Mother Pampa in Salman Rushdie's *Victory City*

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Abstract

Erich Neumann's *The Great Mother: An Analysis of the Archetype* provides a profound and comprehensive analysis of the mother archetype, delving into its deep-rooted significance in the human psyche. Neumann explores how this universal representation of motherhood represents not only life, nourishment, and protection but also encompasses broader themes of creation, sustenance, and empowerment. By examining its manifestations across diverse cultures, myths, and religions, he uncovers the far-reaching impact of this archetype on both individual and collective consciousness. Neumann's analysis of the mother archetype particularly emphasises the mother's role in shaping human experiences, relationships, and cultural narratives. The writer examines Salman Rushdie's novel *Victory City* based on these aspects of matriarchy leading to the complex interplay between the personal and collective unconscious, highlighting how the mother archetype influences understandings of femininity, masculinity, and the dynamics of power.

Keywords: Great Mother, matriarchy, patriarchy, Victory City

1. Introduction

Bisnaga was established in 1336, it covered the region of Southern India, ruling the lands of the modern states of Karnataka, Andhra Pradesh, Tamil Nadu, Kerala, Goa, and some parts of Telangana and Maharashtra. Bisnaga was the name of the Kampili Kingdom, which was defeated by the Delhi Sultanate; this later became Vijaynagara (Gilmartin 2000) It was an empire that occupied most of the South Indian peninsula. It was founded by two brothers, Harihara and Bukka, in 1336 (Filliozat 2006). The brothers chose to set up the kingdom on the exact site of shrine of Pampadevi and the temple of Virupaksha. The two brothers claimed to rule on behalf of the god Virupaksha, meaning they suggested that they were connected to the god-claiming divinity representatives on Earth. The first ruling dynasty was the Sangama line; then, the Saluvas gained power until 1503, followed by the Tuluvas, who included the renowned king Krishnadevaraya (1509–1529). Accounts of foreign travellers who came in the 14th century include those of Ibn Batutta in 1383–1342, the Italian trader named Nicolo de Conti in the year 1440, a Persian ambassador named Abdur Razzaq in 1443 (Michell 1995), and a merchant named Afanasii Nikitin from Russia, all of whom visited the city in the 15th century. Additional accounts were written in the 16th century by Portuguese travellers Duarte Barbosa, Domingo Paes (1520), and Fernao Nuniz (1535); Nuniz's chronicle was called 'Circa'. In 1565, Ramaraya, the chief minister, led the battle at Rakhasi-Tangadi, most commonly referred to as Talikota, Ramaraya was defeated by the combined armies of Bijapur, Ahmednagar, and Golconda. Vijaynagara city was ransacked and abandoned within a few years.

In the acknowledgements of *Victory City,* a novel which retraces the rise and fall of the Vijayanagara Empire, author Salman Rushdie cites books that he read before writing the story, one of these historical research books *A Forgotten Empire* by Robert Sewell provides a comprehensive and critical examination of the Vijayanagara Empire in South India. The book incorporates primary sources, such as '*The Narrative of Domingo Paes' and 'The Chronicle of Fernão Nuniz',* to reconstruct the empire's history and offers insights into its conquests, political control, and revenue collection. Sewell also challenges dominant discourses by analysing archaeological evidence and questioning the belief in the complete destruction of the city of Vijayanagara.

One of Rushdie's notable literary devices is his skilful employment of realism, both in traditional and unconventional ways. Vijaynagara literally translates as 'Victory City', he uses this as the title of his fictional narrative of Pampa the protagonist written in the Sanskrit language in 240,000 verses recording 160,000 days, or 247 years. Rushdie employs calculations to indirectly inform the readers of his intentions instead of calling his story 1001 nights in the story of Scheherazade, he calls it 2 years, 8 months, and 28 nights. Through wordplay and subversion, Rushdie explores the imperfections characteristic of any narrative act, emphasising the compromises that govern the relationship between writer and reader. His deliberate use of language seeks to overturn the dominant discourse and defy the monolithic structure of history, creating a rich and intricate narrative that blurs the lines between reality and imagination. Neumann states,

Salman Rushdie is a Booker-Prize-winning author whose novels have garnered significant attention and critical analysis for their use of intertextuality, metafiction, and magic realism (Nuurzahirah & Ramli, 2019). In other words metafiction is self-conscious about language, literary form, and story-telling, and works of metafiction directly or indirectly draw attention to their status as artifacts (Waugh 1984). Rushdie challenges conventional notions of authorship and narrative authority, inviting readers to question the veracity of the story being

presented. Through metafiction, Rushdie highlights the subjective nature of storytelling and the limitations of language in capturing the complexities of reality. An overview of some of his major works provide the background to his use of magic realism, folklore, narratives, memory and patriarchy as he employs the technique in *Victory City*.

In *Midnight's Children,* Rushdie showcases his adept use of magic realism and folklore (Trousdale, 2017). Rushdie's use of magic realism extends beyond his adult fiction. He has also written two children's books, *Haroun and the Sea of Stories* and *Luka and the Fire of Life,* which further explore magic realism and folklore (Nuurzahirah & Ramli, 2019). Indeed, Rushdie is widely recognised as one of the most prominent magic realist writers in the English language. However, critics like Graham Huggan have raised concerns about Rushdie's writing, arguing that his novels, particularly *Midnight's Children*, are excessively intertwined and lack a clear narrative structure. Huggan suggests that Rushdie's use of magical realism is a cover for a lack of cohesive storytelling and that the marketability of his novels has overshadowed their literary value. Some critics have also argued that Rushdie's works have been rewarded for their palatable critique of historical events rather than for a more rigorous examination of the complexities of those events. In *Shame*, Rushdie subverts the monolithic discourse of history through postmodern fiction and metafictional theory (Albay, 2021). Ursula Kluwick examines Rushdie's magic realism in *Shame* and suggests that it exists in a liminal space between the postmodern and the postcolonial. Additionally, Andrew Teverson highlights Rushdie's fiction, noting that it allows for nonlinear narrative sequences and narrative interactivity (Maurer, 2012).

The characters in *Midnight's Children*, are unable to neatly fit into predetermined categories and have a fragmented sense of self. They navigate their lives and experiences through fragmented memories, reconstructing their own realities as a way to cope with their trauma. Memory plays a crucial role in constructing the narrative and understanding India (Brooke & Williams, 2020). Saleem Sinai, the protagonist of *Midnight's Children,* becomes a conduit for collective memory and history, projecting the struggles and aspirations of post-colonial India into his own personal memory, where he recalls and recounts specific details and events from his past through his extraordinary memory. This postcolonial approach enables Rushdie to utilise magic realism to reinvent history and challenge dominant narratives of power and nationalism (Mukherjee, 2021).

In contrast to the oppressive nature of patriarchy, Rushdie also explores the potential for empowerment through matriarchal alternatives. In *The Enchantress of Florence,* he presents a rich tapestry of matriarchal power, celebrating the resilience and agency of women in various historical contexts. By weaving intricate narratives of female strength and influence, Rushdie offers a compelling vision of matriarchy as a counterbalance to patriarchal structures. Rushdie's nuanced examination of patriarchy and matriarchy illuminates the intricate interplay of power, agency, and resistance within societal frameworks. His works thus invite readers to critically engage with the complexities of gender dynamics, prompting thoughtful reflection on the ways in which these power structures shape individuals and communities. Through his vivid storytelling and incisive analysis, Rushdie enriches the literary landscape with his thought-provoking exploration of patriarchy and matriarchy, which has garnered significant attention and sparked insightful analyses from scholars and critics. Scholars from various global standpoints have provided nuanced analyses of Rushdie's representation of gender dynamics in relation to Egypt, Iran, India, Pakistan, and Malaysia. Scholars have researched the ways in which Rushdie challenges gender inequalities, rejects cultural essentialism, and aspires to promote gender-inclusive visions of democracy and human rights. Furthermore, the implicit feminist criticism present in Rushdie's works has been a subject of critical examination. The complex and varied arguments put forth by feminist scholars shed light on Rushdie's novels' inherent critique of patriarchal norms and values in Indian society. This kind of analysis further underscores the nuances of the challenges and opportunities women face in societies that often deny them agency and autonomy. Therefore, by an overview of his major works provide an insight in his seamlessly weaving together different genres, cultural references, and historical periods, creating a tapestry of influences that reflects his belief in the power of imagination to challenge conventional thinking and explore new possibilities. Rushdie's literary exploration goes beyond mere storytelling and memory it deeply engages with the complexities of history and politics.

The article is based on the theory of motherhood as outlined by Erich Newmann; and the title, *Victory City*, tries to answer the question of whether it was really a victory. If so, whose victory was it? Erich Neumann's *The Great Mother: An Analysis of the Archetype* offers a profound exploration of the complex and multifaceted archetype of the Great Mother (Schnier, 1956). Drawing on various mythologies, religious traditions, and psychological theories, Neumann explores the representation of the feminine as goddess, monster, gate, pillar, tree, moon, sun, vessel, and various animals (Neumann, 1955). He traces the universal experience of the maternal as both nurturing and fearsome, highlighting its roots in the dialectical relation between growing consciousness and the unconscious. Neumann's analysis of the Great Mother archetype is comprehensive and insightful, offering readers a deep understanding of the symbolic significance and psychological implications associated with this primal archetype (Schnier, 1956). Yet, while Neumann's work on the Great Mother archetype is widely regarded as seminal in the fields of psychology and mythology, it is not without its critics. Some critics have argued that Neumann's approach relies heavily on Freudian psychoanalysis and fails to adequately consider other perspectives, such as Jungian psychology or cultural anthropology. Additionally, there is a concern that Neumann's focus on the symbolic aspects of the Great Mother archetype overlooks the lived experiences of real women and their role in society.

Nevertheless, Neumann's exploration of the archetypal figure of the Great Mother is extensive, examining its manifestations in various cultural and historical contexts. He analyses the rituals, symbols, myths, religions, and fables of different ethnic groups to uncover diverse representations of the Great Mother. Neumann further argues that the figure of the Great Mother is not limited to one specific form or image but rather is expressed through a wide range of symbols and manifestations, including stones, trees, fruits, and animals (Scatolin, 2020). Overall, Neumann's *The Great Mother* offers a comprehensive and thought-provoking analysis of the archetypal figure (Schnier, 1956). It examines the symbolic significance and psychological implications associated with the Great Mother archetype, providing readers with a

deep understanding of the concept's complexities, the concept of femininity, reinforcing gender stereotypes and perpetuating a binary understanding of gender.

2. Discussion

The story of *Victory City* starts when Pampa Kampana, the main protagonist, is nine years old. She witnesses the ladies of her village and her mother's self-immolation ('sati' or 'jowhar'*)* after their husbands are killed in battle. After the catastrophe, a goddess known by the same name as Pampa Kampana, or the goddess Parvati, enters Pampa's body and bestows upon her magical powers like sorcery and foresight, in addition to a long lifespan of 247 years. The lonely child soon finds sanctuary for nine years in a cave with a holy man, Vidyasagar. Subsequently, at the age of 18 she receives a visit from the brothers Hukka and Bukka Sangama, who are cowherds turned soldiers seeking advice for the future. Pampa gives the brothers a package of seeds and tells them to plant them where her former village once stood. When the brothers complete this, a 'miracle city' with opulent mansions and temples, as well as people, emerges from the ground. After Hukka and Bukka declare themselves the city's first monarchs, Pampa arrives to instil memories in the people who were created from her seeds.

Pampa later marries the king Hukka, the first king of Vijayanagar but her true love is a Portuguese horse dealer, the traveller's name is Domingo Nunes (a combination of the names of historical travellers Domingo Paes and Fernão Nuniz), who pronounces the name of Vijaynagar- Bisnaga thereby naming the mythical city. When the first king Hukka died the younger brother Bukka and Pampa wed. With both her marriages, Pampa gives birth first to three girls, then to three boys. When consulted about the line of succession to the throne during the reign of her second husband, Bukka, Pampa asks her daughters to share the throne, defying the custom of male heirs being the only ones to succeed. Pampa, a fervent supporter of gender equality, believes that this adjustment is essential to preserving the ideals of the kingdom, and she exiles her three sons.

After a few years, Bukka passes away. Pampa's sons return to Bisnaga and, with the assistance of their uncles, take over the kingdom. Being forced to leave, Pampa and her three daughters take refuge in an enchanted forest for several decades. Eventually, the three daughters develop into different people, and Pampa goes back to Bisnaga alone. Her long absence from the city she created has her confined to mythology where the residents know about her as a legend, unsure of what she looked like and so she is free at last unrestricted in her movement across the city as time goes on. She eventually gains access to the inner circle of the city's most recent ruler, Krishnadevaraya, and with the help of some friends serves as his advisor. When the king is on the brink of insanity, he masquerades as the god Krishna; Pampa, caught in one of his rages, is brutally blinded with an iron rod. Enraged by this betrayal, the city's citizens rebel against their monarch. Pampa seeks solace in the monastery of a holy man once more and, as she finally starts to age, she spends her days locked in her room. Krishnadevaraya dies, the kingdom descends into its last phase, and Bisnaga is destroyed and pillaged. Pampa buries her written history, titled *Jayaprajaya,* in a pot at the book's conclusion, waiting for the goddess Parvati to free her so she can pass her story on.

The story of *Victory City* starts with the end of the life of the protagonist, Pampa Kampana—blind priestess, queen, and mother of the city. She dies at the age of 247, and while 'the knowledge of her long life which should have a beginning, middle and end was pleasurable but when "the middle is unnaturally prolonged, then the story is no longer a pleasure. It's a curse' (Rushdie 65-66). Pampa is fully aware that she is destined to see everyone she cares for burned and lost, just as her nine-year-old self stood alone watching her mother and other women burn: 'She would relive, in slow motion, over eons, the catastrophe of the lethal pyre of her childhood. Everyone would die just as before, but this second immolation would take almost two hundred and fifty years instead of a couple of hours' (Rushdie 65-66). The manuscript of *Jayaprajaya,* similar to a religious epic poem, mainly recounts the story of her city and her life, and the manuscript is found after 450 years by an unknown narrator. Pampa's poetic narrative maybe explained as Thomson, in his *Art of Poetry,* says that poetry dates back to prophets, who engage in a psychic reality and 'possession' which is identical to possession in the novel. There are periods when Pampa writes the story nonstop in a 'flowing hand'. The manuscript is found buried in the town centre in an earthen pot. According to Neumann, the earthen pot is symbolic of the feminine: a woman 'contains and protects, nourishes, and gives birth, stands the vessel. The clay vessel, and later the vessel in general, is a very characteristic attribute of the woman; in this case, it is substituted for her and also given to her. It is one of the primary work implements of the man's water-gathering, fruit-picking, food-preparing household companion, and therefore a symbol of the female deity' (Neumann 120).

According to the theory of the mother, the basic elements of the maternal character include giving protection, nourishing, and giving birth, which are also the central aspects of the vessel. Neumann (134) further adds that the pot has sociological significance for womanhood as it is ornamental. Additionally, according to Briffault (475) pottery was a woman's occupation, and men did not have any part in it. Symbolically, clay belongs to the earth and serves a transformative purpose: 'woman experiences this primordial creative force: the feminine experiences itself as a shaper of life. Such experiences are most striking when a numinous figure is formed, a cult vessel' (Neumann 136). Now the white chick is crawling out of the egg. We are fresh-baked pots. Where the earthen pot is connected to the rites of initiation 'Down to our day, the feminine vessel character, originally of the cave, later of the house (the sense of being inside, of being sheltered, protected, and warmed in the house), has always borne a relation to the original containment in the womb' (Neumann 137). Pampa's connection to earthen pots and relating everything to it is because Pampa is raised by her widowed mother, and though they are together for only nine years Neumann classifies earthen pots as a significant symbolic feature of certain primitive "woman jars" (Neumann 122) is the absence of a mouth—which was also typical for the Primordial Goddess. The mouth as a rending, devouring symbol of aggression is characteristic of the dangerous negative elementary character of the female. Pampa shapes her own life based on

her mother's lessons.

> Pampa's own father had died young, long before the nameless battle, so her mother was not one of the newly widowed. Arjuna Kampana had died so long ago that Pampa had no memory of his face. All she knew about him was what Radha Kampana had told her was that he had been a kind man, the well-loved potter of the town of Kampili, and that he had encouraged his wife to learn the potter's art as well, so after he died, she took over his trade and proved to be more than his equal. Radha, in turn, had guided little Pampa's hands at the potter's wheel and the child was already a skilled thrower of pots and bowls and had learned an important lesson, which was that there was no such thing as men's work. (Rushdie 10)

After Pampa witnesses her mother and all the women of Kampili commit mass suicide, she makes up her mind to defy death and decides that, regardless of what life would offer, she would live and survive.

> Her childhood was over, and from now on, she must conduct herself as an adult and never commit her mother's last mistake. She would laugh at death and turn her face toward life. She would not sacrifice her body merely to follow dead men into the afterworld. She would refuse to die young and live, instead, to be impossibly, defiantly old. It was at this point that she received the celestial blessing that would change everything, because this was the moment when the goddess Pampa's voice, as old as time, started coming out of her nine-year-old mouth. (Rushdie 11)

In *Victory City,* Pampa uses her sorcery to read minds, whispering to create memories where there were none, 'This was the paradox of the whispered stories: they were no more than make-believe but they created the truth, and brought into being a city and an army with all the rich diversity of nonfictional people with deep roots in the actually existing world (Rushdie 47). The entire city was sprung from a bag of beans, snake gourds, and okra that the two shepherd brothers Hukka and Bukka had brought as offerings to the sage Vidyasagar. Pampa fulfils the role of mother by 'creating' the humans out of a bag full of an assortment of vegetable seeds, where empty minds and eyes had to be filled with life narratives, dreams, and memories. 'The Great Mother fills the universe and the earth with fertility and abundance, and tends to be characterised by a naturalistic, sensuous form, while her aspect as ruler over the spirits and the dead favors forms stressing the unnatural, unreal, and spiritual' (Neumann 108)… It arises from the psychic strata in which, as a plant, the elements are synthesised and achieve a new unity and form through a transformation governed by the unconscious. They belong to the 'matriarchal consciousness' whose nature and symbolism are as intimately bound up with the plant world as with the world of the feminine (Neumann 248).

> Everyone came from a seed, she told him. Men planted seeds in women and so forth. But this was different. A whole city, people of all kinds and ages, blooming from the earth on the same day, such flowers have no souls. They don't know who they are, because the truth is, they are nothing. But such the truth is unacceptable. It was necessary, she said, to do something to cure the multitude of its unreality. Her solution was fiction. She was making up their lives, their castes, their faiths, how many brothers and sisters they had, and what childhood games they had played, and sending the stories whispering through the streets into the ears that needed to hear them, writing the grand narrative of the city, creating its story now that she has created its life. Some of her stories came from her memories of lost Kampili, the slaughtered fathers and the burned mothers, she was trying to bring that place back to life in this place, bringing back the old dead in the newly living; but memory wasn't enough; there were too many lives to enliven, and so imagination had to take over from the point at which memory failed. 'My mother abandoned me'. She said, 'but I will be the mother of them all.' (Rushdie 33)

In *Victory City,* Rushdie assigns important roles to the women of the city -Pampa as the originator of the city, the storyteller, the main protagonist, or be it the women's army. The city springs up because of the will of a woman Pampa, who starts the city in a place where many other women have trodden, including the goddess Parvati and Sita, and is the site of the mass sati of the women including her mother. This is the place Parvati the Goddess gives Pampa divine power and the gift of prophecy. According to Neumann,

> Thus the woman is the original seeress, the lady of the wisdom-bringing waters of the depths, of the murmuring springs and fountains, for the original utterance of seerdom is the language of water…Because the ecstatic situation of the seeress results from her being overpowered by a spirit that erupts in her, that speaks from her, or rather chants rhythmically from her, she is the center of magic, of magical song, and finally of poetry. She is the source from which Odin received the runes of wisdom; she is the Muse, the source of the words that stream upward from the depths; and she is the inspiring anima of the poets. (Neumann 296)

Neumann further states that the mother is all-controlling, noting that 'All these etymological relations between seizure, fury, passion, spirit, song, ardor, being-outside-oneself, poetry, and oracle characterise the creative aspect of the unconscious, whose activity sets man in motion, overpowers him, and makes him its instrument' (Neumann 296). The two cow herders Hukka and Bukka decide to assume the role of emperors in the newly born city, 'proclaiming' to be descendants from the lineage of the Moon gods and Lord Krishna himself. Neumann explains that Mother Fate may take many forms, such as that of an old maternal woman or that of a following spirit because of which 'The male remains inferior to, and at the mercy of, the Feminine that confronts him as a power of destiny' (Neumann 303). The Mother Fate may also express itself as the emotion of the furies of battle that 'seems' to be masculine but is actually the female that compels the male ego to relent. This is clearly seen in the story where Hukka the first king is compelled to wage wars because of his dissatisfied marital life thereby exerting his masculinity in the battle fields and expanding the boundaries of his kingdom. According to Neumann this feminine force makes

the male ego dependent, and the feminine therefore dominates, violates, and invades the male experience. The male is transformed into an animal, castrated and unconscious, and lives in a fantastic world where he accepts and fulfils destiny, remaining in the power of the feminine. This is the manner in which Pampa controls both her husbands, her sons and all the male in the novel.

Even though Pampa is the creator of the city the one in direct or indirect control yet she is subjected to the same treatment meted to all females which is aptly highlighted in all of Rushdie's works is the examination of patriarchy and matriarchy and how these power structures shape individuals and societies. Rushdie's novels and stories often depict the intricate dynamics of gender relations, shedding light on the oppressive nature of patriarchy and the potential for empowerment through matriarchal alternatives. In *Midnight's Children*, protagonist Saleem Sinai as well as female characters defy conventional gender norms, subverting patriarchal control and challenging societal expectations. Through strong characters like Parvathi, the witch, and Saleem Sinai's sister Jamila, Rushdie challenges traditional male dominance and highlights the potential for female empowerment in a matriarchal society. He likewise exposes the detrimental effects of patriarchy, such as the restriction of women's agency and the perpetuation of gender inequality. Furthermore, Rushdie examines the ways in which patriarchy intersects with other forms of oppression, such as race and religion, broadening the scope of his analysis to encompass the interconnected complexities of power dynamics. Rushdie's scrutiny of patriarchy also features in his novel *Shalimar the Clown*, where he portrays the devastating consequences of patriarchal dominance on the lives of women. Through the character of Boonyi Kaul, Rushdie highlights the subjugation and objectification of women in a male-dominated society. Boonyi's story serves as a poignant portrayal of the brutal repercussions of patriarchy, underlining the urgent need for challenging and dismantling such oppressive systems.

Rushdie's subversion of the monolithic discourse of history through postmodern fiction and metafictional theory has been a focal point in examining the representation of patriarchy and matriarchy in his works. The clash between representational codes and the questioning of dominant societal themes in Rushdie's writings have provided fertile ground for scholars to explore the intersections of gender and power. *Victory City* offers a rich tapestry of critical perspectives on patriarchy and matriarchy, providing an insightful framework for understanding the complexities of gender dynamics in diverse societal contexts. Pampa found Hukka and Bukka playing chess, they assert their masculinity even underplaying the role of the queen on the chessboard "She found the two princes trying to forget their boredom by playing chess, a game neither of them had fully mastered, so that they overestimated the importance of knights and castles and, being men, severely underestimated the queen" (Rushdie 37). Neumann posits that women can possess men without their knowledge: 'The superiority of the irrupting powers of the unconscious, when they appear spontaneously, more or less excludes the ego and consciousness; that is to say, men are seized and possessed by these power… Like all males, he was merely the "bondsman" of the powers, on whose favour he depended' (Neumann 298). The city is brought into existence by a woman, yet the two shepherds turned kings refuse to acknowledge her importance based on the masculine notion that they do not wish to be dominated, especially not by a woman. The second king is happy to have sired three sons, and so is Pampa, Neumann points out that this is just the process of the Great Mother having sons.

> Her luminous aspect, the fruit of her transformative process becomes the luminous son, the divine spirit- son, spiritually conceived and spiritually born, whom she holds on her lap, or who is handed up to her by her creative Earth Mother aspect. With the birth of her son, the woman accomplishes the miracle of nature, which gives birth to something different from itself and antithetical to itself. Moreover, the divine son is totally new, not only as to sex but also in quality. Not only does he engender her while she conceives and bears; he is also light in contrast to her natural darkness and motion in contrast to her static character. Thus, the woman experiences her power to bring forth light and spirit, to generate a luminous spirit that, despite all changes and catastrophes, is enduring and immortal. Her delight at being able to bear a living creature, a son who complements her by his otherness, is increased by the greater delight of creating spirit, light, and immortality, the divine son, through the transformation of her own nature. (Neumann 320)

However, Pampa realises that her sons, though hardly 8 years old, are strong characters who would not tolerate the rule of a female; Neumann connects this to the psychic stage of developmental behaviour of the child to sever ties with the mother; the mother appears like a 'witch', regardless of whether the mother is wicked or good. Pampa wishes her daughters to be the rulers. This is a characteristic trait of the Great Mother whereby the female seeks 'the continuity of the religious relationship, a connection between mother and daughter goddess… showing the mother-daughter genealogy as a female family tree, with the daughter standing on the mother's head, the conceiving female often appears as a receiving vessel' (Neumann 142). This engagement with Rushdie's portrayal of power structures enriches the ongoing discourse on patriarchy and matriarchy within literature and contributes to the broader conversation on gender equality and social justice.

Neumann argues that the male possesses only technical dexterity and strength, which are part of the masculine consciousness, and has no secrets to offer, whereas a female transcends heaven, Earth, the cycle of life, and birth, which are the essence of life. Because of these traits, women possess powers of ecstatic, illuminated poetry full of wisdom, and they enable man to see spirit and light. To express this multitude of power, the feminine is expressed through fantastic chimeral images that are not from the outside world but from the inside. The sage Vidyasagar lives in a cave and allows 9-year-old Pampa to live with him, he sexually molests her for 9 years. Symbolically, the cave has the hidden meaning of leading into a 'womb' of mystery, signifying Mother Earth's reign over caves and mountains where people live to unravel deep secrets. The one opposing force present against Pampa is the sage Vidyasagar, who was not created by the seeds and so is not influenced by her whisperings, he swears to live as long as she lives; and, foiling all her plans, he succeeds in controlling the population of Bisnaga, forcing her into exile with her three daughters. "'Your power has grown greater than mine"', Vidyasagar tells her.

> For the moment, anyway. I can't stop you. Do as you please. And as I can see from the continuation of your impossible youth, the goddess's gift of longevity is real and impressive. Please know that I will pray to the gods to grant me an equally long life,

> so that you will have me standing against your decadent ways for as long as we both shall live." And so Pampa Kampana and Vidyasagar became, in a word, enemies' (Rushdie 87).

The entire city of Bisnaga 'fall[s] under the spell of the two rivals whose struggle was at the heart of the secret history of Bisnaga: first, Vidyasagar the priest, and then the priest's "protégée" whom he had abused, who rejected him and became his greatest adversary—Pampa Kampana herself, the empire's once and future queen'(Rushdie 154). Pampa and Vidyasagar compete against each other because, in so far as the woman participates in this development of consciousness, she too has a symbolically male consciousness and may experience the unconscious as 'negatively feminine'.

> The enchantress, the Great Maya, who delights in imprisoning all creatures in the terrors of samsara, cannot be pronounced guilty in her role of temptress who lures souls into multiform all-embracing existence, into the ocean of life (from horrors of which she unceasingly saves individuals in her aspect as boat- woman, for the whole sea lf life is the glittering, surging play of her shakti. (Neumann 333)

Narrative technique allows Rushdie to explore the complexities of human consciousness and the ways in which individuals navigate their inner worlds. Furthermore, mind-reading or omniscient narratives also serve as a means to challenge the boundaries of perception and knowledge. Rushdie's use of magic realism further enhances the narrative by introducing fantastical elements into a realistic setting; these elements function as symbolic representations of the cultural and political realities of India, allowing Rushdie to address societal issues in a unique and imaginative way.

Additionally, Rushdie's use of narrative storytelling allows him to subvert historical and societal narratives and dominant power structures and offers a nuanced portrayal of complex social and political issues. He presents alternative perspectives and voices that challenge prevailing ideologies and expose the flaws and contradictions within them. These narrative techniques not only deepen the reader's understanding of the characters and their motivations but also shed light on the historical and cultural context in which the story unfolds. Rushdie's use of memory and recollection in his novels serves multiple purposes. Firstly, this allows him to construct a sense of authenticity and depth within his narratives. Secondly, he can challenge dominant historical and societal narratives by presenting alternative perspectives and voices. Thirdly, the use of memory and recollection adds a layer of complexity and intricacy to Rushdie's storytelling. The dynamics of filiation and parenthood, as well as the interaction between parental and filial traits, can be expanded upon; typically, the underlying dynamic is one of control, whereby parents are the children's creators and so their controllers. This quasi-equation is passed unidirectionally to the sons. Hence, control passes from the creators to the creation.

Neumann examines the symbolic imagery associated with the mother archetype, addressing earth, womb, and fertility symbols. Through his interdisciplinary approach, he offers a compelling perspective on the mother archetype's enduring influence on human psychology and culture and provides valuable insights into the universal and timeless significance of the Great Mother in shaping our understanding of ourselves, our relationships, and our place in the world (Neumann, 2015). Some of the symbolic aspects that Neumann identifies include the mother being represented as a goddess, a monster, a gate, a pillar, a tree, the moon, the sun, a vessel, and even various animals like snakes and birds. These diverse symbols reflect the dual nature of the mother archetype, representing both nurturing and fearsome qualities. Neumann's analysis highlights the dialectical relationship between consciousness and the unknown, symbolised by the child and the Great Mother, respectively. However, while Neumann's analysis offers a compelling perspective on the mother archetype, it is essential to consider the limitations of this viewpoint. One criticism of Neumann's analysis is that the mother archetype may not be universal and timeless in the way that is suggested. Critics have argued that the nurturing and protective qualities associated with the mother archetype are not universally experienced and that there are cultural variations in the symbolism and significance of the maternal figure. In addition to exploring the mother archetype, it is crucial to acknowledge diverse expressions of womanhood and maternal experiences. Critics have proposed that by attributing specific traits and symbols to the mother archetype, there is a risk of perpetuating reductive and deterministic interpretations of gender and identity. This exclusive focus may reinforce traditional gender roles and essentialist views of femininity, potentially limiting the acknowledgement of diversity. By broadening the scope of analysis to include various maternal figures, narratives, and symbols, we can better appreciate the complexity and fluidity of womanhood and the diverse ways in which individuals navigate their roles as mothers and interact with the concept of motherhood within different cultural and societal contexts.

3. Conclusion

Salman Rushdie's novel *Victory City* is a narrative based on unconscious assumptions that offers symbolic and cultural value. According to Neumann, in 'every culture and every age we find without exception that its cultural canon is determined by unconscious images, symbols and archetypes… they express themselves as gods, ideals and principles, as demonic powers or as the certainties of religious faith and superstitious belief.'(16). The story allows Rushdie to challenge traditional storytelling conventions, explore cultural complexities, and push the boundaries of what is possible in fiction. Rushdie thus creates a multi-layered narrative that blurs the lines between reality and fiction while also exploring culturally complex themes and the power dynamics within relationships. Especially because of man's control over women, Pampa has a formidable opponent in Vidyasagar, the sage who abuses her and who manages to challenge her, though his life is shorter than hers. Vidyasagar is a mortal, and his age eventually reduces him to a spirit in a dead body. He is the closest that Pampa feels, 'Vidyasagar and I are not so different after all. We are both specters of ourselves, lost within ourselves' (Rushdie 161). He is the opposing force to everything she believes in. She pretends to be mute for nine years in his company because there was no one she could plead to she considered him her protector and also instructor. Later in the novel when she becomes a mother

‘She promises herself never to be like her mother, never to abandon her children, to be there for her children as a custodian forever, but she does not manage to fulfil these promises. She fails as a mother to her three daughters and three sons. She does not look after them, leaving them to their own means; the sons are exiled at just eight years old. Neumann explains, ‘Every man is a warrior, but as such, he is also a sacrifice. And just as the woman who gives birth "takes a prisoner," that is to say, gives birth to a future sacrificial victim, so the prisoner's captor is not only his "mother" (for childbearing and taking a prisoner are the same) but is also said to be his father’ (Neumann 130). Pampa cannot look after the land that she creates; the residents who are her children are tutored by her with memories, the past, and life, yet she fails at all the roles, especially that of being a mother. All Neumann’s characteristics of different mothers fit Pampa—she is the vessel, the antagonist, the transformative, the Terrible Mother, and the Earth Mother. Her only success is not following her dead husbands into their funeral pyre as her own mother did. Although she becomes who she is because of a loss, a prediction is made that her destiny would be fulfilled, which she tries to overcome it in various ways. However, her destiny is eventually fulfilled with the rise and fall of the city. Her first lesson from her mother—to shape pots—is also one of her last deeds as she uses an earthen pot to conceal her story. Pampa buries her history in the centre of the demolished royal enclosure, in the city borne out of seeds with strong boundaries—walls of defences—after witnessing it all crumble to nothing. Finally, she too becomes a cloud of sand, disappearing because of the Terrible Mother Kali (Neumann 132), into the earth—the Mother. ‘A goddess represented in this way is never a goddess only of fertility but is always, at the same time, a goddess of death and the dead. She is the Earth Mother, the Mother of Life, ruling over everything that rises up and is born from her and over everything that sinks back into her (Neumann 106)… The mystery of the Great Mother in her death aspect has always been that her deadly womb is at the same time the womb of rebirth… as the embracing all-containing void’ (134). In the words of Pampa herself, all that remains in the end are her words and nothing, but her words are in fact the real victors.

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