

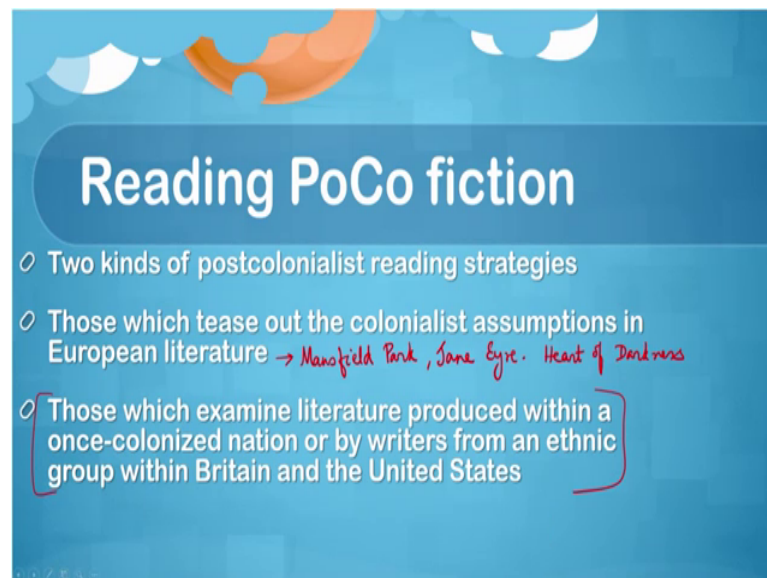
Postmodernism in Literature
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Week – 06
Lecture – 19
Reading Postmodern-Postcolonial Fiction

Hello, everyone. Welcome to yet another session of the NPTEL course Postmodernism in Literature. Today's lectures title reading postmodern postcolonial fiction having take an look into sections between postmodernism and post colonialism.

Today we try to look at the fiction which is produced as part of this intersection and in that sense predominantly; we shall be looking at postcolonial fiction which uses the narrative techniques and the narrative strategies of a postmodernism. While reading postcolonial fiction it is possible to say that we usually employed two kinds of postcolonial is reading strategies.

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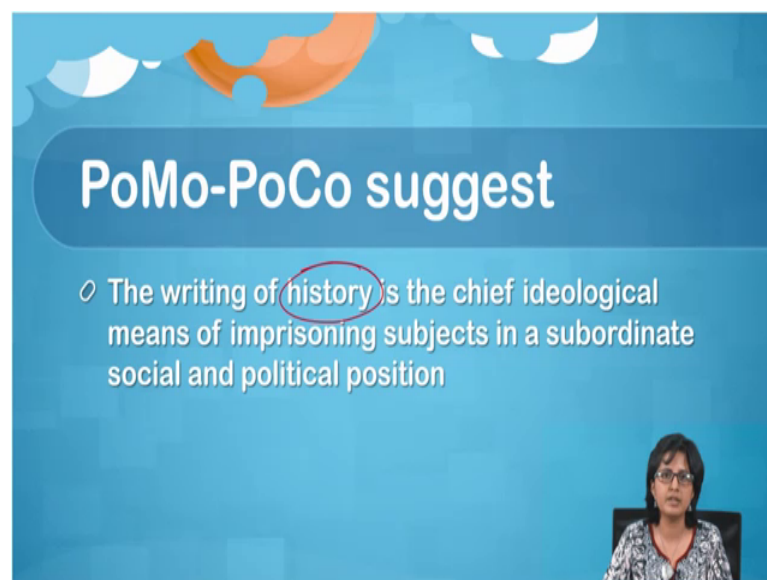


And, first one is those which tease out the colonialist assumptions in European literature and here we will be taking a look at a text such as Mansfield park or Jane Eyre or Conrad's Heart of Darkness.

The second set is a of those which examine literature produced within a once colonized nation or by writers from an ethnic group within Britain and the United States. It is possible to say that it is within this is second category that postmodernism tends to get evoked because it is the second kind of literature which lends itself easily to the a postmodern reading of postcolonial fiction.

So, today our discussion is going to be about postmodern, postcolonial fiction this is a kind of fiction written by a Marcus a Rushdie, Toni Morrison etcetera we shall be looking at one or two text in greater detail today and before we move into the discussion of the novel it is important to us see what exactly the intersection between post colonialism and postmodernism suggest.

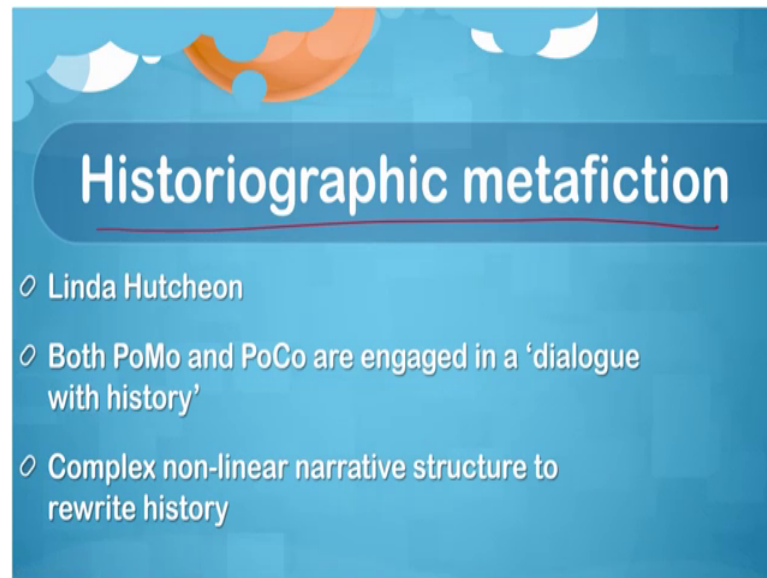
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One of the things which I could be identified in common is the premise that the writing of history is the chief ideological means of imprisoning subjects in a subordinate social and political position.

It is a moving away from the sort of an understanding of history that facilitates the reading and rereading of postcolonial and postmodernism fiction and much of post postmodern postcolonial writing it also about the playful use of history in the re-narrativization or in the retelling of the history of particular our communities and nations.

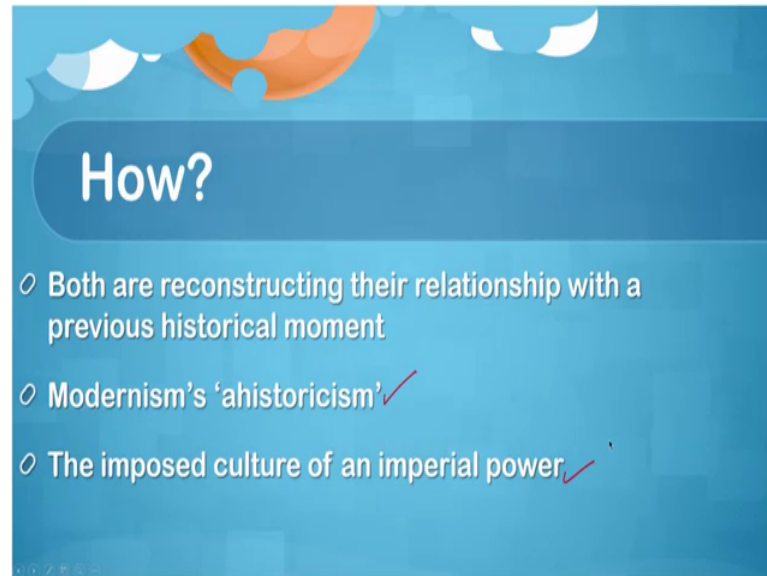
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It is to this effect that Linda Hutcheon point system historiographic metafiction. To talk about a certain kind of a fiction in which both postmodernism and postcolonialism are engaged in a dialogue with history. This term historiographic metafiction has been particularly useful to talk about text such as *Midnight's Children* in which you find a perfect into playoff postcolonialism and postmodernism at work. The other thing is that while using the techniques historiographic metafiction this postmodern postcolonial text also make use of complex non-linear narrative structure to rewrite history.

So, in today's discussion we shall be focusing on those kind of fiction which are produce from postcolonial bandage points and which also make use of the narrative techniques the narrative strategies which postmodernism offers.

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So, how to be understand the working of historiographic metafiction? When we look at historiographic metafiction we are essentially talking about post modern as well as post colonial writings and both are reconstructing their relationships with a previous historical moment. For example in the case of postmodernism we find them respond in to modernisms a historicism and in the case of postcolonialism it is a reaction I can see in forced culture of an imperial power.

So, just we have seen the ways in which of the multiple ways in which postmodernism and a post colonialism intersects, here we continued take a look at some of the works in which we can really find this intersection at work.

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Clarification

- This does NOT mean dealing with history in a general, philosophical sense
- Postcolonial historiographic metafiction shows the more specific effects of history of a particular people

And, this also needs a clarification at this a point. This does not in any way mean that we are dealing with history in a general philosophical sense. Post colonial historiographic metafiction shows the more specific effects of history of a particular people.

So, we are not talking about general metaphysical aspects about history or about the writing of history we are focusing on the specific stories of specific communities, it could be the stories of nation, it could be the stories of ethnographic communities as well.

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The slide displays three book covers side-by-side. From left to right: 1. 'Midnight's Children' by Salman Rushdie, featuring a colorful, abstract illustration of a child. 2. 'Beloved' by Toni Morrison, featuring a black and white photograph of a woman in a white dress and hat. 3. 'Mumbo Jumbo' by Ishmael Reed, featuring a stylized illustration of two figures in a red and black color scheme.

1980 – British Indian author

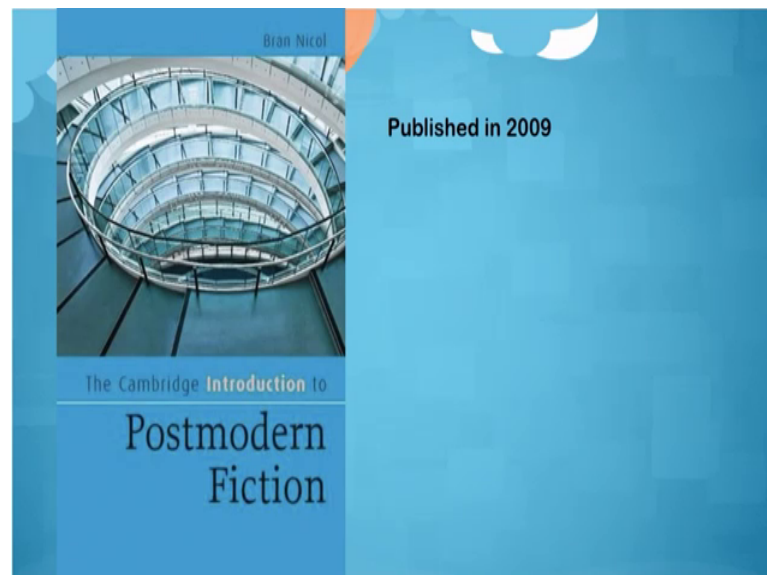
1987 – American author – about black female experience

1972 – African American author

So, to facilitate this discussion we are looking at three texts: the first one *Midnight's Children* which is a 1980 text authored by British Indian author Salman Rushdie, second one our 1987 text titled *Beloved* authored by Toni Morrison who is an American author, she is also extensively about black female experience.

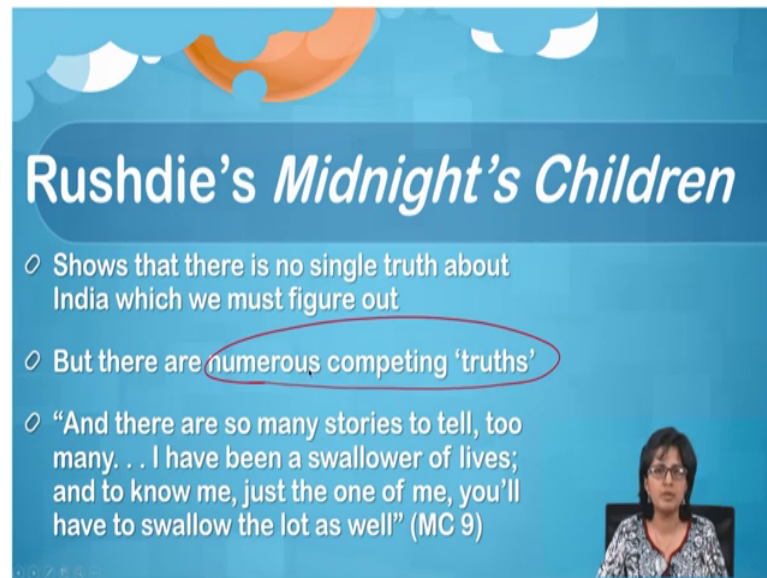
And, third text as a 1972 novel title *Mumbo Jumbo* authored by Ishmael Reed who is an African American author. So, today we shall be taking a detailed look at *Midnight's Children* and *Beloved* and we should also be fairly mentioning certain things about *Mumbo Jumbo* which makes a postmodern and postcolonial at the same time.

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And, I would also like to clarify this point that much of the discussions of today's lecture is also drawn from the Cambridge introduction postmodern fiction edited by Bran Nicol. This is a text published in 2009 and has been considered as a seminal work in understanding postmodernist writings particularly postmodernist fiction.

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Rushdie's *Midnight's Children*

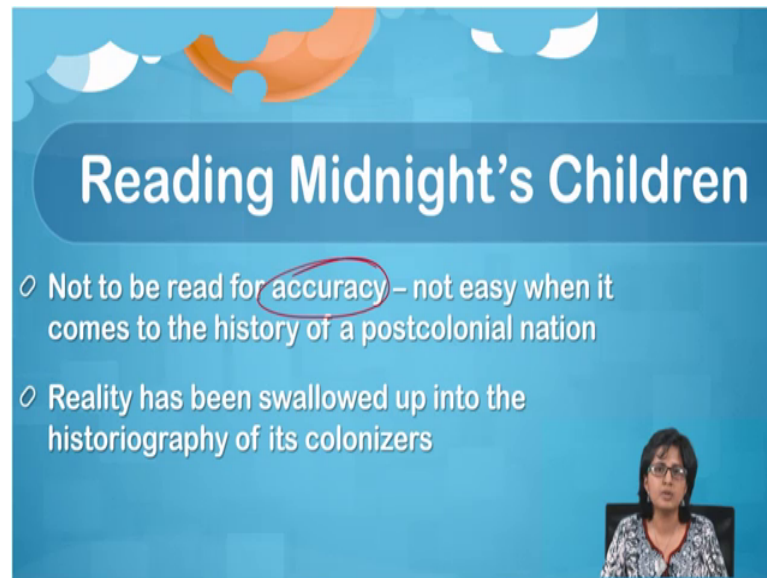
- Shows that there is no single truth about India which we must figure out
- But there are numerous competing 'truths'
- "And there are so many stories to tell, too many. . . I have been a swallower of lives; and to know me, just the one of me, you'll have to swallow the lot as well" (MC 9)

So, we are making looking at Rushdie *Midnight's Children* which is when a celebrated text of the contemporary postmodern post colonial period and as we also know Rushdie is also have some of the best known faces of postcolonialism and postmodernism as for as Indian writing in English is concerned. This work in construct extemporary in the contemporary on account of the Booker Prize that he that had won in 1981 and also an account of the best of book a words that it one consecutively in 1993 and a later into 2008 and at various levels Rushdie's *Midnight's Children* is about showing that there is no single truth about India which we must figure out.

So, this is against the a modernist this narrative of identifying a single truth identifying a single way in which history or a is truth about a community can be accessed. What Rushdie's *Midnight's Children* at tells us that, there are numerous competing truths. This can also be aligned with the number of discussions that we have had right from the beginning about meta narratives and about the number of micron narrative that are prevalent.

As one of the characters of a *Midnight's Children* himself full set, and there are so many stories to tell, too many. I have been a swallower of lives and to know me, just the one of me you will have to swallow the lot as well. This is statement made by Saleem Sinai the protagonist of *Midnight's Children* and we will find that this a perfectly resonance well with most of the postcolonial stories.

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The slide features a blue background with a decorative top border containing stylized white and orange shapes. The title 'Reading Midnight's Children' is centered in a white rounded rectangle. Below the title, two bullet points are listed in white text. The word 'accuracy' in the first bullet point is circled in red. In the bottom right corner, there is a small video inset showing a woman with glasses and a patterned top.

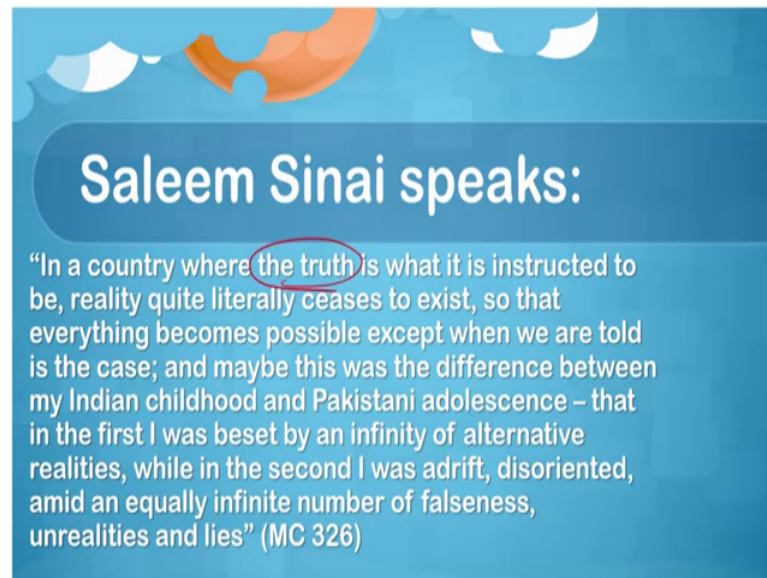
Reading Midnight's Children

- Not to be read for accuracy – not easy when it comes to the history of a postcolonial nation
- Reality has been swallowed up into the historiography of its colonizers

And, when we are reading *Midnight's Children* we also need to realize that this is not a text which need to be read for accuracy and it is not again easy when it comes to the story of postcolonial nation to rely too much on the ideas related to accuracy, because reality of the postcolonial nation has been swallowed up into the historiography of it is colonizes. The history of so, in that context the history of the postcolonial nation is very much dependent on the history which is been written by the colonizer, on the history which is been imagined and narrativized by the colonizer.

So, when we read *Midnight's Children* it is also constant reminder that the postcolonial nation it is not have a history to claim for itself the that history needs to be written that history those memories and those stories they need to be reclaimed from the colonization and they need to be re-narrativize and rewritten especially for the post colonial nation.

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This is another instance in the novel when the protagonist Saleem Sinai speaks and I read out you, in a country where the truth is what it is instructed to be, reality quite literally ceases to exist, so that everything becomes possible except when we are told him is a case; and maybe this was a difference between my Indian childhood and Pakistani adolescence – that the in the first I was beset fine infinity of alternative realities, while in the second I was a adrift, disoriented, amid an equally infinite number of falseness, unrealities and lies.

So, we do have a very fragmented sense of truth and it is fragmented sense of history to begin that and this is what the condition of postcoloniality is all about and here we find that this conditions gets further problem at eyes when these orders choose to use the narrative techniques and strategies of postmodernism. In the novel *Midnight's Children* when we try to understand who Saleem Sinai in the protagonist is this fragmentation of identity becomes all the more clearer.

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Who is Saleem Sinai?

- Born to a Hindu mother and a British colonialist
- Raised by a Muslim couple – switched at birth by a nurse
- When? At the midnight hour – 15 Aug 2017
- Endowed with unusual gifts
- 'Handcuffed to history'

magic realism

And Saleem Sinai is a is born to a Hindu mother and a British colonialist, but he is a raised by Muslim couple because the two babies were switched at birth by a nurse and when is he born? He is born at the midnight hour on 15 August, 2017 and he is also presented as a character whose endowed with the unusual gifts and he is also handcuffed to history in particular ways that his story eventually becomes a story of India itself and here we also find the play of magic realism at work.

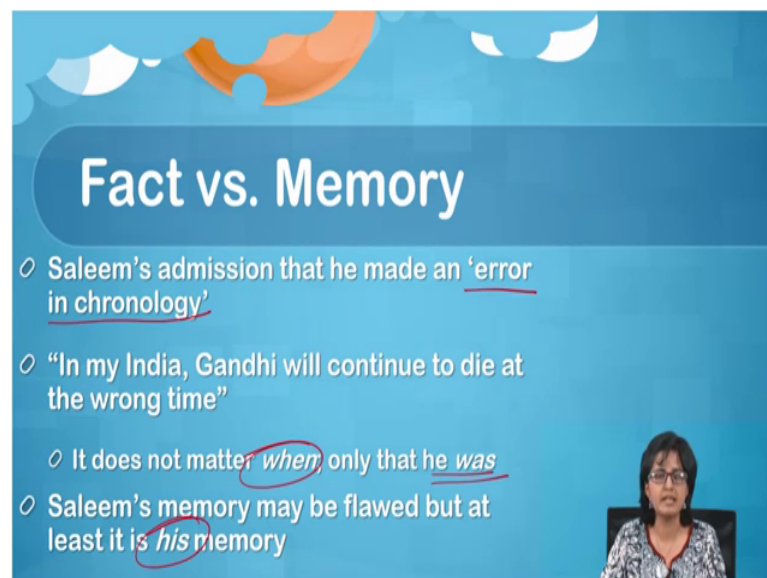
To give you us sends the narrative techniques some employed this work I also read to you from the novel and this is from the first chapter the perforated sheet. I was born in the city of Bombay, once upon a time know that on to there is no getting away from the date I was born in doctor Nalika's nursing home on August 15th 1947 and the time that time at us 2, well then at night. Most important to be more on the stroke of midnight as a matter of fact clock hands joined palms in respect for greeting as I came oh spell it out, spell it out and the precise instant of India's arrival at independence I tumble forth into the world. There were gasps and outside the window fireworks and crowds.

A few seconds later my father broke his big toe, that means, accident was a mere tryful when set beside what had befallen me in that benighted moment, because thanks to be culture one is of those blandly saluting cloths I had one mysteriously handcuff to history. My destiny is indissolubly change to those of my country. For the next three decades there was to be no escape. Soothe (Refer Time: 10:53) had profecit me. Newspaper

celebrated my arrival, political ratified my authenticity. I was left in entirely without say in the matter, I Saleem Sinai later variously called snot nose, stain face, baldy, sniffer, buta and even piece of the moon and even had become heavily embroiled in fate, at the best of times a dangerous sort of involvement and, I could not even wipe my own nose at the time.

So, this is a kind of narration that *Midnight's Children* introduces to us and throughout this novel we find this constant tassel between fact and memory and there is an there is an instance in the novel when Saleem Sinai the protagonist of the novel he admits to having made an error in chronology.

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Fact vs. Memory

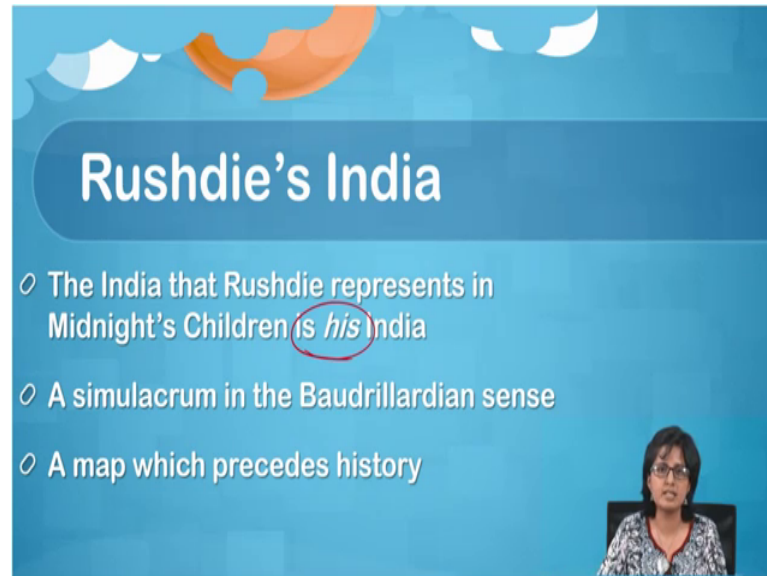
- Saleem's admission that he made an 'error in chronology'
- "In my India, Gandhi will continue to die at the wrong time"
- It does not matter when only that he was
- Saleem's memory may be flawed but at least it is his memory

For example, according to him in my India, Gandhi will continue to die at the wrong time. So, what becomes important over here is not fact it is not be accurate fact, but only the many possibilities of remembering a certain incident in many different ways and here we will also being made to understand that it does not matter when only that he was only that Gandhi died at some point it really does not make much of a difference in the narration or in the telling of the story when he died or at what time he died.

And, this is also a reminder that fact and memory need not be seen as binaries. They could perhaps coexist as well in factors. Saleem's memories Saleem Sinai's memory may be flawed, but at least it is his memory and this is what becomes very important in the telling of post colonial histories and stories because the it is not important to be accurate

about the telling, but what becomes decisive is a fact that the postcolonial citizen is allowed to remember is allowed to narrate and rewrite his own story and his own history.

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Rushdie's India

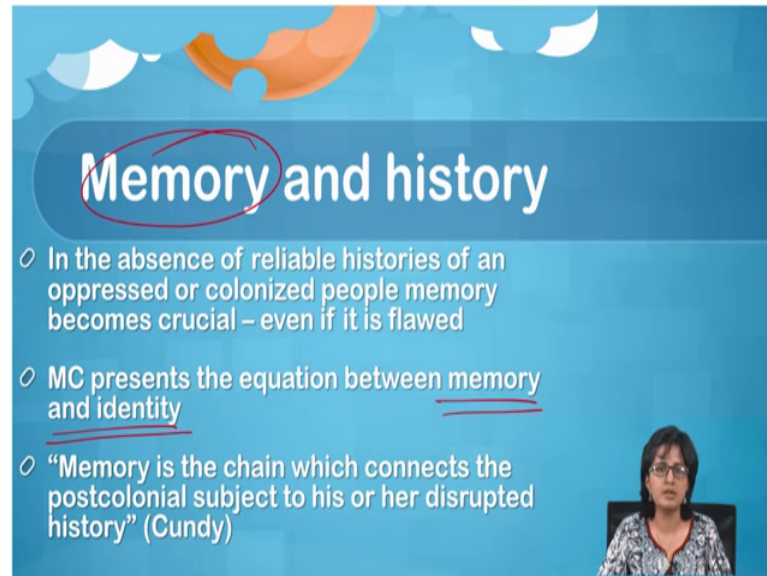
- The India that Rushdie represents in *Midnight's Children* is *his* India
- A simulacrum in the Baudrillardian sense
- A map which precedes history

A small video inset in the bottom right corner shows a woman with glasses and a patterned top speaking.

And, when we talk about *Midnight's Children* it is also portray kind of Rushdie's India it is a India that the India that Rushdie's represents in *Midnight's Children* has his own India. It is a creation of a postcolonial citizen such as Rushdie. Here we also find that we can compare this creation of Rushdie's India to that of simulacrum in the in the Baudrillardian sense because it is also talks about a map which precedes history. In that sense we also find it difficult to know which is real and which is created which is an real India and which is the India created by Rushdie.

So, here we find a perfect interplay of the post modernist as well as a postcolonialist are techniques at work in this work *Midnight's Children*.

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Memory and history

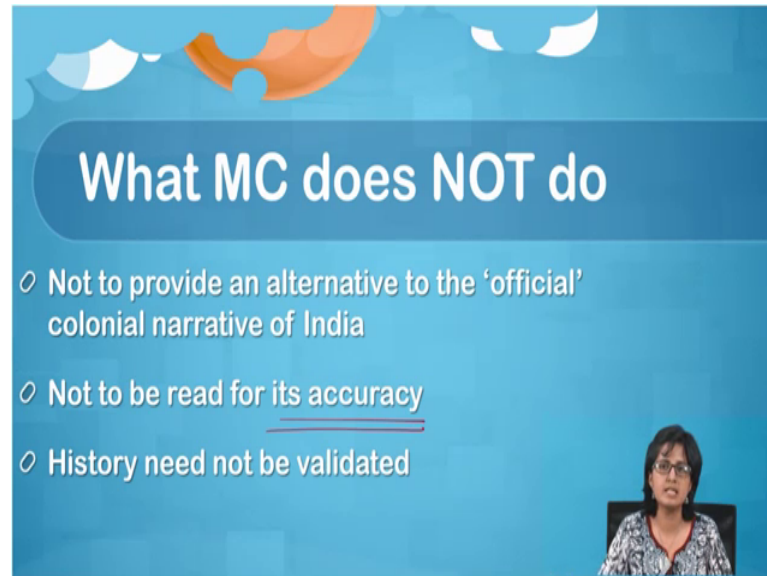
- In the absence of reliable histories of an oppressed or colonized people memory becomes crucial – even if it is flawed
- MC presents the equation between memory and identity
- “Memory is the chain which connects the postcolonial subject to his or her disrupted history” (Cundy)

Video inset: A woman with glasses speaking.

We need to continue to develop on the significance of memory and how it affects the different kinds of stories which have been told. In the absence of reliable histories of an oppressed or colonized people memory becomes very very crucial. So, even of these memory is a little inaccurate, even if it is the flawed it really does not matter. What *Midnight's Children* does as does is to present was an equation between memory and identity because what you remember also becomes your identity for the post all also becomes your identity.

And, as Cundy one of the postcolonial list postmodernist critics would point out memory is a chain which connects the postcolonial subject to his or her disrupted history. So, memory becomes extremely important and identity formation and we find this been made very a way through the discussions of a *Midnight's Children* and Rushdie himself has a talk in at length about the impact of memory in the writing of a works which is *Midnight's Children*.

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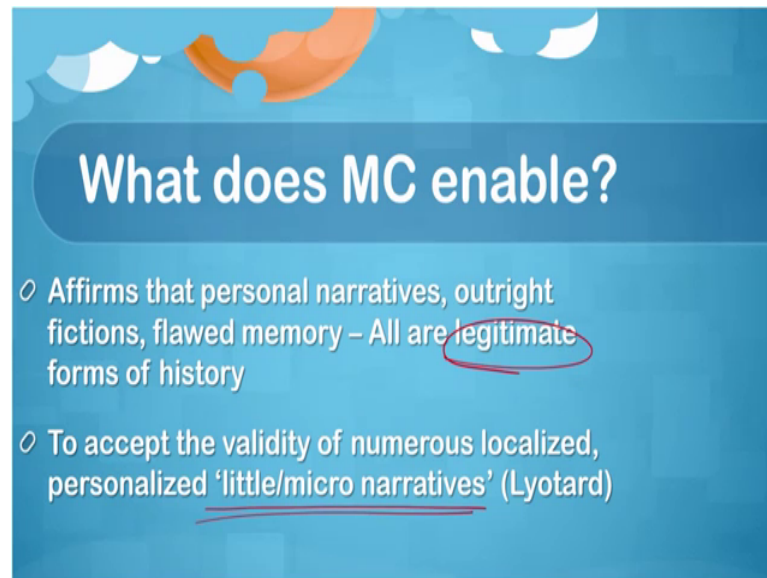
What MC does NOT do

- Not to provide an alternative to the 'official' colonial narrative of India
- Not to be read for its accuracy
- History need not be validated

It come into draw your attention to what Midnight's Children does known to Midnight's Children does not provide as with an alternative to the official colonial narrative of India the intention of this novel is not in this place the existing narratives and then to present a new story which would be seen as an alternative or as the only new possibilities. While it acts to the repository of stories that are available about the nation it does not try to privilege is it is telling over the others.

So, it also needs to be reiterated that Midnight's Children need not be read for its accuracy and there is no need for a history to be validated as we will see in the ways in which the text gets narrated.

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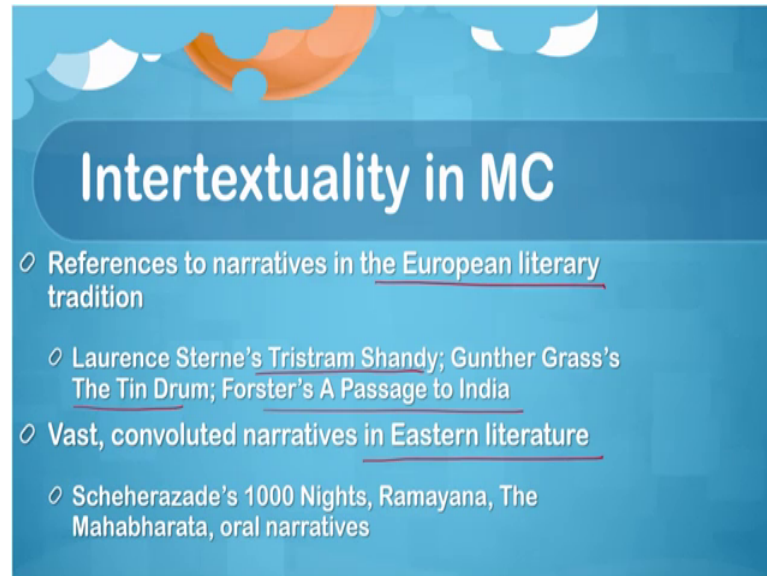
What does MC enable?

- Affirms that personal narratives, outright fictions, flawed memory – All are legitimate forms of history
- To accept the validity of numerous localized, personalized little/micro narratives (Lyotard)

So, what is *Midnight's Children* enable us to do? It reminds us that it affirms that personal narratives and outside fictions and even flawed memory they are all legitimate forms of our history. There is no validation which is required there is no accuracy which becomes the stand of judgment. So, here what becomes important is to accept the validity of a numerous localized and personalized little or micro narratives just like Lyotard remind us in his seminal work.

And, we already taken look at how post modernism is also about replacing the grand narrative with a number of localized and micron narratives and we find *Midnight's Children* precisely doing that. It is replacing the predominant colonial narrative with a number of micro narratives with the number of little histories which are also partly enabled by flawed memory, personal narratives and sources which cannot really be validated or legitimized.

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We see a text like *Midnight's Children* making use of a number of postcolon postmodern techniques such as Irony, Harity, Intertextuality, Dark Humor etcetera. If you look at intertextual references in a *Midnight's Children* we can find plenty of them. In fact we find the fine mix up references to text from the European literary tradition and also from narratives in eastern literature.

And, accordingly *Midnight's Children* refers to Laurence Sterne's *Tristram Shandy*, Gunther Grass's *The Tin Drum* and Forster's *Passage to India* and the same when it also refers to the vast convoluted narratives from the eastern literature tradition such as a Scheherazade's *1000 Nights* or *Ramayana*, the *Mahabharata* as well as innumerable and oral narratives and text also makes use of some of the newspaper articles.

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The slide features a blue background with a decorative top border containing stylized white and orange shapes. On the right side, there is a small image of the book cover for 'Beloved' by Toni Morrison, which includes a portrait of a woman and the text '1985 PULITZER PRIZE WINNER' and 'BELOVED TONI MORRISON'. The main title 'Toni Morrison's *Beloved*' is displayed in white text on a dark blue horizontal band. Below the title, there is a list of three bullet points, each preceded by a white circle icon.

Toni Morrison's *Beloved*

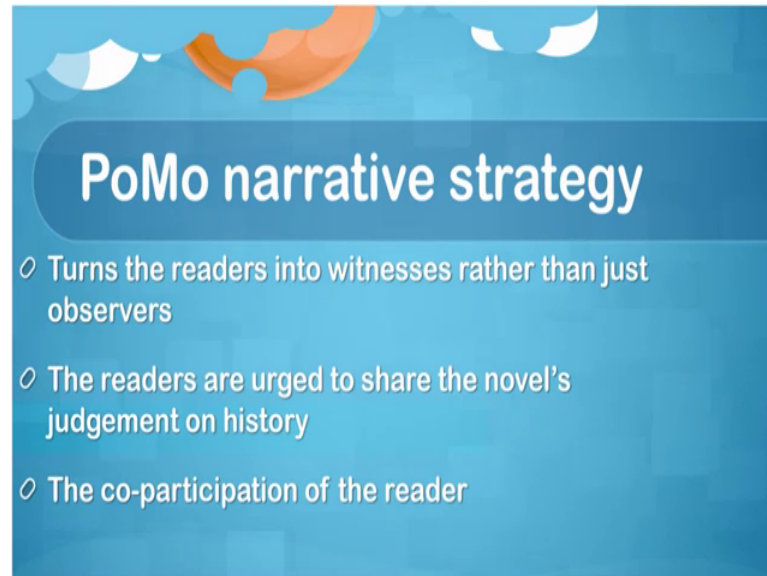
- Cultural memory
- Complicates an area of existing historical knowledge
- Addressing the 300-year-long national amnesia about 'slavery' – the context of American history

With this now we come to take a look at Toni Morrison's *Beloved* and how the play of a postmodernism and postcolonism could be found in this text. Toni Morrison is a Nobel laureate. She received Nobel prize in 1993. She is also one of the finest writers and one of finest every counter of a feminist a black experience and in her work a *Beloved* one of a for most novels we find that it employs a typical postmodern narrative structure in which we find a seamless transition from a character to character, from time to time and from location to location.

So, the reader has to constantly catch up with a narrative to make sense of this non-linear narrative structure. Toni Morrison's *Beloved* as a claim with the aspects of cultural memory. Just like *Midnight's Children* this a text also complicates and area of existing historical knowledge and it tries to rewrite the history of our community which is located at a particular historical juncture and Toni Morrison in certain ways is also addressing the 300 year long as national amnesia about slavery, this is in the context of the American history.

She is also writing this text with an intention of filling the gaps which are there in the a conventional dominant historiography.

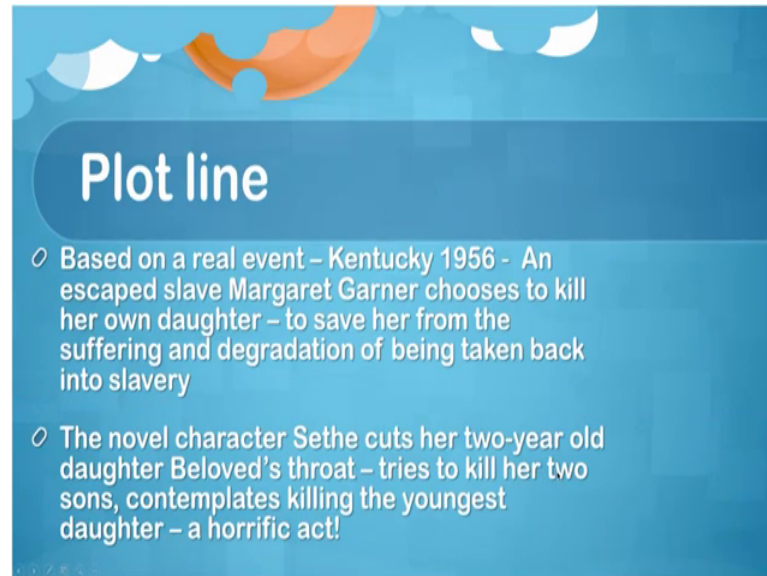
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We find this novel *Beloved* also adopting a number of post modern narrative strategies. So, it turns a reader into witnesses rather than just observers. So, we are participating in the text process of making meaning and the readers are also urged to share the novel's judgment on history. So, this co-participation of a reader is a very postmodern thing that the text expects from the reader and we also find that the text gets written, the text gets constructed even through the process of reading.

So, even when we have the final product the novel *Beloved* in our hands it is only through the process of reading that the text becomes complete because the reader is a participant, the reader is an active participant in this process of making sense of the novel.

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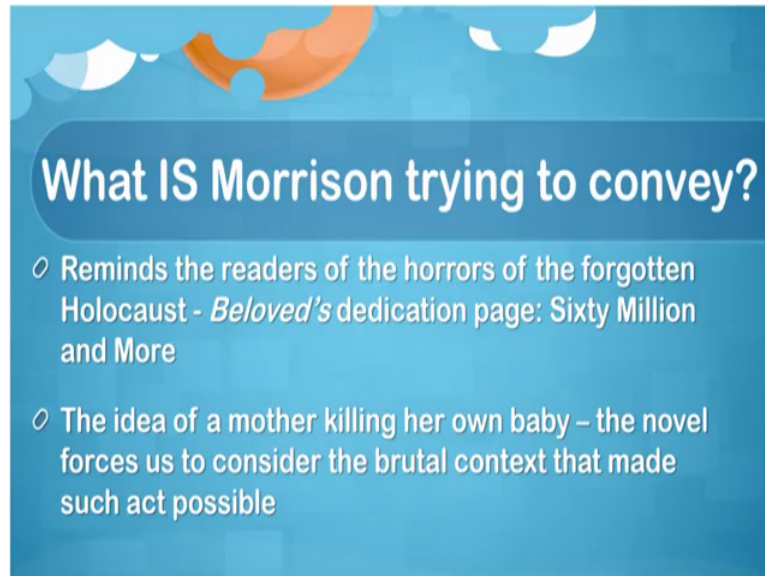
Plot line

- Based on a real event – Kentucky 1956 - An escaped slave Margaret Garner chooses to kill her own daughter – to save her from the suffering and degradation of being taken back into slavery
- The novel character Sethe cuts her two-year old daughter Beloved's throat – tries to kill her two sons, contemplates killing the youngest daughter – a horrific act!

The plot line of a *Beloved* needs to be taken a look at now. It is based on the real event which happened in the Kentucky in 1956 and in which what happened was an escaped slave Margaret Garner she choose to kill her own daughter to save her from the suffering and degradation of for being taken back into slavery. In the same way in the novel *Beloved* we find a character Sethe who cuts here two-year old daughter Beloved's throat and she also tries to kill her a sons contemplates killing the youngest her daughter, all of this to escape the horrors of being taken back as a slave.

The certainly is a horrific act which the novel talks about. But, what makes this narrative entirely different if the pho is the way in which Morrison tries to convey a lot of other things which is not really about the horror of this murder, the horrors of a mother killing her daughter.

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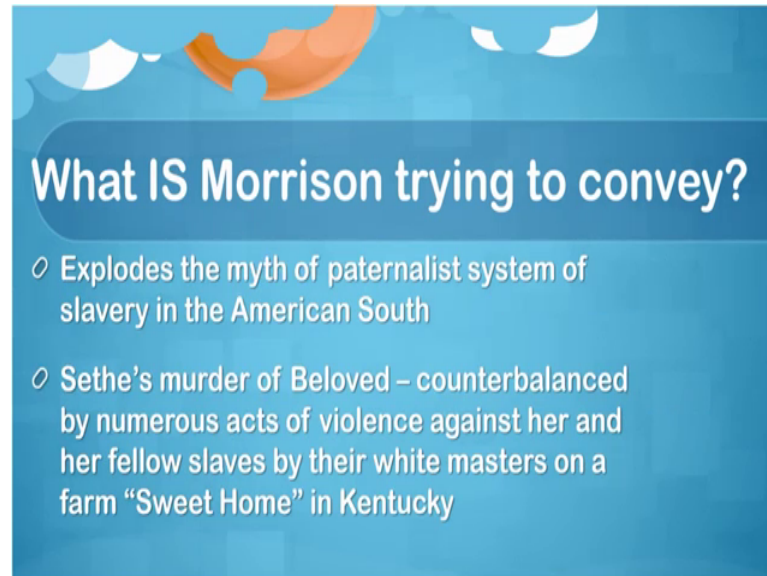
What IS Morrison trying to convey?

- Reminds the readers of the horrors of the forgotten Holocaust - *Beloved's* dedication page: Sixty Million and More
- The idea of a mother killing her own baby – the novel forces us to consider the brutal context that made such act possible

Toni Morrison at some level is trying to remind the reader of the horrors of the forgotten holocaust may be for the same reason she dedicates *Beloved* to sixty million and more is a very direct reference to be horrors of holocaust to which of the western world was largely in different. And, she is also trying to convey that the idea of a mother killing her own baby it ceases to be a horrific event because novel at large is also forcing us to consider the brutal context that made such an act possible.

So, very tactfully and through her narrative skills and through here empathetic writing Toni Morrison is able to shift the focus away from the horrors of the act of murder per same and then forces us to look at the context which produced such an act possible which even prompted the mother to act in such a horrific way in the first place.

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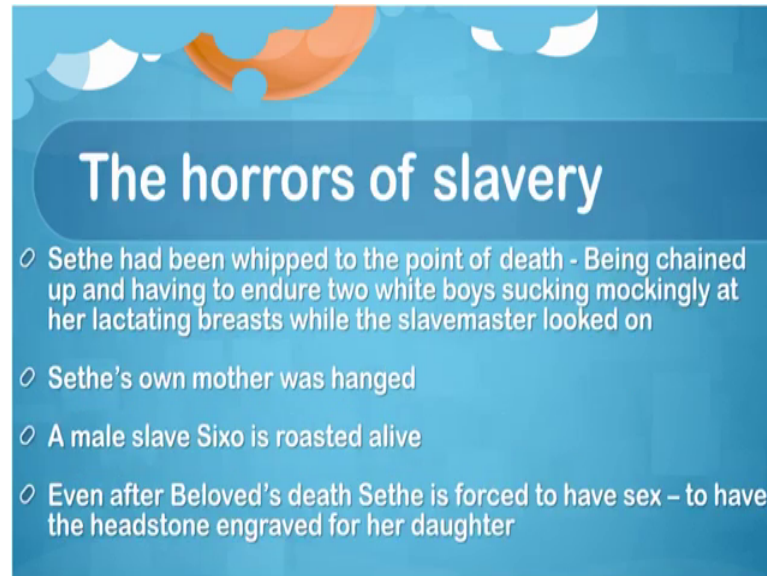
What IS Morrison trying to convey?

- Explodes the myth of paternalist system of slavery in the American South
- Sethe's murder of Beloved – counterbalanced by numerous acts of violence against her and her fellow slaves by their white masters on a farm “Sweet Home” in Kentucky

An, she also exploding the myth of paternalist system of slavery in the American South and this is also seen as one of the most giving fatigues against practice of a slavery in the American South and Sethe's murder of a beloved, in fact, the daughter when she is killed at two years; she is still unnamed and Beloved is the name given to her because the headstone directed for her later bears the name Beloved. So, Sethe's murder of Beloved is counterbalanced by numerous acts of violence against her and her fellow slaves by the white masters on a farm which is ironically titled Sweet Home and this is again in Kentucky.

Toni Morrison it some level is asking us to shift are focus out way from the murder of this to your two year old daughter and focus on the numerous acts of violence which has been perpetrated by the white a slave masters on to get black slaves.

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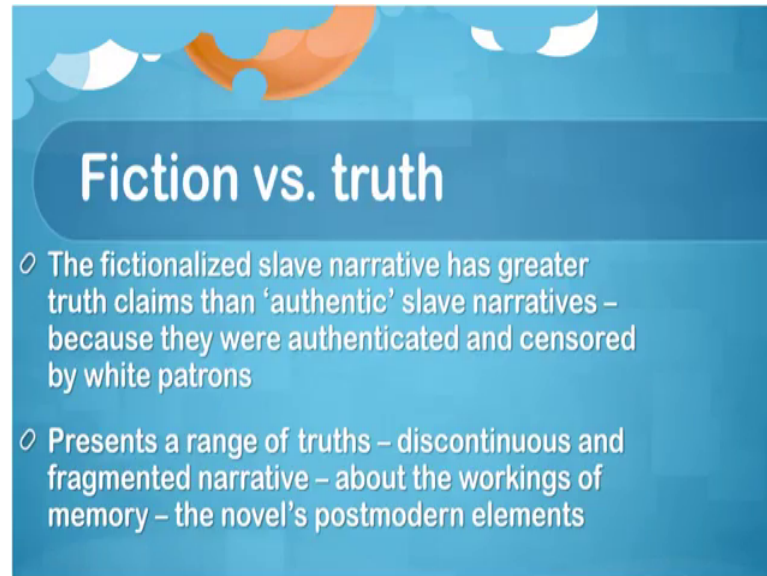
The horrors of slavery

- Sethe had been whipped to the point of death - Being chained up and having to endure two white boys sucking mockingly at her lactating breasts while the slavemaster looked on
- Sethe's own mother was hanged
- A male slave Sixo is roasted alive
- Even after Beloved's death Sethe is forced to have sex – to have the headstone engraved for her daughter

Toni Morrison gives us a graphic description the horrors of slavery try to her escape from the a slaver board a set had been whipped to the point of death; she was changed up and she had to endure two white boys sucking mockingly at her lactating breast while they slave master looked on. Her own mother was hanged she has to witness the witness one of the male slaves Sixo being roasted alive and even after Beloved's death Sethe is forced to have sex with the slave master because this was an written to have the headstone engraved for her daughter.

So, the horrors of slavery are being very graphically described in this novel, but the narration the set of events are not given in the sequence, it is up to the reader to go and figure out how the sequences eventually fitted.

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Fiction vs. truth

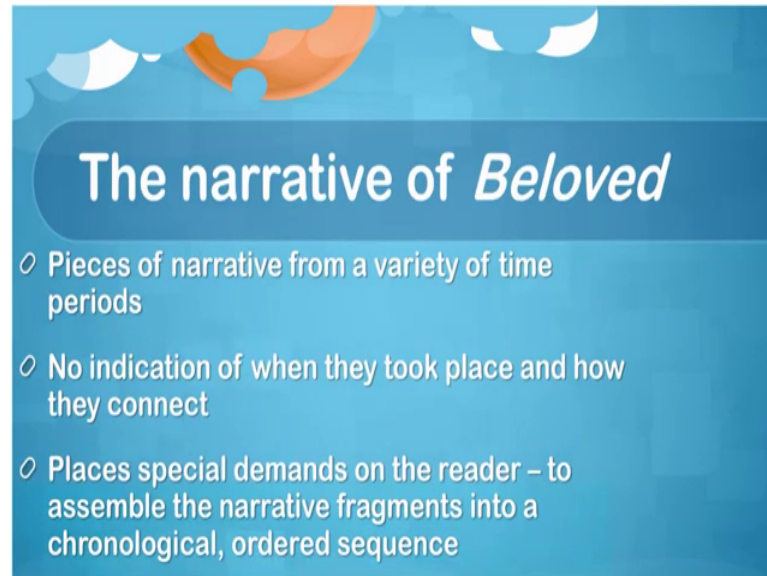
- The fictionalized slave narrative has greater truth claims than 'authentic' slave narratives – because they were authenticated and censored by white patrons
- Presents a range of truths – discontinuous and fragmented narrative – about the workings of memory – the novel's postmodern elements

And, here also just like a *Midnight's Children* we find (Refer Time: 22:52) between fiction and truth and it could be possible to say that in this fictional account *Beloved* it is possible to say that this fictionalize slave narrative in the novel *Beloved* has a greater truth claims than the authentic slave narratives which may publish from America.

Because these slave narratives where authenticated and censored by white patrons and truth in that sense remains really contested and the normal *Beloved* also patrons are range of truth.

He talks about discontinuous and fragment of narrative, it talks about the workings of memory and these of have some of postmodern elements in the novel and just like *Midnight's Children* and it also talked about impossibility of having a single truth or a single history it also privileges the micro narratives and the many localized personalized narratives which are available and which can eventually displays the grand narrative of slavery.

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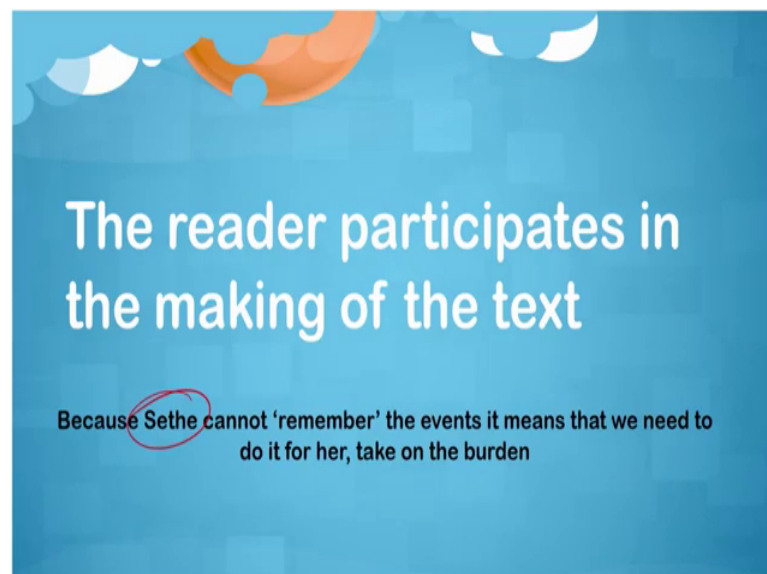
The narrative of *Beloved*

- Pieces of narrative from a variety of time periods
- No indication of when they took place and how they connect
- Places special demands on the reader – to assemble the narrative fragments into a chronological, ordered sequence

The narrative of the novel *Beloved* brings together pieces of narrative from a variety of time periods and the novelist of the author. It is not given any indication of where it place or how the connect the sort of narration also places special demands on the reader and it is up to the reader to eventually assemble the narrative elements into a chronological order sequence.

So, as we have noted before the reader becomes an active participant in the creation of the text itself.

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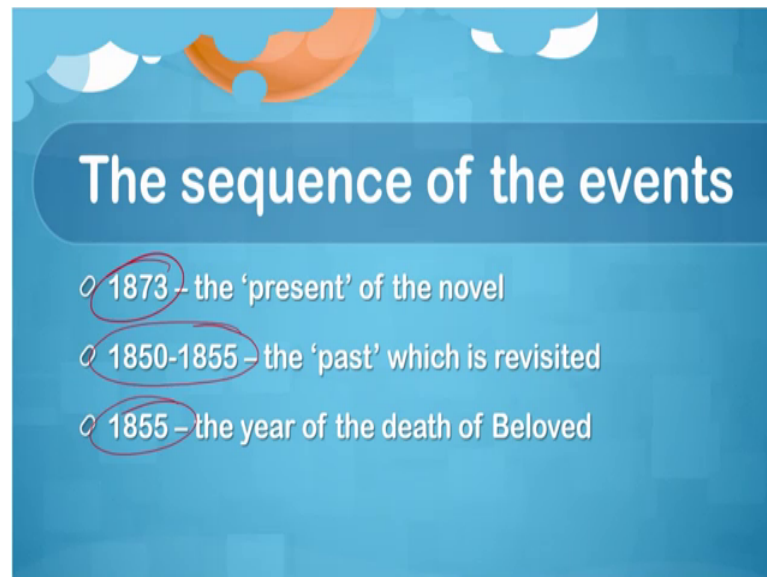


The reader participates in the making of the text

Because Sethe cannot 'remember' the events it means that we need to do it for her, take on the burden

So, the reader participate in the making of the text because the protagonist the slave a Sethe cannot remember the events and it also means that the reader needs to do it for her we need to take on the burden of making the text by arranging the event in the chronological order.

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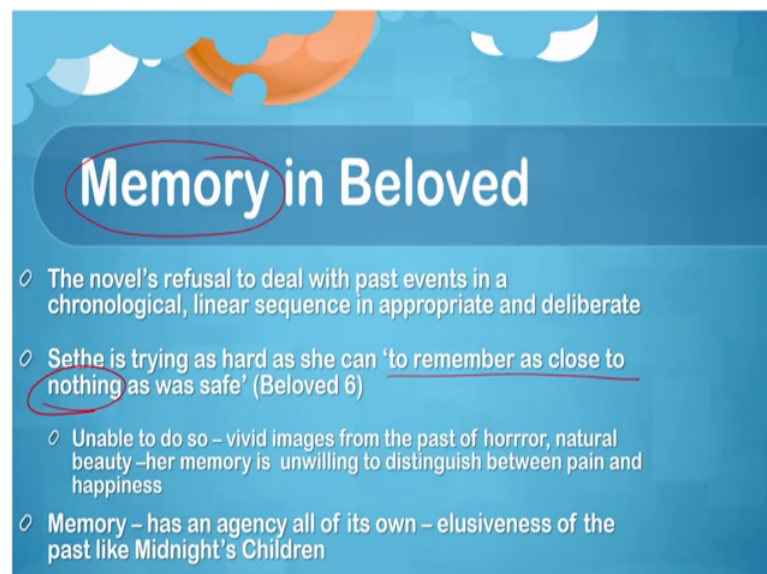


The sequence of the events

- 1873 - the 'present' of the novel
- 1850-1855 - the 'past' which is revisited
- 1855 - the year of the death of Beloved

And, if you look at the sequence of the events the present of the novel is 1873 and it access is a past with revisited this is between 1850 and 1855 and 1855 also happens to be the year of the death of the two year old daughter who is later name the Beloved.

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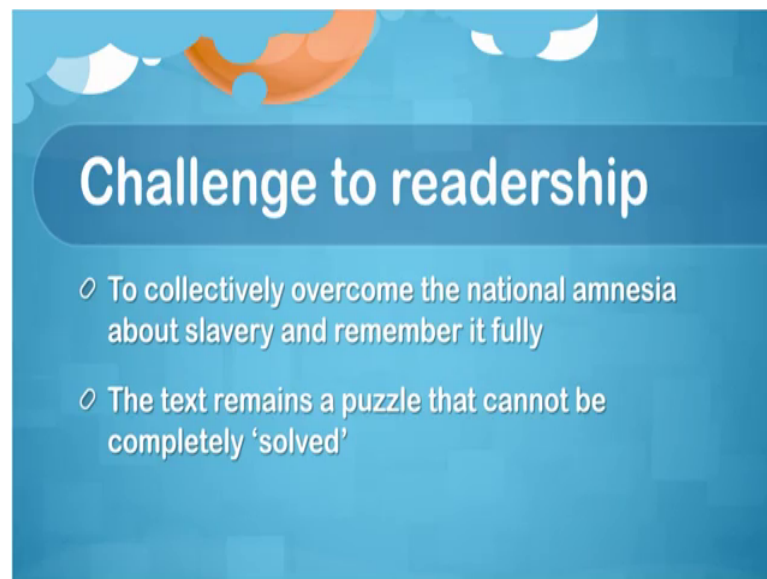
Memory in Beloved

- The novel's refusal to deal with past events in a chronological, linear sequence in appropriate and deliberate
- Sethe is trying as hard as she can 'to remember as close to nothing as was safe' (Beloved 6)
- Unable to do so - vivid images from the past of horror, natural beauty -her memory is unwilling to distinguish between pain and happiness
- Memory - has an agency all of its own - elusiveness of the past like Midnight's Children

Like *Midnight's Children* memory plays a very significant role in the narration of *Beloved* as per and the novel at large refuses to deal with the past events in a chronological linear sequence and this is seen as a very appropriate as well as a deliberate strategy. The of the protagonist Sethe is trying as hard as she can in the novels worth to remember as close to nothing as was safe.

So, it is against so, the use of memory in the novel is against this wish by the protagonist to not to remember anything from the past and Sethe is unable to do so, because there are this a women images from the past their of horror of natural beauty and this is very ironic as per because such as memory is unwilling to distinguish between pain and happiness and it is in at this juncture that the narrate that the reader also intervenes because memory we find that as it is being a portrait in the novel *Beloved*, memory has an agency all of it is own and you also find the illusionist of the past just like it happens in *Midnight's Children*.

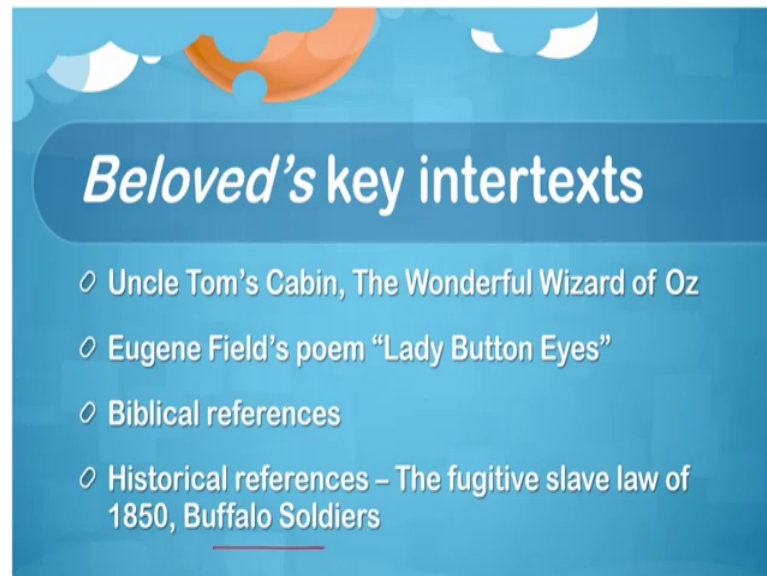
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And, this text also remains is a huge challenge to leadership. Many have found it extremely difficult to read this text because it was not a follower linear sequencing of narratives and this is also urging the reader to collectively overcome the national amnesia about slavery and also to remember that fully. Though this makes most sense in the context of the American history it is it is also a very thrilling reminder to the readers across the world.

And, the text also remains a puzzle that cannot be completely solved and this is again a very postmodernist in nature because the idea is to not really to solve the puzzle, but to engage with a series of fragmented narratives to engage with them in such a way that they reader also participates in this process of recreating a set of recreating a past which is forgotten or which can no longer be retrieved.

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And, these are some key inter text in the novel *Beloved*. Uncle Tom's Cabin and The Wonderful Wizard of Oz which are also popular text from the American tradition and the novel also refer Eugene Fields Poem Lady Button Eyes.

There are number of biblical references right from the beginning and the rolls historical references for example, a reference to the fugitive slave law of 1850 and reference the Buffalo Soldiers.

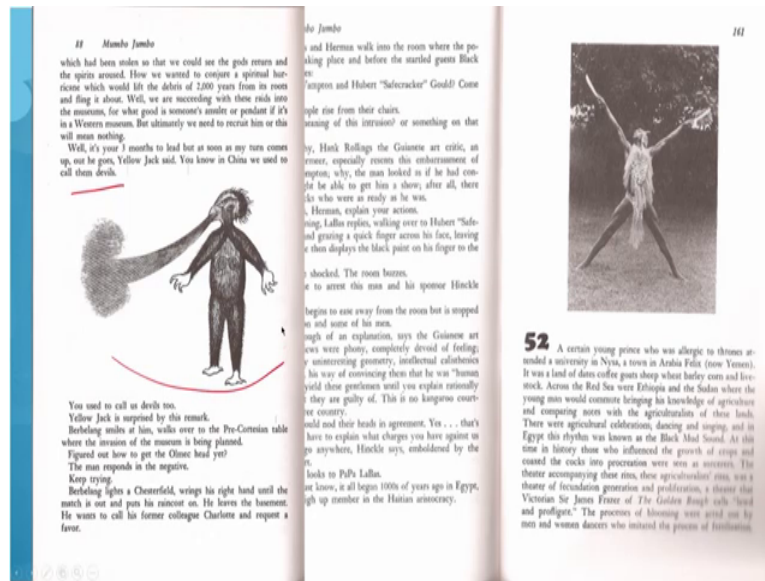
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And, finally, as and when we begin to wind up a discussion we make a brief reference to Ishmael Reeds novel *Mumbo Jumbo* and this novel can be considered as being more postmodern than *Midnight's Children* or *Beloved* and here we can find it was is a very interesting text which was published in 1972 and it can also be considered as a very typical postmodern.

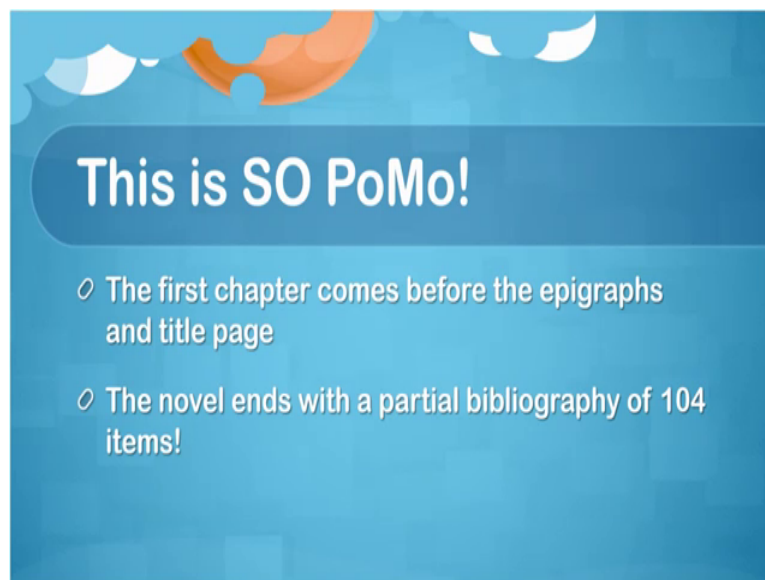
The narrative as punctuated by reproductions of historical documents paintings, period advertisements, photographs, song lyrics, a facsimile of handwritten letter and it also has a number of textual elements as such as dramatic dialogue, epigraphs, quotations and footnotes. It explores all kinds of possibilities which are there in different literary (Refer Time: 27:58). There are also visual effects have being explore such as drawings, cartoons, shaded areas and extensive capitalized or italicized a passages.

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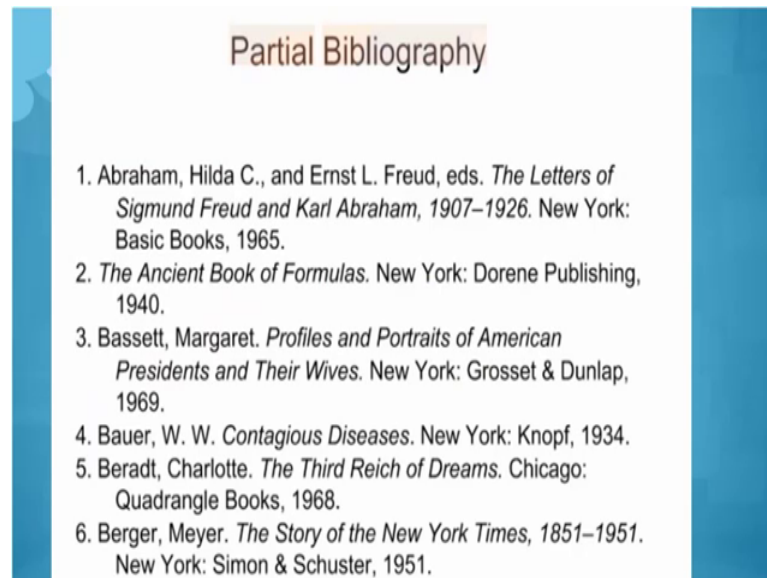
These are a couple of sample pages from the novel *Mumbo Jumbo* we find them there is a very easy co-existence of letters and figures and this also happens rather frequently in the novel.

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And, make of the things about *Mumbo Jumbo* is a very postmodernist right from the title and there are also these interesting structures that we can find for instance the first chapter comes before the epigraph and the title page and the novel also ends with this very brilliant stroke it provides a partial bibliography which is also part of the novel.

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Partial Bibliography

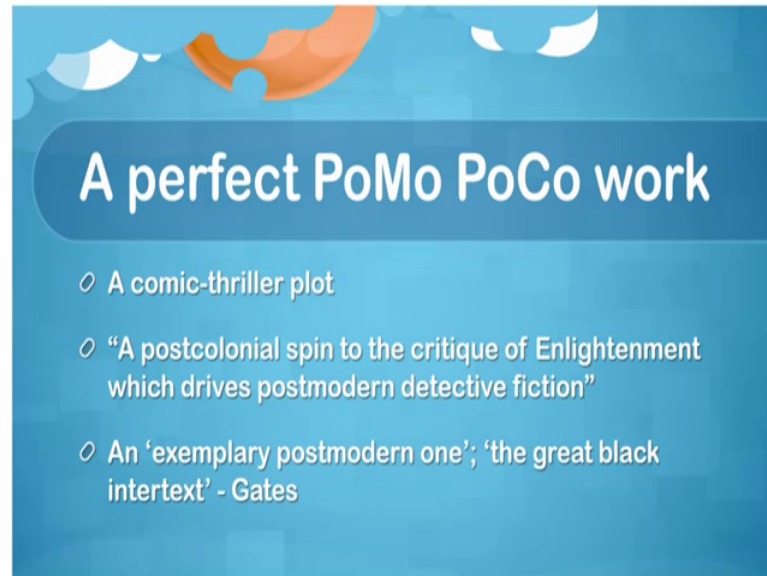
1. Abraham, Hilda C., and Ernst L. Freud, eds. *The Letters of Sigmund Freud and Karl Abraham, 1907–1926*. New York: Basic Books, 1965.
2. *The Ancient Book of Formulas*. New York: Dorene Publishing, 1940.
3. Bassett, Margaret. *Profiles and Portraits of American Presidents and Their Wives*. New York: Grosset & Dunlap, 1969.
4. Bauer, W. W. *Contagious Diseases*. New York: Knopf, 1934.
5. Beradt, Charlotte. *The Third Reich of Dreams*. Chicago: Quadrangle Books, 1968.
6. Berger, Meyer. *The Story of the New York Times, 1851–1951*. New York: Simon & Schuster, 1951.

And, these are certain ways in which novel such Mumbo Jumbo very directly it tells is that there are no attempts, no pretents, no pretenses to any kind of originality. The novel defines the possibility of a new originality and even takes it a bit forward takes one step ahead and says that this is the bibliography just like one would provide for a research paper.

So, here the work is very very self referential and it also engages with a number of genres and number of narrative strategies and does not pretend that it is a novel, it is a fiction and needs to and hence need to follow up with the certain conventions in certain expectations and this is also postcolonial in a very different way and we shall not be going to the details of this text.

I hope this lecture will also encourage you to take a look at all of these text and study them in detail.

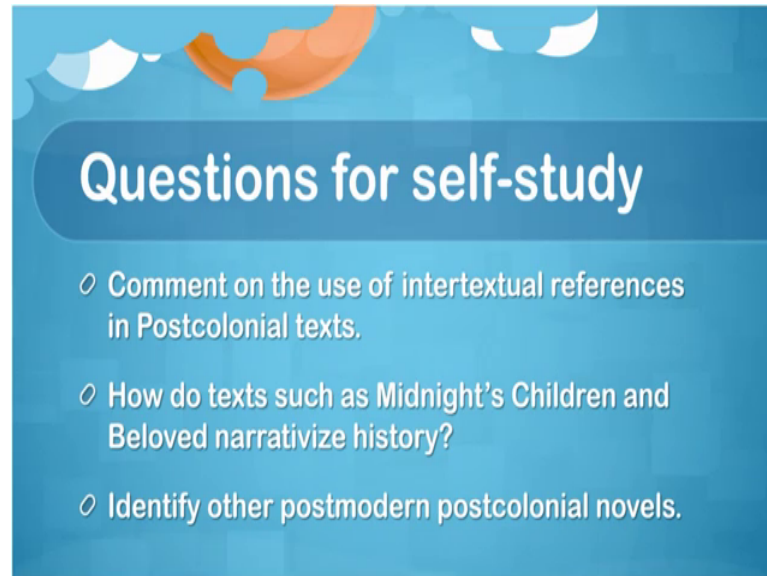
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And, a mumbo jumbo is considered as a perfect postmodern postcolonialist work this is written in the form of comic thriller plot and according to Bran Nicol call this is a postcolonial spin to the critique of enlightenment which drives postmodern detective fiction and Henry Louis Gates also was all praise for this work Mumbo Jumbo and according to him this an this is an exemplary postmodern one and a great black into text.

So, it will be a good idea to take a look at the novel itself know more about how the interplay of postmodernism and postcolonialism happens in this novel mumbo jumbo.

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As and when we wrap up today's lecture, I also leave a few questions for self study. Comment on the use of intertextual references and postcolonial text. How do texts such as Midnight's Children and Beloved narrativevise history. Identify other postmodern and postcolonial no novels.

I hope this lecture has been an encouragement to here to take a look at these novels and also reader the more about the postmodern postcolonial fiction. So, on this note we will begin to wrap up today session.

Thank you for listening and I look forward to seeing you in the next session.