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Treatment of Realist and Fantasy Sections in Alasdair Gray's *Lanark* and Salman Rushdie's *Midnight's Children*

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The goal of this paper is to juxtapose and compare two fictional works, Gray's *Lanark* and Rushdie's *Midnight's Children*, as works that exploit the same or similar textual strategies – oscillation between realist and fantasy sections – but are construed from a different place of utterance. As it will be shown, this different place of production enables the reading of *Lanark* as a postmodernist work questioning and playing with the fixed notion of time and space, and the established literary genres, whereas *Midnight's Children* challenges the accepted Western historicity by using the technique of magic realism in the attempt to restore the history of the former British colony.

Lanark or the recipe of deception

If we shadows have offended,
Think but this, and all is mended,
That you have but slumb'red here
While these visions did appear.
And this weak and idle theme,
No more yielding but a dream,
Gentles, do not reprehend:
If you pardon, we will mend.

William Shakespeare

To say that *Lanark* is a story of one man (e.g. Lanark), one city (e.g. Glasgow) and one time period (e.g. from WW2 till the end of the 20th century) would petrify the novel

to the level of a *Bildungsroman*. However, a mere glance at the structure of the work reveals a clear-cut bifurcation of the textual edifice: the so-called realist sections (Book One and Two) that resemble *Künstlerroman* such as James Joyce's *A Portrait of the Artist as a Young Man*, are surrounded and demarcated by the fantasy sections (Book Three, Prologue, Interlude, Book Four, Epilogue) which correspond to the dystopias of George Orwell's *1984* or Aldous Huxley's *Brave New World*.

From the very beginning of the narrative, it becomes quite clear that the author is going to play with the text as well as with the authority of the reader (and later on with the authority of the author) by subverting temporal and spatial order making both direction and duration of the narrative hard to grasp. The novel opens up with Book Three, Chapter One in which the reader is immediately faced with the distorted chronology, the narration starting *in medias res*, and with a hero without a memory who picks his name randomly, by glancing at a photograph of a landscape in a train in motion. This procedure reveals already that nothing in the text should be taken for granted, that memory one relies on is marked by Plato's "forgetfulness in the soul"[1] and that writing, as Derrida claims, "plays within the simulacrum" and "is in its type the mime of memory, of knowledge, of truth"[2]. The author/narrator makes it clear that rather than looking for any realistic elements in the novel or translating the futuristic city of Unthank into the city of e.g. Glasgow (thus focusing on the story), one should focus on the pure text (discourse) and enjoy the wordplay just as Lanark and other characters in the novel do, as the dialogue between Lanark and Rima at the beginning of the novel signals: "'Dawn, that's what it was called. Dawn.' 'Isn't that a rather sentimental word? It's fading already.'"[3]. Behind the façade of this Beckett-like wordplay and the dystopic image of the imaginary city of Unthank where the sun functions as one of Gray's two-dimensional sketches[4] neither emitting proper light nor warmth, the author starts constructing Lanark's identity in opposition to other characters and various settings. Like majority of other characters, Lanark was born into the same Sartrian void and mud (which is further developed in the realist sections with the same bleak existence of Lanark's realist counterpart, Duncan Thaw), but unlike others, he tries to escape it. His first attempt is the artistic one since, as Sludden, the influential pimp frequenting the snobbish "Elite" café where Lanark meets him, puts it: "Art is the only work open to people who can't get

[1] Derrida, Jacques, "Plato's Pharmacy", *Literary Theory: An Anthology*, Julie Rivkin and Michael Ryan Eds., Blackwell Publishers Inc. :Massachusetts, 2000, pp. 429-450, p. 438.

[2] *Ibid.*

[3] Gray, Alasdair, *Lanark A Life in 4 Books*, Picador: Basingstoke/Oxford, 1994, p. 11. Subsequent references are to this edition and will be cited in the text.

[4] The cover illustration of *Lanark*, as well as illustrations preceding each book, the prologue and the epilogue, including the individual illustrations within the text and graphical solutions in the epilogue have been done by the artist himself. Before turning to writing, Gray was an art student and has supported himself most of his life by painting portraits and mural decorations. For importance of his visual art, see Cordelia Olivier, "Alasdair Gray, Visual Artist", *The Arts of Alasdair Gray*, Robert Crawford and Thom Nairn (Eds.), Edinburgh University Press: Edinburgh, 1991, pp. 22-36.

along with others and still want to be special" (p. 6). Thus, Lanark starts writing a novel that would depict his first days in Unthank. But here Gray plays with the reader again. How can a man lacking memory start writing a memoir-novel? At the same time, novel within the novel, i.e. Lanark's manuscript in Book Three, Chapter Three, is the only instance where any kind of temporality is mentioned in the fantasy sections. It is here that we learn that Lanark has spent 31 days in Unthank. So, Lanark's novel has a greater amount of "realistic" features than all fantasy sections of *Lanark* put together. Without this numeric data, one has the feeling that Book Three, as well as other fantastic books in the novel, is happening in some kind of a temporal vacuum. The shattered dimension of time is present throughout the novel: the individual books ordered, on the level of discourse, Three, One, Two, Four with a prologue put between Books One and Three, and an epilogue inserted by the end of Book Four, obviously do not follow the chronological order on the level of the story. This temporal disorder is further subverted in Book Four, Chapter Thirty-three when Lanark and Rima, his female companion from the beginning of the novel, find themselves in the so-called intercalendrical zone where obstruction of the linear notion of time (measured in this zone by the pulse) is intertwined with the arbitrariness of the space. Namely, Lanark and Rima find themselves on the road that goes uphill on one side and downhill on the other. After several unsuccessful attempts to travel downhill together, they find out that the only way forward is to walk on either side of the line with arms linked, so that the "uphill toil of one is counteracted by the downhill race of the other".[5] Furthermore, after the intercalendrical or "A" zone Rima becomes pregnant and gives birth to Lanark's son Alexander who immediately starts talking and growing and it is obvious that a different notion of time applies to him because Rima and Lanark do not grow any older.

Vague temporality, fantastic events (e.g. Lanark turning into a dragon and being sucked by a giant Surrealist mouth and ending up in the Institute) and arbitrary spatiality [e.g. locations of the Institute occupying a "system of galleries under a mountain with several peaks and several cities on top" (p. 58) with fake windows not reflecting the surrounding, but images "caught by a reflector on one of the peaks" (58), arbitrary distance between Unthank and Provan[6]] of the fantasy sections scattered within the novel

[5] Craig, Cairns, "Going Down to Hell is Easy: Lanark, Realism and the *Limits* of the Imagination", *The Arts of Alasdair Gray*, Robert Crawford and Thom Nairn (Eds.), Edinburgh University Press: Edinburgh, 1991, pp. 90-107, p. 96. The author further deconstructs the uphill and downhill development of Duncan Thaw's and/or Lanark's personality and struggle which goes beyond the scope of this essay.

[6] Some critics claim that owing to the intercalendrical zone lying between them, Unthank and Provan represent a single city. For further discussion see Edwin Morgan, "Gray and Glasgow", *The Arts of Alasdair Gray*, Robert Crawford and Thom Nairn (Eds.), Edinburgh University Press: Edinburgh, 1991, pp. 64-75, especially pp. 73-4. However, the author himself has additionally contributed to the spatial arbitrariness and confusion in the novel by inserting several very elaborate sketches. For instance, in Book Four, Chapter Thirty-three and Thirty-four, Lanark and Rima hitchhike to reach Unthank. The road signs depicted and additionally sketched by Gray, (pages 385 and 391) indicate that instead of approaching Unthank, they are moving further away from the city because the road signs are contradictory, or in other words, they indicate the spatial arbitrariness of the "A" zone.

contribute to building of Lanark as a completely defamiliarized being, detached from his society and from the reader as well. At one point going through the physical transformation himself, Lanark rather resembles the Kafkian character turning into a huge insect in *The Metamorphosis* due to the uttermost anguish caused by the society than he does Duncan Thaw. However, if we take away self-conscious narrative strategies of the fantasy sections, i.e. take away the form and concentrate on the content and then compare it to the more "mellow" realist section, we might start seeing parallelisms and not dichotomies.

In the only two books construed along the lines of realism, Duncan Thaw tries to escape *la condition humaine* that is equal to the one Lanark is faced with; Glasgow is the same gloomy place as Unthank where "man is the pie that bakes and eats himself and the recipe is separation" (p. 101). In other words, cannibalism as the ultimate peak of consumer society in Unthank corresponds to the abuse of working class in Glasgow. Art for both characters is the way of escape and not of fulfilment. But unlike Lanark whose artistic career is suddenly stopped by *deux ex machina*, i.e. a mouth that swallows him into the Institute and is from then on constantly on the move (but shall like Beckett's Pozzo and Lucky end up in the same place), Duncan Thaw remains at the same place (like Beckett's Vladimir and Estragon) and the art shall not offer any consolation because he will not be able to *thaw* his surroundings. Even the final scenes that can be equally interpreted as the death and rebirth of Duncan and Lanark are similar. Duncan commits suicide by drowning in the lake, as "he, tumbling, yells out last dregs of breath and has to breathe, there flows in upon him, not pain, but annihilating sweetness" (p. 364), and Lanark "was a slightly worried, ordinary old man but glad to see the light in the sky" (p. 560). Whereas the former dies peacefully in the lake, the latter, or the resurrected former, dies peacefully on the mountain.

The pitfall hidden in the two realist books, Book One and Two, lies in their narrative structure that gives the realistic appearance when juxtaposed to other fantasy books in the novel. Gray plays with this notion very explicitly in his sketch preceding the first realist section of the novel, Book One, that contains reinscribed official motto of Glasgow. The original "Let Glasgow Flourish by the Preaching of the Word"[7] has been replaced by "Let Glasgow Flourish by Telling the Truth" (p. 119). In other words, "preaching of the word", not only signifying religious word but historical word as well, is unreliable and truth is elsewhere if not nowhere[8]. As Nietzsche put it: "What therefore is truth? A mobile army of metaphors, metonymies, antropomorphisms: in short a sum of human relations which became poetically and rhetorically intensified, metamorphosed, adorned, and after long usage seem to a notion fixed, canonic, and binding: truths are illusions of

[7] Morgan, Edwin, "Gray and Glasgow", *The Arts of Alasdair Gray*, Robert Crawford and Thom Nairn (Eds.), Edinburgh University Press: Edinburgh, 1991, pp. 64-75, p. 67.

[8] For detailed deconstruction of Gray's reinscribed Glaswegian motto, see Stephen Bernstein, *Alasdair Gray*, Associated University Presses Inc.: London, 1999.

which one has forgotten that they *are* illusions […]"[9]. The realist books appear "more real" only because of the linear narrative, an omniscient third-person narrator, palpable temporality and spatiality (the setting is in Glasgow and the immediate surrounding, and the time span covers the period before and after the Second World War) whereas the fantasy parts look "unreal" because the text itself is self-reflexive, which makes discursive strategies more apparent drawing attention to themselves and the effect of estrangement (functioning from the level of single words to much broader semantic units) is much stronger. However, being a great master of words, Gray pulls the final trick on the reader by merging realist and fantasy sections into the Epilogue, a dense metafictional text in which Lanark enters by opening the door with a word "Epilogue" on it, to further enter into an argument with the author who becomes as fictionalised as Lanark "itself"[10]. While Lanark fights for his destiny in the novel wishing for a grand ending, fictionalised author is not sure how he is going to end the novel and even "forgetting" that Lanark has a son. The author is equally confused and lost in the web of his own fiction and it turns out that the novel itself has become "the pie that bakes and eats itself", a metaphor frequently used in the novel for the cannibalistic tendency of the consumer society. By showing that the text has a life of its own, the authorial authority becomes highly questionable and the only credible part turns out to be a huge list of plagiarisms and annotations done by somebody else than the fictionalised author for the sake of saving "research scholars years of toil" (p. 483), a rather ironic remark on literary criticism. So the only possible ending to this textual labyrinth and a conscious amalgam of references, pastiches and plagiarisms is actually the topographic solution, a simple "GOODBYE" to the fantastic and realistic part of the novel printed on the very last page of the novel.

We can conclude by saying that Gray consciously combines realist and fantasy sections to primarily play with metatextuality and intertextuality, and challenges literary conventions, genres and canons, which places his text in the framework of postmodernism. It is only against the background of this narrative play that he inserts and decomposes and recomposes his main character(s) whose identity may or may not be Scottish, as well as Unthank may or may not be Glasgow[11].

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[9] Nietzsche, Friedrich, "On Truth and Lying in an Extra-Moral Sense", *Literary Theory: An Anthology*, Julie Rivkin and Michael Ryan (Eds.), Blackwell Publishers Inc.: Massachusetts, 2000, p. 358-361, p. 359. Emphasis in the original.

[10] Gray has yet again emphasised his playfulness graphically. Page 478 finished with the unfinished sentence: "As Lanark pressed the surface he noticed a big word on it:", whereas page 479 contains only the word "EPI-LOGUE" printed in bold capital letters. In this manner the word "epilogue" functions, on the one hand, as a constituent part of the Chapter Forty denoting the door with the word "Epilogue" printed on it, that Lanark has to open, and, on the other, this word denotes a structural segment of the novel divided into books, a prologue and an epilogue.

[11] For a different view which identifies Scottishness in *Lanark* see Christopher Harvie, "Alasdair Gray and the Condition of Scotland Question", *The Arts of Alasdair Gray*, Robert Crawford and Thom Nairn (Eds.), Edinburgh University Press: Edinburgh, 1991, pp. 76-89; and Marshal Walker, "The Process of Jock McLeish and the Fiction of Alasdair Gray", *The Arts of Alasdair Gray*, Robert Crawford and Thom Nairn (Eds.), Edinburgh University Press: Edinburgh, 1991, pp. 37-47.

Midnight's Children and the problem of hybridity

"I kiss'd thee ere I kill'd thee. No way but this,
Killing myself, to die upon a kiss."

William Shakespeare

There is a considerable overlap between postmodernism and postcolonialism, one of which is the use of the narrative strategy of magic realism based on introduction of "an important 'imaginary' dimension into 'realistic' [textual] evocations of the world"[12]. However, narrative techniques shared by these "post" movements are often used for a different purpose. Linda Hutcheon suggests that "manifestations of their (different, if related) concerns often take similar forms; for example, both often place textual gaps in the foreground but their sites of production differ"[13]. Stephen Slemon goes further by saying that there are novels "produced by the colonial encounter and those produced by the system of writing itself"[14]. While Gray belongs to the latter group identified by Slemon, Rushdie can be more conveniently placed in the former one since he appropriates magic realism to place the Western, rational and linear narrative against "alter/native narrative modes"[15] coming from a marginal(ized) cultural location. He equally uses it to explore the duality of the Indian ethos, "the fantastic unknown"[16] and the dichotomy of the "postcolonial responsibility"[17].

Unlike the books and chapters in *Lanark* that are even graphically divided into realist and fantastic ones, realist and fantastic elements in *Midnight's Children* are intertwined because author's contemporary India is a mixture of mythic and real, of pre-colonial and post-colonial history. Even though the novel opens as the autobiography of the narrator (the main character Saleem Sinai tells the story of his life to Padma), it may be quite misleading to think that the novel is his story – it is equally his story and history, a concept that is explored by a huge body of postcolonial works. By telling the story of himself and his family, Saleem tells the story of India and both accounts are equally real and fantastic. The realistic/fantastic or literal/metaphorical/metonymical

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[12] Durieux, Jean-Pierre, *Mimesis, Genres and Post-Colonial Discourse: Deconstructing Magic Realism*, Macmillian Press Ltd.: Hampshire/London, 1998, p. 80.

[13] Hutcheon, Linda, "Circling the Downspout of Empire", *The Post-Colonial Studies Reader*, Bill Ashcroft, Gareth Griffiths and Helen Tiffin (Eds.), Routledge: London/New York, 2000, pp. 130-135, p. 131.

[14] Slemon, Stephen, "Magic Realism as Post-Colonial Discourse", *Canadian Literature*, 116, 1988, pp. 9-23, p. 20.

[15] Ashcroft Bill, Gareth Griffiths and Helen Tiffin (Eds.), *Post-Colonial Studies: The Key Concepts*, Routledge: London/New York, 2000, p. 133.

[16] Brennan, Timothy "The Nation Longing for Form" in *Nation and Narration*, Homi. K. Bhabha (Ed.), Routledge: London/New York, 1999, pp. 44-70, p. 63.

[17] *Ibid*.

concept starts from the title itself: midnight's children are those born at midnight, like Saleem, when India declared its independence and at the same time these children are empowered by special powers of "transmutation, flight, prophecy and wizardry"[18] and hold midnight meetings in Saleem's head who has the greatest talent of them all, "the ability to look into the hearts and minds of men" (p. 200). This syncretism of realistic/fantastic is echoed in Saleem's first statement, "I was born in the city of Bombay ... once upon a time" (p. 3), in which the first part signals the elements of a *Bildungsroman* and the second part uses the conventional formula for fairy tales.

Saleem's first-person narration has the elements of temporality (from August 14, 1947 to August 15, 1972) which is further expanded by numerous historical data and events of pre- and post-Salem India (Gandhi declaring *Hartal* in 1919, the English massively leaving India prior to India's independence, 1945 monsoon year, Five Year Plan, division of India into states and territories in 1955, Chinese attack on India in 1962, death of J. Nehru in 1964, Indo-Pakistan wars of 1965 and 1971, Indira Gandhi's "dictatorship", first nuclear explosion in India in 1974, etc.). The narration is defined spatially, as well: the events occur on the territory of India and Pakistan. But, even this ostensible linearity of events is achieved solely by a conscious effort of Saleem who is investing every effort to narrate his story in a chronological order. However, these dates and places are intertwined by numerous fantastic events and subplots narrated in a dream-like fashion lacking every notion of linearity/temporality and causality from the Western/metropolitan perspective and are linked to the indigenous culture (for instance, the story of the Tahi, Reverend Mother's ability to dream her daughters' dreams, all events linked with Midnight's children especially Saleem, Shiva and Parvati the witch, Saleem's transmutation into Buddha when he lost all his powers and memory, etc.). However, Rushdie does not simply imitate the local myths, but rather appropriates their symbolic form to create a new national imaginary. The reason why they might seem "traditional", is that they are not bound by the conventions of realism.

The overall realist/fantastic structure of the novel is contained in just one paragraph where the author has concealed the "summery" of his novel, a paragraph in which Saleem's mother receives the prophecy about her unborn child: "A Son, Sahiba, who will never be older than his motherland – neither older nor younger. […] There will be two heads – but you shall see only one – there will be knees and a nose, a nose and knees. […] Newspaper praises him, two mothers raise him! Bicycles love him – but, crowds will shove him! Sisters will weep; cobra will creep […] Washing will hide him – voices will guide him! Friends mutilate him – blood will betray him! [...] Spittoons will brain him – doctors will drain him – jungle will claim him – wizards reclaim him! Soldiers will try him – tyrants will fry him […]. He will have sons without having sons! He will be old before he is old! *And he will die ... before he is dead.*"(pp. 87-8, emphasis in the original). It is obvious that

[18] Rushdie, Salman, *Midnight's Children*, Picador/Pan Books: New York, 1982, p. 200. Subsequent references are to this edition and will be cited in the text.

Saleem's story (his story), i.e. the story of India (history), is the one in which "the present [is] struggling out of the past [...] [and] attempts to construct a future"[19], the story where present/past, realism/fantasy are irreconcilable if one attempts to make a clear cut distinction between them. If realism represents "history" of the West, fantasy represents "counter-history" of the Other. However, by not separating his narrative into fantasy and realist sections as Gray did, but rather by fusing the two, Rushdie overcomes presentation of India as a location of exotic cultural diversity (i.e. as just another presentation of the Other). Thus, his text is neither based on the absolute demarcation between the metropolitan and the marginal, a tendency to "Westernize" the West and "Orientalize" the Orient that Said has identified[20], nor is it based on the exoticism of multiculturalism. His novel is the textual site of "inscription and articulation of culture's hybridity"[21] notwithstanding its positive or negative effects. Rushdie's India is "the new myth - a collective fiction in which anything was possible" (p. 112) and "the children of midnight were also the children of the time; fathered [...] by history. It can happen. Especially in a country which is itself a sort of dream" (p. 118).

If one further compares *Lanark* and *Midnight's Children* in respect of their realistic/fantastic ingredients, one can see that Gray's realistic and fantastic books are equally macabre and apocalyptic even though playful, but Duncan Thaw still dies with a certain sweetness on his face and Lanark is finally submerged into sunshine. In a way, both main narratives of the novel are unified just as both characters are reconciled. On the other hand Rushdie uses a completely different approach. Overlapping realistic and fantastic sections are constructed in a benignant and colourful manner with almost a pastoral innocence, but Saleem Sinai, unlike Lanark/Duncan Thaw, finds no peace in the end. While Gray plays with his text (notwithstanding the fact that there is a harsh critique of the consumer society hidden in the text), Rushdie is more explicitly haunted by the content of his text, by a simultaneous celebration and a critique o f India. He never evokes the Nehruvian vision of a free, "positively" hybrid India. India rather resembles Shakespeare's Othello who dies testifying to an impossible split between his black, African self and his christianised European "mask". Rushdie criticises "the mimic men" of India thus mocking both the colonizer and the colonized: "In India, we've always been vulnerable to Europeans... […] Perhaps it would be fair to say that Europe repeats itself, in India, as farce…" (p. 185). The mimicry Rushdie construes of being "*almost the same but not quite*"[22] is menacing not only to the colonizer (due to the implied mockery of the colonial power), but to the colonized as well if the latter does not manage to de- and reconstruct its identity. When Saleem talks about his own identity he says: "To understand just one life, you have to swallow the world. […] If seem a little bizarre, remember the wild profusion of

[19] Ashcroft Bill, Gareth Griffiths and Helen Tiffin (Eds.), *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*, Routledge: London/New York, 1989, p. 36.

[20] Said, Edward W., *Orientalism: Western Conceptions of the Orient*, Penguin Books: London, 1995 (1978), p. 45-6.

[21] Bhabha, Homi K, *The Location of Culture*, Routledge: London, 1994, p. 38.

[22] *Ibid*., p. 86. Emphasis in the original.

my inheritance… perhaps, if one wishes to remain an individual in the midst of the teeming multitudes, one must make oneself grotesque" (p. 109). It seems that Saleem (and India) has an ambiguous future. Even his son who finally at the end of the novel utters his first word which is "abracadabra" will have a bleak existence, because "abracadabra", which is exactly what India according to Rushdie needs, will not have any effect since it is "not an Indian word at all" (p. 459). Saleem, too, will be suffocated by the "teeming multitudes" of undefined and silent voices if some sort of a constancy (identity) is not preserved. The magic formula he has found for preserving stories (and pickles) consisting of a farrago of realism and symbolism crucial for a country the history of which is a nightmare[23], is, nevertheless, not enough for restoration of the collective identity his nation requires. This seems to be the reason why he foretells a bleak future to his hybrid India in the closing paragraph of the novel: "[I]t is the privilege and the curse of midnight's children to be both masters and victims of their times, to forsake privacy and be sucked into the annihilating whirlpool of the multitudes, and to be unable to live or die in peace." (p. 463). Comparing the two novels through the lens of their respective realist/fantastic relationship, one could draw the following conclusions: the text of Alasdair Gray uses playfully fantastic elements to fragment historical and rational society depicted in the realistic books of the novel thereby making it ahistorical, ungrounded and deterritorialised, which ostensibly summarizes the three postulates of the postmodern condition identified by Simon During[24]. On the other hand, Salman Rushdie synergizes two antithetic discourses in the same fictional structure appropriating the narrative strategy of magic realism to depict equally dual identity of a culture-specific location of India and Pakistan. Though, Rushdie's novel, like Gray's, can equally be analysed as a text "questioning [...] historical certainties" as stated by Mishra and Hodge[25], which would rightfully place it in the sphere of postmodernism, it is in the juxtaposed fantastic sections stemming from culture-specific knowledges that his work receives the postcolonial label and can no longer be interpreted as mere postmodernist playfulness and parody. Rushdie's fusion of realist and fantasy sections achieves quite a different effect which is to trace a "long-lost meta-imaginary homeland of India".[26]

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[23] Wexler, Joyce, "What Is a Nation? Magic Realism and National Identity in *Midnight's Children* and *Clear Light of Day*", *Journal of Commonwealth Literature*, August 2002, Vol. 37, No. 2, pp. 137--158, p. 151.

[24] During, Simon, "Postmodernism or Postcolonialism?", *Landfall*, 39, No. 3, 1985, pp. 336-380, p. 368.

[25] Mishra, Vijay and Bob Hodge, "What is Post(-)Colonialism?", *Colonial and Post-Colonial Theory: A Reader*, Patrick Williams and Laura Christman (Eds.), Harvester Wheatsheaf: New York/London, 1993, pp. 276-290, p. 282.

[26] Syed Manzurul Islam quoted in Helga Ramsey-Kurz, "Does Saleem Really Miss the Spittoon?: Script and Scriptlessness in *Midnight's Children*", *Journal of Commonwealth Literature*, June 2001, Vol. 36, No. 1, pp. 127-145, p. 128.

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UPORABA REALISTIČNOG I FANTASTIČNOG U *LANARKU* ALASDAIRA GRAYA I *DJECI PONOĆI* SALMANA RUSHDIEJA

Alasdair Gray u romanu *Lanark* te Salman Rushdie u romanu *Djeca ponoći* koriste srodnu pripovjednu tehniku supostavljanja realističnih i fantastičnih dijelova sa bitno drugačijim učinkom. I dok Grayev tekst, jasno podijeljen na realistična i fantastična poglavlja, dekonstruira postojanost kategorije vremena i prostora, te stavlja naglasak na meta- i intertekstualno poigravanje kako bi naposljetku raščlanio i samu kategoriju autoriteta spisatelja, Rushdievo istančano ispreplitanje realističnog i fantastičnog omogućuje pripovjedaču romana da iznađe polazište za protupovijest bivše britanske kolonije. *Lanark* se tako dade protumačiti kao priča o Glasgowu koji jest i nije Glasgow, odnosno Unthanku koji jest i nije zrcalna slika futurističkog Glasgowa. Nasuprot tome, pripovjedač *Djece ponoći* jasno izgrađuje meta-povijest Indije i dijela Pakistana koristeći pripovjednu tehniku magijskog realizma koja još više naglašava podvojenost/hibridnost prostora bivše britanske kolonije.