he does not even touch to Pampa although they live in a same cave, but later he became lustful and seduces Pampa for intercourse.

"On the last day of her life, she completes an immense narrative poem about Bisnaga and buried it in a clay pot sealed with wax" in the heart of the "ruined Royal Enclosure as a message to the future" (1). Pampa has written the story in poetic verse entitled *Jayaparajaya*, with the meaning of "Victory and Defeat" having twenty four thousand verses as long as *Ramayana*. One may find it history narration, and another may find it serious story in some moment and fictitious and supernatural on the other. One may also have feminist reading and one may find it cultural reading. It has presented a diverse allusions, diverse cultures and myths with unique presentation.

The novel presents the epic tale of a woman who "breathes a fantastical empire into existence only to be consumed by it over the centuries—from the transcendent imagination" (inner cover page). The female protagonist Pampa Kampana is a representative character who goes through many ebbs and flows in her life, trouble and sufferings. She has been the servant of the different kings and beloved of different persons. Pampa is represented here as a mean and licentious character with her characterlessness as a way to revolt against the patriarchal society in the other. The novel alludes that there are many sufferings, problems, atrocities they go through and have been commodified and taken as gaze object.

The novel starts with mysterious and mythical life of prophetess Pampa Kampana. Being able to live a life of two hundred and forty seven years is not possible in reality. But she does. It shows the sad and pessimistic picture in an initial, "on the last day of her life" but concludes the sentences with more energy and power that she completes her immense narrative poem about Bisnaga, the *Jayaparajaya*. Bisnaga is a city that is perverted form of Vijayanagar by Domingo Nunes, a Portugese visitor, who cannot pronounce Vijayanagar correctly although Pampa taught him many times, rather Nunes usually says Bisnaga, time and again. Colum McCann reviews this epic tale as a "radiant myth about myth making" (back cover page). McCann admits that the *Victory City* is about "ethical imagination" and the "unmistakable permanence of storytelling (back cover)." As Salman Rushdie, being an American novelist and renowned writers from Indian origin would like to expose about the separation of single India into two sovereign countries India and Pakistan after the cruel and inhuman war between the two religious fellow people—Hindu and Muslims.

Among 22 chapters of the book, chapter 1 is all about mythical and fictional storytelling 4 is all about war and military strategies whereas Chapter. The novel kicks-off with mystery and

myth of the ruined city Vijayanagar, which is at the epicenter of victory and defeat, *Jayaparajaya*. It is a "narrative poem about Bisnaga and buried it in a clay pot sealed with wax in the heart of the ruined Royal Enclosure, as message to the future" (1). After four and half centuries, means four hundred fifty years later, the pot was found and read it first time which is the masterpiece, named *Jayaparajaya* that is as long as *Ramayana*, with twenty four thousand verses which has been able to expose the "secret of empire" that Pampa Kampana had "concealed from the history for more than one hundred and sixty thousand days" (1).

The novel has unique hi/story telling that can be examined through the New Historicist approach and slightly other approaches like Feminism and casteist approaches in way. As the novel is based on the "Victory and Defeat", the *Jayaparajaya* of Vijayanagar, it is heavily based on discourse and power relation as propounded by Michel Foucault and New Historicist Stephen Greenblatt who claims that the notion of truth is shaped by "'politics', 'religion', 'aesthetics' and 'economic context'" (760).

This dissertation is focused on to extracting the real scenario of the places, characters which Rushdie has mentioned. Equally, this research tries to digging out the ways, the method of history writing and storytelling in *Victory City*. As a researcher, I have applied the new-historicism as a theoretical perspective.

The most intriguing factor for choosing this novel for my research is – it is the new novel, which is recently written by a respectful and renowned Booker Prize winning author Salman Rushdie. Moreover, there was an opportunity to carry out an excellent research on it by examining its narrative technique, meta-fictional and mythical elements.

The novel has raised the issues of unique style of history telling and story-telling about myth and mythmaking by creating a fictitious characters—Pampa Kampana, the local name of

Parbati, five Sangama brothers of Hukka, Bukka, Chukka, Pukka and Deva, Krishnadevaraya, Radha, Arjuna, Madhav Acharya, Gauri, Tirumala Devi, Nagala Devi, the major characters from Sanskrit or Hindu mythology as well as Domingo Nunes, Fernao Paes and Timmarasu from Catholic background Vidyasagar, Zerelda Li and Ye He from Buddhism and Sultan, Ghost Sultan, Arab horse traders etc have been mentioned under Muslim characters.

There are so many opinion pieces on Rushdie's *Victory City* in *The New York Times*, *The Guardian*, *Public Books*, *The New Yorker* and many more but there has not been even a single research carried out and no record found as journal article, which seem to be problematic one. Also, it was of great interest that on how has this novel been able to raise the multiple religions and cultures in a same book and what would be the objective behind author's using of such structure of meta-fiction and meta-narrative as well as unique storytelling strategy.

Rushdie's *Victory City* does not only focus on Hindu culture but also focus on Christianity, Buddhism and Muslim as well. The work goes on to describing Kampalini River, Lord Shiva, Ramayana, Ram and Laxman, Hukka Raya I, his five brothers, deities, Arjun Kampana, Radha Kampana, the names of Pampa's parents have been mentioned. The narrator reflects, "'Pampa' was one of the goddess Parvati's local names, and her lover Shiva, the mighty lord of the Dance himself, had appeared to her in his local, three-eyed incarnation" (Rushdie 7). Similarly, other key character of this novel is Domingo Nunes, who is Portugese visitor, also mentioned and other phrases like—"Easter Sunday", a "Christian heathen", "Catholic Bishop" from Goa arrives in Domingo Nunes' funeral. There was the first "Christian funeral in Bisnaga, where "alien hymns" were sung (69) which are related to the Christianity, dedicated to the lord Jesus.

Similarly, 'Arab stallion', 'Sultan', 'Muslims', 'Zafarabad', 'Ghost Sultanate' etc are mentioned in the novel which carry the Muslim religion and cultural traits. The history of 'Birth', 'Exile', 'Glory' and 'Fall' of the city Vijayanagar that has been focused. As same in *Mahabharata's* five Pandavas, the novel presents the characters i.e. Hukka, Bukka, Chukka, Pukka and Deva. The female protagonist Pampa Kampana has been presented as a Draupadi of *Mahabharat*. She gets married to five Sangama brothers of Hukka, Bukka and all and she also falls in love with Domingo Nunes, with whom she puts sexual intercourse to have a son for making the heir of the city. For Fernao Paes, she thinks same Domingo while meeting at the middle part of the novel.

The female characters have been partly manipulated, glorified, given due respect and partly it resembles like they are misinterpreted, object of use and throw and also a gazed object. The novel sometimes expose female character as brave and courageous, sometimes weak and mean persona with their characterlessness in the texts. In this *Victory City*, Rushdie's intention may not be as one thinks of but it imparts the specific knowledge and insights to specific people or community in the novel. For example, Pampa Kampana, the heroine of Rushdie's *Victory City*, has been represented with mild and soft character as “woman with the frightening laugh” and “woman as fat as a melon” (5).

This research aims to examine the exact history and storytelling as well as narrative technique that Salman Rushdie has used. It also tends to minutely observe quality and way of presentation of the history of Vijayanagar. The novel has predominantly presented mythical history with the allusion of Hindu myths as described in Sanskrit language. It presents the unique quality of storytelling of the fairytale, presents gloomy pictures of war and killing of hundreds of soldiers in the name of 'insignificant war' where Pampa's father Arjuna was also killed while

Pampa was just nine years old. The novel tends to blur the binary between male-female dichotomy, wants to create conducive discourse of power relation, power game on how Hukka succeeds to become a King of Bisnaga city and then Bukka as well as other Sangama brothers including Krishnadevaraya. The novel also presents the 'open love affair' of Pampa Kampana with Hukka Raya I and Domingo Nunes in same time, which is able to blur the stereotypical thinking of male hegemony and chauvinism.

The *Victory City*, a crucial novel by Salman Rushdie has been reviewed, appreciated and criticized by many intellectuals and academicians. Colum McCann reviews the book and expresses his debut:

Salman Rushdie has created a radiant myth about myth-making. *Victory City* is a book that privileges the ethical imagination and the unmistakable permanence of storytelling. Within these pages, you will find global travelers, rapacious kings, cave dwellers, prophets of doom and, at its fierce and eloquent heart, a storyteller who reminds that death may take away a lot of things, but never the power of our words. Beyond war, beyond violence, even beyond life itself, the story, and the storyteller, lasts. (Book Cover)

Here McCann's focus is to convey the real essence of the novel by Rushdie. McCann claims that the novel has been able to tell the story and history alike. Rushdie's writing of *Victory City* and Pampa Kampana's writing of *Jayaparajaya*, are the same sort of work that gives life to the history. From the new historicist perspective, language, culture, social behavior and economic activities are investigated as the key elements of the history. Writing a work of art in a particular language in itself is a history which McCann would like to highlight in the review of the book.

The novel is very pessimistic that it starts with the tragic end, "On the last day of her life, when she was two hundred and forty-seven years old, the blind poet" (Rushdie, 3). The preamble

of the novel asserts that the miracle worker and prophetess Pampa Kampana completed her immense narrative poem about Bisnaga. The book talks about *Jayaparajaya*, meaning ‘Victory and Defeat’, written in the Sanskrit language, as long as Ramayana, made up of twenty-four thousand verses, and we learned the secrets of the empire she had concealed from history for more than one hundred and sixty thousand days.

Pampa Kampana’s tale begins when her mother walks into the flames. “The story goes” that with all their husbands’ death in battle, the women of a small and ruined kingdom built a bonfire on the banks of a river, “said farewell to one another and silently stepped into death” (7). The “cannibal pungency” of their burning also smelled of sandalwood and cloves, and afterward Pampa could never bring herself to eat meat, not once in all her remaining two hundred and thirty eight years, during which she was three times a queen and aged so slowly that she looked younger than her own great-granddaughters many times removed.

Rushdie has named Bisnaga as a miracle city with supernatural power and mythmaking. It is a great storyteller that has been 'lavish fairytale' (Xan Brooks, 1). Xan asserts:

Rushdie’s fairytale of futility feels positively jaunty, very nearly a romp, and it covers the ground at a brisk, steady clip. *Victory City* folds historical figures in with fictional jokers. It frames its myriad support players in literary medium shot, ... their actions ... And as the years pile up, even these figures begin to echo and recur. Thimma the Huge sires ... while Ulupi Junior, Even More Junior. The Portuguese lover keeps taking fresh forms. “I’ve had enough of your reappearances,” sighs the longsuffering Pampa. (2)

Xan's assertion of Rushdie's fairytale with supernatural power belief feels it futile but 'positive jaunty'. He also calls Rushdie as 'fictional joker' but it frames its myriad, innumerable support players in literary shot and their actions. While one believes, 'action speaks louder than speech',

Xan's perspective is not only to negate the novel but to begin echoing the positive vibes for the Indian and global society.

The text tells the true story of all the protagonist in real sense. It says, “Oh!, not Pampa Kampana and her seeds, but that mass suicide did happen, in the early 14th century. Hukka and Bukka were real, and so was the city they founded, whose name Salman Rushdie has taken as the title of his 16th novel, “*Victory City*” (13).

Victory City presents itself as a manuscript found in a long-buried clay pot, an “immense narrative poem” in Sanskrit by Pampa Kampana herself: the secret history of an empire, as condensed by a nameless present-day scribe, who is neither a scholar nor a poet but merely a spinner of yarns" (3). The world Pampa calls into being is one of peace, where men and women are equal and all faiths welcome, but the story Rushdie tells is about a state that forever fails to live up to its ideals. Hukka and Bukka say they want peace but make war on others to preserve it, and they can never quite conquer their land’s intolerance: a fundamentalist insistence on having the one right belief that works to undermine the pluralism of the city’s founding principles.

As Sudra’s body has been treated as an untouchable, women’s body has been represented as soft, enduring, narcissistic, humble and delicate. Mostly men prefers to listen the polite and soft voices from women but unlike they mightn’t be like that. But here, the voice of Pampa Kampana has been represented as 'soft', 'eloquent' and 'delicate' while Vidyasagar, although a monk, a sage is also lustful towards her (12). The novel compares two Sangama brothers and male protagonist Hukka and secondary character Bukka with Rama and Lakshman of *Ramayana*.

The novel slightly touches upon the casteist notion also. As India and Nepal, mainly South Asian nations are suffering from casteist issues, Rushdie tends to raise such humanitarian issue aimed at fueling state party to properly address such problem. The traditional Sudra or can

say Outcaste in India Or the Dalits in Nepal have been sharing the same problem of casteist discrimination and untouchability with degrading behavior from the so-called high caste like Brahmin and Chhetry, he has very positive tone for establishing equal and equity based peaceful society in the long run. He has an important call for the equity based equal society in terms of caste, gender, religion and nationalities.

There are few important research being done so far which raise the issue of political turmoil and Pampa Kampana's life struggle only but lacks the proper history telling and storytelling from the new historicist perspective from Stephen Greenblatt, Michel Foucault as well as Linda Hutchoen "Historiographic Meta-fiction". This research also tries to slightly examine the content from casteist lens also for not to enmesh with problem but to expose on how the diverse issues have been presented by clever and intelligent author Rushdie in very unique way of storytelling and fictionalizing the pertinent issues of the then Indian and British society.

V.R. Amirthavarshini and R. Bhuwaneswari have carried out the research entitled "Construction of Ideal Self in Salman Rushdie's *Victory City*" to prove the praise and respect on Rushdie's Ideal Self. It raises the issues of power, history and feminism only but doesn't raise the issue of historiographical meta-fiction and structural uniqueness. Amirthavarshini and Bhuwaneswari assert:

From the beginning to the end of the novel, Pampa Kampana herself thrives for power and identity in the patriarchal world. During ancient times, warfare was a frequent occurrence. Unfortunately, Pampa's father lost his life in combat, leaving her mother, Radha as a widow. Tragically, her mother chose to participate in a suicide. She had a good understanding of the male dominated society, at the age of nine, following a traumatic incident where she witnessed her mother's resolve to self-immolate. (2)

Here Amirthavarshini and Bhuwaneswari claim that Pampa hungry for power and revolt against the stereotypical notion of male-hegemony. As society is based on male chauvinism, authors try to blur the male-female dichotomy in terms of their roles, and discrimination practices.

In Rushdie's *Victory City*, one can easily dig out the co-relation of Hinduism and women in one hand and their ideal representation in the other. The novel talks about the *Jayaparajaya*, the story of miracle, "Victory and Defeat", like *Ramayana*, written by Pampa Kampana. The problems arises with the traditional representation of female as a gazed object and fulfilling the men's desire in one hand and seeks to speak out the rebellion voice on the other.

Ankhi Mukherjee reviews Rushdie's *Victory City* as 'Really Unreal'. Writing her review article entitled "Really Unreal: Salman Rushdie's *Victory City*" in *Public Book*, she claims that Vijayanagar was founded in 1336 AD by Hukka and Bukka, two Sangama brothers. She claims, "Hukka and Bukka, two of five sons of Sangama, from a cowherd community who had served in the administrations of Kakatiya and Kampili before these fell to the Delhi sultanate in the 1320s. They were captured and taken to Delhi, where they converted to Islam" (2). Although, Ankhi Mukherjee tells the kingdom Vijayanagar, it is famous as Bisnaga in whole text of the novel. Mukherjee has only dug out the history on how Hukka and Bukka from Cowherd community, the Sangama brother succeeded to rule over the kingdom.

Ajeesh A.K reviews the book *Victory City* in *Rupkatha Journal*. He claims that Rushdie has been able to use important literary techniques like symbolism and imaginative writing with historical and political references: "The novel incorporates a rich tapestry of literary techniques, including symbolism and imaginative writing, as well as historical, political, and cultural references. The book's setting is based on the real-life kingdom of Vijayanagar." Vijayanagar is located in southern India from the 14th to 16th centuries and is now recognized as a UNESCO

World Heritage Site under the name Hampi. "The two brothers who founded the empire, Harihara and Bukka, are given the names Hukka and Bukka in the novel" (2). Ajeesh A.K. reviews the book *Victory City* from the perspective of history and politics, but lacks the minute research from New Historicist perspective and applying the Jacques Derrida's deconstruction approaches. It also lacks the application of Historiographical Meta-fiction and it will examine the novel from it's feminist reading also that is expected to come out with the very clear and succinct picture of the research.

Jacob R. Jimenez writes about Rushdie's work as a "Masterfully Executed Epic." He claims: "For Rushdie, '*Victory City*' is another bold confrontation of religion, history, and tradition in a beautifully story interwoven with a contemporary critique of our world. It is this kind of writing that has made Rushdie an enemy to Islamic groups. While there are certainly instances of irreverence in "*Victory City*" — such as the founders of Bisnaga . . ." (2).

Research Questions

1. What could be the objective behind Rushdie's adopting such narrative structure applying History, Fiction, Meta-fiction, Metanarrative, Story, Myth and Symbol?

Research Objectives

The main objectives of the research is to narrate the key message of the History and Story of the Vijayanagar of India which is in the novel *Victory City* by Salman Rushdie with reference of present context of gender discrimination and to assess, examine the imaginative rhetoric about the 'Victory and Defeat' as it left in the buried 'urn with ample example of ferocity of tragic end of the author' by giving birth to a beautiful novel, *Jayaparajaya* like *Ramayana* by Balmiki. As *Ramayana* talks about the heroism of Rama and Laxmana, Hukka and Bukka in *Jayaparajaya*, present their power as same Rama and Laxmana of *Ramayana* did. The specific objectives are to:

1. Identify the exact narrative structure of the novel whether it is a meta-fiction, meta-narrative and mythmaking;
2. Investigate and dig out the exact message of the novel and describe and narrate in a real life scenario of the major characters: Pampa Kampana, Hukka, Bukka, Domingo Nunes, Vidyasagar, Fernao Paes, Krishnadevaraya, Madhav Acharya etc.

Research Methodology

The study has adopted the qualitative research design to analyze the selected texts in terms of the rhetorical dynamics, parameters and paradigms. The research also has examined the qualities and evidence of history, war, politics –inhuman mass killing, cruelty, fiction, fun, unethical love affair of a queen Pampa with many male characters, casteist ideology and mixed religious allusion in the novel. The desk study, description, analyzing and review of related research materials and synthesizing the key message of the novel have been applied in.

Also the selected review in manifesting the women's situation and structure of the fiction has been also examined and studied. Likewise, it has also examined the subaltern casteist ideology in one hand and European colonizers psychology on the other. As the text is all about "Victory and Defeat", it exposes cruel war, and mass killing, creates conflict, shows victims and subaltern suppression, repression and injustices. Thus, it has employed descriptive, analytical as well as pragmatic real life story illustration although it has been fictitiously presented.

Close textual analysis of the *Victory City*, other reviews and related texts have been referenced purposefully to prove the idea. The theoretical perspectives as well as the analysis of the rhetorical dimensions and the imagery, and drawn the conclusion. Please discuss new historicism here.

"Historicism began toward the end of the eighteenth century with German writers such as Herder, and continued through the nineteenth century historians Von Ranke and Meinecke to twentieth-century thinkers such as Wilhelm Dilthey, R. G. Collingwood, Hans Georg Gadamer" Stephen Greenblatt and Michel Foucault say in their essay "The New Historicism" in *A History of Literary Criticism and Theory* edited by M.A.R. Habib. Greenblatt and Foucault claim that Ernst Cassirer, and Karl Mannheim were among other who propounded it. "Historicism has been characterized by a number of concerns and features" they say "'Most fundamentally', there is an insistence that all systems of thought, all phenomena, all institutions, all works of art, and all literary texts must be situated within a historical perspective." In other words, "texts or phenomena cannot be somehow torn from history and analyzed in isolation outside of the historical process" (760).

The dilemma of historical interpretation can easily lead to a kind of aesthetics formalism on the one hand which denies history any constitutive role in the formation of texts, and, on the other hand, to a historical view of texts as culturally and socially determined, a view that reduces emphasis on authorial intention and agency. The fundamental principles of historicism, then are opposed to those of many twentieth-century movements such as Russian Formalism and New Criticism. In general, "structuralism also has been ahistorical focusing on synchronic analyses of language and literatures" (761).

New Historicism as propounded by Stephen Greenblatt and Michel Foucault in 1980s reacted against both the formalist view of the literary texts as somehow untonomous and Marxist views which ultimately related texts with the economic infrastructure. It saw the literary text 'not as somehow unique' but as a 'kind of discourse situated within a complex of cultural discourses, religious, political, economic aesthetic' (Greenblatt and Foucault, 761), which both shaped it and

in their turn were shaped by it. If there was anything new about this procedure, it was its insistence drawn from Foucault and poststructuralism, that 'history' itself is a text, an interpretation and that there is no single history. It also rejected any notion of historical progress or teleology, and broke away from any literary historiography based on the study of genres and figures. In the same way, the 'culture' in which New Historicism situated literary texts was itself regarded as a textual construct. Hence the New Historicism refused to accord any kind of unity or homogeneity to history or culture, viewing both as harbouring networks of contradictory and unreconciled forces and interests.

Foucault influenced the New Historicism was that his contextualizations were "superstructural" (rather than referring literary and cultural phenomena to an economic base): even the realm of economics like history itself, was seen as a discourse, as textual. Indeed, the language of economics gave way before Foucault's terminology of power, viewed as operating in diffuse and heterogeneous ways without clear appurtenance to any given agency. New Historicism dates back to Stephen Greenblatt's use of the term in 1982 in an introduction to an issue of the journal *Genre* devoted to the Renaissance. His statements concerning the new movement will be considered as both Greenblatt and subsequent critics identified with New Historicism rejected the notion that it was a theory or a specific doctrine. Rather, they identified some persistent concerns and approaches, some of which have been indicated above, such as the rejection of the formalist notion of aesthetic autonomy and the situating of literature within a broader cultural network.

It is significant that this subversive potential of literature has been brought out by many New Historicist critics—who in Britain have identified themselves in Raymond Williams' terminology as "'cultural materialists'—in relation to Renaissance thought and literature"

(Greenblatt, 762). While Greenblatt was teaching at the University of California, Berkeley, he helped finding out a journal called *Representations*, in which some of the earlier important New Historicist criticism appeared.

Along with figures such as Jacques Derrida, Foucault has exerted an enormous influence on many branches of thought in the latter twentieth century, including what is broadly known as "cultural studies". He had a seminal impact on the New Historicism that was initiated by Stephen Greenblatt, as well as on queer theory. He is of the view that modern civilization creates and controls human subjects through institutions such as hospitals, prisons, education, and knowledge; corollary to these investigations was Foucault's examinations of power, its execution. In this essay, Foucault observes the fundamental role that the notion of the author occupies in the institution and practice of literary criticism.

Greenblatt further charges that both Jameson and Lyotard are trying to provide a "single theoretically satisfactory" answer to the question of the relation between art and society. Neither of these theorists can "come to terms with the apparently contradictory historical effects of capitalism." Jameson treats capitalism as the agent of "repressive differentiations," and Lyotard treats it as the agent of "monological totalization" ("TPC," 5) (764).

In his essay "What is an Author?," Foucault observes the fundamental role that the notion of the author occupies in the institution and practice of literary criticism. In fact, the "man and his work" is a fundamental critical category" (766). He notes two tendencies in the recent writing which militate against this exaltation of the authors. He says, "the first exemplified by writers such as Brecht, is a view of writing as free from the necessity of expression, from the need to express the thoughts and emotions of an individual." He claims that this is "reversal" and "transforms writing into an interplay of signs, regulated less by the content it signifies than by

the very nature of the signifier" (*LPC*, 116). "Foucault is now beginning to sound like a poststructuralist" (766). The second theme is the "kinship between writing and death." Traditionally writing (an epic narrative) has been viewed as a means of overcoming death, of achieving immortality by recording heroic and noble actions. But, Foucault says that the culture has transformed this conception of writing as "a protection against death." Writing is now a "voluntary obliteration of the self" and effects a "total effacement of the individual characteristics of the writer," canceling out the "signs of particular individuality" (766).

With such view of Greenblatt and Foucault, this novel has been examined and minutely investigated upon the key features of New Historicism as illustrated by them. Salman Rushdie's *Victory City* has been centrally examined through this insights.

Delimitations

Basically, this study is limited to the critical observations and textual analysis of the implications pertaining to the rhetoric of *Victory City* (2023). It is also confined to some related reviews of the scholarly works. As it is a new work of Salman Rushdie, the review and critiques were not found in reliable research journal. Thus, this research has applied other text written by Rushdie and have been alluded the reviews of other works to identify the trend and tendencies of the author and reaching nearby of the author's psychology. Being an M.Phil dissertation, it has examined analyzed and proved the claim, main idea being manifested in the text and its reviews.

As mentioned earlier the study is limited only to thorough examining of the texts— reviews and appropriate text. At least 20 literature from around the national and international writers, reviewers will be taken as the reference and referred to. The text will be analyzed, synthesized, narrated, and described based on the textual manifestation, appropriate places, and appropriate conjunction. Particularly, the study will revolve around the latest feminist and

casteist discourse and debate at national and international as well as more specificity to the south Asian literary discourse.

Significance of the Study

This research on “Hi/story Telling in Salman Rushdie’s *Victory City*” has been the very first and fundamental research. It has examined and extracted the exact situation of the heroin Pampa Kampana, her role of marrying with multiple husband in same time. The review, an assessment, synthesizing of ideas, co-relating to power politics, irrational and futile gaming, gender and casteist discourse have enriched this dissertation. The key takeaways of this dissertation with pragmatic solution of Nepali work of art and international critical discourse will also be helpful for forthcoming students, researchers, policy makers, academicians alike. The research has tried to describe, narrate, illustrate and synthesize the major crux of the text with key message in very open mindedly and investigative way. The dissertation has been able to draw the exact conclusion on what are the strong part of the novel and what is the weaker aspect that would have been improved further to provide the different taste to the reader. The study has also investigated the real provision of some of the Hindu scriptures, although it may be in Sanskrit, has been translated and exposed upon. This research is imperative to identify the trend of Salman Rushdie’s notion about women and subaltern and it has been able to provide succinct picture by proving the main idea of women’s subjugation and sufferance.

Organization of the Study

This research has been well organized with New Historicist perspective also including feminist perspective as well as touching slightly the casteist perspectives. At first, the researcher minutely studied Salman Rushdie's novel *Victory City*.

This dissertation has been divided into three chapters. First chapter gives introduction to the study in which methodology and literature review also includes. Chapter II presents the textual analysis and finding and chapter III presents summary and conclusion of the research.

***Victory City* deals not only History but calls for Equity and Equality**

Linda Hutcheon writes a research paper on entitled "Historiographic Metafiction: Parody and Intertextuality of the History. She says, "What tend to call postmodernism in literature today is usually characterized by intense self-reflexivity and overtly parodic intertextuality" (3). In fiction this means that it is "usually metafiction that is equated with the postmodern." Given the scarcity of precise definitions of this problematic period designation, such an equation is often accepted without question.

Rushdie's *Victory City* can be examined through Stephen Greenblatt's New Historicism and Michel's Foucault's power discourse. Here, Greenblatt's New Historicism and Foucault's Truth and Power discourses are more dominant theories through which Rushdie's *Victory City* has been examined. Other feminist theories and casteist ideology also be employed as supportive lens while examining *Victory City*. "The more one read, the more difficult it becomes" just like this allusion, *Victory City* becomes tough post-modern novel with mystery and mythmaking while studying minutely.

Linda Hutcheon says that the "structural elements of postmodernist fiction" functions as formal marking of historicity. She refers E.L Doctorow and further proves that "texts of the literature and those of history" are equally "fair game." She argues:

The textual incorporation of these inter-textual past(s) as a constitutive structural element of post-modernist fiction functions as a formal marking of historicity-both literary and "worldly." At first glance it would appear that it is only its constant ironic signaling of

difference at the very heart of similarity that distinguishes postmodern parody from medieval and Renaissance imitation (see Greene 17). For Dante, as for E. L. Doctorow, the texts of literature and those of history are equally fair game. (4)

Greenblatt's New Historicism approach to test the novel is very crucial tool for its appropriate examination of the text from the new historicist lens. "Historicism has been characterized by a number of concerns and features" (760). New historicism has to have a key fundamental features that there is an insistence, all systems of thought, all phenomena, all institutions, all work of art, and all literary text must be situated within a historical perspective.

"The story of Bisnaga began in the fourteenth century of the Common Era, in the south of what now we call it India, Bharat, Hindustan" the *Victory City* admits that the old king whose "rolling head got everything going wasn't much of a monarch, just the type of erstz ruler who crops up between the decline of one great kingdom and the rise of another" (4). The story of Vijayanagar City, which is later on called Bisnaga resulting the mispronunciation of Portugese Christian Visitor Domingo Nunes, has been the central focus the novel like Pampa Kampana, as a deity, a female protagonist, also name of the Parvati.

Pampa Kampana's tale begins when her mother walks into the flames. "The story goes" that with all their husbands' death in battle, the women of a small and ruined kingdom built a bonfire on the banks of a river, "said farewell to one another" and silently stepped into death. The "cannibal pungency" of their burning also smelled of sandalwood and cloves... to eat meat, not once in all her remaining 238 years, during which she was three times a queen and aged so slowly that she looked younger than her own great-granddaughters many times removed.

Here, in the novel, author Rushdie most possibly wants to allude the real history of European colony on an one single large India and separation of India and Pakistan in the name of

"insignificant battle" that Zerelda Li, has been spoken as author assigns for in a very interesting technique of storytelling from mythical allusion and imagery and allegory, personification as well as great narrative verse. For becoming the history, Greenblatt suggest that there should be four elements i.e. "politics, religion, aesthetics and economic context" (760). It writes:

In other words, texts or phenomena cannot be somehow torn from history and analyzed in isolation outside of the historical process. They are determined in both their form and content by their specific historical circumstances, their specific situation in time and place ... profoundly shape their notions of truth of art and polity in broader context of culture. (760)

New Historicism claims that the 'history' should not be analyzed in 'isolation' but rather it is shaped by the specific circumstances and situation gone thereby. Indeed, the history is written under the shade of power (Foucault) and the rulers have history, winners have history, male have their history, bourgeoisie have their history, kings' have their history, aristocrats have their history, non-Dalits like Brahmin and Kshetry's have their history of bravery and glorification. But unlike, women's history have been misinterpreted, negated, abused, even good history of subaltern people have been usually erased upon and sometimes, their history have been deviated, manipulated and misrepresented and also under-represented.

"His mind was running on spectres because in those days rumours had begun to circulate about the emergence of a so-called Ghost Sultanate, an army of the dead" the novel keeps running, "Tales of their leaders, the Ghost Sultan had begun to spread ...sultan of Madurai forces would be supported by these invincible ghost battalions, if he would have to face the Ghost Sultan" (*Victory City*, 74). The author Salman Rushdie himself is from a Muslim community originated from Pakistan, who lives in Unites States of America as an academician. The

theoretical essay on New Historicism that claims: "New Historicism heterogeneous ways without clear appurtenance to any given agency. The New Historicist tended, then to view literature as one discourse among many cultural discourses" (762).

Greenblatt elaborated his statements about New Historicism in a subsequent influential essay, "Towards a Poetics of Culture" (1987). He begins by noting that he will not attempt to "define" the New Historicism but rather to "situate it as a practice" distinguishing it from the "positivist historical scholarship" of the early twentieth century is its openness to recent theories.

Deconstructing the stereotypes

As similar to the Derridian Deconstruction theory, Salman Rushdie has created the character like Pampa Kampana, as the main protagonist in the novel which focuses on the Bisnaga City, the city of "Victory and Defeat". The author creates Ulupi and Gauri character in the novel who are captain and commander of the Vijayanagar troops have been shown as the brave characters. They have shown the bravery, courage, stardom, charisma and miraculous image in the novel which is an author's deconstructing stereotypes and centering the margin.

Ulupi, the woman guard by profession, also providing security as a Captain, has been a commander of the guards to protect the city and throne. Author makes Ulupi speak:

'This is nothing new,' said the captain of the guard, a giant with a ferocious face and large, heavy-lidded eyes. He name was Ulupi, and she was named after the daughter of the Serpent King. 'In this city, women have guarded the Imperial Palace for generations.' Pukka said, 'I'm sure this city wasn't here the last time we passed neighbourhood.' 'You must be blind,' captain Ulupi answered him. 'For the power of the empire and the grandeur of its capital, city have been known to all ... necessary to say.' (41)

Referring the female character Ulupi as a captain, the commander of the guard, with "ferocious face" and "heavy-lidded eyes", author wants to blur the binary and subvert the stereotypes that only men army would be ferocious, have leadership quality. Similarly, Rushdie has also created another female character Gauri as another army commander equally the male commander Shakti and Adi. "Commander Shakti, Commander Adi and Commander Gauri, the three intrepid palace officers assigned to guard, but also to spy on the three departing Sangamas, were known as the sisters of the mountains" (48).

Virginia Woolf, a pioneer of feminist literary critics raises issues social, political as well as economic context. The "gendered nature" of language should go through "literary history" and establish a female literary tradition, and the "societal construction" of gendered remains of central importance to feminist studies. In *Feminist Criticism*, M.A.H. Habib writes about Virginia Woolf as:

The most significant statements impinging on feminism are contained in two lectures presented at women's colleges at Cambridge University in 1928, subsequently published as *A Room of One's Own* (1929) and *The Three Guineas* (1938), an important statement concerning women's alienation from the related ethics of war and patriarchy. (671)

Ulupi and Gauri's allusion of brave army commanders is very crucial and noteworthy to mention here as the author wants deconstructing the conventional stereotypes and establishing the new notion, upside down or downside up, subverting the patriarchal way of thinking.

Pampa Kampana herself is also a very powerful characters as she is also representing Parvati, the goddess of Hindu mythology. She is also a queen of the Bisnaga city, the Vijayanagar, which is at the center of war, conflict, chaos, killing, atrocities at all. She first marries to Hukka, one of the senior-most Sangama brothers then she gets attached with Bukka,

Chukka and other foreigners as well as Krishnadevaraya at last. She even does not leave another foreigner Fernao Paes, who is also a visitor to Bisnaga. She has been represented same like Draupadi, the heroine of *Mahabharata* by Vyasa. Author's main intention of creating female protagonist, very clever and lustful woman is also guided by subverting and deconstructing the center margin binary opposition. Conventionally men's attributed have been assigned to Pampa by post-modern writer Rushdie, which is unique in itself and blurring the stereotypical male possessed boundaries and strongly hitting for the patriarchal society.

Julia Kristeva suggests that in all known ancient societies, this founding break of the symbolic order, as theorized by Freud in his account of the death drive, was represented by sacrifice, a thetic event that has long been "central to the discourses" of religion (RPL, 70). She explains that the act of sacrifice focuses violence on a victim, thereby displacing this violence "onto the symbolic order at the very movement this order is being founded" (700).

In "The Importance of Being Earnest About Salman Rushdie" Sadik J. Al-Azm remarks that Rushdie's affair with appeals to such clichés as "he knew what he was doing", "he has only himself to blame" and "he had it coming to him" are very popular. Al-Azm visualizes:

Voltaire and Joyce know what they were doing? Is not Rushdie breaking new critical ground in Muslim cultural and historical consciousness? If so, then, are not adverse reactions to be expected? Or are Muslim societies and cultures supposed to remain where they have always been? If Louis Althusser can take pride in praising Spinoza's philosophy for "terrifying its time" by providing "one of the greatest lessons in heresy the world has seen", then why we cannot take pride in praising Rushdie's novel." (Brill, 6)

The "terrifying time" is one of the greatest lessons in heresy that the Muslim World has seen. Rushdie's books were 'sold more copies in two months than the Bibles sold in nine years'

the fact has been expressed. We know that Rabelais' novel was condemned by established religion as "blasphemous and obscene" while Rabelais himself was judged an apostate.

Since Rushdie is a left thinker, he has great influence of Karl Marks, Antonio Gramsci and Luis Althusser as well as feminist thinker Julia Kristeva, Virginia Woolf, Simon De Beauvoir and many more progressive thinker also Jacques Derrida, Stephen Greenblatts and Michel Foucault. Through his writing, Rushdie can be easily observed that he is one of the greatest post-modern writers and supports for decolonization of the nation.

Fiction within fiction

Salman Rushdie's one of the significant style of writings is fictionalization of the fiction. The novel *Victory City* gives so many plots, narrative techniques, storytelling of myth and history alike. creates the character Pampa Kampana, who is very beautiful lady, also a deity and queen of the then Vijayanagar city has written the epic poem *Jayaparajaya*, meaning "Victory and Defeat" written in the Sanskrit language as long as *Ramayana* written by Balmiki. The *Jayaparajaya*, the story of victory and defeat, victory and vanquished, win and lose. The epic tale has twenty four thousand verses. "As we read, Pampa Kampana's book the past was regained" the tale admits, "the Bisnaga Empire was reborn as it truly had been, its women warriors, its mountains of god, it's generosity of spirit and its times of mean-spiritedness, its weaknesses and its strengths" (3-4).

Although, Rushdie is the author of the novel, *Victory City*, Pampa Kampana is the author of *Jayaparaya*, which is narrative poem about Bisnaga, which real name is Vijayanagar. It starts:

On the last day of her life, when she was two hundred and forty-seven years old, the blind poet, the miracle worker and prophetess Pampa Kampana completed her immense narrative poem about Bisnaga and buried it in a clay pot sealed with wax in the heart of

the ruined Royal Enclature as a message to the future. Four and half centuries later we found that pot and read for the first time the immortal masterpiece *Jayaparajaya*. (3)

The "story of Bisnaga" began in the fourteenth century of the Common Era, in the south of what we now call India, Bharat, Hindustan. The poem admits the gloomy picture of a nine-year old lady, she was child Pampa Kampana, while she lost her father in an "insignificant battle" that event changed the history and the story of Bisnaga city. Among three daughters of Pampa, Yuktasri is eldest one and she sang the song from her mother's book:

O the Monkeys are a-coming,
 they're as pink as wagging tongues,
 And they're not like any monkeys
 in any song we've ever sung
 O the monkeys mean to harm us,
 And to rule us if they can. (140)

The song is so sweet. "I am hearing a message from the future, she told herself, a future beyond my imagining, of which these creatures are harbingers" Pampa says which resembles the British colony. British colonizers have been compared as "pink monkeys" "wagging tongues" collided each other, killing, bloody war in the epic by Pampa and Rushdie actually wants to show anger against the British Colonization.

He also presents the character Domingo Nunes, Fernao Paes, the European characters who cannot correctly pronoun the words: Vijayanagar, what. He pronouns Vijayanagar as Biz...Biz... Bisnaga and wh...wh... whore... and hardly manages to speak "what" word. The key message of writing European's unknowability to properly speak the local words mean they are new for India and their mission of colonial ethos do not fulfill easily. In the last chapter, there

has been also destructive and sad situation that "Bisnaga become the funeral pyre, Vulture came down from the air, to finish off what remained" (337) which is very cruel and ruining situation that story is all concerned with.

Xan Brooks writes that the "*Victory City* by Salman Rushdie review – a lavish fairytale" in Guardian daily on 1 February 2023. He illustrates the novel with "Vijayanagara empire covered most of south India in the 15th and 16th centuries." He further explains, "Viewed from one angle, it was a seedbed for the globalised modern world, in that it became a haven for art and new ideas and an economic power-house that traded with China and Venice." Also, viewed from another, it was a thicket of intrigue, rocked by rival factions, foreign wars and palace coups. Which is to say it was everything: the noble and the vile, the progressive and regressive, the Hindu heaven of Svarga with treacherous Game of Thrones' King's Landing. Only the most brilliant or foolhardy scholar would dream of tackling its history in a single volume" (Guardian).

According to *Victory City*, one such scholar was the demigod Pampa Kampana, the empire's mother, midwife and general overseer, who documented the era in a narrative poem she then sealed in a pot and buried in the ground ... retold in "simpler language" and stripped back from its "original 24,000 verses. And if the result, while involving and enjoyable, rarely troubles the realms of the divine, that's probably ... a mortal rewrites a deity's prose" (Guardian).

Ameena Meer and Salman Rushdie (Bomb, 1989) claim that the "surreal works becomes only when it has very strong roots in the real - in the observed world. Charles Dickens can use very surreal imagery" (34). The *Victory City* is also surreal novel which narrate the fictitious story but based on the real history and the story of that time. "If those roots weren't there, then the fantasy wouldn't work" they remark. "I also learned from the storehouse of Indian stories. And from the Arabian Nights" Rushdie remembers, "If you look at how this fantastic writing

came into Spanish culture, it came when the Arabs took the Arabian Nights with them to Spain. And it also came in my direction with the Muslims" (36). Meer and Rushdie both agree:

In that sense, what you could say about Magical Realism is that we come from the same source material. But translated through different histories... those stories - flying horses – and I loved it all. It seems to me to be the birthplace of stories. The thing about Garcia Marquez, that is extraordinary, his writing is based on a village view of the world. Reality as it is experienced by the people and elevate above the reality of a city. (36)

There are so many theories while carrying out the in-depth research in the field of humanities and social science. In this research entitled -- Hi/story telling in Salman Rushdie's *Victory City: A New Historicist Perspective Women's body in Salman Rushdie's Victory Cit*, the texts have been examined, described, analyzed, observed with the body and literature lenses on how the society has perceived the women's body in general and subaltern women's body in particular. Although, we examine the body and literature; and social (mis)conceptions over female character in the society. It has been tried to examine the this research from Apollo and Dionysus where Walter Otto calls Apollo and Artemis "the most sublime of Greek gods," distinguished by their "purity and holiness," the root meaning of the name Phoebus: "In both deities there is something mysterious and unapproachable, something that commands an awed distance" (74).

There is a traditional roles of women to serve in household related chores, greetings guests, taking care of their children, engaging in the field activities, as men considered to be a rational, strong and protective and decisive. "Traditional gender roles" cast men as rational, strong, protective, and decisive; they cast women as emotional (irrational), weak, nurturing and submissive. She also highlights that these gender roles have been used very successfully to

justify the inequities, which still occur today, such as excluding women from equal access to leadership and decision making positions (in the family as well as in the politics, academia and the corporate world) paying men higher wages than women for doing the same job (if women are able to obtain the job), and convincing women that they are not fit for careers in such areas as the laws that guarantees women equal pay for equal work...feminism, therefore distinguishes between the word sex, which refers to our biological constitution as female or male and the word gender, which refers to our cultural programming as feminine or masculine. In other words, women are not born feminine and men are not born masculine. Rather, these gender categories are constructed by society which is the example of social constructionism" (86).

Here, Salman Rushdie's character Bukka can be compared with the character Apollo and Dionysus can be compared with the Rushdie's Pampa Kampana and Narayan's Sushila as they have been created as the fictitious and imaginary character who are also mysterious enough. "Artemis' mystique of virginity is very western. Indeed, her sexual absolutism makes her one of the most western of personae, for which there is no counterpart in other cultures. Chastity is visibility in Artemis. Her superb authority as a female personae comes from her resistance to nature's sexual flux (76-77)."

Samir Dayal claims that Rushdie's works are more of "domestic" rather than "international". In his work, *Liminalities of Nation and Gender: Salman Rushdie's Shame*, Dayal claims that Rushdie's *Shame* remains particularly interesting for its exploration of the border conditions that defines both the categories of gender and nation. "Their imbrication for Rushdie heightens liminalities specially when they evoke the historical backdrop of violence in Pakistan. The novel focuses on Pakistan, nearly synonymous to travails of Bhutto clan (which re-emerged

recently into the public eye with the ouster of Benazir Bhutto, daughter of Zulfikar Ali Bhutto who was executed by Zia ul Haq" (39).

In the *Victory City*, by Rushdie, he seems to be highlighting the women's roles in the society. But unlike sometimes, somewhere he has objectified and commodified the women's image and their body as well. Pampa Kampana has been presented as the queen Pampa and Bukka as the Raya (king). *Victory City* is written by American intellectual of Pakistani origin, Rushdie who belong to post-colonial era and present the voices of post-modern tendency.

As Dalit community of Nepal and scheduled caste in India (Dalits) have been discriminated, inferiorized, de-humanized, degraded and misbehaved, even killed in the name of love affair and touching the hearth of the so-called high caste in Nepal. While we talk about women's subjugation and submissiveness, we need not to leave raising the issue of Dalit women in particular. Dalits also used to be called "Shudra" in history, have been discriminated inhumanly and practiced untouchability against them. Untouchability and Caste-based discrimination (CBD) have been severe problem in South Asian nations in general and Nepal in particular. Dhana Bahadur Mijar has been credited for his profound article "Still in the Middle Ages" in *The Kathmandu Post* dated in 3 October 2012. He claims that since the economic factors are also responsible for caste-based discrimination and untouchability and the state must act strongly for eliminating it. "83 percent of respondents felt that Dalits have been kept backward by the state itself"(6) which is a bitter truth of Nepal and south Asian country India which has made sense of discrimination against the "Blacksmith" in the novel.

Zia Akhtar in "Scheduled Caste, Dalits and Criminalization by 'Descent' admits that the Hindu religions is the base of hierarchical caste system. He asserts, "the Hindu religion is based on stratified caste system of which the lowest rung are the Dalits, who are also known as the

“untouchables” and they are deemed to be outside the strata of the religious pyramid... the highest echelon of the Hindu caste system are Brahmin, who traditionally dominate the formal structure of the faith and exercise the most influence ... there has been discrimination and continuous violence against the Dalits who are considered as the untouchable (71).”

The novel writes the words like "blacksmith", "caste" "equity" and "equality" which he might have intended to mean that there is casteist ideology and based on the superstitious ideology, Dalits have been inhumanly discriminated, abused, negated, even killed and tortured in the name of making love affair and/or marrying with their daughter.

Veena Sing, a pioneer critic, in her review "The Slave Rebel: A Closer Look at *Untouchability* remarks:

Practice of untouchability and caste discrimination in the Hindu system arose out of the ideas of ceremonial purity. First applied to the aboriginal sudras in connection with the sacrificial ritual and expanded and extended to other groups because of the theoretical impurity of certain occupation. The outcaste ... becomes socially segregated. He has to depend on the charity of the caste Hinds for the basic needs of life like food and water. Food is thrown him like a 'cricket ball.' (124)

As same like Dalits body, women's body has been also considered as an untouchable for the menstruation period. While the woman get menstruated, they should not touch the water and utensils and even they are restricted to cook food unlike they are allowed to perform field work—like cutting/collecting grass, paddy planting, cleaning of cowdung and buffalo-dung etc.

Aditya Nigan in *Hindutva, Caste and National Unconscious* claims, 'Disunity' eventually became a way of identifying the lower caste as the cause of the defeat of the ancient civilization. How this roles of the lower caste was understood by the Hindu literati and publicists of that time

varied substantially. On the one hand, Arya Samaj established by Swami Dayanand, believed that it was the curse of untouchability and the caste practices that had led to disunity... Dayanand believed that it was the curse of untouchability and caste practices that had led to disunity. Dayanand and the Arya Samaj believed that caste was the consequence of practical distortions that had crept into Hindu society as a result of deviations from the original Vedic religion (126).”

Dhana Bahadur Mijar writes an article in the My Republica daily entitled "Still there". He claims that even after the promulgation of strong Act against untouchability, cases of discrimination against Dalits continue to be reported" (8). He has bitter experience of caste-based discrimination to himself. The one, who is an abuser of caste-based discrimination, says, "I know that what your father did. You may be educated, but it doesn't mean you are permitted inside my hotel." He further concludes that caste-based discrimination and untouchability are deeply rooted in Nepali society. Only after we closely examine these roots and actively work to uproot them can we have a harmonious, equity-based society" (8).

J.H. Porter says that the malpractices of caste based atrocities was came out of Sankrit and Hinduism. He asserts, “Freed from myths and traditions, conflicting views, the intricacies of state papers, and those technicalities which obscure Sanskritic codes, caste organization is seen to put an end to all we consider essential to liberty and happiness, prosperity or progress... enactments broke up the race into fragments never to be reunited, separating Aryans from other peoples by impassable barriers, permanently fixing their occupations, interests, associations, and aspirations" (21).

The novel by post-colonial thinker and American academician and writers of Pakistani origin have their own succinct language, humble language for women character. But, knowingly and unknowingly, they have also failed in the ditch of the discrimination through the voices of

their created characters like Pampa Kampana, Hukka, Krishnadevaraya. Rushdie creates the mysterious and supernatural character Pampa Kampana, who lives for two hundred and forty-seven years old which is supernatural and mythical one.

The novel is very pessimistic that it starts with the tragic end. "On the last day of her life, when she was two hundred and forty-seven years old, the blind poet." The preamble of the book asserts that the miracle worker and prophetess Pampa Kampana completed her immense narrative poem about Bisnaga. The book talks about *Jayaparajaya*, meaning 'Victory and Defeat', written in the Sanskrit language, as long as Ramayana, made up of twenty-four thousand verses (3), and we learned the secrets of the empire she had concealed from history for more than one hundred and sixty thousand days.

Another critic Ajaya Shekhar reviews the novel in "Older than the Church: Christianity and Caste" as 'derail hegemonic history with fictional counter history, as an attempt to distort and question the logic of the grand narrative of Kerala's "historiography" and it encounters the history of oppression" (3445). He takes it as an attempt to distort the question about logic of the narrative of Kerala's historiography... the caste question as social evil, taboo and engineering.

Hutcheon admits that the discussions of "postmodernism seem more prone than most to confusing self-contradictions, again perhaps because of the paradoxical nature of the subject itself" (5). Charles Newman, for instance, in his provocative book *The Post-Modern Aura*, begins by defining postmodern art as a "commentary on the aesthetic history of whatever genre it adopts" (44). This would, then, be art which sees history only in aesthetic terms (57). On the one hand, Newman wants to argue that postmodernism at large is resolutely parodic; on the other, he asserts that the American postmodern deliberately puts "distance between itself and its literary antecedents, an obligatory if occasionally conscience-stricken break with the past" (172), (5).

Chapter II

Hi/story Telling in Salman Rushdie's *Victory City*

Salman Rushdie's *Victory City* is all about historytelling and storytelling in a magical way with magical and mythical characters like Pampa Kampana. As Linda Hutcheon argues, it is the historiographic novel which encompasses religion, culture, arts and aesthetics as well economic characteristic of the contemporary society. Here in the novel, such historiographic and new historicist qualities have been found out and all the text have been examined through the new historicist perspective of Stephen Greenblatt and Michel Foucault.

The novel seems to be partly a fictitious, partly historical, partly social and partly mythical. It is historical in terms of its narration of Vijayanagar city, its rule, its battle and power-game. While going through Wikipedia, it can be found that Victory City is framed as fictional translation of an epic, originally written in Sanskrit. The female protagonist Pampa Kampana is derived from the goddess Pampa, who is also a fourteenth century princess-poet Gangadevi, who is granted 247 years lifespan. "Through her magical powers, she wills into existence of Bisnaga and its capital city of same name, inspired largely by historical fourteenth-sixteenth century Empire of Vijayanagara, "a sort of feminist utopia" (Wikipedia).

Pampa Kampana, being cursed with 247 years lifespan, covers multiple generations. Her reign includes Hukka Raya I, the first king of Bisnaga, then Bukka, the second king also having affairs with Portuguese adventurer Domingo Nunes and "turning people into animals with her spells" (Wikipedia). Finally, Bisnaga is brought down by political turmoil, competing neighbor and religious bigotry". Pampa was granted supernatural abilities such as foresight, sorcery along with prolonged life-span which is partly mythical and it's a mythmaking story. Salman Rushdie has created very strong character Pampa Kampana. She is a very beautiful lady, also a deity and

queen of Vijayanagar city who writes the epic poem *Jayaparajaya*. The meaning of *Jayaparajaya* understood as "Victory and Defeat" written in the Sanskrit language as long as *Ramayana*, having twenty four thousand verses. The *Jayaparajaya*, the story of victory and defeat, victorious and vanquished, win and lose. "As we read, Pampa Kampana's book the past was regained" the tale admits, "the Bisnaga Empire was reborn as it truly had been, its women warriors, its mountains of god, its generosity of spirit" (3).

Although, Rushdie is the author of the novel, *Victory City*, he makes Pampa Kampana, the author of *Jayaparaya*, which is narrative poem about Bisnaga, a Vijayanagar. It starts as:

On the last day of her life, when she was two hundred and forty-seven years old, the blind poet, the miracle worker and prophetess Pampa Kampana completed her immense narrative poem about Bisnaga and buried it in a clay pot sealed with wax in the heart of the ruined Royal Enclature as a message to the future. Four and half centuries later we found that pot and read for the first time the immortal masterpiece *Jayaparajaya*. (3)

The "story of Bisnaga" began in the fourteenth century of the Common Era, in the south of what we now call India, Bharat, Hindustan. The poem admits the gloomy picture of a nine-year old lady, she was child Pampa, she lost her father in an "insignificant battle" that event changed the history and the story of Bisnaga city.

The novel is highly dominant with historiographic meta-fiction in its quality. The novel presents the history of war and conflict, kingship, colony, and casteism. It also narrate the story of religion and fictionalizes the whole story in well-structured verses in post-modern narrative. The novel parodically cite the intertexts of both the "world" and art. Linda claims:

As in historiographic metafiction, these other art forms parodically cite the intertexts of both the "world" and art and, in so doing, contest the boundaries that many would

unquestioningly use to separate the two. In its most extreme formulation, ... it would be a "break with every given context, engendering an infinity of new contexts in a manner which is absolutely illimitable" (Derrida 185)... Typically contradictory, intertextuality in postmodern art both provides and undermines context. (7-8)

The novel presents the gloomy story of Pampa's mother Radha. "For the rest of her life Pampa, who shared a name with the river" that "carry" the scent of her "mother's burning flesh" in her nostrils. The "pyre was made of perfumed sandalwood..." (6). Pampa Kampana's life is full of sorrow and suffering although she got to become a queen of Bisnaga city. First, she loses her father Arjun in a very 'insignificant' war, then her mother Radha. "Pampa's own father had died young long before the nameless battle so her mother was not one of the newly widowed. Arjun Kampana had died so long ago that Pampa had no memory of his face. All she know about him was what Radha Kampana, her mother told her" (6).

While her father was killed, she was just 9 years old child and she doesnot have memory of her father how was he. She later knew about him by her mother Radha, as she told her.

The story runs with "...last slabs of roasted flesh fall away from Radha Kampana's bones to reveal the naked skull ... She would laugh at death" and Pampa would not sacrifice her body merely to follow dead men into the afterworld ... refuse to die young and live" (7). The novel does not pronounce the word *satipratha*, but indirectly makes us resemble on it. The provision has been mentioned in the Hindu scripture "*Shree Shwosthani Bratakatha*." As such Radha Kampana had once told Pampa that two of the highest deities of the pantheon had spent the earliest days of their courtship by the 'angry waters' of the rushing river. Here, Nature River has been personified. Same like the river, Pampa Kampana had been named after the deity-'Pampa'

which was one of the goddess Parvati's local name, and her lover Shiva, the mighty lord of the Dance himself, ...three eyed incarnation" (7).

The novel expresses a strong voice against *Satipratha* for making sure "no more women are ever burned in this fashion" and that "men start considering women in new ways and you will live just long enough to witness both your success and your failure" (8). While Pampa Kampana's father Arjuna has been killed in 'insignificant battle' her mother Radha was to 'burn in funeral pyre' but in-fact she doesnot do so as discussion and discourse go with her daughter.

The novel has a reference of *mutt*, could also be called *peetham* ... monk's dwelling... Later Mandana *mutt* became a grand place with an enormous complex employing thousands of priests, servitors, tradesmen, craftsmen, janitors, elephant keepers, monkey handlers, stable hands and workers in the *mutt's* extensive paddy fields" likewise, "twenty-five-year-old scholars, with long curly locks flowing down his back all the way to his waist went by the name of Vidyasagar, knowledge-ocean, a *vidya-sagara*, inside his large head" (9).

Pampa Kampana, when asked, did not reply, she had not been able to "protest herself" when the supposedly abstinent scholar crossed the invisible line between them and did what he did...scholarship left him too tired to do much about his lusts but he did it often enough". "This was how the men were, Pampa Kampana thought. A man philosophized about peace but in his treatment of the helpless girl sleeping in his cave his deeds were not in alignment with his philosophy" (10-11).

The epic poem that Pampa Kampana composed became the prelude to her *Victory and Defeat*, the history of Bisnaga from it's creation to destruction. The Prelude dealt with "antiquity, telling the story of monkey kingdom Kishkindha" flourished long ago, contained vivid account of Lord Hanuman who ... could grow as a mountain and leap across the sea.

After the nine years were over, the two Sangama brothers came to call: the "tall gray-haired, good-looking" and his sibling ...they were cowherds from the hill town of Gooty who had "gone to war, war being one of the growth industries" of the time; joined the "local princeling army and they were amateurs in the art of killing they had been captured by the Delhi sultan's forces" (11). The Muslim qualities can be found in many pages in the novel similar to Christianity and Buddhism but Hinduism is the predominantly presented.

The novel indirectly raises the issue of Satipratha which was reported to have been practiced in India and Nepal in few decades back. Rushdie claims:

"From blood and fire,' the goddess said, 'life and power will be born ... Pampa Kampana directly giving the young girl the unique experience of being spoken to by a supernatural stranger speaking through her own mouth, 'you will fight to make sure that no more women are ever burned into this fashion, and that men start considering women in new ways, and you will live just long enough to witness both your success and failure.'" (8)

The novel carries diverse issues like supernatural power, unique and strange scenario, presents fantasy, romance, and love and unlike attack, killing, encroachment of state including among other beautiful and aesthetic allusion. Although she was nine years old, her mother died, and as she wandered away from the flames she was visited by the goddess whose name she bore. So her powers came, and after a few years there also came the brothers Hukka and Bukka Sangama, cowherds turned soldiers, who were on the run from defeat. The book further admits:

Pampa gave them a bag of seeds, and where the brothers sowed them the air started to shimmer and a "miracle city" began to grow, first palaces and temples and then people too, people whose memories Pampa willed into being. Whole armies rose from the earth, ready with battle elephants to fend off attacks from neighboring sultans. The brothers

became great kings in the south of what's now India, first Hukka and then Bukka, and Pampa married them each in turn. (11)

Vidyasagar is a sage and intellectual but he looks one form and does another. Although he is a sage, a Buddhist monk, he did not leave Pampa Kampana from being abused. And Pampa's understanding about him, later has been totally different and she expresses anger and dissatisfaction upon him.

Other three Sangama brothers Chukka, Pukka and Dev enter later. "They did not come empty-handed. Brought baskets of fresh fruits and a sack of nuts and an urn filled with milk from their favorite cow and the things that changed their lives. Hukka the handsome oldster and Bukka the young bee—after their escape from the North, the Military force, they were looking for a new direction in life" (12) and happened to reach in the City of Bisnaga, established by Pampa.

Hukka and Bukka were the cowherd person in military force so they got escaped from the service. As they are a male characters, writer's showing the cowherd person, but unlike, they became the King of Vijayanagar. Here a question obviously raised, how did such cowherd (coward) person succeeded to become a king of the Bisnaga City? The question remains to be unanswered and unresolved. The novel unfolds it's history: "'Suppose you had a sackful seeds', she said, '...you could plant them and grow a city and inhabitants too, as if they were budding and flowering in the spring and the autumn. Suppose, it could grow generations and bring forth a history, a new reality, an empire'" (12-13). Having minutely studied, it resembles human history, the history of Vijayanagar City, and empire so that it could run generations.

The novel creates so many mythical allusion. It partly carries the Hinduism mythology, partly parries Christianity, partly carries Muslims and partly of Buddhism. "'Your name Sangama is a sign,' she said. 'A sangama is a confluence such as the creation of the river Pampa by the

joining of the Tunga and Bhadra rivers" which is created "sweat pouring down the two sides of the head of Lord Vishnu" (13). Likewise, it goes on illustrating: "...in ancient times Lord Ram and his brother Lakshman joined forces with mighty Lord Hanuman of Kishkindha and went forth to battle many-headed Ravana of Lanka, who had abducted the lady Sita" (13). The novel resembles Hukka and Bukka Sangama as Ram and Lakshman of the *Ramayana*.

The novel has been dominated by the conversation between Hukka and Bukka, Hukka and Pampa, Bukka and Pampa, Pampa and Domingo Nunes, Bukka and Haleya Kote, Pampa and Fernao Paes, Pampa and Krishnadevaraya, Ulupi and Chukka, Gauri and Bukka etc. "This is what it must feel like to be a god" Bukka said to his brother. "There you see, there is our father, the Moon." ... "The great Moon god our ancestor" said Hukka, "he had a son, his name was Budha. 'There are five of us too' Bukka said, Five Sangamas, like the five sons of the Moon King. Hukka, Bukka, Chukka, Pukka and Dev'. 'But I say two is plenty. Our brothers are not noble characters. They are disreputable. They are unworthy'" (17).

The author has ironically denied against the war and killing of the human being in the name of war and egotism. The psychology of the rulers, tendencies have been rightly presented. "If we can grow people like tapioca plants, 'then it doesn't matter how many soldiers we lose ... We will grow hundreds of thousands, maybe million and million soldiers as well." Bukka was thinking about Pampa Kampana. "She talked a lot about peace but if that's what she wants why did she grow us this army?" (18).

There is a hot debate and discussion between two Sangama brothers: Hukka and Bukka. Hukka said slowly, 'we have to decide which one of us is going to be king first and who will be in the second place'" (19). Bukka says that he is the smartest one. "'Well,' Bukka said, hopefully, 'I'm the smartest.' 'That's debatable,' Hukka said. 'However, I'm the oldest.' 'and I'm the most

likable.' ...But I repeat: I am the oldest.' Hukka, being oldest brother insists for becoming the King but Bukka denies long and ultimately he agrees with his brother Hukka's insistence.

Bukka and Hukka have a romantic discussion on the origin of human being. 'What is human being?' Bukka wondered, 'I mean what makes us what we are? Did we all start out of fishes, are we fishes who learned to breathe air? Or maybe we are cows who lost our udders and two of our legs ... vegetables, I don't want to discover that my great-grandfather was a brinjal, or a pea. 'The question of origins,' Hukka said gravely, 'we must leave to the gods'"(20).

Bukka responds, 'If we were philosophers, we could answer such questions philosophically. But we are poor cowherds only, unsuccessful soldiers ... surrounded by enemies, if we are not quick to defend ... they will thunder down us and crush us to bits' (22). Having Bukka's agreement with Hukka to make him a king, he is very excited. "Hukka carrying a crown on a red velvet cushion, and received the service of the palace. He further claims that the "magic seeds" have one rule for the rulers and another for the ruled' ...ruled continue to be unruly it won't be easy to rule them'" (24).

There is a flattery of rulers Hukka Raya I. Courtier relies 'The city thrives under Your Majesty's rule, today and every day' on Hukka's question 'How is the city today?' (25). After becoming the king of Bisnaga, Hukka Raya (King) starts searching the queen for him. He says, 'The city needs a queen,' Hukka Raya I said. 'Pampa is a good name for a queen'. Pampa replies that she cannot be a queen of a town without a name.' 'What's it called, this city of yours?' 'I'll name it Pampanagar,' Hukka said. 'That would be vanity' Pampa said. 'Vidyanagar then,' said Hukka. Pampa has not forgotten, the misbehavior of "sage" Vidyasagar and she directly opposes the proposal of naming the city as Vidyanagar. 'After the great sage. The city of wisdom.' 'He

would refuse that too,' Pampa Kampana said, 'I refuse it for him.' '...Maybe Vijaya', 'Victory' Pampa said. 'The city is a victory, that's true' (26).

Now, Portuguese visitor, from Europe arrives to Vijayanagar. "The Portuguese visitor arrived on Easter Sunday. His name was Sunday as well—Domingo Nunes—and he was handsome as the daylight ... whenever he went the world was illusion, and that was beautiful.' He had been sold into slavery...'(27). Domingo Nunes compares the City with "greatest miracle Egyptian Pyramids, the Hanging Gardens of Babylon, or the Colossus of Rhodes" (28)

Prince Bukka calls Domingo a foreigner:

"Foreigner! Come here!' Domingo Nunes had learned enough of the local languages...he decided to be on the safe side ... 'At your sir sir service sir,' which impressed crown prince Bukka' 'Are you the horse guy?' Bukka asked and Domingo replies, 'I pay my way with whore whore horses,' he said, but in seek secret, those whose tata task it is to travel the whirl whirl world and tell its tales so that other may no no know what it's like.' (28-29)

Domingo Nunes cannot pronoun the word correctly. While making the pronoun 'But wha wha what what is she ack ack actually doing?' Domingo Nunes asked" You can ask her said Bukka softly, 'This is the hour when her eyes open' (30). 'We have a guest,' she said gazing into Domingo Nunes' green eyes 'and we must make him feel at home.' "She was making up their lives, their castes, their faiths, how many brothers and sisters they had..." (31). It has been a casteist type in some cases as Pampa Kampana raises caste issue.

Being a foreigner, resembles as an European colonial agent, Domingo Nunes cannot understand the language. Firstly, he has language problem and cannot correspond well. Queen Pampa Kampana teaches her to pronoun correctly, but she gets failed to teach and Vijayanagar would become the Bisnaga, which is the final pronunciation of Domingo for Vijayanagar.

"Nunes didn't understand much of what he was being told." The whispers know what you need,' said Pampa Kampana, 'The new people need stories to tell them what kind of people they are, honest, dishonest, or something in-between' (32). Vijayanagar, he says, "Bij... Biz... naga". Pampa Kampana teaches Domingo Nunes for correct pronunciation of Vijayanagar, the Victory City as 'First say *vij-aya*, victory' then say *nagar*, city It's not so difficult. Nag-gar". Here Nunes' best effort—*Bisnaga*'. 'Then Bisnaga it is,' she said 'You have given us our name' (33).

Thanks to Pampa Kampana's amused delight in Domingo Nunes and his garbled mispronunciation, she chose to refer to both the city and the empire as 'Bisnaga' through her epic poem, intending, perhaps, to remind us that while here work is based on real events, there is an inevitable distance between the imagined world and the actual.

'Bisnaga' belongs not to history but to her. We have elected to follow Pampa Kampana's lead, so it is here dream-city of 'Bisnaga' that is so named... (33)

After teaching Domingo Nunes for correction pronunciation of Vijayanagar City as *Bisnaga*, Pampa Kampana falls in love with Domingo. 'Your first words to me today are about the devil' she said. 'Those are not appropriate terms of endearment'. 'In spite of all your travels,' she replied, 'you haven't learned how to talk to a woman.' 'What I'm trying to tell you,' he said, 'is that, in the first place, this can make the city's celebrations more exciting' (38). The love conversation between Pampa and Domingo is heard. Domingo Nunes is a representative character of British colonizers which is proved from his words, "gunpowder", "That was after they invented the word "gun". "What's a gun?" Pampa Kampana asked. "It's a weapon that will change the world,' Domingo Nunes said. 'And I can build it for your if you want'" (39).

Then Chukka Sangama, Pukka Sangama and Dev Sangama's strong entry happen on Chapter Four. They are the three "disreputable" brothers of Hukka and Bukka. Other three

brothers are like "aristocrats". "With their thick, unkempt hair and their wild beards and handlebar mustachios they looked and smelled more like hoodlums than princes... people reacted them with fear, not respect" (40). The women's voice and action have been strong and given priority in the novel. Ulupi, the female army captain has been presented here. 'Is this what those fools are doing now?' Chukka demanded, 'Sending ladies out to do unladylike business?'

Here women's position has been presented brave and courageous unlike men are cowherd and fearful. 'This is nothing new,' said the captain of the guard, a giant with a ferocious face and large, heavy-lidded eyes. Her name was Ulupi, and she was named after the daughter of the Serpent King. 'In this city, women have guarded the Imperial Palace for generations"... 'That's interesting,' said Pukka Sangama, 'because I'm sure this city wasn't here the last time we passed through the neighborhood.' 'You must be blind,' Captain Ulupi answered him. 'For the power of the empire and the grandeur of its capital city have been known to all for longer than it is necessary to say'" (41).

Captain Ulupi threatened to Pukka that they would not be "ladylike" if they "defy" the guard. There is the mythical allusion of Hindu, Buddha, Muslim and Christianity. The novel sounds like *sangama*, hub of the four religions as it presents the qualities of those respective religion. "Portuguese entrepreneurs had begun enterprise at the port of Goa. They started importing Arab Stallions by sea to sell to several regional princes. Ambushing the horse convoys and re-selling the beautiful animals on the black market was ... lucrative business, because it was becoming dangerous ... Sangama brothers fearing for their lives and being less than heroic were looking for something less life threatening to do" (42).

Women voice has been centered from the margin in this novel. "Commander Shakti, Commander Adi, Commander Gauri, the three intrepid palace officers assigned to guard, but also

to spy on the three departing Sangamas, were known as the Sisters of the Mountains, because their names were also those of three of the many forms of the goddess Parvati, daughter of Himalaya, the king of the Mountains... should fall in love with them. (48) "In their dreams each brother saw his personal Sister beckoning to him, issuing erotic challenges and making sweet promises of rewards" (49).

Male chauvinism has been suppressed in the novel by featuring them ladylike words. "Dev Sangama, the most 'beautiful brother' and the 'least courageous', was visited by Commander Gauri, the most beautiful of all beings, and her dream-incarnation was four-armed, having tambourine and trident, and her dream-skin was as white as snow." (49)

"In the language of security, the ordinary words for extraordinary things, a "*running stream*" might indicate a certain kind of cavalry advance and a *feast* might be a "slaughter". Here the author Rushdie has tried to raise the voice against war and killing which is named here "slaughter" (50). Pampa love with Domingo limits the cross:

Domingo Nunes would remain in *Bisnaga*, the city he had named, until Pampa Kampana broke his heart. Pampa Kamana visited him (Domingo) more often than wise, but everyone in groom's family pretended not to notice; they too were afraid of drawing royal wrath.... In the end Domingo skill with explosives, his value to the empire as a specialist in the munitions, won him favor. He was paid a generous salary, and encouraged to give up horse-trading and devote for Bisnaga. (53-54)

Pampa Kampana and Hukka Raya I got married although they were not a "love match" but the "King had desired here since the moment he first saw her, and had waited – any king was comfortable with waiting. Although, she has marital status with King Hukka Raya I, the queen

Pampa "openly maintained" two lovers the king and the foreigner, and even though both men were unhappy about the set-up.

In Hukka's absence, prince Bukka tries to convince her to leave the unethical relation with Domingo. "In Hukka's absence Bukka tried to intercede on his brother's behalf. "'Think of the empire' he implored her. 'We all bow down before you as the enchantress who brought all this into being ... expect you "high place to remain" and avoid "slipping into the gutter" ... "I'm going to have a child, and I'm not sure which one of them is the father" (56). The texts of the novel leave the unique reality of the history of the India and Pakistani war and colonization. Rushdie makes Pampa Kampana of being incapable of bearing a son and focuses more about the patriarchal society and social norm:

'Hukka himself noticed what there was to notice, and his demeanor grew dark ... Pampa Kampana had proved incapable of bearing him a son. As years passed, his sadness grew and in spite of all his military triumphs he became ... gloomy disposition ... Every man he killed had the face of Domingo; but the satisfaction didn't last long, as "real Domingo was back in Bisnaga fucking the queen." (57)

"'You are the mother of the empire,' Dev Sangama said. 'But today your message of love sounds a little harsh'"(59). Pampa Kampana persuades to Bukka that he would become the king of the Bisnaga after Hukka. "'For sure you will be king after your brother,' Pampa Kampana told him, 'and to be perfectly frank, I can't wait until I'm your queen" (61). Haleya Kote is also a crucial character of the novel that he serves for the sake of the palace. Domingo Nunes is a Christian heathen, has not of course been present at the dedication of the temple. But that night Pampa Kamana came to him.

The narration of the novel is very unique as somewhere son is given importance to rein the city and on the other, queen is openly maintaining two lovers in same time which sounds like female are more powerful. Domingo Nunes has been a meager character here who shares dissatisfaction but cannot revolt against.

There is love conversation between Pampa Kampana and Domingo Nunes. "It isn't that," said Domingo Nunes, "because I love you more fiercely than I have loved anyone in my life. But it's become clear to me that you love me less—and not only because I have to share you with the king! –but yes partly because of that!...Then she kissed him...you are so handsome and I have always loved your body as it moves against mine" she said.

Linda Hutcheon's study on *Historiographic Metafiction, Parody and the Intertextuality of History* claims that the postmodernism seem more prone than most to confusing the self-contradiction and paradoxical one. She describes postmodernism as "discussions of postmodernism seem more prone than most to confusing self-contradictions, again perhaps because of the paradoxical nature of the subject itself." Charles Newman, for instance, in his provocative book *The Post-Modern Aura*, begins by defining postmodern art as a "commentary on the aesthetic history of whatever genre it adopts." (3)

It is also paradoxical that Pampa Kampana is gradually attracted to Bukka. Her attraction to the crown prince rapidly became obvious to everyone at court, and seemed impossible to comprehend.

Rushdie's *Victory City* is a meta-fiction that fictionalizes within the fiction, fictionalizes within intertexts in the novel. Linda refers Patricia Waugh to describe meta-fiction as:

Patricia Waugh notes that metafiction such as *Slaughterhouse-Five* or *The Public Burning* "suggests not only that writing history is a fictional act, ranging events conceptually through language to form a world-model, but that history itself is invested,

like fiction, with Interrelating plots which appear to interact independently of human design" (48-49).

Historiographic metafiction is particularly doubled, like this, in its inscribing of both historical and literary inter-texts. The article suggest that writing history is a fictional act, ranging events conceptually through the language to form a world-model.

As a researcher, one can simply find the love and romance of the key protagonists of the novel. Pampa Kampana "openly maintained" love with two men King Hukka and Portuguese visitors, horse trader Domingo Nunes, who is also a Christian whereas Hukka Raya I is Hindu fellow. It presents, "...they were both truly, deeply, and forever love with this strange beauty, a person touched by a god and granted exceptional powers" (14).

"Two Sangama brothers climbed top of the hill of larger boulders and thorn bushes that tore at their peasant clothes ... hottest hours of the hottest days, and then the miracle city,...royal palace, and first great temple too" (15). The meta-fiction unfolds: "...monkeys will plan a significant role in Pampa Kampana's narrative. In these early verses, the benevolent shadow of mighty Lord Hanuman falls across her pages and his power and courage become characteristics of Bisnaga, the real life successor to his mythical Kishkindha" (16). Here, two Sangama brothers climb top of the hill, means they reach in position of King for Bisnaga city which was founded by Pampa Kampana actually.

Rushdie's *Victory City* is no-doubt, a meta-fiction. Rushdie's assignment to Pampa Kampana to write the epic *Jayaparajaya* in itself is the meta-fiction. Pampa Kampana who lives for two hundred and forty-seven years and completes the "immortal masterpiece named *Jayaparajaya*, meaning 'Victory and Defeat' written in Sanskrit language" (3) in itself the meta-fiction. Furthermore, meta-fiction is a type of fiction that emphasizes its own narrative structure.

It inherently reminds the audience that they are reading or viewing a fictional work of art or literature. It also deals with the self-consciousness about language, literary form, and storytelling. Meta-fiction directly or indirectly draw attention to their status as arts and artifacts. It is frequently used as a form of parody or a tool to undermine literary conventions and further tries to explore the relationship between literature and reality, life, and art in the human real life.

Although meta-fiction is heavily associated with postmodern literature which was developed in the mid-20th century, its use can be traced back to much earlier works of fiction such as Geoffrey Chaucer's *The Canterbury Tales* and so many other literatures.

"'You should have discussed with me', Krishnadevaraya said. 'The choice of a number-one wife is a matter that cannot be decided by mere physical attraction.'" Krishnadevaraya insists that he love her which must me enough, and decisive" (219). The women, for the king Krishnadevaraya is mean things that he can use anytime in need. Timmarasu, the *Mahamantri* gets angry with the King. Says, "'Nonsense', 'If you will pardon the expression.' The way of conversation between King and Mahamantri also blurs the senior-junior binary.

The author is against the war and conflict in the name of religion. He makes resemblance of India's separation from one single nation into India and Pakistan in the name of Hindu and Muslim's religious tussle and he is against the fight, conflict in the name of religion. "Certainly, I do not fight for religion's sake because Prataparudra is our co-religionist, and the some of my finest generals and soldiers worship their supposed one god and nobody has any problem with that" (271).

Victory City as a Mythical Story of Pampa Kamapana

There is meaningless conversation too. 'There are five of us too,' Bukka said. 'Five Sangamas, like the five son of the Moon King. Hukka, Bukka, Pukka, Chukka and Dev.'

Hukka says, it is large family. ‘That may be so, but I say two is plenty’ (18). He wonders: ‘She talked a lot about peace but if that’s what she wants why did she grow us this army? Is it peace she really wants, or revenge? For her mother’s death I mean... and another thing I am wondering those people down there, our new citizens—the men, I mean—do you think they are circumcised or not circumcised?’ (18).

In a sense, Hukka and Bukka are talking about Pampa Kampana and she has been questioned, challenged on whether she really wants peace or not. Gary Shteyngart, the famous writer of his time says that no one can bring an entire world to life with the authority, wisdom, humour and panache of Salman Rushdie. Shteyngart goes on asserting, ‘in the pantheon of his novels *Victory City* stands out as a book of particular imaginative achievement. It defies category but it invites pleasure.

Salman Rushdie’s *Victory City*’s central idea is a great epic written by Pampa Kampana. There is no any dissertation being conducted from the perspective of subaltern, more specifically of women issues and Dalit issues of Nepal. The detail of the text should be reexamined once, twice or thrice as per the necessity based on the crux of the matter digging out or understanding.

Hukka and Bukka are competing to become the king of the state. ‘We have to decide, which one of us going to be king first and who will be in second place’ (19). But having conducted dissertation, the solution to the issues will be identified. The novel tries to show the power-relation between the two brothers and both are claiming themselves the best fit for becoming the king.

Nibedita Menon on her critique “Embodying the Self: Feminism, Sexual Violence and the Law” mentions about women’s representation by the various literatures. She writes, “The universality of women’s experience of sexual violence has always provided an immediate entry

point for feminist intervention. Whatever the analysis of patriarchy and its relationship to class, caste, community or race, feminist politics of all hues is able to relate directly to sexual violation—experienced in different ways and to different degrees – but an intrinsic part of women’s lives" (66).

Rushdie’s *Victory City* and Narayan’s *The English Teacher* try to represent the women’s body through the lens of stereotypical patriarchal notion as there are presented the character of Pampa Kampana as weak and meager character in *Victory City* and Sushila in *The English Teacher*. As a subaltern subject, women have been misrepresented, misinterpreted, manipulated, abused, negated, subjugated with their own lens of male hegemony. Marxist thinker Antonio Gramsci claims that women have been hegemonized culturally by the domination of men and women they happen to feel the unjustifiable behavior and practices of men as just and normal behavior and they willingly accept for.

Critique on the traditional gender roles of woman by writing an essay, “Feminist Criticism” Tyson highlights the discriminatory behavior of men and their patriarchal notion and tendencies. “*Traditional gender roles* cast men as rational, strong, protective, and decisive; they cast women as emotional (irrational), weak, nurturing and submissive. These gender roles have been used very successfully used to justify inequalities which still occur today, such as excluding women from equal access to leadership and decision making positions (in family as well as in politics, academia and the corporate world), paying men higher wages than women for doing the same job ... patriarchy is thus, by definition, *sexist*, which means it promotes the belief that women are innately inferior to men. This belief in the inborn inferiority of women is a form of what is called biological essentialism, because it is based on the biological differences between sexes that are considered part of our unchanging essence as men and women (85).”

As men were born, so must they remain. Their course of life was prescribed, their places after death predetermined. Of the four castes, three were formed from the conquering race, "Brdhhmanas, a priesthood; then Kshatriyas, warriors, and Vaisyas, herdsmen in the first place, afterward farmers. These last two existed chiefly for the benefit of the first. Fourth, Saddras, slaughtered when they took possession of their property" (23-24).

Salman Rushdie's *Victory City* is a fictitious novel that is based on the mystery and supernatural quality taking side of feminine character Pampa Kampana. Somewhere we can find neutrality and somewhere we may find taking side of women and somewhere in favor of male character also. He creates the character Hukka and Bukka as the Raya (King) and Crown-prince respectively and woman character. The text also represent woman as a brave character. Ulupi, the captain of the soldiers and Gauri, the Commander of the army is a great role for female in male dominated society. The novel presents female characters as a role model and they even threaten princess of the city like Chukka, Pukka and Deva. The women's voices have been raised and have been characterized as brave, bold, courageous, firm, loyal and honest to king Hukka.

The novel *Victory City* is a meta-narrative of love affair of Pampa Kampana, Domingo Nunes, Fernao Paes, and Pampa grandchild Zerelda Li and Krishnadevaraya. The *Victory City* is a strong voice of women. Captain Ulupi and Commander Gauri, both the female characters are significant with their role and deed. Gauri, the commander threatened to Chukka, Pukka and Deva for not to cross the boundary of male chauvinism if crossed and defy to security. "If you defy us, how would we look, you look for, we won't further be ladylike.

That night Pampa Kampana, enraged by her sequestration and filled with disbelief that Bisnaga would treat here in this way, was unable to think clearly. She commanded the women warrior guarding the entrance to her rooms, 'Go and get me Ulupi, right now.'

Ulupi, you will recall, was the gigantic, hissing captain of the guard, the one with the hooded eyes and flickering tongue... 'One remour,' Zerelda told her, 'is that they wanted to force us to enter the fire at the king's funeral pyre.' (114-115)

At the end of part I, where Haleya Kote was waiting, all in black, with six black horses saddled and ready to ride they sing a beautiful song:

Where shall we go, our Mother,
 Away from those who mean us harm?
 Let us go to the Enchanted Forests
 As they did in the ancient stories
 And be safe. (117)

The novel exposes the killing for power mongering with conspiracy. Virupaksha took the throne, and in a few short months lost much territory, including the port of Goa, and was then murdered by *his sons*. These sons were dealt with in their turn by Virupaksha's brother Bukka, who then became Bukka Raya II, and didn't last long either, being killed and succeeded by the third brother, Deva, who believed that as the actual, so named incarnation of the godhead, he possessed a divine right to the throne. (160)

Bisnaga City passes through various kings of Sangama brothers. First of all, Hukka becomes the king, then his brother Bukka and then after his third brother Deva. "In his own time, people called young Deva Raya a great monarch, but Pampa Kampana in the *Jayaparajaya* refers to him as the 'Puppet Kings' because he allowed not one but two unseen masters to pull his strings, falling under the spell of the two rivals whose struggle was at the heart of the secret history of Bisnaga, empire's once and future queen." (162)

The "New" Historicism which arose in the 1980s reacted against both the formalist view of the literary text as somehow autonomous and Marxist views which ultimately related texts to the economic infrastructure. It saw the literary text not as somehow unique but as kind of discourse situated within a complex of cultural discourses—religious, political, economic and aesthetic—which both shaped it and in their turn were shaped by it. (761)

There is a Saluva Timmarasu, the Krishnadevaraya's Prime Minister, Ulupi, the captain of the soldiers. Timmarasu was more "elephant than man", his arms like two long trunks that could swing an enemy into the air and hurl him great distances, his gigantic feet able to crush opponents beneath their unimaginable weight (200). Timma and Ulupi were their favorites. "Only the king, as an act of friendship to the new arrivals who had blessed his claim to the throne, placed a large bet on the supernatural ladies, on whom he received very long odds.

The world that is defined very bitter way. Author tends to briefly illustrate the oppressive society and state structure at large. Authors makes speak from Zerelda:

I learned that the world is infinite in its beauty but also unrelenting, unforgiving, greedy, careless and cruel. I learned that love is for the most part absent and, when it appears, is usually fitful, fleeting, and finally unsatisfactory. I learned that the communities men build are based on the oppression of the many by the few, and I did not understand, I still do not understand, why the many accept this oppression. Maybe, because, there is a greater oppression than the one they overthrew. (203)

There is a huge discussion and conversation between Pampa Kampana and Zerelda Li, as they don't know each other but in-fact they are grandmother and granddaughter in relation. "All I had left was what she had taught me, the high arts of battle, and her dying words, they dying words of all the Zereldas." Zerelda continues her conversation, "Find Pampa Kampana." And so

here I am, and now you know everything.' 'Your map of the world,' Pampa said, 'do you have an actual map in your head? Can you see how the world joins us, how here connects with there and is affected by it and changed by it, can you see the shape of thing?' (203).

The novel memorializes the war of Spartan military encampment. At the very moment, Pampa Kampana's masterwork was born. She "began in earnest to write the *Jayaparajaya*, even though to ... revisiting the horror of the fire consumed her mother; and Zerelda Li began to draw the maps ..., to be the most perfect works of the cartographer's art" (204).

The novel plots deal with Timmarasu's teaching to Krishnadevaraya. The importance of number seven. "There were seven ways to handle adversary: you could try to reason with him, or bribe him, or stir up trouble in his territories; could attack him, obviously and this was the recommended method; or stir up trouble in his territories; you could like to him in peacetime" Krishna Raya forgave the two sultans at Diwani, almost everyone approved and praised his humane act. Timmarasu exclaims:

'I attacked and defeated them first,' said Krishna Raya, 'then I offered them the bribe of survival using the appearance of forgiveness, and acting the part of a reasonable man. We will send spies to Bijapur and Bidar to make trouble for them, so they will be preoccupied with local dissensions and therefore unable to try anything against us again, and we will lie to them if they accuse us of having done so. (206)

Author talks the 'vice of women' also but it's not his own version. "Regarding the 'vice of women': soon after the victory at Diwani, Krishna Raya chose to transform the royal zenana," the women's wing adjacent to his own residence the Lotus Palace, into a glorious simulacrum of the world of his divine namesake. So, Krishna Raya (the King) announced to the citizens of Bisnaga that one 'hundred and eight' of their most 'beautiful daughters' would have the honour of being

selected as royal *gopis*. King "spare them the job of milking cows, ... the Sangamas had been cowherds to begin with, so maybe in the time of Hukka and Bukka their palace had smelled of dung, but that dynasty was long gone, it was ancient history" (209).

After selecting the *gopis* in the palace, top eight *varisthas* were given the name of ancient tales—Lalita, Visakha, Champaka-Mallika, Chitra, Tungavidya, Indulekha, Ranga and Sudevi. The role of Radha would require the deepest search, because it would be necessary for her to be the very incarnation of Bliss Potency. "But let the search begin!" he decreed. Timmarasu said, "when I have them all, I will rename the zenana also, and call it the Holy Basil Forest, after the sacred grove of the god; and the reign of love will be established across the empire" (210).

Rushdie creates the mixed plots and mixed unique taste of the novel with postmodern quality. He also creates Timmarasu, the chief minister of Krishnadeva Raya, as a man. "Timmarasu, the man of humble origins, not learned in the texts, a brusque worldly fellow who had made his way up by soldering; a plain man who knew himself to be inadequate to the task of rehearsing these pseudo-*gopis*, in the characters to please their royal master" (211). Similarly, Pampa Kampana has been requested to tutoring Timmarasu, as well as the 'instructor and confidante' of his one hundred and five consorts. Pampa, at first didn't want to do this role but later she gets persuaded:

At first Pampa Kampana didn't want to do it. Her advanced views on the position of women in society were incompatible with a royal household of over a hundred wives. She wanted to approach the king and say, just choose one wonderful woman and rule with her, side by side ... 'He is deeply struck by Miss Zerelda Li as well, because of your magical nature and your unrivalled prowess in combat. But he is beginning to think of himself as a god, ... outranks mere metaphorical apsaras. (211)

The novel presents women's subjugation and gloomy picture and gestures through Pampa Kampana as she is compelled to marry with that Hukka King who has married to more than hundred wives. Timmarasu, a prime minister of King Hukka, admits the fact later on as Pampa has magical nature and she has unrivalled prowess.

Here, in the above paragraph, keeping 'over one hundred wives' mean the Kingship system is very much antagonism against peoples aspiration. The royal family, think that the women are –"the gaze object" and they have been commodified as women are only a means of entertainment for male. This is author's meta-fiction, that one can't do so in real life.

Rushdie portrays the women's situation in China and all over the world in the novel. "In China their feet are bound and crippled when they are little girls. In the Stone Town of Zanzibar women are not allowed in public places" (216). In the Mediterranean and in the South China Sea there were "women pirates", that's true, but one was overthrown by her son-in-law ... ended up running a brothel in Macau" (216).

Krishnadevaraya, the king wants Tirumala to get married with. Tirumala is a beautiful daughter of Veerappodeya of Srirangapatna, an able ruler and feared military commander. "But what does that have to do with my love for the *apsara* Zerelda Li?" enraged king roared. "The only way to secure King Veera's affection and support,' Timmarasu told the king, 'is for you to marry his daughter Tirumala'" (219).

"What, *that* Tirumala?' Krishnadevaraya shouted and his voice echoed through every corner of the palace, reaching the ears of Zerelda Li, Pampa Kampana, and the entire court as well" the King Krishnadevaraya prophesied, "So tit will make me the beloved benefactor of every woman in Bisnaga,' it will' said Timmarasu, 'so maybe you will want her to fight alongside your other great heroines, Ulupi Junior, Zerelda and Pampa' ... King says, 'Just minutes ago I

told the world that Zerelda Li would be my Radha, Am I supposed to demote her before anything has even begun?" (220).

The King was very lustful that he would choose the most beautiful lady as Radha, the first ranking queen of the state and other would become second, third rank and so-forth. In this way the women's situation was very meagerly shown in the novel which is an ironical as well as historical but ultimately the author wants it to abolish such mal-practice very soon.

"I think maybe I was hit too,' Zerelda Li said, 'but because I didn't know then about Kama, the god of love and his how made of sugarcane, I wan't aware of it.' Pampa Kampana held her tongue and only smiled a small enigmatic smile. Pampa goes murmuring, "Are you happy for me?" her great-great-great-great-granddaughter exclaimed. 'You have to be very happy for me. I need you to be ecstatic'" (226). Zerelda Li is a great granddaughter of Pampa Kampana but they have some conversation and anger to become a queen of Krishnadevaraya, at the ending part.

Rushdie takes reference of Venice for the sake of expressing his dissatisfaction over the kingship. He ties his best to defame the kingship system by exposing they are the lustful person, very aggressive and bourgeoisie and marries hundred plus women as their wives. "My home is La Serenissima, La Dominante,' he replied, flamboyantly, as was his way:

'The city of bridges, the city of masks, the city without a prince, which is to say the Republic of Venice, more lovely to behold than any city on earth, whose true beauty and truest nature is invisible being found in the unique and multi-furious spirit of its citizens, who travel the world but never leave home, because they carry it within always'" (228)

The novel has alluded the republic state of Venice which resembles the India's republic after the eradication of British colony in India. Being as leftist writer, Rushdie has greater love and

respect for the republican type of state governance and he is in favor of it. Rushdie's allusion of "Republic Venice" favors for Indian's Republic after long royal regime.

'Oh,' Pampa Kampana said, 'Well, at least this time you aren't Portuguese' she indicated to the Fernao Paes. The place was known as "'the foreigner's house', that stone mansion with large, outward-facing windows which had once boasted a green garden and a field of sugarcane but was now an inn whose lands had disappeared under new construction as the city grew" (228).

The author expresses his strong protest against the European colonization in 16th century. The Britishers' colonial thinking and activism have been heavily criticized by Rushdie. "The Alphonso mango was a varietal created by the Portuguese in Goa, the product of their skills in grafting, and named after the general Alphonso de Albuquerque who established his country's colonial presence on the west coast" (229). Author has, though slightly, witnessed the British colony in India and later on being read and understood about the atrocities and violence of Britishers to India, he might have evoked the love, respect and affection to his homeland and he indeed stands against the colonial notion and practice of the then Hindustan.

There is a conversation between Veera and Krishnadevaraya, two kings of two different states. Duo are talking for the sake of Princess Tirumala's marriage with king Krishnadevaraya. Tirumala is a princess of Srirangapatna, the daughter of king Veera and queen Nagala.

"Yes, yes, all right,' King Veera interrupted impatiently. 'Assimilation of Muslim handicrafts is okay, why not. But why dress like them?' 'I like the clothes,' Krishnadevaraya said, 'and much else about their way of life as well. Now, if you permit, I will welcome your daughter, my wife-to-be." Princess Tirumala at the door of her new home put her celebrated nose in the air. 'If I am to enter here she said, 'I wish to be accorded the rank of Tirumala Devi, if you are a Deva,... a goddess at your side.'" (231)

There is Zerelda Li, the senior queen with Tirumala Devi. "I know my place very well." Zerelda Li said, 'and I don't think you have a place anything like as enjoyable as mine.' She blew a kiss in the king's direction and backed away, bowing deeply, with her palm conjoined. When Zerelda departed from there, King Krishnadevaraya turned to Tirumala Devi and said, 'I never want to hear such bigotry from your mouth again, or I may ask the palace seamstresses to sew your lips shut forever.' The queen reddened and jerked back, as if she had been slapped across the face" (234). The king Krishnadevaraya is still angry with Tirumala Devi.

"The lesser wives scattered at her approach. "This second rate paradise, this mimicry of the Basil Forest, what is it?' Tirumala Devi demanded. 'Maybe it's your love of Muslim Culture, the many-wives-and-concubines thing, the spirit of their seven heavens...Krishnadevaraya was unrepentant." King goes roaring that her (Tirumala's) own father has "quite a stable of wives,' he said, 'This is nothing to do with Hindus or Muslims. I honour my namesake Lord Krishna by recreating his place of joy here in our own Bisnaga" (237). There is an equal treatment of different culture and religion. Krishnadevaraya, the final king of the Bisnaga city admits that there is nothing to do with Hindus and Muslims which seem to speak author himself.

Author has strong voice for peace and harmony among the religions, most especially Hindus and Muslim. He has been observing the Indo-Pak war and conflict in Kashmir issue, Rushdie is very worried about and wants it to peacefully settle down the issue. "They say other things also,' said the king. They whisper the words Shrimata Visha, for example, when you mother pass by.' 'Death is inevitable,' she replied. The poor see murder everywhere. I see only fate, which I call Karma, as is only right and proper" (238). The novel exposes that the death is inevitable which everyone need to face.

Zerelda Li has been blamed for pouring the poison in food. 'Here is some advice for you, the king said, 'the poisoner usually ends up drinking the poison himself. Just something for you to think about'. 'It's that junior queen of yours who is the poisonous one,' Tirumala Devi cried, before sweeping away with her head held high" (238). Zerelda Li is the granddaughter of Pampa Kampana, thus she has great love and affection as well as favoritism on making her grandchild the queen of the Bisnaga city, which she found out earlier.

There has been the killing of one hundred thousand people killed in the war which is insignificant in itself. Legendary Ashoka had launched his bloodiest war eighteen hundred years earlier, a war in which over one hundred thousand men had died and which had led to the emperor's conversion to Buddhism (264). Buddhism, here signifies the peace and harmony among the nation. Therefore, Rushdie's call for bringing peace and harmony among the nations.

Krishnadevaraya writes the letter to Pampa Kampana and he announces, "Certainly, I do not fight for religion's sake". Chapter twenty, part IV: Fall starts with the troublesome days of Tirumala Devi. Her father is dead. "After the death of her father, Tirumaladevi wandered the streets of Bisnaga like a lost soul, with Ulupi Junior following her from a distance" (197).

Tirumala Devi has been persuading Pampa Kampana for getting the support for her. The meta-fiction is shown in this chapter too. The storytelling resembles:

Several years passed before Tirumalamba Devi persuaded Pampa Kampana to leave the Mandana mutt. She only left her room when she was told that the mutt had a pottery room with a wheel and a kiln and so after a long time, and in spite of her blindness, she began to throw pots again. It seems probable that she herself made the pot which, in the end would contain the manuscript of her life's work. (303)

Here is the reference of Mutt or can be called *Math*, temple in Nepali. The pot they have had contained the manuscript of Pampa's life-work. In spite of blindness of Pampa Kampana, she began to throw the pots again after the room was planned to store with potteries.

The *Jayaparajaya* tells us about the end of King Veerappodeya's story in a manner one can only describe as terse.

"It's possible that Pampa Kampana kept it short so as not to distress his granddaughter unduly, or alternatively that Tirumala Devi abbreviated the account as she wrote it down.

All we are told is this: That King Veera did indeed announce that his agreement with Bisnaga was at an end and obliged the battalions of troops from Bisnaga stationed at Srirangapatna to withdraw. (316)

The most unique and triggering fact has been exposed by the novel that Pampa Kampana being a great grandmother of Zerelda Li, they both become the queen of the Bisnaga City which is mysterious in itself that cannot be accepted in today's condition. As it is fictitious novel, it is accepted until it fictionalizes the issue.

Author Rushdie concludes the novel with rules mindset of 'Divide and Rule'. "...proud of having kept Bisnaga safe from the sultanates, who hated one another more than they hated him. "It is a strategy,' he told, 'that I named "Divide and Rule" (325). The novel has been able to give the key message of the rulers that they usually want to divide the people and rule over them which is also a political history of Bisnaga City which go through many ebbs and flows.

The novel presents Madhav Acharya, the in-charge of Mandana religious complex. After his death, new Acharya was in search of fulfilling. Acharya sounds like Nepali clan, the Brahmin family. Tirumala has also been the king of the throne of Bisnaga City. At last, in chapter twenty

two, the army of Bisnaga City fled away. A runner arrived in the city, at death's door after running one hundred miles. The novel exclaims:

One day after the calamity at Talikota, Aliya Rama Raya and Tirumalamba Devi's surviving son, Tirumala Raya, came back to Bisnaga, wounded in the arm and leg and with a bandaged head, ...get away from the 'bloody route' 'a ferocious band of old-timers, who had fought out of the 'killing field'... Thimma Huge-almost-as enormous Thimma ... Ulupi Junior's blood kin, ...'All seven gates to the city stand open' ... Tirumala cried – 'We need men & women too, to close the gates & defend the city!' (334)

Indeed, Bisnaga city is the epicenter of battle and war, conflict and chaos in the novel. The novel has Tirumala Raya and Tirumalamba Devi, who got to face the natural calamities and huge floods gets into the city, the female only, they cannot block the floods with the gate and they call to men for closing the gates and defend the city. This is history of the Bisnaga city that has gone through many sufferings of human made and natural calamities which are defended with the equal effort of male and female in the novel.

The ending of the novel is not the happy ending. As it is the "Fall" part, the Bisnaga City from the attack of the enemies. "'Your majesty', Thimma replies, 'excuse us for saying this, but no.' Ulupi says, 'our place is here, we will stand at the city gates and face the enemy and strike terror into his black heart'" (335). At the ending too, Pampa Kampana survives. On the last page of her book, she writes—"Nothing endures, but nothing is meaningless either." She says, "We rise, we fall, we rise again, and again we fall. We go on. I too have succeeded and failed." (337)

Pampa Kampana, the main protagonist of the Rushdie's novel *Victory City*, and her version is very crucial to refer in this dissertation. She has accepted the ultimate truth that

success and failure is the two sides of a same coin just like birth and death. "In death to triumph and failure humbly meet. We learn far less from victory than from defeat" (337).

As she buried the epic poem *Jayaparajaya*, she sat down, cross-legged, and called out, "I have finished telling it. Release me." At the end of writing the poem *Jayaparajaya*, she was two hundred and forty-seven years old. These were her last words:

I, Pampa Kampana, am the author of this book.

I have lived to see an empire rise and fall.

How are they remembered now, these kings, these queens?

They exist now only in words. While they lived,

they were victors, or vanquished, or both... I am nothing now,

All that remains is this city of words. Words are the only victors. (338)

Salman Rushdie's novel *Victory City* is all about victory and defeat. The female protagonist Pampa Kampana has been assigned to write a great epic poem, *Jayaparajaya*, means "Victory and Defeat" which sounds like partly a history, partly fiction, partly meta-fiction, partly story and partly love making, partly mythmaking which is very unique and tasty-reading. It basically deals with the postmodern way of thinking, conceptualizing, writing and telling the story. This is in fact a great novel which is worthy of reading and examining.

Besides, there is lack of relevant literatures, reference materials, the researcher has done his best to dig out the smaller clue and tried to analyze, what exactly the text about. The novel presents Hinduism, Buddhism, Christianity and Muslim religions as the key to narrate the story and history alike.

Chapter III

Rushdie's Fictionalization of Hi/story in *Victory City*

The research entitled "Hi/story Telling in Salman Rushdie's *Victory City*" has been an academic sort of study. This research is based on the review of a British-American writer of Indian origin Salman Rushdie's well recognized novel *Victory City*, which was published in 2023 by Penguin Random House, India. The novel is a historiographic meta-fiction which narrates the history and story in a fictitious way and makes mythical allusion through Sanskrit language, the predominant language of Hindu society. The novel presents mystery and mythmaking by narrating the history with the storytelling strategy based on the multiple characters from Hindu, Christian, Muslim and Buddhist background. Pampa Kampana is a supernatural persona who is supposed to be living the life of 247 years, although she does not experience the love of father for long time as her father Arjun was killed in 'insignificant battle' in Bisnaga. She has been characterized as the author of the great epic *Jayaparajaya*, meaning 'Victory and Defeat' as long as *Ramayana*, having twenty four thousand verses. Hukka, Bukka, and Krishnadevaraya become the king of Bisnaga city one after another while Pampa Kampana, Zerelda Li, and Tirumaladevi become the queen of the very city.

It has employed the qualitative research design with adequate descriptions, illustration, analysis and synthesizing. First, the book was minutely read, then proposal written and conceptualized for the research and also reviewed the related reference materials from New Historicist perspective and Historiographic lens. This research is heavily based on the library research, online navigation and related site searching i.e. Jstor, TUCL etc. Similarly, internet exploration technique was also used while conducting the research. The reference materials were also collected from the respected teacher and external supervisor for enriching the literature

review and diagnose the problem and point of departure for carrying out the research.

Theoretical and empirical review as well as desk review sort of methods have been also used for further proving the claim of historiographic meta-fiction and hi/story telling strategy through unique structure of meta-narrative.

The novel starts with sad and gloomy picture in mythical way that two hundred and forty-seven years old, the blind poet, miracle workers and prophetess Pampa Kampana completes her immense narrative poem about Bisnaga, on last day of her life. The epic *Jayaparajaya* means 'Victory and Defeat' was found in the heart of ruined Royal Enclosure buried in a clay pot sealed with wax, as a message for future. Altogether the novel has been divided into four parts i.e. birth, exile, glory and fall of Bisnaga city and twenty two chapters. Each chapters have their unique quality of their own storytelling, mythmaking and history sharing. The novel presents the history of India, mainly of Vijayanagar city, which is often called Bisnaga, which Portuguese visitor and horse trader has perverted from Vijayanagar. Although, he is taught by Pampa Kampana many times to correctly pronounce the Vijayanagar, Domingo cannot do so and call it Bisnaga, which is long last till the end of the novel. The *Victory City* as written by Booker Prize winning author Salman Rushdie has presented the realism and fantasy, trouble and romance, love and hatred while employing hi/storytelling strategy. The power relation between male and female have been also exposed. The plots have made us resemble the then King's lustful nature who could marry hundreds wives. The storytelling somewhat sounds like male dominated society as the king could marry more than hundreds wives and somewhat female dominated as Pampa Kampana makes 'open relation' with Hukka Raia I and Domingo Nunes in the same time. She also marries to Bukka Sangama and Krishnadevaraya later on. Author Rushdie has been able to give positive

message of equity and equality amongst male and female, ruler (King) and the ruled, so-called priest and other people.

The historytelling and storytelling, one can say, "Hi/story Telling" in combined form has provided the adequate and unique taste of reading the Vijayanagara history in fictitious way with Hindu mythical character Pampa, who is also a name of Parvati, the daughter of Radha. No doubt, Rushdie's *Victory City* is all about the story of victory and defeat taking history of then Vijayanagara of India. The female protagonist Pampa Kampana has been assigned to write a great epic poem, *Jayaparajaya*, means "Victory and Defeat" which feels like partly a history, partly fiction, partly meta-fiction, partly story, partly love making, partly mythmaking which are very unique and tasty-reading. It basically deals with the postmodern way of thinking, conceptualizing, writing and telling the story. American writer from the Indian origin, Rushdie has love for his motherland India and he raises the voice for ending war and conflict which the world is facing. Rushdie has raised various socio-cultural aspect in the novel. He has been the vocal for the elimination of caste and gender-based discrimination from the nations. He has been the mouthpiece of the voiceless and discriminated, marginalized people. Likewise, he has talked the republic nations within the story of the kingship. He has clearly presented the vices of the king and royal family as having married to more than hundred wives. As progressive author, he has raised the voices against injustices against women who are entrenched with patriarchy. Through the voices of the Ulupi and Gauri characters in the novel, he has given the voices of women with due respect and priority. Finally, the novel gives the voice of equity and equality for all. It is concluded that the 'Words are different' with the key message. 'Words are the only victors'. Pampa admits in the last verse of her great epic '*Jayaparajaya*'.

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