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## Intersection of Human Relationship and History in Salman Rushdie's *Victory City*

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### Abstract

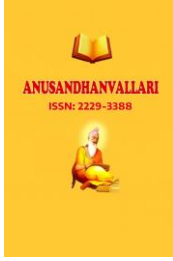
Human relationships are integral and indispensable part of human life. In the postmodern world people give more importance to individuality than to establish relationships within family and outside of it. Human love, care and concern are the basic traits needed for establishing cordial human relationships. Salman Rushdie portrays various shades of human relationship in *Victory City*, though the novel is a historical one. The political history of the Vijayanagara Empire in India from its origin to decline is the sap that Rushdie has exploited in writing the novel, *Victory City* published in 2023. The novel is in an “epic story” of Pampa Kampana who had lived for about two-hundred and fifty years through the boon offered to her by Goddess Parvati. Pampa Kampana of *Victory City* possesses the magical wand in her hand to rule the empire according to her wishes. Yet the author has made something go beyond her control in order to give the novel a realistic touch. Magic was an easy mantra for Pampa and through which she had created the milieu of realism. Hence the characters in the novels almost resemble the real historical persons lived during the Vijayanagara Empire in India.

**Key words:** political history, exploit, magical realism, postmodern world, and intricacies

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**Introduction:** Human relationships though invisible, weaves live together, permeating fragrance and making life more meaningful and worth living. They are an integral and indispensable part of humanity, however much advanced, sophisticated and mechanized world that men live in. In the ever-changing world with its diversity of races, climates, topographical, geographical, cultural, religious, social, economic and political conditions, human emotions, sensibilities, and feelings remain more or less the same, varying only in measurable degrees. The complexities exist in relations among human beings, may be, between man and woman, husband and wife, mother and daughter, mother-in-law and daughter-in-law, mother and son, sister and brother, a person and his immediate environment namely his friends and neighbours, and nation and its people. These complexities supply creative sap to the writers like Salman Rushdie to delineate the novels and short stories projecting the intricacies of human relationships though the environment or the backdrop may be political, historical, social, or mythical.

Salman Rushdie, who has his roots in India is one of the doyens of postcolonial literature and so in his novels, he never fails to bring out the socio-political history of India in particular and the world in general. Following the steps of Shakespeare, Rushdie has amalgamated political history with personal life of the characters who resemble people lived in a particular milieu of a particular society. Yet his specialty is that he uses magical realism to narrate the incidents of a particular socio-political history in the given space. Hence his novels though look like fictions yet they have a close connection with the select socio-political histories. Generally, the fact is



that historians though record the socio-political events of a particular society, yet they sometimes leave out the gross realities and some other times exaggerate the real happenings and events. In this sense, history can also be treated as semi-fiction. Considering this aspect of history, Rushdie takes the authoritative strand while delineating history in his novels by mingling facts and fiction. Therefore, his novels can be considered as books telling histories with googolplex visions and versions as he himself explains about history through Pampa Kampana of *Victory City*: “History is the consequence not only of people’s actions, but also of their forgetfulness” (157).

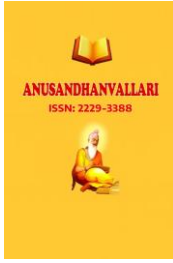
The political history of the Vijayanagara Empire in India from its origin to decline is the sap that Rushdie has exploited in writing the novel, *Victory City* published in 2023. The political history of Vijayanagara Empire is beautifully brought out by Rushdie in this novel with his usual touch of magical realism. It seems that the novel is the history of Vijayanagara Empire which is retold by the author in his own style using the postcolonial and postmodern sensibilities. Therefore, the novel highlights the role of women who played crucial roles explicitly as well as in veil, in the political affairs of the nation. As *Victory City* is about the history of Vijayanagara Empire even the names and events of the novel resemble the real names and incidents of the fifteenth century Vijayanagara Empire in India. The author’s acknowledgement at the end of the book is the evident for how he has retold the history of Vijayanagara Empire which had once covered the regions of South India, the states of Karnataka, Andhra Pradesh, Tamil Nadu, Kerela and some parts of Telangana and Maharashtra of contemporary India:

These are some of the books I read before and during the writing of this novel. In addition there were many scholarly (and newspaper) articles, essays and websites in consulted, which are too numerous to mention. My gratitude to them all. They were immensely helpful. (Rushdie “Acknowledgements” *Victory City*)

The novel is in an “epic story” of Pampa Kampana who had lived for about two-hundred and fifty years through the boon offered to her by Goddess Parvati. Like Qara Koz of *The Enchantress of Florence*, Pampa Kampana of *Victory City* possesses the magical wand in her hand to rule the empire according to her wishes. Yet the author has made something go beyond her control in order give the novel a realistic view. In fact, Pampa Kampana is the name which is one of names of Goddess, Parvati. It is also the name of the river Pampa which made the land of Vijayanagar Empire fertile. Hence, Rushdie elevates Pampa Kampana to the height of Goddess Parvati and says that Pampa Kampana created the entire kingdom Vijayanagara @ Bisnaga through some magical seeds. At the same time, the author keeps himself away from the book and so it seems that he has been reading the poems written by Pampa Kampana which narrates the entire history of Vijayanagara Empire or Bisnaga Empire:

On the last day of her life, when she was two hundred and forty-seven years old, the blind poet, miracle worker and prophetess Pampa Kampana completed her immense narrative poem about Bisnaga buried it in a clay pot sealed with wax in the heart of the ruined Royal Enclosure, as a message to the future. Four and a half centuries later we found that pot and read for the first time the immoral masterpiece named the *Jayaparajaya*, meaning ‘Victory and Defeat’, written in the Sanskrit language, as long as the Ramayana, made up on twenty-four thousand verses, and we learned the secrets of the empire she had concealed form history for more than one hundred and sixty thousand days. (3)

**Discussion:** Pampa Kampana, after this boon, started her wayward journey like a vagabond. When she saw a cave like structure called mutt or *peetham* at Mandana, she went there to beg for food. A twenty-five-year-old



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Vidyasagar, who possessed ocean like knowledge, gave her food and shelter. Later when she blossomed fully, he often crossed his limits to exploit Pampa sexually. Young Pampa who was possessed by Goddess Parvati erased the memory of assassination done by Vidyasagar to her body as she considered that her soul was so pure. She even erased the memory of her mother. But “an angry power began to grow in her, a force from which the future would be born. In time. All in good time” (10).

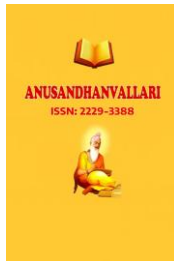
The two Sangama brothers, Hukka and Bukka, after their military escapade, wanted to widen their horizons by acquiring knowledge. So, with a sack full of various seeds and some spices, they approached the young ascetic Vidyasagar to enlighten them. But much to their surprise, Pampa who was in meditation answered their questions. She also asked them to go to the river, Pampa’s bank where once the kingdom of Lord Hanuman called Kishkinta stood. In the present India, it is located in north Karnataka. As instructed by Pampa, the brothers with the sack full of seeds went to the bank of Pampa and started throwing the seeds all around: “‘And your seeds are better than diamonds’, the young woman said, handing back the sack that the brothers had brought with them.... The prophetess shook her head. ‘Not any more,’ she said. ‘Now these are the seeds of the future. Your city will grow from them’” (13-14). The wonder of writing the history of such a great Vijayanagara Empire in a form novel is not an easy one and so Rushdie has adapted the technique of magical realism and made Pampa who is the author’s persona, to do the wonders:

According to *Victory City*, one such scholar was the demigod Pampa Kampana, the empire’s mother, midwife and general overseer, who documented the era in a narrative poem she then sealed in a pot and buried in the ground. *Victory City*, we are assured, is the abridged translation of Pampa’s epic Jayaparajaya (a compound word meaning victory and defeat), retold in “simpler language” and stripped back from its original 24,000 verses. And if the result, while involving and enjoyable, rarely troubles the realms of the divine, that’s probably what happens when a mortal rewrites a deity’s prose. (<https://www.theguardian.com/books/2023/feb/01/victory-city-by-salman-rushdie-review-a-lavish-fairytale>)

Pampa Kampana, thus helped Hukka and Bukka, the cowherd brothers to form the Kingdom called Bisnaga, as pronounced by a Portuguese sailor, Domingo Nunes. Domingo Nunes maintained a good relationship with Hukka Raya I, the king of Bisnaga and Bukka, the crown prince by selling them horses and he also maintained a cordial relationship with Pampa by telling her stories about Egyptian pyramids, Hanging Garden of Babylon and the Colossus of Rhodes. Pampa was attracted by the features, the blue eyes and yellow hair and also the kind nature of Domingo Nunes. So, she had decided to keep sex-relationship with him though her marriage was proposed with Hukka Raya I:

Pampa Kampana opened her eyes and saw the beautiful young man staring at her with the glow of adoration on his face and at that moment the question of her proposed marriage to Hukka Raya I, and perhaps to Crown Prince Bukka after his death (depending on who survived whom) developed new complications. (30)

Pampa Kampana was not able to produce children to Hukka Raya I, but bore three sons to Bukka Raya I. Though they are sons, yet she could not love or pamper them as she pampered her three daughters, Yotshna, Zerelda, and Yuktasri who were born out of her relationship with Domingo Nunes. When the argument about the coronation of the prince arised, Pampa and her followers believed that Pampa’s grown-up daughters were suitable to the position than the very young sons of hers. But Vidyasagar and his followers were particular about the princes. Hence, there was commotion everywhere. However, finally, Bukka Raya I resorted to Pampa’s advice and sent his sons in exile and dispatched women warriors from the military condonement into the city to



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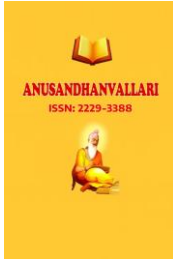
restore peace. Meanwhile Pampa wanted to educate her daughters with all fields of knowledge, including the art of warfare. So, she asked a famous Chinese teacher, Grandmaster Li Ye-He, on commission to teach them all fields of knowledge in order make the girls more educated and outspoken than men: “Grandmaster Li Ye-He was installed as chief instructor of Wudang Sword at the Green Destiny *kwoon* – which was to say, ‘school’ – of Bisnaga, and all four royal women were his star students” (104).

Women were ill-treated in Bisnaga empire too, like the other empires in the continent. For example, women were forced to get into the fire when they happened to loss their husbands in the battle. Mass self-burning is described by Rushdie in the very beginning of the book. Radha Kampana, mother of Pampa Kampana was the voice of other women who did not have to right to raise voice against the mass suicide in the flames and so she advised Pampa Kampana to ban the practice of ‘sati’. Pampa Kampana fulfilled her mother’s words in the later period. Women were denied education, but Pampa Kampana wanted her daughters to excel in all fields of knowledge including warfare. Later Pampa built schools for other women. However, she could not overcome the practice of making the prince as the descendant of the kingdom. At every stage, Pampa wanted to promote women as crown princess, first her Yotshna as the crown princess and later Tirumalamba Devi, but Pampa failed in her mission of making women ruling the country. However, as a god-mother, Pampa was able to rule the country through her magic. Thus, a streak of magical feminism is running throughout the novel which stands a testimony to the strong bond existing among women for their emancipation:

Magical feminism is a subgenre of the magical realism literary genre. The term was first used in 1987 by Patricia Hart to describe the works of Isabel Allende.... The term *magical feminism* refers to magical realism in a feminist discourse. Magical realism's basic assumption is the coexistence and effective merging of contradictory worldviews, the scientific and rational with the spiritual and magical. It grants equal ontological status to real figures and spirits, everyday occurrences and supernatural events.... The genre is magical realism in within the context of feminist discourse. Seen from the post-colonial perspective, the magic and supernatural elements serve to disrupt reality giving voice to the Other, the oppressed groups. In the case of magical feminism the role of The Other is assumed by the marginalized women. The strategies of defamiliarization, supernaturalization, grotesque, intertextuality, are used to undermine the fossilized schemata and oppressive mechanisms of patriarchal domination and to create a space in which an independent version of identity and history can be manifested. [https://en.wikipedia.org/wiki/Magical\\_feminism](https://en.wikipedia.org/wiki/Magical_feminism)

In the enchanted forest, cordial and love relationships were developed among Pampa Kampana and her team with other people and nature and also with the Goddess of forest, Aranyani. Animals and birds were benign to them. They ate and drank from the nature’s bounty. However, many things happened to them in the forest as well as in the Bisnaga kingdom. The three girls of Pampa were able to form new relationships through their choices. Hearing the adventurous stories of Grandmaster Li, Zerelda developed desires to see the world and she also fell in love with him though he was much older than her. Yuktasri often went deep into the forest in the night to mingle with forest women and she was able to create an army of women by teaching them the art of warfare. Yotshna fell in love with Haleya Kote who was older than her father:

Yuktasri disappeared into the forest with the forest women for long periods, and when she came back to their encampment, she looked wilder.... Yotshna, the most sentimental of the sisters, sought to heal herself by plunging into love. she turned towards Haleya Kote and declared her affection. Haleya Kote was maybe fifty years older than Yotshna Sangama. He had been born before her father.... ‘Love is never



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a waste,' she said. 'You'll look after yourself and the enchantment of the forest will look after you too, and so will I, and if we have ten or even fifteen happy years, I will be content. (149-50)

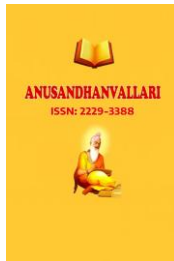
Pampa Kampana who always spent her time in meditation never failed to observe all these developments taking place around her. However, she wanted to know about the happenings of Bisnaga kingdom and so she appointed seven parrots and seven crows as informants. From the birds she came to know that Vidyasagar had anointed her [Pampa Kampana's] middle son, Bhagwat as the king of Bisnaga. Yet Vidyasagar, himself kept the reign in his control. People enjoyed the bliss of life as earlier and so they started calling Bhagwat as "Hukka Raya the second. "Hukka Raya *Eradu*. People are already calling him "Eradu" for short. Or, in the rougher parts of town, less politely, "Number Two." (132). Hence it seemed to Pampa that it would be difficult for her daughters to become the king of Bisnaga: "Who knows how long it will be before the wind changes. My daughters will grow old. When I need is granddaughters" (133). Therefore, Pampa decided to fulfil the needs and desires of her daughters. Mother's love and duty to her daughters pressed Pampa to take many drastic decisions.

In order to fulfil her daughter's desire for establishing new relationships in her life, Pampa Kampana resorted to magic. Pampa sent her daughter, Zerelda with Grandmaster Li by transforming them into birds and for which she asked them to hold the feathers of 'cheel' and she helped them to land at the shore of Goa port at where they joined "with General Cheng Ho" (144), after taking the form humans once again. The magical power that Pampa possessed helped them to take the form of birds and then again to the form of humans. Pampa had the satisfaction of making her daughter's dream come true. In fact, after joining with General Cheng Ho, both Grandmaster Li and Zerelda, "go with him or without him, to China or Timbukta or wherever the spirit moves you or the wind blows you, to experience whatever chance has in store" (144).

Pampa felt that the information provided by the birds was not sufficient for her to plan the future. So, she asked Haleya Kote to spy the activities in the kingdom. Yotshna who had love for Haleya Kote did not like her mother's attitude of pawning the life of Haleya Kote by sending him to the empire. Hence, she got angry at her mother. Yet Pampa sent him to Bisnaga. So, the mother-daughter intimacy between Pampa and Yotshna started declining. Like this, in Bisnaga also the old brothers, Pukka, Chukka and Dev showed little interest in backing up Bhagwat. Unrest condition prevailed everywhere because of Vidyasagar's domination in the government. The official orders such DAS stood against people's interest. Hence there was commotion in the nation. The corrupt relationship between the rulers and the people was the exact moment that Pampa was waiting for. The information provided by Haleya Kote also goaded her into action. Haleya Kote after his safe return from the empire, spoke about DAS:

Divine Ascendancy Senate or DAS, headed up by a certain Sayana, the brother of Vidyasagar, and the city was now under this new senate's strict religious control, as it 'demolished' the philosophies of Buddhists and Jains as well as Muslims to celebrate the New Orthodoxy created by the thinkers of the Mandana mutt under the supervision of Vidyasagar, and made the New Orthodoxy – which was nothing more than the rephrasing of Vidyasagar's earlier New Religion – the basis of Bisnaga society. (153)

Therefore, there was a fall of the empire during Hukka Raya II's son, Deva's period. He, perhaps, ruled the empire for forty years and during which many positive and negative changes took place in the kingdom. Therefore, Deva's period was called the 'second golden age' in the history of Bisnaga empire. During Deva's period, "a second Portuguese horse-trader, Ferno Paes, arrived in Bisnaga" (160). Seeing the chaotic and unrest condition of Bisnaga in the beginning of Deva's period, Pampa thought that "the world's turned upside down.... It's up to me to turn it the right way up again" (160). So, she sent back Haleya Kote to the forest. In the beginning Pampa stayed at Madhuri Devi's house and later at Ferno Paes's house. Pampa made many changes in



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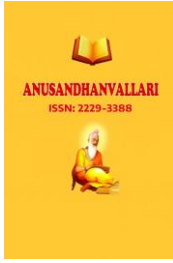
the empire to face its second golden age. She established a friendly relationship with Ferno Paes. Like her mother, Radha Kampana, Pampa abandoned her daughters in the forest to face their fate. She knew that Haleya Kote would have died in the forest after reaching into it because he had lost his truthfulness while spying for Pampa, by conspiring and commissioning some men who were against the king and Vidyasagar. All these delineations in the novel show that Pampa loved her country more than her daughters and others.

Meanwhile, Vidyasagar became bedridden due to his old age. So, Pampa Kampana became the ultimate powerholder of the kingdom as she whispered into the ears of Deva Raya for making many reforms. Through her magical whispers, Pampa appointed Madhuri Devi as one of the important persons in the government of Deva Raya. When she presented herself before Deva Raya, through Madhuri, he ridiculed at her and refused to believe the story about the birth of Bisnaga. So, Pampa went to the house of Ferno Paes. However, she refused to accept his marriage proposal saying, "I'm too old for you.... But I'm a sort of foreigner here too. Nobody recognizes me. I built this city and I'm stranger in it. So, we are both strangers" (174). In her dejected condition, she felt the condition of 'non-belongingness' like the immigrants who return to motherland after their exile. Therefore, she once again went into the forest to fight against the pink monkey when Yuktasri summoned her. The effect of non-belongingness brought out by Rushdie in this part of the novel coincides with Edward Said's idea:

No one today is purely one thing. Labels like Indians or woman or Muslim or American are no more than starting-points which, if followed into actual experience for only a moment, are quickly left behind. Imperialism consolidated the mixture of cultures and identities on a global scale. But its worst and most paradoxical gift was to allow people to believe that they only, mainly, exclusively white, or black or Western or Oriental. No one can deny the persisting continuities of long traditions, sustained habitations, natural languages, and cultural geographies, but there seems not reason except fear and prejudice to keep insisting on their separation and distinctiveness as if that was all human life was about. (218-19).

After the war with the pink monkeys and the long slumber, Pampa Kampana woke up to see her great, great granddaughter, Zerelda Li, standing before her. The juice of motherly love once again popped up in Pampa's heart. So, she decided to demand the right of inheritance to Zerelda Li in the kingdom, because Pampa thought that what she was not able to do to her daughter, would be done to her granddaughter as an atonement. Hence, "She gave Zerelda Li a *cheel* feather from one of her pockets and held another herself, and then they were flying, flying towards Bisnaga, where the greatest king in the history of the empire was about to take the throne" (191). They landed before Krishna Raya, the eighteenth and the most glorious king of Bisnaga on his coronation as king. The love of a grandmother in the place of a mother explained in the passages, not only speak about mother-daughter or grandmother-granddaughter love-relationship but also some of the tenets of feminism, the cordial and cooperative relationship existing among women is one of the traits needed for women's emancipation in the society.

After forming an army consisting of Pampa Kampana, Zerelda Li, and Ulupi as important warriors of it and winning the Sultans, Krishna Raya thought that he was like "God-King" (205). Hence the third part of the novel titled "Glory" describes the third golden period of Bisnaga empire and the second raise of Pampa Kampana as the queen of it. Krishna Raya was the eighteenth king of Bisnaga empire and Pampa who had been living all through two centuries looked young even after crossing the age of two hundred years. Though her boon of living more than two centuries seemed cursed to her, yet as the mother of Bisnaga, she wanted to save the life of the empire whenever it faced adversity. After the victory of Sultans, Krishna Raya started considering himself as



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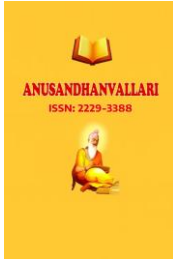
Lord Krishna, Deva and so he named himself Krishnadevaraya. Hence like Lord Krishna, he built a *zerena* near his Lotus Palace and filled it with *gopis*, women from various households.

Krishnadevaraya already had an eye on Zerelda Li and Pampa Kampana. When he invited both the women to be his chief women, Pampa declined it saying that she was like his great grandmother and so Zerelda Li became his 'Radha.' Later he married the neighbouring king, Veera's daughter, Tirumala who became his 'Lalitha', his chief queen. However, his love lied at Zerelda Li. Therefore, there was a cold war between Zerelda Li and Tirumala Devi who was also good at warfare. Along with Tirumala Devi, her mother Nagala Devi also came to Bisnaga who was known for her name which symbolically stands for poison. In fact, Nagala Devi poisoned one of the warriors who was in guard of Zerelda Li and that day onwards she was called queen of poison though her crime was not proven. Besides queens and *gopis* Krishnadevaraya's palace was adorned by seven gems, like the nine gems of Akbar's palace. The seven great men of Krishnadevaraya were witty people and chief among them was Timmarasu, the Great Minister or "*Mahamantri*... Saluva Timmarasu who has taught the young Krishna Raya about the importance of the number seven" (206).

However, rivalry between Tirumala Devi and Zerelda Li grew day after day. As the great grandmother of Zerelda Li, Pampa wanted to do favours to Zerelda Li and so she made a vigilance on Zerelda Li from the traps of Tirumala Devi and Nagala Devi: "I owe her everything," Pampa Kampana thought. "My own daughter said so with her dying word, and her daughter, and hers, and so on. So, I will give her everything. Hers is the glory" (226). Therefore, Pampa made Zerelda Li as the second queen of Bisnaga. Pampa kept a good relationship not only with the king, people, her great granddaughter but also with the foreign traders and visitors who came to Bisnaga from time to time. During Krishnadevaraya's period, "Niccolò de' Vieri a.k.a. Signor Rimbazono from the Republic of Venice" (227) visited the country. Like the Portuguese traders, Niccolò also wondered at the undefeatable talents of Pampa as well as her beauty. She knew that he had fallen in love with her, after she started living with him in his house, professing the memories of Domingo Nunes, because the house was once occupied by Domingo. She painfully denied the love of Niccolò and thought that:

I am too old to fall in love with imitations of imitations, even one with the right hair, eyes, and manners. Who makes love in the way I remember and still prefer, even though he is not Portuguese. I have seen the original, I have heard the music of that love, and I can't be satisfied with an echo of an echo. Niccolò is pleasant, and has seen the wide world as he says Venetians do, but in the end, he's beside the point" (239)

It was found that both Tirumala Devi and Zerelda Li were pregnant after the event of the construction of the seven layers of fortress walls around Bisnaga through the magic seeds thrown by Pampa. Unfortunately, Zerelda Li and the baby died during delivery. Queen Tirumala Devi's baby died during delivery but she was alive. Hence, Tirumala Devi developed a hope of making her yet to be born son as the future king of Bisnaga, since there was no more Zerelda Li or her son. However, with the death of Zerelda Li "Pampa Kampana awoke from her collapse into a new reality. Zerelda Li was gone and with her all Pampa's hopes of a new line of magical girls. Her fabulous dynasty had ended" (255). Soon after the death of Zerelda Li, Krishnadevaraya felt that a kind of vacuum occupied in his life and so he wanted to extend his kingdom by capturing the kingdoms in the east of Bisnaga through wars. As requested by Krishnadevaraya, Pampa agreed to marry him not in the line of other queens but to take care of the kingdom in his absence. And Pampa Kampana became the regent queen of Bisnaga. So, Queen Tirumala Devi accompanied the king and went to the warfront in order help him and also to bear the descendants for the kingdom:



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And so during that two-year siege Krishnadevaraya and Queen Tirumala Devi became the parents of two children, a girl first – Tirumalamba, an elongated version of her mother’s name – and then, to great general excitement, a boy! And both children lived. (264)

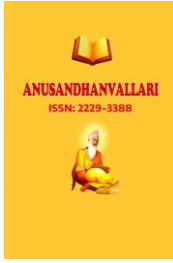
Madhava Acharya who was the head of the mutt in Mandana supported Pampa Kampana’s broad and far-fetched dreams of making the country excel in all walks of life. But in the beginning, Madhava Acharya like his guru Vidyasagar opposed the regency of a woman. In order to turn Madhava towards her cause, Pampa once again whispering into the ears of people. At the same time, to pacify Madhava Acharya, she allowed him to levy more taxes for the mutt and to continue the existing system of education in the mutt, while she could run a parallel system of education in which “new schools covered other things” (269). Thus, with her indomitable spirit, tactics and humanistic concerns, Pampa even turned the tough Madhava Acharya for executing her dreams.

Being a woman and working for the cause of women which was also the dream of her mother Pampa built schools for girls and the women were given the knowledge of all kinds of trades. Later, she wanted to promote Tirumalamba as a crown princess of Bisnaga. This act of Pampa infuriated Tirumala Devi and Nagala Devi. However, soon the children caught with some kind of viral fever and Tirumalamba recovered from it but Tirumala Devi died even though he was nurse with much care by his mother and grandmother. Tirumalamba started hating her mother and grandmother who were indifferent to her for she was a female child: “After she [Tirumalamba] was married off at the age of thirteen to a certain Aliya Rama, a much older. Ambitious, conniving, fellow with royal aspirations of his own, she separated herself from Tirumala Devi and Nagala Devi, and turned to face in a new direction” (280).

Mother-daughter relationship is brought out by Rushdie in *Victory City* by depicting various mother-daughter relationships. Radha Kampana though brought up her daughter, Pampa Kampana after her husband’s death by giving Pampa the knowledge of pot making, yet she abandoned her daughter when Pampa was in need of mother’s guidance and love. Like Radha Kampana, Pampa Kampana though provided love, care and education, yet abandoned her daughters in the forest in order to fulfil the duty that she had to do for Bisnaga Empire. Like Radha and Pampa, Tirumala Devi and Nagala Devi were also denied their duty to Tirumalamba. They promoted the prince by neglecting the princess. Tirumala Devi and Nagala Devi failed to love Tirumalamba. Above all, without bothering about her welfare, they have given Tirumalamba to a man who was much older than her. The strained mother-daughter relationship and the negative impacts of it in the lives of the daughters is delineated by Rushdie in *Victory City* for the purpose of plot development, yet it shares the ideology of feminism. The uniqueness of the mother-daughter relationship is ideally characterized by the following features:

- i. the mother remains the object of identification for the girl, ii. it is an intense and ambivalent relationship, iii. it is a relationship between same gender persons and iv. it requires fusion as well as separation for the proper developmental sequence to occur. Difficulties that arise along the way have the effect on body image, self-esteem regulations, career choices and relationship to men. (Fenchel 147)

Krishnadevaraya grieved much for the death of his son, Tirumala Devi. Using this opportunity, Tirumala Devi and Nagala Devi put the blame on Pampa and Saluva Timmarasu stating that they had poisoned the crown prince Tirumala Devi in order to promote Tirumalamba. Hence the mentally depressed king ordered to blind the eyes of Pampa and Timmarasu with a hot iron rod: “Forty more years would pass before the final collapse of Bisnaga, but its long slow downfall began on the day of Krishnadevaraya’s wild, wilful, terrible command, the day on which Saluva Timmarasu and Pampa Kampana had their eyes put out by hot iron rods” (282). With the



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decline of good relationship existing among the royal personage, the downfall of the kingdom started. This shows that human relationship has the power to build and destroy not only individual's life but also the nations.

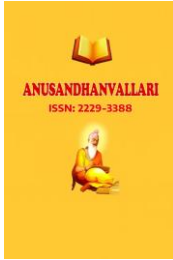
Pampa Kampana and Timmarasu were then guided by Ulupi and Huge Thimma the junior to the mutt in Mandana. Madhava Acharya welcomed them with the promise of serving them as if they were his guests. Everywhere in Bisnaga people were in agitation and the word "Remonstrance" echoed from the mouths of the people and this remonstrance was different from the other previous remonstrances. Truthfulness in relationship has many positive traits. Pampa's relationship with Madhav Acharya was one of the genuine guru-student relationships in which Madhav paid great respect to Pampa. So, he decided to extend his helping hands towards Pampa in her adversity, till the end of her life.

Cordial relationship among individuals and nations gets spoilt if treachery plays crucial role. This may result in the fall of individuals as well as nations. Bisnaga Empire fell into pieces due to treachery wrought by Tirumala Devi and Nagala Devi to destroy the glory of Pampa. But along with Pampa's destruction, the destruction of the kingdom started. Krishnadevaraya though gave importance to women in his government, yet failed to treat his daughter as a human being. Father-daughter relationship between Krishnadevaraya and Tirumalamba was not a constructive one. Any mutual love and understanding between them did not exist. Krishnadevaraya fell sick soon after punishing Pampa and Timmarasu. So, he sent for his brother Achyuta to become the king of Bisnaga. But he was barbaric in nature. So Tirumalamba's husband, Aliya tried to become the next king but the king was headstrong to call for his brother to take charge of the kingdom.

Princess, Tirumalamba was dejected for "her father had died without recognizing her rights and had insulted her husband by dismissing him without discussion. Her mother and grandmother were poisonous shrews. She was alone in the world except for the old man whom she was married, who spent his days lost in intrigue, trying to get his allies into positions of influence before the new king arrived in town" (297-99). Generally, person who failed in receiving love, care and concern from the near ones, becomes psychotic or dejected and mostly he or she may seek some sort of love and concern from negative sources. The uncared and unloved Tirumalamba by her mother, father, grandmother and husband was very much dejected and suffers psychologically for she wanted some kind of solace through Pampa Kampana like elderly mother. Tirumalamba perhaps experienced true love and concern from Pampa who treated her as if she was her own daughter.

Therefore, Tirumalamba started visiting the mutt to spend much of her time with Pampa and she came to know about the birth and growth of the Bisnaga Empire. She was very much interested hearing the history of the kingdom and also the role of Pampa in saving the country and the people. She considered Pampa as a god-mother who had given not only birth to the kingdom but also saved it whenever it faced adversity. She understood that like a mother Pampa had saved the country by giving up her personal-ties that she had with her daughters. In fact, Pampa sensing her end in near future, decided to write the history of Bisnaga in a form book, *Jeyaparajeya*. So Tirumalamba wanted to help Pampa by becoming a scribe to her. This proximity between the two created a mother-daughter relationship and guru-shisya relationship between them.

When Aliya failed to save the country from the attack of sultans of Deccan, Pampa sensed the dangers that would surround Tirumalamba Devi. So, Pampa suggested Tirumalamba to flee away from Bisnaga. Pampa motivated her by kindling Tirumalamba's desire for seeing the world by becoming a foreigner in the places which she wanted visit. So, she gave a feather of *cheel*, to Tirumalamba and pronounced the magic mantra and immediately Tirumalamba turned into a bird and started flying away from Bisnaga: "Nobody saw the moment when the last queen of Bisnaga rose into the sky and departed forever, to places we cannot guess at. Even she who gave Tirumalamba the last gift of transformation could not see what she had wrought" (331). Thus, Pampa



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proved her love for Tirumalamba and her love stands a testimony for the power of human relationship which is based only on mutual love and affection.

**Conclusion:** Rushdie in *Victory City* portrays the history of Vijayanagara Empire or Bisnaga Empire. However, his use of the literary tool called magical realism helped him write the history of Bisnaga Empire in which human relationships formed and faded from time to time. Pampa Kampana was the protagonist of *Victory City*. Pampa who was the creator of the empire through the seeds, played a crucial role for more than two centuries to witness the growth and decline of it. The historical facts were mixed with fictitious elements by Rushdie in this novel to highlight various shades of human relationship and the power of it for building not only the lives of individuals but also the nations. Magic was an easy mantra for Pampa or the author, himself and through which she or he had created the milieu of realism in the novel. Hence the characters in the novel almost resemble the real historical persons. Thus, Rushdie has mingled history, myth and human relationship in this novel as he has done in his other previous novels to capture the readers' sensibilities in the spell of magical realism.

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