International Journal of Language and Literary Studies
Volume 8, Issue 4, 2026
Homepage : http://ijlls.org/index.php/ijlls

Historiographic Metafiction: The New Historicist Approach to Saleem Sinai

Noshin Sharmili Nawmi
Lecturer, Department of English, East Delta University, Chittagong, Bangladesh
Email: sharmilinoshin99@gmail.com

DOI: https://doi.org/10.36892/ijlls.v8i4.2639

APA Citation: Sharmili Nawmi, N. Historiographic Metafiction: The New Historicist Approach to Saleem Sinai's Narrative. International Journal of Language and Literary Studies, 8(4). 152-161. https://doi.org/10.36892/ijlls.v8i4.2639

Received:
13/04/2026

Accepted:
14/06/2026

Keywords:
Historiographic metafiction; New Historicism; Counter-archive; Magical realism; Postcolonial historiography; Saleem Sinai;

Abstract

This article examines Salman Rushdie's Midnight's Children as a work of historiographic metafiction that constructs a counter-archive to both colonial and nationalist historiographies. Focusing on the narrative of Saleem Sinai, the study explores how New Historicism's emphasis on the historicity of texts and the textuality of history intersects with postcolonial critiques of the archive. Methodologically, the article offers a qualitative, interpretive reading of Midnight's Children, foregrounding episodes such as the Amritsar massacre, the Emergency, and the episodes involving the midnight children's conference as sites where official records are questioned, supplemented, and subverted. Rushdie's magical realism and polyphonic narration expose the silences and exclusions of colonial and nationalist archives. This reimagining of history foregrounds subaltern lives, affect, and embodiment. The article concludes that Saleem's fragmented and unreliable narrative performs the labour of a counter-archive: it preserves marginal memories, foregrounds generational trauma, and insists on a plural, contested understanding of India's past that resists closure and singular national narratives.

1. INTRODUCTION: RETHINKING HISTORICAL KNOWLEDGE

The interrelationship between literature and history has long preoccupied scholars who seek to understand how the past can be known and represented. Conventional historicism typically presupposes that the past exists as an objective reality that can be recovered through the painstaking analysis of documents and material traces. Over the last few decades, however, theorists have increasingly stressed that historical knowledge is always mediated by discourse, narrative, and institutional practices of selection and exclusion. History, in this view, is not simply "found" in archives but is produced through interpretive acts that are themselves embedded in relations of power.

New Historicism emerged in the 1980s as one influential attempt to rethink the traffic between texts and their historical conditions of production. Rather than treating literature as a transparent reflection of an already-given historical reality, critics such as Stephen Greenblatt and Louis Montrose argue that literary and non-literary texts alike are active participants in the circulation of "social energy," shaping as well as reflecting the cultures that produce them. Montrose's now-canonical formulation of "the historicity of texts and the textuality of history"

underscores a double insight: literary works are saturated with the contingencies of their moment, and our access to the past is always through textual mediations. At the same time, archive theory, from Michel Foucault's analysis of the archive as a discursive system to Jacques Derrida's reflections on "archive fever," has drawn attention to the institutional and psychic forces that decide which traces of the past are preserved, classified, and authorized as knowledge.

These debates have encouraged scholars to distinguish between official archives, which often consolidate dominant perspectives, and counter-archives, which gather subjugated knowledge, marginal memories, and alternative narratives of historical experience. In postcolonial contexts, the notion of the counter-archive has been especially powerful. Colonial and even nationalist archives are frequently structured by exclusions that silence colonized subjects, minorities, and everyday lives. Literature has played a crucial role in this reconfiguration of historical knowledge. Through polyphonic narration, experimental temporality, and the blending of the documentary with the fantastic, postcolonial novels can function as forms of historiographic metafiction that both expose and reimagine the limits of official historiography.

Salman Rushdie's *Midnight's Children* is a paradigmatic example of such a project. Rushdie centers the novel on Saleem Sinai's life to entangle personal memory with national history. By interweaving mundane details with magical events, he challenges traditional historical records. Saleem's account is self-consciously unreliable, digressive, and revisionary. It juxtaposes canonical events such as the Amritsar massacre and the Emergency with dreams, prophecies, bodily afflictions, and the telepathic congress of the midnight children; elements that cannot be accommodated within conventional archival or historiographical forms. In doing so, the novel creates a space for lived experience. This 'noise' fills the silences left by colonial and nationalist archives.

Building on these debates, this article reads *Midnight's Children* through the combined lenses of New Historicism and postcolonial archive theory to argue that Saleem Sinai's narrative performs the work of a counter-archive that challenges both imperial and nationalist ways of telling India's twentieth-century history. More specifically, the article asks how Rushdie's use of an unreliable, polyphonic first-person narrator reconfigures the relation between memory and official record; how the novel's deployment of magical realism allows it to register experiences and forms of knowledge excluded from colonial and nationalist archives; and how the figure of the child-historian reframes questions of authority, embodiment, and generational trauma in the writing of postcolonial history. After outlining the theoretical debates that inform this approach, the discussion turns to the study's methodological orientation and then to a sustained analysis of key scenes in *Midnight's Children* as sites of counter-archival practice.

2. LITERATURE REVIEW

2.1.New Historicism and the Textuality of History

During the 1980s, New Historicism took shape partly because earlier methods, like strict historicism or form-focused readings, often ignored how writings emerge within specific material settings. Instead of seeing stories and poems as quiet echoes of fixed past moments, scholars including Stephen Greenblatt suggest these works join legal records, letters, sermons, and pamphlets in moving social forces around. From this angle, written pieces do more than show authority at work; they become places where influence shifts, gets challenged, and sometimes reassembles. While older criticism treated culture as something stable, this approach treats it as always shifting through textual exchanges.

What Louis Montrose famously put forward, "the historicity of texts and the textuality of history," packs into one line a key realization shaping much modern criticism. Because each written work emerges from distinct social, economic, and belief-based conditions, those contexts shape how it sounds, looks, and means; context marks every sentence ever penned. Nothing appears outside time. On another level, knowing the past does not mean touching raw facts directly, since all accounts are filtered through modes of speaking, ways of structuring stories, and inherited formats that frame experience selectively. So any claim about former times holds only tentatively; it is made, not found.

Reading *Midnight's Children* gains depth through New Historicist ideas. Not merely listing past moments, Saleem Sinai shapes how India's twentieth century might be understood; challenging state-sanctioned versions along the way. Scattered timelines, sidetracks, and admissions of recall errors reflect history not as fixed truth but tangled narratives vying for space. Seen this way, his personal account emerges entwined with its time, born from political currents while nudging them forward. From such angles, memoir becomes more than recollection, it joins live conversations on independence, nationhood, and what gets remembered.

2.2.Historiographic Metafiction and Magical Realism

History appears differently in some modern stories; not just told, but shown as something made. Through mirrors inside the tale, these books reveal how they are built: shifting voices, exposed choices, moments where imagination meets documented fact. They do not toss out the past. Rather, they linger on how truths get shaped through voice, through record, through power. By blending fictional people with actual moments, such texts highlight gaps, silences, and decisions hidden within official versions. Their method questions both blind faith in facts and total doubt about knowledge. What emerges is not fiction versus history, but a performance of how accounts come to be accepted.

A significant turn in literary method, magical realism stands out as highly effective for such aims. Between lifelike depiction and imagined wonder, it slips strange events into ordinary settings, letting them pass without surprise. What feels unreal often roots deeply in histories marked by force, blended beliefs, and imbalance. Think of Alejo Carpentier: his idea of lo real maravilloso sees marvels not as escape but as part of lived truth across Latin America. In places split by culture or power, the usual definition of reality tends to silence some voices. Scholars like Lois Parkinson Zamora and Wendy Faris point out how the genre grows strong precisely there, where official versions miss what many endure daily.

Midnight's Children pulls deep thought into the landscape of South Asia, threading telepathic links, strange foresights, odd chance meetings, and shifting bodies through India's tangled political past. Not meant to erase facts, magic here argues that true history, especially around independence and division, must make room for emotion, faith, story, and moments when personal fate brushes up against national drama. By bending fiction like this, Rushdie challenges fixed records and straightforward accounts of what happened, suggesting instead how layered memory and imagination can capture colonial aftermath more fully. Such ideas shape how we later interpret Saleem's tale; not outside evidence but living beyond it, shaped by documents yet reaching further.

2.3.Postcolonial Critiques of Colonial and Nationalist Historiography

Though colonial rule ended, its way of writing history still draws sharp criticism from scholars who look closely at power and voice. Not long after independence movements came to an end, new questions arose about whose stories were missing. Led by Ranajit Guha, a group known as Subaltern Studies revealed that official documents often showed rural people only

when they caused trouble or needed controlling, never as thinkers shaping their own fate. Instead of seeing these communities as passive, the work insisted they had forms of reasoning and resistance worth studying on their own terms. When Gayatri Chakravorty Spivak asked if the subaltern could truly speak, she highlighted how archives often mimic speech rather than record it, putting words into mouths under the guise of rescue. Even well-meaning research may repeat old silences by filtering lived experience through Western frameworks. Dipesh Chakrabarty took this further, challenging basic ideas like progress and modernity that dominate historical analysis. His book *Provincializing Europe* suggests such concepts assume Europe is the model all others follow, a view unfit for understanding different timelines and worldviews. Because of this, applying European templates to other regions risks distorting more than revealing.

Meanwhile, critiques from postcolonial studies have questioned how nationalist histories often fall short. Take Partha Chatterjee: he points out that ideas within Indian nationalism borrowed heavily from colonial storytelling patterns, despite flipping their meanings. Instead of breaking form, these narratives kept familiar rhythms; history unfolds as if destined, marching toward freedom and a sovereign state. From such a view, the nation stands whole, its voice steady, while divisions like caste, gender, region, or belief get folded quietly into one official plot. Whether shaped by colonizers or those who resisted them, historical records rarely make space for tangled realities on the ground. More often, they highlight leaders, dramatic moments, and grand acts of courage, leaving behind everyday conflicts and mixed allegiances.

One way to begin understanding *Midnight's Children* is through postcolonial critique, which shapes much of its deeper meaning. Not only does Rushdie challenge colonial records, flawed and violent, but he questions the impulse toward singular national stories too. Scattered across different classes, regions, tongues, faiths, and bodies, the thousand-and-one children born at independence stand for difference itself, refusing any tidy summary. Where state histories fail or erase, where official accounts reduce lives to data points or leave them out entirely, another kind of telling emerges. That story arrives through Saleem Sinai: unreliable, bodily rooted, threaded with magic. His version breaks apart neat chronologies, replacing them with memory shaped by margins rather than centers. The novel constructs an alternative archive from fragments, sensations, and silences. From such pieces grows a form of historical reckoning attentive to those who are otherwise unseen. This discussion uses that lens deliberately, tracing how Saleem's account remakes moments long settled in public memory.

3. METHODOLOGY

This work leans on literary theory, choosing interpretation over fieldwork. This study applies New Historicism to pair ideas about textual time with postcolonial critiques of archival silence. Reading closely, guided by such frameworks, reveals how stories carry weight, not just as art but as challenges to official accounts. Power shapes what gets written down; institutions guard those records selectively. Narratives like Saleem Sinai's do more than unfold plots. They unsettle fixed versions of past events. Such fiction opens space where memory resists control, where truth becomes contested ground.

One way into the book begins by looking closely at how it tells its story, focusing on who speaks, how time bends, and moments like the Amritsar killings, the Emergency years, and also the birth of those born at independence. Close examination of certain passages draws from Greenblatt and Montrose, whose ideas about history emerge through texts; alongside them, insights from Foucault and Derrida shape thinking about what gets saved, forgotten, or buried in records. Thomas Richards' take on the empire's paperwork adds another layer when considering how facts appear or vanish in official memory. Thinking with Partha Chatterjee

sharpens questions about national myths, while Bakhtin's sense of many voices speaking at once helps explain the chaos within Saleem's account. Magical elements gain meaning too, guided not by vague labels but by Carpentier's notion of lo real maravilloso and Zamora's reflections on truth disguised as fantasy. Together, these lenses quietly reframe how one understands storytelling after empire.

Instead of attempting full scope across India's past or every plot turn in the book, this piece follows key moments when Saleem's version directly engages, challenges, or adds to established accounts, times his recollections drift away from, go beyond, or rephrase material found in imperial documents, patriotic tales, or standard histories. Such instances become centers of attention within an alternative archival method that highlights feelings, physical sensation, uncanny happenings, and ordinary individuals often left out of official collections. Through tracking how recorded facts shift alongside Saleem's openly uncertain narration, the approach reveals ways *Midnight's Children* reshapes ideas about telling history from marginalized viewpoints, while still acknowledging that all versions of the past are shaped by perspective.

4. THEORETICAL FRAMEWORK

Scholars have long debated how literature and history intersect to represent the past. Conventional historicism often treated the past as an objective reality recoverable through the analysis of documents, but recent theorists argue that historical knowledge is always mediated by discourse, narrative, and institutional practices of selection.

New Historicism, emerging in the 1980s, rethinks the relationship between texts and their historical conditions. Rather than treating literature as a transparent reflection of reality, critics like Stephen Greenblatt and Louis Montrose argue that literary and non-literary texts participate equally in the circulation of "social energy." Montrose's canonical formulation of the "historicity of texts and the textuality of history" captures this double insight: literary works are saturated with the contingencies of their moment, and our access to the past is always through textual mediation.

This textual focus overlaps with archive theory. Michel Foucault describes the archive not as a passive container, but as a discursive system that decides which traces of the past are authorized as knowledge. Similarly, Jacques Derrida's Archive Fever highlights how the act of "consignation," centralizing and fixing records, inherently involves the forceful omission of others. In postcolonial contexts, these exclusions often silence colonized subjects and everyday lives.

Rushdie's *Midnight's Children* responds to these silences by functioning as "historiographic metafiction," a term coined by Linda Hutcheon to describe novels that simultaneously use and subvert the conventions of history-writing. By blending the documentary with the fantastic, Rushdie gathers what Foucault terms "subjugated knowledge": those ways of knowing erased by powerful structures or deemed too trivial for recognition. Magical realism becomes a vital tool here; it slips strange events into ordinary settings, allowing the "marvelous" to function not as an escape, but as a part of lived truth. Through polyphonic narration and experimental temporality, the novel constructs a "counter-archive" that gathers the lost traces, whispers, and sensations discarded by official administrative records.

5. RESULTS AND DISCUSSION

5.1.Midnight's Children and the Failures of Official History

This piece suggests *Midnight's Children* reveals gaps in state-approved history by setting up repeated confrontations; Saleem Sinai's personal memories versus documented facts. Told like a memoir, it jumps unpredictably across years, swerves into stories that feel minor, yet highlights its flaws head-on; he states plainly that timelines blur, events mix, and information comes from unreliable places. Instead of weakening what he says, such honesty points toward another sort of accuracy; not fixed dates but lived feeling, where memory works as fluid links among moods, fragments, and guesses. What emerges is not order, but how people actually hold onto the past; uneven, tangled, and always changing.

Though official accounts seem rigid and thin beside lived time, Saleem finds them especially lacking when measured against personal memory. Where newspapers or state documents fall short, his mind holds moments like midnight whispers among children gifted with strange powers. Dreams that foretold events, odd physical changes, and chance meetings, he treats these as real forces in his past. What troubles him is less about missing facts than an absence of room for feeling, imagination, quiet talk, and small misfortunes. These things matter deeply, yet institutions consistently leave them out. By speaking what archives ignore, his voice slowly carves a place where another kind of record could take root.

5.2.The Colonial Archive and Its Silences

Here the focus falls on the colonial archive as an apparatus of power whose silences *Midnight's Children* both reveals and contests. British rule in India generated enormous quantities of documentation, census statistics, land surveys, legal records, police reports, that are now housed in metropolitan and national repositories and frequently serve as primary sources for historians. Yet, as Thomas Richards and Michel Foucault have argued, such archives were never neutral instruments of knowledge; they were designed to render colonized populations legible and governable from the vantage point of imperial authority. Indian subjects appear in these documents largely as objects of observation, criminals, taxpayers, litigants, census entries, rather than as speaking agents with interior lives, motives, and self-understandings.

Rushdie's novel responds to these archival silences by investing narrative energy in the very kinds of lives that rarely surface in colonial files. Saleem's family, an upper-middle-class Muslim household sliding out of aristocratic privilege, marked by migration, religious ambivalence, and economic decline, would register at best as numbers in census tables or names in a legal register. In Saleem's telling, however, they appear in dense, affect-laden detail: as people torn between worlds, negotiating modernity and tradition, love and disappointment, hope and fear. By fleshing out characters whom the colonial archive would flatten into abstract categories, the narrative "fills the silence of the archive with the noise of experience," offering an alternative record of colonial and early postcolonial India that insists on the irreducible richness of subaltern and semi-elite lives.

5.3.Nationalist Historiography and Its Limits

Midnight's Children turns skepticism toward both imperial records and the flattening impulses found in nationalist histories. National stories told after independence tend to spotlight resistance to the empire, elevate charismatic figures, and highlight moments like Non-Cooperation, Quit India, or 1947, each framed as milestones on a clear path toward freedom and nationhood. Yet these versions, even when meant to challenge colonial views, sometimes repeat old patterns, according to Partha Chatterjee. The country emerges as history's lone protagonist; meanwhile distinctions shaped by place, wealth, social rank, sex, or faith get pushed aside in favor of cohesion. What appears rebellious may still carry traces of what it seeks to reject.

Midnight arrives. Rushdie's tale of the children born within that hour stands apart from neat historical claims. Not uniform, but scattered across tongues, faiths, castes, terrains, and talents; each marked by something strange, sometimes disruptive, and some peculiar power. Their potential unity does not fade gently. It fractures; pressed by state control, bloodshed between groups, and personal clashes. What emerges is how easily shared visions break when difference runs too deep. National stories told as one clear thread, the kind found in school books, statues, and public rituals, are revealed as constructs. They fail to hold what follows the empire: tangled lives, disputes never settled, and histories that resist smoothing over.

5.4.Saleem's Narrative as Counter-Archive

Though official documents stay silent, Saleem's life story steps in, not just filling gaps, yet questioning how such stories get made. Stored literally in pickle jars, each chapter sealed like food saved against spoilage, the form shouts a quiet truth: preservation changes things, softens edges, and shifts flavor. Time does not march straight here; instead, moments loop, skip, pause on small oddities, and repeat with slight differences. Contradictions appear without apology, facts waver, and sequence stumbles, yet none of this weakens the account. Rather, these choices mirror how memory lives: restless, reshaped, and never fixed. What feels fragmented becomes, through repetition, its own kind of honesty.

Out of many voices, Saleem's archive takes shape. Not just his own, but those of parents, grandparents, uncles, and cousins; each slipping into the narrative at odd angles. These layers do not merge neatly; instead, they bump against one another, refusing harmony. Authority rarely stands firm when so many speak at once. Colonial records claim order, national myths polish rough edges; yet here, friction remains visible. Stories fold into stories without permission. By the end, dissolution looms: body breaking down, jars waiting in silence for hands that have not yet appeared. Finality gets sidestepped. Truth is not stored; it moves, shifts, and repeats differently each time.

5.5.Polyphony, the Child as Historical Subject, and Embodied History

This section suggests Rushdie, through layered voices and a youthful narrator, shifts ideas about who matters in history and what counts as meaningful within it. Built on Bakhtin's idea of the polyphonic form, *Midnight's Children* gives space to multiple minds, Saleem, family members, minor figures, rulers, not binding them tightly under one controlling view. History here feels less like a fixed report from authority and more like clashing recollections, meanings, and truths pushing against each other. To make sense of it, readers do something close to what people do when living through tangled narratives that define real moments. With every voice holding weight, certainty fades into conversation.

Even so, Saleem tells the story as a boy first. Most historical records favor grown people: leaders, thinkers, soldiers, whose choices supposedly shape big moments; children show up only as casualties or emblems. Rushdie turns this upside down by showing national turning points through youthful eyes, shifting from childhood into early adulthood. What seems minor to elders stands out sharply here. Where histories claim certainty, his memory holds doubt. Emotion colors what textbooks flatten into cold sequences. The body becomes proof. Saleem's constant nasal drip, his scars, and the way he splits open, each marks how politics presses into flesh. The country does not float above lives; it carves them. History cannot claim truth if it ignores physical presence, fragility, and feeling. Structures alone tell half the story. Sensation matters as much as dates. What hurts shapes what counts.

5.6.Magical Realism as Political Epistemology

Looking closely at how magic functions here reveals it is less about fantasy and more about perception. A character shatters into fragments; another fades until nearly invisible; one child speaks through time while others hear her mind from hundreds of miles away. Though strange, such moments unfold without surprise in the telling, calm, ordinary, almost routine. These elements do not float above history, they sit within it, grounded in actual places and times. Such an approach echoes what Carpentier once described regarding wonder rooted in real experience. It also aligns with writings by Zamora on how supernatural features emerge naturally where upheaval, belief, and change overlap intensely. What appears fantastical may simply reflect a different kind of truth-telling. The line between event and meaning blurs when reality itself feels unstable. Moments of rupture become ways to speak back to dominant narratives. Magic then does not escape the world; it sharpens attention toward its fractures.

Because it refuses to reduce magic to mere psychology, the story questions Western rationalism's dominance, foundational to colonial thought and standard history-writing. Colonial narratives frequently treated European methods as superior to so-called native superstitions; Rushdie overturns this ranking not through argument but form, letting visions, myths, odd turns, and wonders stand as valid ways people grasp reality—hence essential to retelling the past. Meanwhile, enchanted moments act like dense symbols for deep patterns hard to capture with facts alone; Aadam Aziz seeing his future wife through holes in cloth becomes an image of how colonial knowledge is always broken and incomplete. The helpless conjurers living in poor neighborhoods reflect inherited cultures that endure without gaining power over material hardship. Altogether, such choices turn magical realism into something active, a way of knowing that uncovers silences in state records and demands wider views on what belongs in truth-telling after empire.

5.7.Historiographical Metafiction

Midnight's Children ties closely to Rushdie's broader literary pattern, one deeply rooted in what Linda Hutcheon calls historiographical metafiction, texts that rework and subtly subvert the ways history gets framed. Rather than simply recount events, Saleem shapes a tale while also stepping back to examine how such tales are built. His awareness draws attention to constructed layers: both personal storytelling and official history rest on choices, omissions, and framing. By pausing mid-narrative to ask who controls meaning, he disrupts trust in archives as neutral sources, showing they carry bias much like human recollection. Frequently, he questions accuracy, structure, and purpose, the mechanics behind telling any version of truth. One moment stands out: when he wonders if one life can stand for millions, blurring lines between private experience and national myth. Suddenly, readers begin doubting not just facts but the feeling of authenticity produced by fluent narration. What unfolds might not be a record but a crafted echo made to sound real through rhythm, voice, and presence.

Midnight's Children weaves moments such as India's independence, the trauma of partition, and the instability during the Emergency into its core structure, yet these facts do not stand alone. Instead, they run alongside visions, spells, and unexplained gifts. Take Saleem: his mind hears others' voices without words, a thread that pulls fantasy through documented time. Historical anchors appear firm at first glance; however, once touched by sorcery, their edges soften. What feels factual begins to shift when placed beside children born at a precise hour, each carrying strange talents. Magical realism here does not decorate the past; it unsettles it. By placing dreams within datelines, Rushdie questions how fixed any version of history truly is. Factual records lose authority when wonder walks among them. Reality, then, becomes something reshaped; not reported. The blend does not hide truth so much as reveal its malleability. History, for Saleem, folds into personal memory; tied not only by fact but also by meaning. His life runs alongside the nation's timeline, shaping and shaped by events beyond individual control. From a New Historicist view, this overlap shows how lived experience and

public record feed each other. What counts as truth often depends on who tells it and how. Stories get built, not found, using choices about what to include or leave out. Narrative patterns guide even official versions of the past. The novel does more than retell what happened, it exposes the frames behind every version of history. Boundaries between fiction and reality blur when storytelling shapes understanding.

6. CONCLUSION

Rushdie's *Midnight's Children* demonstrates that the postcolonial novel can do more than merely reflect history; it can actively reconstruct it. By utilizing Saleem Sinai's fragmented, unreliable, and polyphonic voice, the narrative challenges the cohesive myths of both the British Raj and the post-independence state. Saleem's account, filled with dream sequences and physical sensations, preserves the "subjugated knowledge" that traditional archives inevitably discard.

Ultimately, the concept of the "counter-archive" allows literary critics to move beyond the limitations of traditional history. While the historian is often bound by the availability of verified evidence and the logic of the institutional record, the literary critic can engage with the "silences" of the archive. Through historiographic metafiction, we can recover the emotional and embodied truths of marginalized subjects whose lives were never intended to be legible to the state. This reading suggests that for novels using layered voices, history is not a settled past to be stored, but a living, moving performance that must be continuously reclaimed.

References

Ahmad, A. (1992). *In theory: Classes, nations, literatures*. London, England: Verso.

Bakhtin, M. M. (1984). *Problems of Dostoevsky's poetics* (C. Emerson, Trans.). Minneapolis, MN: University of Minnesota Press.

Carpentier, A. (1995). On the marvelous real in America. In L. P. Zamora & W. B. Faris (Eds.), *Magical realism: Theory, history, community* (pp. 75–88). Durham, NC: Duke University Press.

Chakrabarty, D. (2000). *Provincializing Europe: Postcolonial thought and historical difference*. Princeton, NJ: Princeton University Press.

Chatterjee, P. (1986). *Nationalist thought and the colonial world: A derivative discourse?* London, England: Zed Books.

Derrida, J. (1996). *Archive fever: A Freudian impression (E. Prenowitz, Trans.)*. Chicago, IL: University of Chicago Press.

Foucault, M. (1972). *The archaeology of knowledge and the discourse on language (A. M. Sheridan Smith, Trans.)*. New York, NY: Pantheon Books.

Greenblatt, S. (1980). *Renaissance self-fashioning: From More to Shakespeare*. Chicago, IL: University of Chicago Press.

Guha, R. (1983). *Elementary aspects of peasant insurgency in colonial India*. Delhi, India: Oxford University Press.

Hutcheon, L. (1988). *A poetics of postmodernism: History, theory, fiction*. New York, NY: Routledge.

Montrose, L. A. (1989). Professing the Renaissance: The poetics and politics of culture. In H. A. Veeser (Ed.), *The new historicism* (pp. 15–36). New York, NY: Routledge.

Richards, T. (1993). *The imperial archive: Knowledge and the fantasy of empire*. London, England: Verso.

Rushdie, S. (1981). *Midnight's Children*. London, England: Jonathan Cape.

Spivak, G. C. (1988). Can the subaltern speak? In C. Nelson & L. Grossberg (Eds.), *Marxism and the interpretation of culture* (pp. 271–313). Urbana, IL: University of Illinois Press.

Veeser, H. A. (Ed.). (1989). *The new historicism*. New York, NY: Routledge.
White, H. (1973). *Metahistory: The historical imagination in nineteenth-century Europe*. Baltimore, MD: Johns Hopkins University Press.
Zamora, L. P., & Faris, W. B. (Eds.). (1995). *Magical realism: Theory, history, community*. Durham, NC: Duke University Press.

Author Bio:

Noshin Sharmili Nawmi is a Lecturer in English at East Delta University, Chattogram, specializing in English literature, language, and second-language pedagogy. She completed both her BA and MA in English Language and Literature at Shahjalal University of Science and Technology. Her teaching and emerging research focus on post colonialism, feminism, modernism, psychoanalysis, and innovative, student-centered classroom practice.