

Tribhuvan University

Delineation of Anti-History in Salman Rushdie's *Quichotte*

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By

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Letter of Recommendation

Miss Suprabha Adhikari has completed her thesis entitled “Delineation of Anti-History in Salman Rushdie’s *Quichotte*” under my supervision. She carried out her research from April, 2022 to September, 2022. I hereby recommend her thesis be submitted for viva voice.

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## Letter of Approval

This thesis entitled “Delineation of Anti-History in Salman Rushdie’s *Quichotte*” submitted to the Central Department of English, Tribhuvan University by Suprabha Adhkari has been approved by the undersigned members of the Research Committee.

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## Delineation of Anti-History in Salman Rushdie's *Quichotte*

### Abstract

*This research paper aims to explore Salman Rushdie's Quichotte(2019) as delineation of anti-history in terms of its reinterpretation of the American Dream, privatization, liberalization, globalization andscrutinization of the historical documents (Declaration of Independence, 1776, Immigration Act, 1917) in order to deconstruct state-crafted history. Rushdie revisits the official history and other state policies, primarily of America, secondarily of other western countries and finally of India for juxtaposing the anti-history throughout the novel. Observing the text, this paper offers more than one potential reading of mainstreamhistory and the novelist's social context to analyze the novel as a direct outcome of the contradicting interpretations. As people have been mobilized by the American Dream in the contemporary time, there has been the failure of marginalized aspirations. To explorethese ideas,this research interprets Salman Rushdie's Quichtte from the perspective of New Historicism. By taking Michael Foucault's ideas- power, discourse, truth and knowledge, and Catherine Gallagher and Stephen Greenblatt's ideas on counter culture this research concludes that the dream of the downtrodden to live dignified life turns to be unsuccessful because of the continuation of unequal power relation, ineffective public management and weak socio-political regulatorymechanisms.*

Keywords: Anti-history, Counter-Culture, Discourse, History, Unequal-Power Relation

This research paper attempts to study the issue of anti-history in Salman Rushdie's *Quichotte* by taking theoretical insights from New-historicism. It unravels the impossibility of getting life, liberty and pursuit of happiness for the downtrodden characters by analyzing their socio-political, economic situation. Though the

representative characters like title character Quichotte, Miss Salma R., Sam DuChamp, Sancho, and Dr. R K Smile etc. dream having the luxurious life in the western countries, their lives turn full of rags, no matter what the circumstances are. Rushdie's title character Ismail Smile (Quichotte) and Sam Duchamp's futile ambitions of creating their prosperous life reveal the nature of unfulfilled dreams and loneliness.

The novel initiates with the journey of Ismail Smile, a senile pharmaceutical salesman as he sets off on a *Don Quixote*-inspired quest to win the heart of a television personality named Miss Salma R. This narrative is rooted in the meta-fictional story of Sam DuChamp who is the writer inventing Smile's story in his narrative. Ismail Smile, a seventy year old, unmarried, and childless man was born in contemporary Bombay. He works as a traveling salesman for Smile Pharmaceuticals, owned by Smile's cousin, Dr. R.K. Smile.

Then the novel presents Ismail becoming imaginative about daytime television. He also develops an unconscious love for Miss Salma R who was a former Bollywood actress from Bombay. She hosts a talk show in New York. Ismail, then approaches the television ABC's 1960s show *The Dating Game* which is broadcasted by Salma. He starts sending letters to Miss Salma, by the name 'Quichotte':

My dear Miss Salma R,

With this note I introduce myself to you. With this hand I declare my love.

In time to come as I move ever closer you will come to see that I am true and that you must be mine. You are my Grail and this is my quest. I bow my head before your beauty. I am and will ever remain your knight.

Sent by a smile, Quichotte. (51)

Then after, Ismail fantasizes a step further as he decided to rename himself Quichotte. Then the title character moves ahead to win Salma's heart. Quichotte sees a falling star and makes a wish that he might have a son.

Furthermore, Quichotte imagines to a large extent and visualizes his son. He also baptized the name of his son as 'Sancho'. At this point, the novel pulls back to reveal that Quichotte is the invention of Indian-American novelist Sam DuChamp, "in a surprising change of direction he conceived the idea of the telling the story of the lunatic Quichotte and his doomed pursuit of the gorgeous Miss Salma R, in a book radically unlike any other he had ever attempted"(21). It means that, Quichotte himself is the fictional character of Sam DuChamp who is also known as 'Brother'. DuChamp has decided to write such a novel with full fantasy, romance, shifting mind, stream of consciousness, pastiche and so on. Quichotte is the result of the combination of these techniques. The novel's point of view shifts again to Miss Salma R and readers come to know her history. She was a daughter of a famous Bollywood star, who came to America in her twenties to take a part in a popular TV show.

Success blooms in Miss Salma R's life in America materially as she is now a producer and the host of a successful daytime show. She seems to be acquiring American Dream as forecasted by *Declaration of Independence*, (1776). Likewise, DuChamp's sister, referred to by the narrator as 'Sister', has been demonstrated getting success in England. She becomes a part of legislative member as the first non-white woman elected to Parliament. Despite being a part of legislature, her voice is not heard. She has been unable to solve the problem of Black and Brown because she gets tired of disgusting situation of America as uttered in the novel, "she no longer wanted anything to do with that increasingly horrible country, and

hurt more deeply than she cared to admit. The continuing American convulsion disgusted her, and the vulnerability of immigrants to abuse and worse was a growing part of her daily agenda here at home” (59). The fruit of having success via material means is transitory in nature. Being famous by post and job is nothing but the temporary happiness only as the reality is different.

Dr. R.K. Smile as the founder of Smile Pharmaceuticals enjoys enormous wealth, but his business was built on a range of ethically, morally and legally deviated action. Outwardly, he seems to be contributing the epidemic of opioid addiction in America. However, he is conducting his business secretly and illegally; “it was a unique characteristics of SPI’s sales force...that you could join it even if you didn’t have a background in pharma sales or even a college diploma or degree in science” (75). Then after, the novel presents Quichotte and Sancho. We learn that Sancho has a wish of his own to acquire a physical body and live a normal life and his wish is fulfilled. Sancho wants to leave Quichotte, here we find him being guided by rugged individualism as others are deemphasized and self is prioritized. But Sancho finds that he is unable to do so as some spiritual force connects him to Quichotte.

Salma was sexually abused by her grandfather during her childhood. As found in novel, “when Salma was twelve years old her grandfather Babajan grabbed her by the wrist and kissed on her mouth...he did it again and this time his tongue was no accident”(166). Due to such triggering event, she suffers from bipolar disorder and is addicted to opioid drugs. Upon arrival in New York, DuChampanounces that he must reconcile with his estranged sister, whom he decides to reconcile with his family. He fantasizes that his son has been arrested for hacking and visiting the jail. There he discovers that his son was recruited by the



CIA under circumstances that mirror the plot of one of his own spy novels. Next, DuChamp travels to London to be reconnected with his sister. He learnt that she is dying of cancer. During DuChamp's visit, she deliberately overdoses on opioids to avert a painful death.

The novel ends with search of origin land, an alternative to America and western countries as the characters come to identify the hidden reality of American Dream. Sancho decides it is time to reunite with the woman he loves, but as soon as he arrives in Kansas, his spiritual link to Quichotte breaks and Sancho disappears. Quichotte meets Salma, as climate change in America which ends its civilization. Quichotte and Salma travel to a parallel Earth, but they find they cannot breathe in its atmosphere, and they die. It symbolizes that the one who wishes and works for American Dream has miserable life after departure from such wish. In this way, the novel explores the shattered dream of marginalized.

Salman Rushdie stands as one of the greatest storytellers of the twenty first century. His works are widely read and reviewed all over the world. Many of his works are considered the ornament of English literature that primarily represents the issue of marginal in relation to the brutality of higher authority. Such situation has been analyzed by the narrator as, "a man was lynched...and an eight year girl from Muslim family was raped and killed in Hindu temple to teach the Muslim population a lesson"(54). There is color discrimination and patriarchy in the setting of the novel, i.e. western countries as narrator critiques these inhuman incidents similar to anarchy, "So perhaps this England was not the worst place, after all, and perhaps this London was not the worst place" (54). Here the presence of perhaps indicates the quest of peace, equality and justice in the western countries.

The novel deals with the aim of presenting endless striving dream of the heroes and other characters to achieve that American dream and live on it. The marginalization and exploitation of the people continued even during the era of post-modernism and globalization. The researcher attempts to question upon the validity of mainstream history and the cause of its failure during the contemporary time as exposed in the novel.

Rushdie's works not only introduce readers with realistic characters, real surrounded life, but also tell interesting stories of the lives of real people. Rushdie, as a postmodernist writer, uses techniques like intertextuality, post-history, heterogeneity, anti-history. For instance, in terms of intertextuality, this novel is connected with *Don-Quixote* written by Cervantes. As it criticizes history and deals with various issues such as globalization, marginalization, diasporas, discourse, hence there resides post-history, anti-history and heterogeneity. In this context, his works are mainly connected with the broader history rather than official history.

Various researches have been conducted about the novel. Paul Sehgal evaluates the novel from the perspective of imaginative theories. She writes, "the novels are imaginative as ever, but they are also increasingly wobbly, bloated and mannered" (2). Her interpretation reflects the supremacy of literary and aesthetics in the novel, she mainly focuses on literary aspects rather than contextual aspects. Rhetoric and figurative analysis have been encapsulated by the researcher. There is lack of broader historical knowledge as Sehgal seems to be enjoying the novel from the perspectives of moral, ethical and figurative approach. The novel's connection with the discourse, history, power and truth, regulation of discourse and its discontinuity after certain phase in the novel are absent in Sehgal's research because of her ethical, moral and literary position.

Moreover, AtriMajumder and GyanabatiKhuraijam, in their article “Salman Rushdie’s *Quichotte* and the Post-truth Condition” analyze the novel through the lens of pseudo-truth or half-truth related aspects. In their paper, they juxtapose Rushdie’s “attempts to critically analyze the novel vis-à-vis the ‘post-truth condition’” (1). Their idea of post-truth condition matches with Foucault’s idea of truth which he regards as there is no absolute truth. However, they too lack applying other Foucauldian ideas like history, discourse, freewill, counter culture, meta-power and so on. Their interpretation only lacks intense insights of new-historicism.

Likewise, the research of MK Raghavendra also stands as the exclusion of new historicism and its relationship with discourse as he explains the novel from the perspective of satire, “Rushdie has continued in quasi-fantastic, magical-satirical vein but his new novel *Quichotte* is a development in that it is not positioned as magical realism but explicitly as satire” (NY Times). There too exists the lack of broader interpretation of socio-political, contextual and historical interpretation in the existing researches and reviews. The novel, no doubt is the satire of American Dream and the other western countries, however limiting the novel only as a form of satire somehow made me search various aspects related to Foucauldian history.

Jeanette Winterson interprets the novel from the perspective of negative American Dream as she presents its opposite scenario in her text. According to her “There are ugly racist confrontations for Quichotte on his quest. He is abused and threatened. He narrowly escapes being shot and finds himself a routine object of suspicion”(NY Times). This interpretation touches the lenses of new-historicism as there is critique upon the plans and policies of the state. However, Winterson’s ideas are like review of the novel as there are very limited ideas about new-historicism.

This research paper marks a point of departure from the existing researches which concern themselves with the ethical, figurative, rhetorical, satirical and limited contextual dimension of the novel. The previous researches have not dealt with the issue of broader historical argument like anti-history, truth, discourse, and counterculture. This research paper discusses on discourse in the line of new-historicism. Discourse as a form of text, speech, and picture creates a knowledge that regulates the life of people. According to Paul Rabinow, discourse creates discipline in the people. He writes, "The individual is no doubt the fictitious atom of an 'ideological' representation of society; but he is also a reality fabricated by this specific technology of power that I have called 'discipline'" (204). Along with manipulating and disciplining the people in the margin, discourse is also the matter of discontinuity or rupture. It is because people after knowing the truth counter the discourse. In the term of new historicism, such breakthrough is regarded as historical discontinuity.

Discourses related practices shape the subjectivity of the people as it establishes knowledge and discipline in the people's mind. Alec McHoul opines, "power is not to be read, therefore, in terms of one individual's domination over another or others; or even as that of one class over others; for the subject which power has constituted becomes part or the mechanisms of power" (22). In the novel, some characters from India are represented as successful as they have earned material prosperity. Dr. R.K. Smile is the owner of the big pharmaceutical company; "there was a wealthy...Dr. R.K. Smile and there was Dr. R.K. Smile's wife" (9). But his life in America is too much busy that is why Dr. Smile provides less time to Wife; "neither of whom he spent many time with" (9). One can interpret this scene from the novel as loss of the humanistic feelings because people in America chase material

prosperity. The people in America are regulated, hegemonized and guided by the state policy which focuses upon material prosperity and American dream. In this sense, the American discourse has been successful to regulate the lifestyle of people.

This paper brings Foucault's notion of 'truth, power and knowledge' as a major theoretical paradigm. Foucault states, "This form of power applies itself to immediate everyday life which categorizes the individual, marks him by own individuality, attaches him to his own identity, imposes a law of truth on him which he must recognize and which others have to recognize in him, it is a form of power which makes individual subjects" (781). In the novel, Dr. Smile has been regulated by American discourse as the novel depicts,

You go health is the thing. And so here we are. There is a doctor in America, Daughter said, looking up her phone off. Indian doctor Brown person, he is the top man. Even the stages of the illness are named after him. Here is the hospital where he works. I can call for appointment. 'London is fine', sister said...no need to go fly across ocean. (244)

Here, what we can see is that Dr. Smile and his sister have been guided by American dream. They are regulated by the concept of life, liberty and pursuit of happiness. The American dream as a form of discourse has lured and enticed the innocent Indians. However, the discourse can also be the matter of discontinuity. As time changes, so does discourse, there exists the possibility of the production of newer truth. The paradigm shift of historical consciousness stands as the significant factor of new historicism in the novel as the character during the end of the novel learns the truth of their earlier knowledge.

Similarly, the term 'representation' means the production of meaning and knowledge through discourse. Stuart Hall argues that discourse is constructed through

the medium of language. He opines “representation through language is therefore central to the process by which meaning is produced” (1). Even he enlarges the concept of representation from the use of “science and symbol, written words, electronically produces images...ideas, concepts and feelings” (1). As a system of representation, discourse is a way of representing the knowledge about particular subject matter at a specific historical context. With the construction of topic and the production of knowledge, discourse regulates the conduct of others. What representation does is an attempt to produce a historical account of the formation of ideas and it also studies the way of certain spheres of society. Mainly, the research focuses on the analysis of emerging marginal citizens who transcend the conventional celebration of American dream as Sancho in the novel remarks; “Is there a place for us in this America?” (145). The marginal characters revolt against the tendency of mainstream group.

The term discourse refers to a way of representing the knowledge about a particular subject matter at a specific historical moment. It also regulates the conduct, manner, behavior and habit of others by governing the consent of people. Regarding Foucauldian discourse, i.e. ways of constituting knowledge, together with the social practices, forms of subjectivity and power relations which inhere in such knowledge and relations between them, Lupton argues discourse as “a group of ideas and patterned way of thinking which can be identified in textual and verbal communication and can also be located in wider social structure” (145). Yet observation is made in its depiction of discourse as the product of state power.

Alec McHoul and Wendy Grace in their book *A Foucault Primer: Discourse, Power and Truth* interpret Foucault as the pioneer of historical discontinuity as they observe; “this is a major theme in Foucault’s work generally, and has often led him to be called a (or even ‘the’) philosopher of discontinuity” (4). The same Dr. R.K. Smile

who stood happy and jolly in the primary phase of entering America has now been regretting the transitory happiness. Rushdie exclaims the short-life of discourse through the means of Dr.R.K. Smile as he inculcates Dr. Smile being engaged in corruption as he himself reveals, “powerful pharmaceuticals companies and lobbyists are responsible. Also the small percentage of doctors, I estimate maybe one percent who are corrupt”(163). We can interpret this incident as the probability that there is something opposite of American discourse as some characters engage in illegal tasks. Conducting daily tasks for marginalized has been difficult in America because high amount of money is necessary in every spheres of life.

There comes the possibility of the production of different truth in accordance to shifting history. The paradigm shift of historical consciousness becomes important element for new historicism because it disregards the notion of absolute truth. The contemporary era particularly the State is mentioned as malevolent toward mankind. This probability, in fact, increases with the novel’s strange presentation of non-American as Rushdie remarks; “Soon after that a drunk man started shouting at the Indian men a good deal less cordially calling them fucking Iranians and terrorists asking the if their status was legal and screaming, get out of my country” (97).The other non-native has been debunked by the citizens of America. It symbolizes the absence American Dream such as life, liberty, happiness. Therefore there is gap between appearance and reality. Discrimination of the state via voters has been continued at present too.

New historicism was propounded by Michael Foucault, Stephen Greenblatt and Catherine Gallagher during 1980s. As new-historicism opened the analysis of literature using social, political and historical context, there was the beginning of new historicism in literature .Greenblatt and Gallagher define history as excluding the

marginal which have been exposed by Richard J. Lane as, “the critics Catherine Gallagher and Stephen Greenblatt playfully articulate those lowly subject previously excluded from discussion concerning literary and cultural production who have returned via a social rebellion in the study of culture” (314). Greenblatt and Gallagher interpret counter-history as “Along this counter-historical continuum—from post structuralist negativity, through the recovery of the *longue durée* and the history of the losers, to the envisioning of counterfactuals and provisional historical worlds—our sense of delayed and alternative chronologies, of the resistances to change, its unevenness” (53). The analytical part of counter-culture will be dealt followed by the Foucauldian interpretation of the novel.

Since the beginning of history as a discipline, there had been exclusion of lower class because of not having power structure. Foucault defines history as the matter of power, “I’d like to underline the fact that the state’s power is both an individualizing and a totalizing form of power. I think in the history of human societies even in the old Chinese society has there been such a trick combination in the same political structures of individualization techniques and of tantalization procedures” (782). For him, history is not only the element of oppressor but it is also the fruit of common people. It means that history should also have to represent common people. For new historicism there stand multiple truths. It marks a point of departure from classical history which represents one sided, homogenous, exclusive aspects. Salman Rushdie’s *Quichotte* is better interpreted through New Historicism.

Rushdie enters into the nook and corner of the world in the novel. He goes to the societies i.e., American, Indian and other countries and brings out the truths of society that were absent in the historical documents. The history of America is absent regarding the ethos, pathos, thoughts and feelings of the downtrodden. His way of



narrativization is in the line of new historicist approach because the subjugated issues are highlighted as the novel shows the pathos of marginalized in America; “Our old places are gone, our old customs are not the American ways, our old languages are not spoken” (229). There seems loss of originality and historical identity.

Such things regarding the pathetic condition of people were absent in official history as the text *The Epic of America* written by James Truslow Adams shows; “what they are, regardless of the fortuitous circumstances of birth or position everyone is entitled to life, liberty and pursuit of happiness” (2). However, in contrast to the official history, the novel depicts the picture of the society with something challenging to non-white as Billy; a white man downgrades Quichotte, “I will have no talk of communism and Islam under my roof” Billy said. You’re lucky I don’t shoot you myself...get out of my country and go back to your broke bigoted hating desert shitholes. We’re gonna nuke you all. Don’t you fucking talk about love when you so filled up with hate” (143). In this sense, the novel refuses to privilege the official history and attempts to make a contrast between literary and non-literary texts. The communist and Islam are other because real communist are the supporter of marginalized and Islam is like terrorist for them as they are portrayed negatively in America.

By the same path, the novel exposes discrimination of Iranians and South Asian along with Indians. The non-natives are treated unequally; there is absence of right to equality. There is absence of application of American dream in the novel as Rushdie narrates,

A drunk man started shouting at the Indian men a good deal less cordially, calling them ‘fucking Iranians’, and ‘terrorists’, asking them if their status was legal, and screaming, ‘Get out of my country’. It was less than twelve hours

since Quichotte and Sancho had been screamed at in the same words and so, to their shame, they retreated into a corner and stood in the shadows. (144)

These lines show the absence of justice, loyalty, harmony, equality, and equity among White American and other people in America. There is marginalization of Islam as they are regarded similar to terrorist and inhuman. These lines have been crafted by Rushdie in order to pinpoint the presence of discrimination, exploitation, domination despite what the *Constitution of America, 1787* promulgates in its Preamble; "We the people of The United States, in order to form a more perfect union, establish justice, insure domestic tranquility, provide for the common defense, general welfare, posterity, establishes this constitution" (1). There occurs, gap between reality and appearance, particular and general, and history and new-history. The written facts are not practiced and applied in the real life in spite of history's argument. In this context, Rushdie is successful to depict the broader history.

Rushdie's characters are not rich men and women with elegant and with decorated lives. They are the one who are homeless, migrant workers, poor one and even forgotten American people. This idea of representing the anti-hero is analogous with the idea of Foucault who is highly suspicious of universal truths, as Paul Rabinow elucidates, "For Foucault, there is no external position of certainty; no universal understanding that is beyond history and society. His strategy is to proceed as far as possible in his analyses without recourse to universals"(4). Similarly, Rushdie also focuses marginal in the novel. This novel can be regarded as historiographic meta-fiction as it describes the historical circumstances of America in relation with the oppression and exploitation of marginal. It is a form of writing which compares historical writing with fictional texts as they share techniques of narrativization and emplotment.

New-historian is one kind of postmodern ideas which rejects projecting present beliefs and standards onto the past and asserts the specificity and particularity of the individual past event as Foucault claims, “on the one hand, they assert the right to be different, and they underline everything which makes individuals truly individuals” (781). In this way Foucault glorifies individualism and such ideas are embedded in the novel. Each of the major character is downtrodden people whose history and story is important to tell; a story which is filled with little joy and high pain as Sancho feels, “the one with the low life expectancy is me...he felt that he would dissolve right here in this window seat and that would be the end of his story” (346). The boy with lots of hope and expectations regarding life and love has now been the shadow. Along with him all of the marginal characters are looked down on and left out.

The novel encompasses not only of the lives of the poor who seek to live in the seacoast of California, New York and other western countries, but also the struggle of all poor people. There is no absolute truth because in the guardian city of New York, only powerful people enjoy and enter into the sacred place of capitalism as Quichotte responses that, “this is the guardian city, its high forbidding walls made of wealth and power...only its few key holders can enter that sacred space. I am guessing that we are not in that sort of group (157). What these statements hint is that the marginal do not have any space in such so-called sacred space. Similarly, Foucault opines, “at every moment the relationship of power may become adversaries between two adversaries” (794). Alike to the disagreement of Quichotte, the Foucauldian statement regards the presence of two groups in the society; the powerful and the powerless.

The dreams of the marginal characters are shattered. Rushdie's way of portraying the characters in the margin is analogous with Foucault who also focuses

on history from below, “when one characterizes these actions by the government of men by other men- in the broadest sense of the term- one includes an important element: freedom. Power is exercised only over free subjects and only so far as they are free” (790). However history from below seems abstract in many countries of the world. Quichotte expresses this anguish and disappears when he says, “all around me America- and not only America, the whole human race!- yes, even our India! was also losing its reason, its capacity for ethics, its goodness, its soul” (381). Regarding the concept of American Dream, it is widely regarded as the dream that glorifies fame and the pursuit of success. It also evokes the impression of America as an ideal world and the great country of opportunity. It is regarded as the world of new beginning and better life which is absent not only in western countries but also in eastern countries like India.

US have been regarded as the source of liberty, fraternity and brotherhood where people are expected to achieve life, liberty and happiness. In the text, *The Epic of America*, 1931, Adams explains, “The common man as well as the leader was looking for greater freedom and happiness for himself and his children” (31). People visit America with great vision and expectations, however circumstances become opposite. Slowly and gradually their enthusiasm fades and vanishes which is highlighted by the novel as Rushdie analyzes:

Brown people of South Asian ethnicity had a confusing history in America. In the early part of twentieth century Quichotte and Dr. R. K. Smile’s alleged common ancestor, the first of their clan to live and work in the USA, had been denied American citizenship on the basis of the nation first immigration act, 1917, which decreed that only a free white person was eligible for citizenship.(26)

The above quote concretizes the discrimination between the occidental and oriental as orientals like South Asian have been denied like citizenship. Forbidding citizenship means denying employment, purchasing home, voting rights and various sorts of other public services. The narrator even criticizes organs of government like legislative and judiciary which are the law making and implementing part of the government. The organs of government and constitutional bodies are also centered by the same showy nature. Their appearance is distinct from reality.

The novelist continues criticizing official document like *Immigration Act of 1917* which boycotts Indians, “South Asians know as Hindus were officially barred altogether from immigrating to the United States” (26). The process of getting citizenship is very difficult for Indians. Rushdie also presents Supreme Court of America as centered to only White American; “the supreme court argued that the racial difference Indians and White was so great, that ‘the great body of our people’ would reject assimilation with Indians” (26). Therefore for Rushdie, the executive, judiciary, and legislature are even governing the psyche of people. Hence, there is governmentality in real history like above-mentioned laws and such is the matter of interpretation for new-historicist.

The well-known phrase “Life, Liberty and Pursuit of Happiness” from *Declaration of Independence* (1776) focuses on equal rights for everybody regardless of birth, wealth and social status, “We hold these truths to be self-evident, that all Men are created equal, that they are endowed by their creator with certain unalienable rights, among these are Life, Liberty and Pursuit of Happiness” (1). So, the American Dream is the dream of a land in which life should be better, richer and fuller for everyone, with opportunity for each according to his ability or achievement. It is a dream of a social order in which each man and each woman shall be able to attain to

the fullest liberty. This dream is not new to these characters in the novel as it has been started earlier with the proclamation which focuses on equal rights for everybody regardless of birth, wealth and social status. Unlike the proclamation *Quichotte* presents another side of American dream, “Black citizens were regularly killed by white policemen...children were murdered in schools because of a constitutional amendment that made it easy to murder children in schools” (54). This is how non-white people suffer in America.

According to Foucault, while regulating discourse, state practices disciplinary mechanisms as he claims, “it would make this power a mysterious substance which they might hesitate to interrogate in itself, no doubt because they would prefer not to call it into question” (785). In this sense, regarding state habitualization, Alec Mchoul and Wendy Grace remark; “the second turns to political questions of power, and the control of populations through disciplinary (for example, penal) practices” (8). State tries to control the habits, culture, conduct, practices of the people through various disciplinary means and people follow those things as truth. This idea has been applied by Rushdie in case of Miss Salma R as she has been regulated by American dream:

She had led a charmed life. She came from fame and money and made even more money and achieved even greater fame on her own, becoming the first Indian actress to make it big (very big) in America, to cross what might be called the-wood bridge from Bolly- to Holly- and then transcended even Hollywood to become a brand, a television talk show superstar and titanic cultural influence, in America and India too. (37)

Even the character like Miss Salma R who has been famous in bollywood is also guided by the discourse created by America. This is how the discourse created by the United States influences the people all over the world. It possesses such rhetoric that

can persuade even the high intellectuals of the world. The American discourse is designed in such a way which makes people act on its own. By using new-historicism we can better understand any discourse in full-fledged form.

People of in-between could challenge the mainstream culture and produce another space and culture. One of the recognized critics, Homi K Bhabha also claims that minority also sets the emergence of newness, “Minority discourse sets the act of emergence in the antagonistic in-between of image and sign, the accumulative and the adjunct, presence and proxy. It constants genealogies of origin that lead to claims for cultural supremacy and historical priority” (157). In the similar manner Rushdie’s characters Quichotte and Salma R reach to timeless place, “the timeless where the past and present and future all existed simultaneously, the time in which God lived, perhaps, seeing all things, as now they too would see all things, like gods, immortal, free” (176). And this is as similar as to the concept of Foucault that is history from below. Through the postcolonial gaze, Bhabha introduces third space or conceptualized space of marginalized as he privileges post-colonial people. The hybridity has to be acknowledges and no one is unequal for him.

Similarly, Rushdie has developed the horizon of relation of space with identity and culture as Sam DuChamp says, “Too many roots! It meant his stories had a broader canopy beneath which to shelter from the scorching, hostile, sun. It meant they could be planted in many different locations, in different kinds of soil” (28). The diasporic people now are not much more fearful about the rootless and unstable identity rather generating another culture by creating new space which even could lead to Cultural Revolution. Rushdie, Bhabha and Foucault focus the marginalized section of the society, hence they share similar philosophy.

Furthermore, Rushdie's imagination all over the novel also takes past in order to analyze and historicize the culture at present. He revisits the history as he valorizes Cervantes's work of art *Don Quixote* as the cover page of his original book includes; "Just as Cervantes wrote Don Quixote to satirize the culture of his time, Rushdie takes the reader on a wild ride through a country on the verge of moral and spiritual collapse" (cover page). *Don Quixote* is not taken just as a background for *Quichotte* rather is taken as a historical text that brings references and historicizes it in a new form in new space. Such act depicts the strategy of writers who expand the spatial horizon of culture as Salman Rushdie does in *Quichotte*.

In the same way, *Quichotte* has crossed the limitation of literary genre and outstretches to the history. Through the novel, Rushdie delineates the anti-history. In Rushdie's work, we have the taste of both cultural-historical aesthetic as Quichotte's imaginary son, Sancho wishes to talk in Hindi; "I want you to teach me your language, Sancho said. The language you spoke back there. I want us to speak to teach each other in that language, especially in public, to defy the bastards who hate us for possessing another tongue"(150). Sancho wants to learn his native language or let's say his father's native language. Such will of Sancho portrays that there is identity crisis in America and the imaginary son of title character attempts to create his own identity in such a place where the people in margin are less focused. Non White wants their original language even in America. This is the situation of people who have been America to have life, liberty and pursuit of happiness.

The mixing up of history, culture, tradition, language, imagination, economy in a single literary text reveals the cultural circuit as suggested by Stuart Hall with the help of Foucault's Representation; "We have called this a system of representation. That is because it consists, not of individual concepts, but of different ways of



organizing, clustering, arranging and classifying concepts and of establishing complex relations between them” (17). Every aspect like representation, identity, production, consumption, regulation does coordination with each other and creates a new cultural identity, new history, and subjective history as happens in Rushdie’s *Quichotte*.

The history in fact is guided by the power. People with power can regularize their ideologies to the people in margin. Foucault interprets the power relation as “power relations are rooted in the system of social network...they are superimposed, they cross, impose their own limits, sometimes cancel one another out. (793). Rushdie provides a convincing phrase regarding power and reality, “The other city is invisible, Quichotte replied. This is the guardian city, its high forbidding walls made of wealth and power, and it is where reality lives. Only its few key holders can enter that sacred space” (157). Quichotte, the character does not think that everyone can see the city made by wealth and power. He believes that to go to this invisible city one has to be powerful. This is the culture determined by power and wealth.

Rushdie’s *Quichotte* displays the less importance of ritual things of non-western in the United States as there found small size of OM; “Sancho is at the door of a modest home in beautiful, a cream-colored two-storey building, with the word WELCOME, in English, sprayed in white paint on a red ground in the small forecourt, below a small OM sign” (148). OM sign symbolizes the scared essence of Hinduism. They might have written OM sign in large size. But in America, people still have to think once before doing something that does not match with white culture. They want their cultural identity based on language, sign. Their language goes beyond the geography, territory and reaches to the America with the cultural interest of characters. In this way, the author regulates the cultural values and norms all over the world.

*Quichotte* stands as one of the significant literary pieces that delineate the history from the perspectives of marginalized throughout the novel. This text has truly blended the gap between literature and history. Though the protagonist celebrates the imagination, this imagination leads several cultural aesthetics which go against the historical documents. The characters enjoy forming old culture in new places. Every aspect like representation, identity, production, consumption, regulation coordinates with each other and creates the new history, identity and subjectivity.

The situation has been transformed in the novel as characters have nostalgia towards the past. Having nostalgia is the symbol because when we remember the past more than present, it means we are dissatisfied with the present. Here, the present situation is the symbol of being in America and UK. In addition, nostalgia, on the other hand indicates the origin of such marginalized characters as a lady says to Sancho; “if you are from home, from the country, only recently arrived, then you will surely understand, but this is not your place, not your blood”(150). American power to make people enjoy the American life has failed here as people miss their culture and origin a lot. This is what we came to know as ‘metapower’; having power by each and every one.

At the end of the novel, characters start living by their own passion and challenge the meta-history of the state. The ending lines of the novel present such challenge to meta-history; “The microscopic man, the creature of the Author’s imagination had brilliantly done the impossible and joined the two worlds, but in this one he was inassimilable, helpless, puny, gasping for air, not finding it, coking, and so on”(390). There is the regulation of American discourse and gradual revolt of characters towards the state authority and power.

According to Gallaher and Greenblatt counter culture is in the path of exploited and dominated people because it allows them to be self-guided. For them, counter culture and counter attack to the dominant culture is necessary. The writers elaborate counter history as, “The histories one wanted to pursue through the anecdote might, therefore, be called ‘counter histories’, which it would be all the more exhilarating to launch if their destinations were as yet undetermined and their trajectories lay athwart the best traveled routes” (52). In the same way, there is also the presentation of counter culture as Rushdie interpret Quichotte as applying the language of origin as "to describe the country in their private language was also to take ownership of it" (152). This statement hints the trend of counter-culture instead of being mixed with the American culture. Back to originality has been rooted in this statement as there is no absence of regulation and governmentality. The use of words like *Salam Alekium*(144), *Namskar*(144), *Vaatlaggyai* (152)etc counter-culture the western ideas and establishes back to originality sentiment.

They furthermore opine “counter history opposes itself not only to dominant narratives, but also to prevailing modes of historical thought and methods of research; hence, when successful, it ceases to be ‘counter’” (52). There is also the counterattack or opposition of government mechanism being self-centric in one's own ideologies. Rushdie presents a veiled caricature of the American Presidents as “in response to real events the series introduced as wholly imaginary chief executive who was obsessed by cable news, who pandered to a white supremacist base” (46). Such action of the narrator depicts the critique upon head and government. This statement is against the spirit of constitutionalism, rule of law, democracy and pursuit of happiness.

As materialist thinkers, the writers focus on the very concrete aspects like realist issues instead of abstract policy. For them, the abstract ideas like political

ideologies, religion, superstitious must be counter attacked. The novel depicts that there was the domination and exploitation in the beginning but there occurs paradigm shift for counter culture as time passes on. Regarding the significance of counter history the writers interpret “new historicists linked anecdotes to the disruption of history as usual, not to its practice: the undisciplined anecdote appealed to those of us who wanted to interrupt the Big Stories” (51).

According to the novelist, the characters critique, counter and challenge the previously held belief system and replaces such imaginary ideologies as, “the attack on truth by lies...the pollution of real by the unreal, of fact by fiction...the erosion and devaluation of the empirical intellect and its replacement by confirmations of previously held prejudices” (230). Characters like Sancho, Quichotte, and Immigrants are believed to counterattack the impartiality, discrimination, baseness existing in the contemporary America.

As fiction can counterattack history, *Quichotte* counters the official histories charging them as grand-narratives. By taking ideas from Gallaher and Greenblatt, Rushdie creates counter history of America through this novel in spite of what official history barks. In the novel, state regards America as prosperous, happy, developed, and fertile, however Rushdie counters such notion of state similar to what Gallaher and Greenblatt argue. The novelist is not applying the ideas of these two critics deliberately by reading their text but I have analyzed his ideas from the perspective of Gallaher and Greenblatt.

As the novelist is guided by historical circumstances, so does the novel, it is because of the representation of the western countries in critical point. Describing the Foucauldian notion of authorship Mchoul and Grace signify Foucault's ideas as “finding the text's meaning in its author's ‘mind’ or ‘intentions’ is a historically

contingent operation: for a long time it was not practiced at all” (11). Before the new historicism, there was less focus upon the role of author because of the prevalence of New Criticism, Structuralism and Russian Formalism. Therefore it is significant to analyze the role of the author from the material historical perspective in order to access the core of author.

Gallaher and Greenblatt also argue the authorial background exists as significant for literary interpretation. In this context, they argue that “Poetry, in this account, is not the path to a trans-historical truth, whether psychoanalytic or deconstructive or purely formal, but the key to particular historically embedded social and psychological formation” (7). Rushdie is charged with various accusations on his personal character and his literary writings. He was criticized by Iranian president Ayatollah Allah Khoemini as ‘Fatah’ which means death sentence. Such statement was charged to the novelist because he had criticized the Islamic prophet and religious scriptures as similar to satanic verses which can be found in his *Satanic Verses* as Mahomood Monsipouri argues; “to devout Muslim this book challenged and even violated the centrality of their beliefs, the very words of Gods, the integrity of their religious doctrine”(205). The historical background of author stands as significant factor while discussing the anti-history. By this example, it can be proved that Rushdie departs from classical history i.e. religion.

The novel makes a departure from the oppression and hegemony of the State. Rushdie invents the dynamic characters throughout the novel as they change themselves. The characters are in one state in the beginning, at last they are reformed. They are changing time to time. The immigrated Asian, African, Latin American, Negroes, and other non-whites seek for freedom, liberation. Rushdie is indirectly representing the issue of marginalized. Here, there stands family resemblance want

between Rushdie and Foucault in the same path as both of them support marginalized and criticize the state and its agents like government.

This thesis has presented the postmodern society and the passion of people to be in western countries through the parallel analysis of text and context through the insight of new-historicism. The people of East desire to be in the West, they over imagine and over think about the beautiful aspects of being in the West soon. Even the parents, society, relationship circle feel pride, enthusiasm, ecstasy about the one who fly over there. However, according to Rushdie, as presented in *Quichotte*, the circumstances are unfavorable. It can be proved by the condition of characters like, Quichotte, Sancho, Salma, and Dr. Smile. My finding is that the western countries have discourse which can entice any sort of people from any corner of the world. In this paper, many of the issues have not been entertained, as my focus was on historical approach and its relationship with power, knowledge and truth.

The novel *Quichotte* critiques on the American Dream as unfulfilled passions that is equivalent to quest for uncertainty. The way Rushdie arranges the characters from different class during the post-modern or contemporary era reflects the internal decay of American society despite the external popularity. There exists the impossibility of getting life, liberty and pursuit of happiness for the downtrodden though they dream such things in their life, no matter what the circumstances are. The fiction often shows the world as a place where characters have to fight to survive, in a universe with the dream world of freedom, world of poverty, friendship and loyalty. Hence, this dissertation captures the ethos and pathos of marginal and critiques upon the material American Dream, which has been originated and regulated by American official history.

This thesis primarily focuses on new historicist approach which has been highly analyzed, explored, interpreted and illustrated. However, many researches can be done in *Quichotte*. The text involves many issues which have been unexplored in this paper as my target was to interpret the issue of marginalized. Some of the areas to be explored are feminism, racisms, orientalism, and environmentalism, Marxism, post-colonialism, subaltern and so on. Rushdie gives the voice to people who don't have a voice; hence he is giving voice to the voiceless as the language itself denotes that the speaker is the one from margin. These all are voiceless margins whose story has been represented by Rushdie as analogous with Foucauldian idea of Marginal history.

The novelist possesses philosophic ideas and the novel stands as a philosophy of living a life meaningfully. The readers are awoken, and granted vision to live happily. Even we have to be known about the dark truth, and pleasing pain of the state policy. As the state is governed by powerful people, the issue of marginalized have been forsaken. This happens in the novel but it happens with all the states. Therefore, the novel is only one representative aspect of the world. Such marginal people and state's ignorance can be also found other countries of the world. We know that there is corruption, lack of rule of law; economic embezzlement, political turpitude etc. are present in every state despite the degree varies from one state to another state. Rushdie is successful to highlight this. In this case I have referred Rushdie as a philosopher.

In essence, the present paper has set out to represent how Salman Rushdie has explored unequal power relationship, ineffective public management, discriminatory practices and weak socio political regulatory mechanisms. Throughout the novel, the novelist presents the weak implementation of legal provisions in America and other

countries. Although, the text *Quichotte* is a major social critic of American dream, it is also an exploration of human rights. Rushdie's *Quichotte* symbolically represents the socio-historical text in connection with New-Historicism. By applying the notion of anti-history, counterculture, marginalization, power, regulation, this paper adds the new analysis of the novel in the existing literature lacking broader historical interpretation.



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