

MAN: Makes what?  
 GIRL: Winter . . .  
 MAN: Teapot makes winter?  
 GIRL: Makes . . .  
 MAN: And then —?  
 GIRL: Teapot . . .  
 MAN: And then makes teapot?  
 GIRL: It is . . .  
 MAN: It is what? Speak!  
 GIRL: It is not . . .  
 MAN: It is it is not?  
 GIRL: Is . . .  
 MAN: Is it is it not—is it winter makes teapot or teapot makes winter? (*Getting angry.*) Or is it it is not winter makes teapot or teapot makes winter? Or it is it is not is it not winter makes teapot or is it it is teapot makes winter? Or is it winter makes teapot makes winter? Or it is it is not is it winter makes teapot and then makes winter? Speak, speak, speak, go on!

(*Monk ignores them, sweeping more earnestly.*)

*Man and Girl move and speak faster with the quickening rhythm of the broom. Their bodies become more contorted, like two strange crawling reptiles.)*

GIRL: Crack . . .  
 MAN: What crack?  
 GIRL: A crack . . .  
 MAN: What kind of a crack?  
 GIRL: A crack line . . .  
 MAN: What crack line?  
 GIRL: A crack . . .  
 MAN: What's this crack like?  
 GIRL: A crack . . .  
 MAN: Why a crack?  
 GIRL: A crack . . .  
 MAN: Where's this crack?  
 GIRL: A crack . . .  
 MAN: Why is it called a crack?  
 GIRL: A crack . . .  
 MAN: A crack and a crack!  
 GIRL: A crack . . .  
 MAN: Why is there just a crack?  
 GIRL: A crack . . .  
 MAN: A crack is a crack!  
 GIRL: A crack . . .  
 MAN: Okay, fine, a crack, so? What about it?  
 GIRL: A crack . . .  
 MAN: To hell with the crack!  
 GIRL: A crack . . .

MAN: Only one crack?  
 GIRL: A crack . . .  
 MAN: Another crack?  
 GIRL: A crack . . .  
 MAN: (*Exploding.*) A cr—a—ck—?  
 GIRL: A crack . . .  
 MAN: (*Laughs bitterly.*) A crack.  
 GIRL: A crack . . .  
 MAN: (*Talking to himself.*) A crack . . .  
 GIRL: A crack . . .  
 MAN: (*Murmuring.*) A crack . . .  
 MAN & GIRL: (*Almost simultaneously.*) A crack—

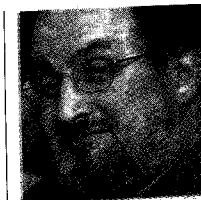
(*Monk coughs and throws the broom on the ground at the same time. He halts. Man and Girl are stunned by the noise, staring at Monk. Monk turns to face the audience. He inhales deeply and slowly and then exhales as slowly. All lights go out. Monk turns to open a curtain, revealing a greyish blue sky. Monk stands motionless and looks outside the door, his back to the audience. Gradually the wind starts to blow.*)

THE END

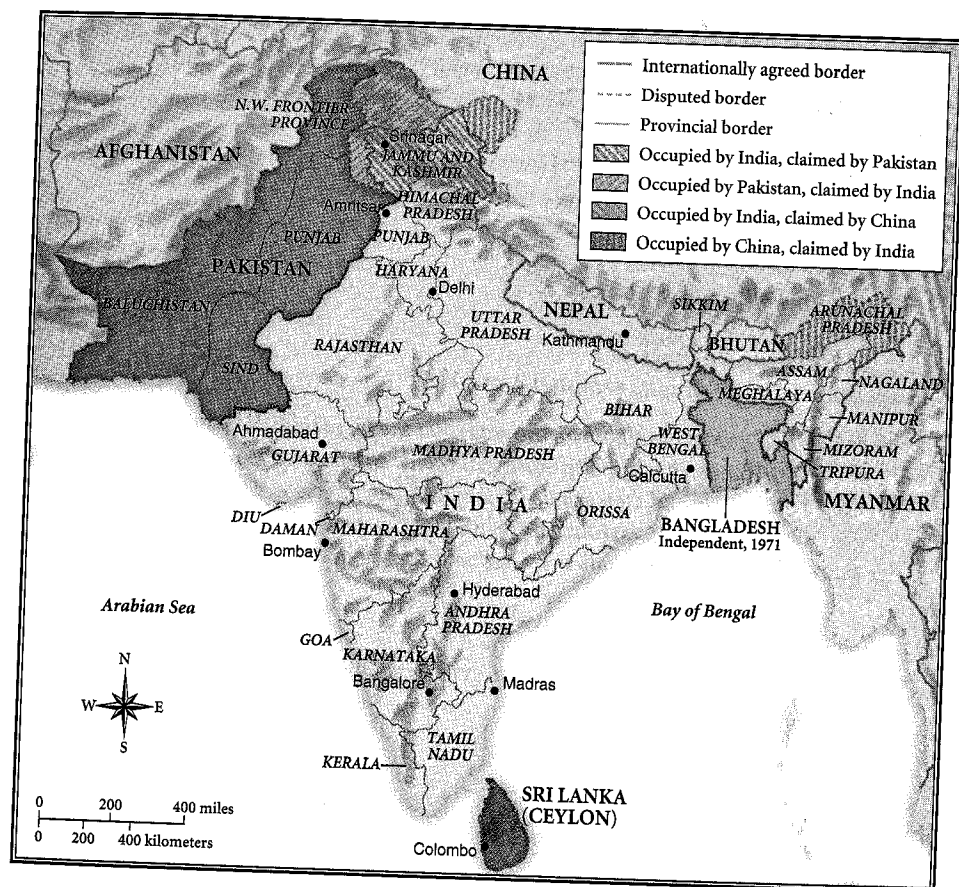
## ∞ SALMAN RUSHDIE

### B. INDIA, 1947

After Ayatollah Khomeini of Iran urged zealous Muslims to assassinate him, Salman Rushdie, a Muslim born in India who has since become a British citizen, became a story on the evening news. His crime, according to the ayatollah, was demonizing the Prophet Muhammad in his novel *The Satanic Verses* (1989). For Rushdie, the conflict with Islamic fundamentalism was probably inevitable, for his varied cultural heritage and multicultural identity made of him what he calls a “translated man.” A product of Indian and Islamic roots, a British education, and total self-immersion in Western popular culture, Rushdie is seen by Muslim fundamentalists as someone who has been corrupted by the secular materialism of the West. From another perspective, Rushdie can be seen as a successor to Indian writers who sought to integrate East and West such as Ram Mohun Roy (1772–1833), Syed Ahmed Khan (1817–1898), and Rabindranath Tagore (1861–1941). From still another viewpoint, Rushdie becomes an avatar of POSTMODERNISM, a citizen of many cultures who speaks for an emerging global consciousness. “The Courter,” which follows, is an autobiographical story that explores some of the gains and losses of such a cultural translation.



Phil Wilkinson,  
*Salman Rushdie, 1998*  
 Since the Iranian threat on his life was lifted in 1999, Rushdie has lived in full view of the public. (© Star Images / Topham / The Image Works)



### The Partition of India, 1947

Led by Mohandas Gandhi, the Mahatma, the Indian independence movement realized its goal in 1947, winning independence from the United Kingdom. The mainly Muslim western provinces and Bengal became Pakistan, the rest remained India. Bengal was known as East Pakistan until a civil war in 1971 between West and East Pakistan resulted in the latter's independence and new name, Bangladesh. Ownership of the territory of Kashmir, which lies north of India and northeast of Pakistan, is still disputed.

**Almost One of "Midnight's Children."** Born in Bombay in 1947, the year that India gained its independence from Britain, **Salman Rushdie**, though not one of "Midnight's Children"—children born in the first hour of Indian independence—was a postcolonial child. His father, a Cambridge-educated Muslim businessman who would move his family to Pakistan when his son was seventeen, kept the family in the cosmopolitan and predominantly Hindu Bombay during the years of Salman's childhood. There the boy received a British education, read the Hindu

classics, and watched the films produced by Bollywood, India's prolific film industry. At fourteen, Salman was sent to Rugby, a famous English public school near London where he was considered an outsider, treated as an inferior, and excluded from many social activities. After three years in England, Rushdie rejoined his family, who had moved to Pakistan while he was away, but he was equally uncomfortable in Pakistan, where his English accent marked him as different. At his father's urging to accept a scholarship to attend Cambridge University, Rushdie reluctantly returned to England in 1965, a choice he has characterized as "one of the most disorienting moments of my life."

But Cambridge proved to be friendlier than Rugby, and Rushdie thrived there as a student. After completing a degree in history in 1968, he returned to Pakistan and worked for a television station in Karachi. His stay didn't last long. Displaced from the intellectual and cosmopolitan life he had known in England and frustrated by the censorship of media in Pakistan, he returned to London in 1970 to work as an actor and advertising copywriter while setting out on a writing career. His first work, *Grimus: A Novel* (1975), a science-fiction version of the classical Sufi poem, *Conference of the Birds*, received mixed reviews and generated little interest. His breakthrough as an author came with his second novel, *Midnight's Children* (1981), the story of his childhood and youth in Bombay between 1947 and 1977 and the lives of his parents and grandparents in the three decades before his birth. The novel doubles as a national ALLEGORY,<sup>1</sup> telling the story of the emergence of India as an independent country. With complex plotting and extravagant invention, Rushdie brings nearly every major event in the sixty years of Indian history that the novel spans into the lives of his two central characters. The novel received the most prestigious British literary award, the Booker Prize, in 1981.

**Confronting Islam.** In *Shame* (1983), Rushdie wrote a similarly extravagant but less successful tale of the modern history of Pakistan. Its fictional versions of the vagaries and brutalities in Pakistani politics offended some Muslim readers, but Rushdie escaped direct censure and censorship by not identifying the setting as Pakistan. He was less cautious in his next novel. *The Satanic Verses* (1988) takes Islamic history as its subject matter, working legends about Muhammad into a contemporary story of movie actors and popular culture. Rushdie's license with Muhammad and the Qur'an (Koran) so offended many orthodox Muslims that Iran's ayatollah Khomeini issued a *fatwa*, a decree calling on "all zealous Muslims to execute [those responsible for the novel] quickly, wherever they may find them, so that no one will dare to insult the Islamic sanctions. Whoever is killed on this path will be regarded as a martyr, God willing." Rushdie went into hiding; the Norwegian publisher of *The Satanic Verses* was shot and wounded; an Italian translator stabbed;

www For links to more information about Salman Rushdie and a quiz on "The Courter," and for information about the culture and context of India in the twentieth century, see *World Literature Online* at [bedfordstmartins.com/worldlit](http://bedfordstmartins.com/worldlit).

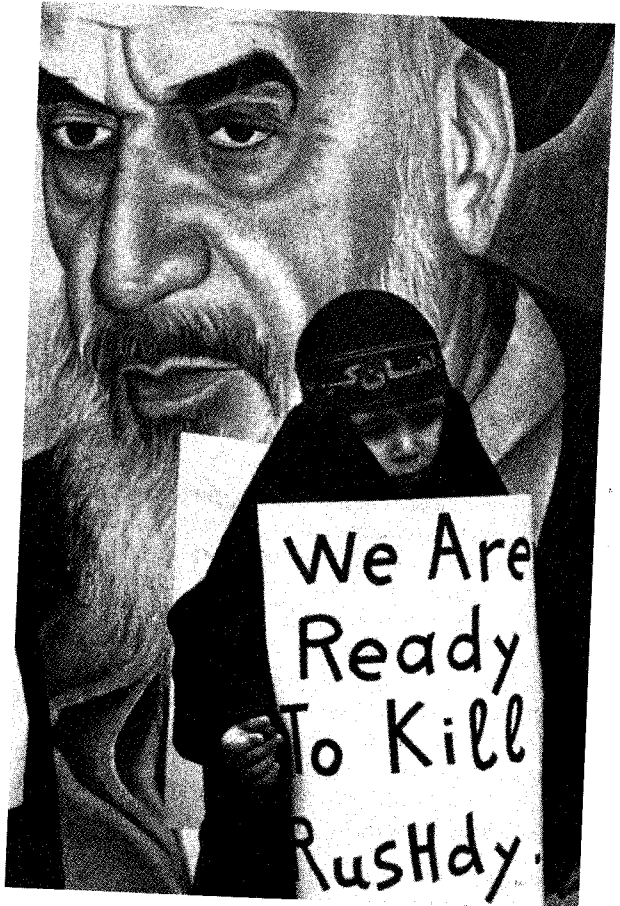
Having been borne across the ocean, we are translated men. It is normally supposed that something always gets lost in translation; I cling, obstinately, to the notion that something can also be gained.

— SALMAN RUSHDIE  
"Imaginary Homelands," 1990

<sup>1</sup> **national allegory:** A story in which the characters represent forces or figures in the history of a nation, often a nation in the process of asserting its independence or establishing its national identity.

**"We Are Ready to Kill Rushdy," 1989**

At a pro-Iranian rally, a girl in Beirut, Lebanon, calls for the death of Salman Rushdie. Behind her is a portrait of Ayatollah Khomeini, who declared a fatwa, or death sentence, on Rushdie after he allegedly blasphemed Islam in his novel *The Satanic Verses*.  
(© Reuters / CORBIS)



a Japanese translator killed. In Islamic countries several deaths reportedly occurred as a result of the decree. While Western writers defended Rushdie's novel and his right to speak, many moderate Muslims in the West considered the novel an "unprecedented assault on Islam" and, like the president of the Massachusetts Institute of Technology (M.I.T.) Islamic Society, considered "the reaction of the vast majority of Muslims . . . remarkably mild." Even Naguib Mahfouz (p. 797), the Egyptian novelist whose *Children of the Alley* (1959) had been attacked by Islamic fundamentalists and banned in nearly every Islamic country, criticized Rushdie—and Khomeini: "I believe that the wrong done by Khomeini towards Islam and the Muslims," he wrote, "is no less than that done by the author himself."

**Rushdie's Response.** Forced into seclusion, Rushdie wrote a "children's book," *Haroun and the Sea of Stories* (1990), that made the tradition of the *Arabian Nights* into an allegory of the author's predicament.

Haroun, son of the storyteller Rashid Khalifa, sets out on a journey to restore his father's voice and to cleanse the sea of stories that has been poisoned by the tyrant Khattam-Shud, who claims that "stories make trouble." Haroun asserts that "stories are fun," but Khattam-Shud counters, "The world, however, is not for fun. . . . The world is for Controlling." Even in seclusion Rushdie was not to be silenced; his children's book was a tribute to the imagination, which tyranny would suppress. Rushdie once said, "If somebody's trying to shut you up, sing louder and louder and if possible, better. My experience just made me all the more determined to write the very best books I could find it in myself to write."

Rushdie's novels and stories are filled with extravagant inventions, bizarre plot twists, and a melange of allusions to songs, movies, and other elements of popular culture. Rushdie has been compared to Swift and Sterne<sup>2</sup> as a satirist, to Kafka and Günter Grass<sup>3</sup> as an allegorist, and to Gabriel García Márquez and the **MAGICAL REALISTS** as an inventor of bizarre and surreal worlds. Since the *fatwa* was lifted in 1999, Rushdie has come out of hiding and moved from London to New York City. He has recently published *The Ground beneath Her Feet* (1999), a rock-and-roll retelling of the myth of Orpheus and Eurydice, and *Fury* (2001), about a doll-obsessed professor who moves from London to New York.

**"The Courter."** The volume of short stories in which "The Courter" originally appeared, *East, West* (1994), illustrates in its organization Rushdie's hybrid self. Of the nine stories in the collection, three are about the East, three are about the West, and three concern the meeting of East and West. "The Courter" comes from the book's final section. Set in an apartment building in London inhabited by a colony of displaced Indians, the story contrasts the connection of the Indian maid Certainly-Mary to her homeland with that of the narrator, an adolescent schoolboy at the time of the action, to his. The difficulties of adjusting to a foreign culture are comically exaggerated in *Certainly-Mary*, whose relationship with *Mixed-Up* is emblematic of her life in a strange land, where she mispronounces the language, gets her sari entangled in an escalator, and suffers from a heart condition. Her difficulties are similar to those that nearly all Indians of the older generation experience in their adopted countries. The narrator's father gets slapped for confusing the words *teats* and *nipples*, and the various maharajas become entangled with British hoodlums. The narrator and his sisters, on the other hand, are much more savvy about British ways. Their knowledge of British popular music, movies, and sports has already "translated" and assimilated them

<sup>2</sup> **Swift and Sterne:** Jonathan Swift (1667–1745; see Book 4) used fantasy and bizarre inventions in *Gulliver's Travels* and other works to satirize British institutions. Laurence Sterne (1713–1768) in *Tristram Shandy* employed a digressive and allusive, stream-of-consciousness style of writing for comic and satiric purposes. Rushdie has acknowledged his indebtedness to Sterne as well as to James Joyce (1882–1941; see p. 366), the Irish stream-of-consciousness writer who reveled in wordplay and allusions.

<sup>3</sup> **Günter Grass** (b. 1927): German novelist who authored *The Tin Drum* (1959), an allegory of German history in the twentieth century much like Rushdie's treatment of Indian and Pakistani history.

No one writes more convincingly of the tug between old and new, home and the culture of the unknown.

— PAUL GRAY, 1995, *Salman Rushdie*

If Rushdie's persecutors have made the experience of rootless nomadism all too literal for him, he's still teaching the rest of us why we can't go home again.

— HENRY LOUGHEED, *Salman Rushdie: A Critic*

If somebody's trying to shut you up, sing louder and louder and if possible, better. My experience just made me all the more determined to write the very best books I could find it in myself to write.  
— SALMAN RUSHDIE

into British life. The narrator moves back and forth between Eastern and Western traditions, punning, playing on song titles, movie scenes, and Indian mythology as if there were no separation between East and West in his language or consciousness. The contrasting choices at the end of the story—Certainly-Mary's decision to return to Bombay where she recovers from her heart condition, and the narrator's to stay in England and seek British citizenship—carry out the logic of the generational differences explored in the story. For neither the maid nor the schoolboy, however, is the decision unequivocal: Certainly-Mary must leave behind her London lover, and the schoolboy, as he narrates this tale many years later, still feels caught between two cultures and pulled in opposite directions.

#### ■ CONNECTIONS

**In the World, Crossing Cultures, p. 1278.** Writers of Indian ancestry serve as examples of the globalization of literature in *In the World: Crossing Cultures*, which presents writers who have left their homeland or emerged from the Indian diaspora to adopt a new cultural identity. The section includes Salman Rushdie's essay "Imaginary Homelands," in which he describes himself as a "translated man." Which other writers in this section might be called "translated people"?

**Mori Ogai, "The Dancing Girl" (Book 5).** "The Dancing Girl" is about a young man torn between two cultures, whose decision to return to Japan differs from that of Rushdie's narrator, who decides to remain in the West. Do you think this dissimilarity is indicative of a difference between the nineteenth and twentieth centuries or between the Indians and the Japanese?

**Virgil, *The Aeneid* (Book 1); Jonathan Swift, *Gulliver's Travels* (Book 4); Voltaire, *Candide* (Book 4).** Travelers can acquire a perspective on their own culture and experiment with different ways of living. Some discover a new appreciation for the culture they left behind; others learn that they cannot "go home again." Does Rushdie's narrator fit in either of these two categories? What does he appreciate about India? What has he taken from the West? Consider Virgil's Aeneas, Swift's Gulliver, and Voltaire's Candide in this context. How do these characters feel about their homelands? Can they go home again? Are any torn, like Rushdie's narrator, between two cultures?

#### ■ FURTHER RESEARCH

Booker, M. Keith, ed. *Critical Essays on Salman Rushdie*. 1999.  
Cundy, Catherine. *Salman Rushdie*. 1996.  
Coonetilleke, D. C. R. A. *Salman Rushdie*. 1998.  
Israel, Nico. *Outlandish, Writing between Exile and Diaspora*. 2000.

#### ■ PRONUNCIATION

Chhoti: CHOH-tee  
Dasashwamedh-ghat: duh-suh-shwah-MADE GAHT  
Salman Rushdie: SAL-mun RUSH-dee  
Varanasi: vuh-RAH-nuh-see  
Zbigniew: ZBIG-nyef

## ☞ The Courter

### I

Certainly-Mary was the smallest woman Mixed-Up the hall porter had come across, dwarfs excepted, a tiny sixty-year-old Indian lady with her greying hair tied behind her head in a neat bun, hitching up her red-hemmed white sari in the front and negotiating the apartment block's front steps as if they were Alps. "No," he said aloud, frowning his brow. What would be the right peaks. Ah, good, that was the name. "Ghats," he said proudly. Word from a schoolboy atlas long ago, when India felt as far away as Paradise. (Nowadays Paradise seemed even further away but India, and Hell, had come a good bit closer.) "Western Ghats, Eastern Ghats, and now Kensington Ghats," he said, giggling. "Mountains."

She stopped in front of him in the oak-panelled lobby. "But ghats in India are also stairs," she said. "Yes yes certainly. For instance in Hindu holy city of Varanasi, where the Brahmins sit taking the pilgrims' money is called Dasashwamedh-ghat. Broad-broad staircase down to River Ganga.<sup>2</sup> O, most certainly! Also Manikarnika-ghat.<sup>3</sup> They buy fire from a house with a tiger leaping from the roof—yes certainly, a statue tiger, coloured by Technicolor, what are you thinking?—and they bring it in a

"The Courter." First collected in the volume *East, West* (1994), this short story is, suitably, about crossing cultures. All of the major figures in the story—the narrator and his Indian family, the porter from Eastern Europe, and the Indian ayah, Certainly-Mary—have been separated from their homelands and their pasts. Rushdie contrasts the narrator's story with that of Certainly-Mary as a way of dramatizing being caught between two cultures. The narrator, a teenager attending an English public school at the time of the action, is determined to break with his family and take on an English identity, even though he recognizes the ways in which he is different from his English schoolmates. Mary, even though she and her "courter" have turned chess from a game of war into a game of love, decides to return to Bombay, a move that cures her heart trouble. She is "still going strong" at the age of ninety-one because she recovered her homeland. The narrator, however, comparing himself to the wild horses in the film *The Misfits*, is pulled in two directions:

But I, too, have ropes around my neck, I have them to this day, pulling me this way and that, East and West, the nooses tightening, commanding, *choose, choose*.

I buck, I snort, I whinny, I rear, I kick. Ropes, I do not choose between you. Lassoos, lariats, I choose neither of you, and both. Do you hear? I refuse to choose.

All notes are the editors'.

<sup>1</sup>"Ghats": Hindi word for a mountain range and also for a flight of steps leading down to a river. Two particular ranges in India are the Eastern Ghats, along the Bay of Bengal, and the Western Ghats, along the Arabian Sea.

<sup>2</sup>Varanasi . . . Ganga: Varanasi, formerly Benares, a sacred city on the River Ganga (Ganges)—the sacred Hindu river running through the heart of Bengal—where Hindu pilgrims come to bathe in the river and to cremate their dead. The Dasashwamedh-ghat is a series of steps leading down to the river, the most popular ghat for pilgrims who come to bathe.

<sup>3</sup>Manikarnika-ghat: The "burning ghat" is a set of stairs where bodies are brought to be cremated.

box to set fire to their loved ones' bodies. Funeral fires are of sandal. Photographs not allowed; no, certainly not."

He began thinking of her as Certainly-Mary because she never said plain yes or no; always this O-yes-certainly or no-certainly-not. In the confused circumstances that had prevailed ever since his brain, his one sure thing, had let him down, he could hardly be certain of anything any more; so he was stunned by her sureness, first into nostalgia, then envy, then attraction. And attraction was a thing so long forgotten that when the churning started he thought for a long time it must be the Chinese dumplings he had brought home from the High Street carry-out.

English was hard for Certainly-Mary, and this was a part of what drew damaged old Mixed-Up towards her. The letter p was a particular problem, often turning into an f or a c; when she proceeded through the lobby with a wheeled wicker shopping basket, she would say, "Going shocking," and when, on her return, he offered to help lift the basket up the front ghats, she would answer, "Yes, fleas." As the elevator lifted her away, she called through the grille: "Oé, courter! Thank you, courter. O, yes, certainly." (In Hindi and Konkani,<sup>4</sup> however, her p's knew their place.)

So: thanks to her unexpected, somehow stomach-churning magic, he was no longer porter, but courter. "Courter," he repeated to the mirror when she had gone. His breath made a little dwindling picture of the word on the glass. "Courter courter caught." Okay. People called him many things, he did not mind. But this name, this courter, this he would try to be.

## 2

For years now I've been meaning to write down the story of Certainly-Mary, our ayah,<sup>5</sup> the woman who did as much as my mother to raise my sisters and me, and her great adventure with her "courter" in London, where we all lived for a time in the early sixties in a block called Waverley House; but what with one thing and another I never got round to it.

Then recently I heard from Certainly-Mary after a longish silence. She wrote to say that she was ninety-one, had had a serious operation, and would I kindly send her some money, because she was embarrassed that her niece, with whom she was now living in the Kurla district of Bombay, was so badly out of pocket.

I sent the money, and soon afterwards received a pleasant letter from the niece, Stella, written in the same hand as the letter from "Aya"—as we had always called Mary, palindromically dropping the "h." Aya had been so touched, the niece wrote, that I remembered her after all these years. "I have been hearing the stories about you folks all my life," the letter went on, "and I think of you a little bit as family. Maybe you recall my mother, Mary's sister. She unfortunately passed on. Now it is I who write Mary's letters for her. We all wish you the best."

<sup>4</sup> **Konkani:** The language of an ethnic group living mainly along the west coast of India.

<sup>5</sup> **ayah:** Maid or nursemaid.

This message from an intimate stranger reached out to me in my enforced exile from the beloved country of my birth and moved me, stirring things that had been buried very deep. Of course it also made me feel guilty about having done so little for Mary over the years. For whatever reason, it has become more important than ever to set down the story I've been carrying around unwritten for so long, the story of Aya and the gentle man whom she renamed—with unintentional but prophetic overtones of romance—"the courter." I see now that it is not just their story, but ours, mine, as well.

## 3

His real name was Mecir: You were supposed to say Mishirsh because it had invisible accents on it in some Iron Curtain language in which the accents had to be invisible, my sister Durré said solemnly, in case somebody spied on them or rubbed them out or something. His first name also began with an m but it was so full of what we called Communist consonants, all those z's and c's and w's walled up together without vowels to give them breathing space, that I never even tried to learn it.

At first we thought of nicknaming him after a mischievous little comic-book character, Mr. Mxyztplk from the Fifth Dimension, who looked a bit like Elmer Fudd and used to make Superman's life hell until ole Supe could trick him into saying his name backwards, Klptzyxm, whereupon he disappeared back into the Fifth Dimension; but because we weren't too sure how to say Mxyztplk (not to mention Klptzyxm) we dropped that idea. "We'll just call you Mixed-Up," I told him in the end, to simplify life. "Mishter Mikshed-Up Mishirsh." I was fifteen then and bursting with unemployed cock and it meant I could say things like that right into people's faces, even people less accommodating than Mr. Mecir with his stroke.

What I remember most vividly are his pink rubber washing-up gloves, which he seemed never to remove, at least not until he came calling for Certainly-Mary . . . At any rate, when I insulted him, with my sisters Durré and Muneeza cackling in the lift, Mecir just grinned an empty good-natured grin, nodded, "You call me what you like, okay," and went back to buffing and polishing the brasswork. There was no point teasing him if he was going to be like that, so I got into the lift and all the way to the fourth floor we sang *I Can't Stop Loving You* at the top of our best Ray Charles voices, which were pretty awful. But we were wearing our dark glasses, so it didn't matter.

## 4

It was the summer of 1962, and school was out. My baby sister Scheherazade was just one year old. Durré was a beehived fourteen; Muneeza was ten, and already quite a handful. The three of us—or rather Durré and me, with Muneeza trying desperately and unsuccessfully to be included in our gang—would stand over Scheherazade's cot and sing to her. "No nursery rhymes," Durré had decreed, and so there were none, for though she was a year my junior she was a natural leader. The

infant Scheherazade's lullabies were our cover versions of recent hits by Chubby Checker, Neil Sedaka, Elvis, and Pat Boone.

"Why don't you come home, Speedy Gonzales?" we bellowed in sweet disharmony: But most of all, and with actions, we would jump down, turn around, and pick a bale of cotton. We would have jumped down, turned around, and picked those bales all day except that the Maharaja of B—— in the flat below complained, and Aya Mary came in to plead with us to be quiet.

"Look, see, it's Jumble-Aya who's fallen for Mixed-Up," Durré shouted, and Mary blushed a truly immense blush. So naturally we segued right into a quick meh-my-oh; son of a gun, we had big fun. But then the baby began to yell, my father came in with his head down bull-fashion and steaming from both ears, and we needed all the good-luck charms we could find.

I had been at boarding school in England for a year or so when Abba took the decision to bring the family over. Like all his decisions, it was neither explained to nor discussed with anyone, not even my mother. When they first arrived he rented two adjacent flats in a seedy Bayswater mansion block called Graham Court, which lurked furtively in a nothing street that crawled along the side of the ABC Queensway cinema towards the Porchester Baths. He commandeered one of these flats for himself and put my mother, three sisters, and Aya in the other; also, on school holidays, me. England, where liquor was freely available, did little for my father's *bonhomie*, so in a way it was a relief to have a flat to ourselves.

Most nights he emptied a bottle of Johnnie Walker Red Label and a soda-siphon. My mother did not dare to go across to "his place" in the evenings. She said: "He makes faces at me."

Aya Mary took Abba his dinner and answered all his calls (if he wanted anything, he would phone us up and ask for it). I am not sure why Mary was spared his drunken rages. She said it was because she was nine years his senior, so she could tell him to show due respect.

After a few months, however, my father leased a three-bedroom fourth-floor apartment with a fancy address. This was Waverley House in Kensington Court, W8. Among its other residents were not one but two Indian Maharajas, the sporting Prince P—— as well as the old B—— who has already been mentioned. Now we were jammed in together, my parents and Baby Scare-zade (as her siblings had affectionately begun to call her) in the master bedroom, the three of us in a much smaller room, and Mary, I regret to admit, on a straw mat laid on the fitted carpet in the hall. The third bedroom became my father's office, where he made phone calls and kept his *Encyclopaedia Britannica*, his *Reader's Digests*, and (under lock and key) the television cabinet. We entered it at our peril. It was the Minotaur's<sup>6</sup> lair.

<sup>6</sup> **Minotaur:** In Greek mythology, the threatening creature, half bull and half man, at the center of the labyrinth in Crete who is slain by Theseus.

One morning he was persuaded to drop in at the corner pharmacy and pick up some supplies for the baby. When he returned there was a hurt, schoolboyish look on his face that I had never seen before, and he was pressing his hand against his cheek.

"She hit me," he said plaintively.

"Hai! Allah-tobah! Darling!" cried my mother, fussing. "Who hit you? Are you injured? Show me, let me see."

"I did nothing," he said, standing there in the hall with the pharmacy bag in his other hand and a face as pink as Mecir's rubber gloves. "I just went in with your list. The girl seemed very helpful. I asked for baby compound, Johnson's powder, teething jelly, and she brought them out. Then I asked did she have any nipples, and she slapped my face."

My mother was appalled. "Just for that?" And Certainly-Mary backed her up. "What is this nonsense?" she wanted to know. "I have been in that chemist's shock, and they have plenty nickels, different sizes, all on view."

Durré and Muneeza could not contain themselves. They were rolling round on the floor, laughing and kicking their legs in the air.

"You both shut your face at once," my mother ordered. "A madwoman has hit your father. Where is the comedy?"

"I don't believe it," Durré gasped. "You just went up to that girl and said," and here she fell apart again, stamping her feet and holding her stomach, "'have you got any nipples?'"

My father grew thunderous, empurpled. Durré controlled herself. "But Abba," she said, at length, "here they call them teats."

Now my mother's and Mary's hands flew to their mouths, and even my father looked shocked. "But how shameless!" my mother said. "The same word as for what's on your bosoms?" She coloured, and stuck out her tongue for shame.

"These English," sighed Certainly-Mary. "But aren't they the limit? Certainly-yes; they are."

I remember this story with delight, because it was the only time I ever saw my father so discomfited, and the incident became legendary and the girl in the pharmacy was installed as the object of our great veneration. (Durré and I went in there just to take a look at her—she was a plain, short girl of about seventeen, with large, unavoidable breasts—but she caught us whispering and glared so fiercely that we fled.) And also because in the general hilarity I was able to conceal the shaming truth that I, who had been in England for so long, would have made the same mistake as Abba did.

It wasn't just Certainly-Mary and my parents who had trouble with the English language. My schoolfellows tittered when in my Bombay way I said "brought-up" for upbringing (as in "where was your brought-up?") and "thrice" for three times and

<sup>7</sup> **Allah-tobah!** Oh my God!



"quarter-plate" for side-plate and "macaroni" for pasta in general. As for learning the difference between nipples and teats, I really hadn't had any opportunities to increase my word power in that area at all.

## 5

So I was a little jealous of Certainly-Mary when Mixed-Up came to call. He rang our bell, his body quivering with deference in an old suit grown too loose, the trousers tightly gathered by a belt; he had taken off his rubber gloves and there were roses in his hand. My father opened the door and gave him a withering look. Being a snob, Abba was not pleased that the flat lacked a separate service entrance, so that even a porter had to be treated as a member of the same universe as himself.

"Mary," Mixed-Up managed, licking his lips and pushing back his floppy white hair. "I, to see Miss Mary, come, am."

"Wait on," Abba said, and shut the door in his face.

Certainly-Mary spent all her afternoons off with old Mixed-Up from then on, even though that first date was not a complete success. He took her "up West" to show her the visitors' London she had never seen, but at the top of an up escalator at Piccadilly Circus, while Mecir was painfully enunciating the words on the posters she couldn't read — *Unzip a banana*, and *Idris when I's dri* — she got her sari stuck in the jaws of the machine, and as the escalator pulled at the garment it began to unwind. She was forced to spin round and round like a top, and screamed at the top of her voice, "O BAAP! BAAPU-RÉ! BAAP-RÉ-BAAP-RÉ-BAAP!"<sup>8</sup> It was Mixed-Up who saved her by pushing the emergency stop button before the sari was completely unwound and she was exposed in her petticoat for all the world to see.

"O, courter!" she wept on his shoulder. "O, no more escaleater, courter, nevermore, surely not!"

My own amorous longings were aimed at Durré's best friend, a Polish girl called Rozalia, who had a holiday job at Faiman's shoe shop on Oxford Street. I pursued her pathetically throughout the holidays and, on and off, for the next two years. She would let me have lunch with her sometimes and buy her a Coke and a sandwich, and once she came with me to stand on the terraces at White Hart Lane<sup>9</sup> to watch Jimmy Greaves's first game for the Spurs. "Come on you whoi-oites," we both shouted dutifully. "Come on you *Lily-whoites*." After that she even invited me into the back room at Faiman's, where she kissed me twice and let me touch her breast, but that was as far as I got.

And then there was my sort-of-cousin Chandni, whose mother's sister had married my mother's brother, though they had since split up. Chandni was eighteen

<sup>8</sup> "O BAAP! . . . BAAP!": An expression of embarrassment; "Oh God!"

<sup>9</sup> **White Hart Lane**: The home stadium in London of the professional soccer team the Tottenham Hot Spurs. Jimmy Greaves was one of the Spurs' star players.

months older than me, and so sexy it made you sick. She was training to be an Indian classical dancer, Odissi as well as Natyam,<sup>10</sup> but in the meantime she dressed in tight black jeans and a clinging black polo-neck jumper and took me, now and then, to hang out at Bunjie's, where she knew most of the folk-music crowd that frequented the place, and where she answered to the name of Moonlight, which is what *chandni* means. I chain-smoked with the folkies and then went to the toilet to throw up.

Chandni was the stuff of obsessions. She was a teenage dream, the Moon River come to Earth like the Goddess Ganga,<sup>11</sup> dolled up in slinky black. But for her I was just the young greenhorn cousin to whom she was being nice because he hadn't learned his way around.

*She-E-rry, won't you come out tonight?* yodelled the Four Seasons. I knew exactly how they felt. *Come, come, come out toni-yi-yight*. And while you're at it, love me do.

## 6

They went for walks in Kensington Gardens. "Pan," Mixed-Up said, pointing at a statue. "Los' boy. Nev' grew up."<sup>12</sup> They went to Barkers and Pontings and Derry & Toms<sup>13</sup> and picked out furniture and curtains for imaginary homes. They cruised supermarkets and chose little delicacies to eat. In Mecir's cramped lounge they sipped what he called "chimpanzee tea"<sup>14</sup> and toasted crumpets in front of an electric bar fire.

Thanks to Mixed-Up, Mary was at last able to watch television. She liked children's programmes best, especially *The Flintstones*. Once, giggling at her daring, Mary confided to Mixed-Up that Fred and Wilma reminded her of her Sahib and Begum Sahiba upstairs; at which the courter, matching her audaciousness, pointed first at Certainly-Mary and then at himself, grinned a wide gappy smile and said, "Rubble."

Later, on the news, a vulpine Englishman with a thin moustache and mad eyes declaimed a warning about immigrants, and Certainly-Mary flapped her hand at the set: "Khali-pili bom marta," she objected, and then, for her host's benefit translated: "For nothing he is shouting shouting. Bad life! Switch it off."

They were often interrupted by the Maharajas of and B—— and P——, who came downstairs to escape their wives and ring other women from the call-box in the porter's room.

<sup>10</sup> **Odissi . . . Natyam**: Odissi is the traditional dance of Orissa, a state on the east coast of India. Natyam is one of the oldest dance forms in southern India.

<sup>11</sup> **Goddess Ganga**: The Hindu goddess of the sacred Ganga River.

<sup>12</sup> **"Pan . . . grew up"**: A statue of Peter Pan in Kensington Gardens celebrates James Barrie's tale of the lost boy who never grew up, *Peter Pan*.

<sup>13</sup> **Barkers . . . Toms**: Fashionable London stores.

<sup>14</sup> **"chimpanzee tea"**: The television advertisements for a popular brand of English tea featured chimpanzees dressed as humans.

"Oh, baby, forget that guy," said sporty Prince P——, who seemed to spend all his days in tennis whites, and whose plump gold Rolex was almost lost in the thick hair on his arm. "I'll show you a better time than him, baby; step into my world."

The Maharaja of B—— was older, uglier, more matter-of-fact. "Yes, bring all appliances. Room is booked in name of Mr. Douglas Home. Six forty-five to seven fifteen. You have printed rate card? Please. Also a two-foot ruler, must be wooden. Frilly apron, plus."

This is what has lasted in my memory of Waverley House, this seething mass of bad marriages, booze, philanderers, and unfulfilled young lusts; of the Maharaja of P—— roaring away towards London's casinoland every night, in a red sports car with fitted blondes, and of the Maharaja of B—— skulking off to Kensington High Street wearing dark glasses in the dark, and a coat with the collar turned up even though it was high summer; and at the heart of our little universe were Certainly-Mary and her courter, drinking chimpanzee tea and singing along with the national anthem of Bedrock.

But they were not really like Barney and Betty Rubble at all. They were formal, polite. They were . . . courtly. He courted her, and, like a coy, ringleted ingénue with a fan, she inclined her head, and entertained his suit.

## 7

I spent one half-term weekend in 1963 at the home in Beccles, Suffolk of Field Marshal Sir Charles Lutwidge-Dodgson, an old India hand and a family friend who was supporting my application for British citizenship. "The Dodo,"<sup>15</sup> as he was known, invited me down by myself, saying he wanted to get to know me better.

He was a huge man whose skin had started hanging too loosely on his face, a giant living in a tiny thatched cottage and forever bumping his head. No wonder he was irascible at times; he was in Hell, a Gulliver trapped in that rose-garden Lilliput<sup>16</sup> of croquet hoops, church bells, sepia photographs, and old battle-trumpets.

The weekend was fitful and awkward until the Dodo asked if I played chess. Slightly awestruck at the prospect of playing a Field Marshal, I nodded; and ninety minutes later, to my amazement, won the game.

I went into the kitchen, strutting somewhat, planning to boast a little to the old soldier's long-time housekeeper, Mrs. Liddell. But as soon as I entered she said: "Don't tell me. You never went and won?"

"Yes," I said, affecting nonchalance. "As a matter of fact, yes, I did."

<sup>15</sup> Dodgson . . . "The Dodo": Charles Lutwidge Dodgson was the given name of Lewis Carroll (1832–1898), author of *Alice in Wonderland*, a novel he based on a story he told to Alice Liddell and her sisters. The Dodo, a character in the story, is said to be Carroll's projection of himself. The author could not pronounce his given name without stuttering.

<sup>16</sup> Gulliver . . . Lilliput: On the first of his voyages in Jonathan Swift's *Gulliver's Travels* (1726), Gulliver visits Lilliput, a land whose inhabitants are tiny human beings.

"Gawd," said Mrs. Liddell. "Now there'll be hell to pay. You go back in there and ask him for another game, and this time make sure you lose."

I did as I was told, but was never invited to Beccles again.

Still, the defeat of the Dodo gave me new confidence at the chessboard, so when I returned to Waverley House after finishing my O levels,<sup>17</sup> and was at once invited to play a game by Mixed-Up (Mary had told him about my victory in the Battle of Beccles with great pride and some hyperbole), I said: "Sure, I don't mind." How long could it take to thrash the old duffer, after all?

There followed a massacre royal. Mixed-Up did not just beat me; he had me for breakfast, over easy. I couldn't believe it—the canny opening, the fluency of his combination play, the force of his attacks, my own impossibly cramped, strangled positions—and asked for a second game. This time he tucked into me even more heartily. I sat broken in my chair at the end, close to tears. *Big girls don't cry*, I reminded myself, but the song went on playing in my head: *That's just an alibi*.

"Who are you?" I demanded, humiliation weighing down every syllable. "The devil in disguise?"

Mixed-Up gave his big, silly grin. "Grand Master," he said. "Long time. Before head."

"You're a Grand Master," I repeated, still in a daze. Then in a moment of horror I remembered that I had seen the name Mecir in books of classic games. "Nimzo-Indian," I said aloud. He beamed and nodded furiously.

"That Mecir?" I asked wonderingly.

"That," he said. There was saliva dribbling out of a corner of his sloppy old mouth. This ruined old man was in the books. He was in the books. And even with his mind turned to rubble he could still wipe the floor with me.

"Now play lady," he grinned. I didn't get it. "Mary lady," he said. "Yes yes certainly."

She was pouring tea, waiting for my answer. "Aya, you can't play," I said, bewildered.

"Learning, baba," she said. "What is it, na? Only a game."

And then she, too, beat me senseless, and with the black pieces, at that. It was not the greatest day of my life.

## 8

From *100 Most Instructive Chess Games* by Robert Reshevsky, 1961:

*M. Mecir—M. Najdorf*

*Dallas 1950, Nimzo-Indian Defense*

The attack of a tactician can be troublesome to meet—that of a strategist even more so. Whereas the tactician's threats may be unmistakable, the strategist confuses the issue by keeping things in abeyance. He threatens to threaten!

<sup>17</sup> O levels: Exams given at the end of an "ordinary-level" secondary education to establish eligibility for a diploma.



Take this game for instance: Mecir posts a Knight at Q6 to get a grip on the center. Then he establishes a passed Pawn on one wing to occupy his opponent on the Queen side. Finally he stirs up the position on the King-side. What does the poor bewildered opponent do? How can he defend everything at once? Where will the blow fall?

Watch Mecir keep Najdorf on the run, as he shifts the attack from side to side!

Chess had become their private language. Old Mixed-Up, lost as he was for words, retained, on the chessboard, much of the articulacy and subtlety which had vanished from his speech. As Certainly-Mary gained in skill—and she had learned with astonishing speed, I thought bitterly, for someone who couldn't read or write or pronounce the letter p—she was better able to understand, and respond to, the wit of the reduced maestro with whom she had so unexpectedly forged a bond.

He taught her with great patience, showing-not-telling, repeating openings and combinations and endgame techniques over and over until she began to see the meaning in the patterns. When they played, he handicapped himself, he told her her best moves and demonstrated their consequences, drawing her, step by step, into the infinite possibilities of the game.

Such was their courtship. "It is like an adventure, baba," Mary once tried to explain to me. "It is like going with him to his country, you know? What a place, baap-ré! Beautiful and dangerous and funny and full of fuzzles. For me it is a big-big discovery. What to tell you? I go for the game. It is a wonder."

I understood, then, how far things had gone between them. Certainly-Mary had never married, and had made it clear to old Mixed-Up that it was too late to start any of that monkey business at her age. The courter was a widower, and had grown-up children somewhere, lost long ago behind the ever-higher walls of Eastern Europe. But in the game of chess they had found a form of flirtation, an endless renewal that precluded the possibility of boredom, a courtly wonderland of the aging heart.

What would the Dodo have made of it all? No doubt it would have scandalised him to see chess, chess of all games, the great formalisation of war, transformed into an art of love.

As for me: My defeats by Certainly-Mary and her courter ushered in further humiliations. Durré and Muneza went down with the mumps, and so, finally, in spite of my mother's efforts to segregate us, did I. I lay terrified in bed while the doctor warned me not to stand up and move around if I could possibly help it. "If you do," he said, "your parents won't need to punish you. You will have punished yourself quite enough."

I spent the following few weeks tormented day and night by visions of grotesquely swollen testicles and a subsequent life of limp impotence—finished before I'd even started, it wasn't fair!—which were made much worse by my sisters' quick recovery and incessant gibes. But in the end I was lucky; the illness didn't spread to the deep South. "Think how happy your hundred and one girlfriends will be, bhai,"<sup>18</sup> sneered

<sup>18</sup> bhai: Brother.

Durré, who knew all about my continued failures in the Rozalia and Chandni departments.

On the radio, people were always singing about the joys of being sixteen years old. I wondered where they were, all those boys and girls of my age having the time of their lives. Were they driving around America in Studebaker convertibles? They certainly weren't in my neighbourhood. London, W8 was Sam Cooke country that summer. *Another Saturday night* . . . There might be a mop-top love-song stuck at number one, but I was down with lonely Sam in the lower depths of the charts, how-I-wishing I had someone, etc., and generally feeling in a pretty goddamn dreadful way.

## 9

"Baba, come quick."

It was late at night when Aya Mary shook me awake. After many urgent hisses, she managed to drag me out of sleep and pull me, pajama'ed and yawning, down the hall. On the landing outside our flat was Mixed-Up the courter, huddled up against a wall, weeping. He had a black eye and there was dried blood on his mouth.

"What happened?" I asked Mary, shocked.

"Men," wailed Mixed-Up. "Threaten. Beat."

He had been in his lounge earlier that evening when the sporting Maharaja of P—— burst in to say, "If anybody comes looking for me, okay, any tough-guy type guys, okay, I am out, okay? Oh you tea. Don't let them go upstairs, okay? Big tip, okay?"

A short time later, the old Maharaja of B—— also arrived in Mecir's lounge, looking distressed.

"Sunu, listen on," said the Maharaja of B——. "You don't know where I am, samajh liya?<sup>19</sup> Understood? Some low persons may inquire. You don't know. I am abroad, achha?<sup>20</sup> On extended travels abroad. Do your job, porter. Handsome recompense."

Late at night two tough-guy types did indeed turn up. It seemed the hairy Prince P—— had gambling debts. "Out," Mixed-Up grinned in his sweetest way. The tough-guy types nodded, slowly. They had long hair and thick lips like Mick Jagger's. "He's a busy gent. We should of made an appointment," said the first type to the second. "Didn't I tell you we should of called?"

"You did," agreed the second type. "Got to do these things right, you said, he's royalty. And you was right, my son, I put my hand up, I was dead wrong. I put my hand up to that."

"Let's leave our card," said the first type. "Then he'll know to expect us."

"Ideal," said the second type, and smashed his fist into old Mixed-Up's mouth. "You tell him," the second type said, and struck the old man in the eye. "When he's in. You mention it."

He had locked the front door after that; but much later, well after midnight, there was a hammering. Mixed-Up called out, "Who?"

<sup>19</sup> samajh liya?: Do you understand? <sup>20</sup> achha?: Yeah?

"We are close friends of the Maharaja of B——" said a voice. "No, I tell a lie. Acquaintances."

"He calls upon a lady of our acquaintance," said a second voice. "To be precise."

"It is in that connection that we crave audience," said the first voice.

"Gone," said Mecir. "Jet plane. Gone."

There was a silence. Then the second voice said, "Can't be in the jet set if you never jump on a jet, eh? Biarritz, Monte, all of that."

"Be sure and let His Highness know," said the first voice, "that we eagerly await his return."

"With regard to our mutual friend," said the second voice. "Eagerly."

*What does the poor bewildered opponent do? The words from the chess book popped unbidden into my head. How can he defend everything at once? Where will the blow fall? Watch Mecir keep Najdorf on the run, as he shifts the attack from side to side!*

Mixed-Up returned to his lounge and on this occasion, even though there had been no use of force, he began to weep. After a time he took the elevator up to the fourth floor and whispered through our letter-box to Certainly-Mary sleeping on her mat.

"I didn't want to wake Sahib," Mary said. "You know his trouble, na? And Begum Sahiba is so tired at end of the day. So now you tell, baba, what to do?"

What did she expect me to come up with? I was sixteen years old. "Mixed-Up must call the police," I unoriginally offered.

"No, no, baba," said Certainly-Mary emphatically. "If the courter makes a scandal for Maharaja-log, then in the end it is the courter only who will be out on his ear."

I had no other ideas. I stood before them feeling like a fool, while they both turned upon me their frightened, supplicant eyes.

"Go to sleep," I said. "We'll think about it in the morning." *The first pair of thugs were tacticians, I was thinking. They were troublesome to meet. But the second pair were scarier; they were strategists. They threatened to threaten.*

Nothing happened in the morning, and the sky was clear. It was almost impossible to believe in fists, and menacing voices at the door. During the course of the day both Maharajas visited the porter's lounge and stuck five-pound notes in Mixed-Up's waistcoat pocket. "Held the fort, good man," said Prince P——, and the Maharaja of B—— echoed those sentiments: "Spot on. All handled now, achha? Problem over."

The three of us—Aya Mary, her courter, and me—held a council of war that afternoon and decided that no further action was necessary. The hall porter was the front line in any such situation, I argued, and the front line had held. And now the risks were past. Assurances had been given. End of story.

"End of story," repeated Certainly-Mary doubtfully, but then, seeking to reassure Mecir, she brightened. "Correct," she said. "Most certainly! All-done, finis." She

slapped her hands against each other for emphasis. She asked Mixed-Up if he wanted a game of chess; but for once the courter didn't want to play.

## 10

After that I was distracted, for a time, from the story of Mixed-Up and Certainly-Mary by violence nearer home.

My middle sister Muneeza, now eleven, was entering her delinquent phase a little early. She was the true inheritor of my father's black rage, and when she lost control it was terrible to behold. That summer she seemed to pick fights with my father on purpose; seemed prepared, at her young age, to test her strength against his. (I intervened in her rows with Abba only once, in the kitchen. She grabbed the kitchen scissors and flung them at me. They cut me on the thigh. After that I kept my distance.)

As I witnessed their wars I felt myself coming unstuck from the idea of family itself. I looked at my screaming sister and thought how brilliantly self-destructive she was, how triumphantly she was ruining her relations with the people she needed most.

And I looked at my choleric, face-pulling father and thought about British citizenship. My existing Indian passport permitted me to travel only to a very few countries, which were carefully listed on the second right-hand page. But I might soon have a British passport and then, by hook or by crook, I would get away from him. I would not have this face-pulling in my life.

At sixteen, you still think you can escape from your father. You aren't listening to his voice speaking through your mouth, you don't see how your gestures already mirror his; you don't see him in the way you hold your body, in the way you sign your name. You don't hear his whisper in your blood.

On the day I have to tell you about, my two-year-old sister Chhoti Scheherazade, Little Scare-zade, started crying as she often did during one of our family rows. Amma and Aya Mary loaded her into her push-chair and made a rapid getaway. They pushed her to Kensington Square and then sat on the grass, turned Scheherazade loose and made philosophical remarks while she tired herself out. Finally, she fell asleep, and they made their way home in the fading light of the evening. Outside Waverley House they were approached by two well-turned-out young men with Beatle haircuts and the buttoned-up, collarless jackets made popular by the band. The first of these young men asked my mother, very politely, if she might be the Maharani of B——.

"No," my mother answered, flattered.

"Oh, but you are, madam," said the second Beatle, equally politely. "For you are heading for Waverley House and that is the Maharaja's place of residence."

"No, no," my mother said, still blushing with pleasure. "We are a different Indian family."

"Quite so," the first Beatle nodded understandingly, and then, to my mother's

great surprise, placed a finger alongside his nose, and winked. "Incognito, eh. Mum's the word."

"Now excuse us," my mother said, losing patience. "We are not the ladies you seek."

The second Beatle tapped a foot lightly against a wheel of the push-chair. "Your husband seeks ladies, madam, were you aware of that fact? Yes, he does. Most assiduously, may I add."

"Too assiduously," said the first Beatle, his face darkening.

"I tell you I am not the Maharani Begum," my mother said, growing suddenly alarmed. "Her business is not my business. Kindly let me pass."

The second Beatle stepped closer to her. She could feel his breath, which was minty. "One of the ladies he sought out was our ward, as you might say," he explained. "That would be the term. Under our protection, you follow. Us, therefore, being responsible for her welfare."

"Your husband," said the first Beatle, showing his teeth in a frightening way, and raising his voice one notch, "damaged the goods. Do you hear me, Queenie? He damaged the fucking goods."

"Mistaken identity, fleas," said Certainly-Mary. "Many Indian residents in Waverley House. We are decent ladies; fleas."

The second Beatle had taken out something from an inside pocket. A blade caught the light. "Fucking wogs," he said. "You fucking come over here, you don't fucking know how to fucking behave. Why don't you fucking fuck off to fucking Wogistan? Fuck your fucking wog arses. Now then," he added in a quiet voice, holding up the knife, "unbutton your blouses."

Just then a loud noise emanated from the doorway of Waverley House. The two women and the two men turned to look, and out came Mixed-Up, yelling at the top of his voice and windmilling his arms like a mad old loon.

"Hullo," said the Beatle with the knife, looking amused. "Who's this, then? Oh oh fucking seven?"

Mixed-Up was trying to speak, he was in a mighty agony of effort, but all that was coming out of his mouth was raw, unshaped noise. Scheherazade woke up and joined in. The two Beatles looked displeased. But then something happened inside old Mixed-Up; something popped, and in a great rush he gabbled, "Sirs sirs no sirs these not B—— women sirs B—— women upstairs on floor three sirs Maharaja of B—— also sirs God's truth mother's grave swear."

It was the longest sentence he had spoken since the stroke that had broken his tongue long ago.

And what with his torrent and Scheherazade's squalls there were suddenly heads poking out from doorways, attention was being paid, and the two Beatles nodded gravely. "Honest mistake," the first of them said apologetically to my mother, and actually bowed from the waist. "Could happen to anyone," the knife-man added, ruefully. They turned and began to walk quickly away. As they passed Mecir, however, they paused. "I know you, though," said the knife-man. "*Jet plane. Gone.*" He

made a short movement of the arm, and then Mixed-Up the courter was lying on the pavement with blood leaking from a wound in his stomach. "All okay now," he gasped, and passed out.

## 11

He was on the road to recovery by Christmas; my mother's letter to the landlords, in which she called him a "knight in shining armour," ensured that he was well looked after, and his job was kept open for him. He continued to live in his little ground-floor cubbyhole, while the hall porter's duties were carried out by shift-duty staff. "Nothing but the best for our very own hero," the landlords assured my mother in their reply.

The two Maharajas and their retinues had moved out before I came home for the Christmas holidays, so we had no further visits from the Beatles or the Rolling Stones. Certainly-Mary spent as much time as she could with Mecir; but it was the look of my old Aya that worried me more than poor Mixed-Up. She looked older, and powdery, as if she might crumble away at any moment into dust.

"We didn't want to worry you at school," my mother said. "She has been having heart trouble. Palpitations. Not all the time, but."

Mary's health problems had sobered up the whole family. Muneeza's tantrums had stopped, and even my father was making an effort. They had put up a Christmas tree in the sitting-room and decorated it with all sorts of baubles. It was so odd to see a Christmas tree at our place that I realised things must be fairly serious.

On Christmas Eve my mother suggested that Mary might like it if we all sang some carols. Amma had made song-sheets, six copies, by hand. When we did *O come, all ye faithful* I showed off by singing from memory in Latin. Everybody behaved perfectly. When Muneeza suggested that we should try *Swinging on a Star* or *I Wanna Hold Your Hand* instead of this boring stuff, she wasn't really being serious. So this is family life, I thought. This is it.

But we were only playacting.

A few weeks earlier, at school, I'd come across an American boy, the star of the school's Rugby football team, crying in the Chapel cloisters. I asked him what the matter was and he told me that President Kennedy had been assassinated. "I don't believe you," I said, but I could see that it was true. The football star sobbed and sobbed. I took his hand.

"When the President dies, the nation is orphaned," he eventually said, brokenheartedly parroting a piece of cracker-barrel wisdom he'd probably heard on Voice of America.

"I know how you feel," I lied. "My father just died, too."

Mary's heart trouble turned out to be a mystery; unpredictably, it came and went. She was subjected to all sorts of tests during the next six months, but each time the doctors ended up by shaking their heads: They couldn't find anything

wrong with her. Physically, she was right as rain; except that there were these periods when her heart kicked and bucked in her chest like the wild horses in *The Misfits*,<sup>21</sup> the ones whose roping and tying made Marilyn Monroe so mad.

Mecir went back to work in the spring, but his experience had knocked the stuffing out of him. He was slower to smile, duller of eye, more inward. Mary, too, had turned in upon herself. They still met for tea, crumpets, and *The Flintstones*, but something was no longer quite right.

At the beginning of the summer Mary made an announcement.

"I know what is wrong with me," she told my parents, out of the blue. "I need to go home."

"But, Aya," my mother argued, "homesickness is not a real disease."

"God knows for what-all we came over to this country," Mary said. "But I can no longer stay. No. Certainly not." Her determination was absolute.

So it was England that was breaking her heart, breaking it by not being India. London was killing her, by not being Bombay. And Mixed-Up? I wondered. Was the courter killing her, too, because he was no longer himself? Or was it that her heart, roped by two different loves, was being pulled both East and West, whinnying and rearing, like those movie horses being yanked this way by Clark Gable and that way by Montgomery Clift, and she knew that to live she would have to choose?

"I must go," said Certainly-Mary. "Yes, certainly. *Bas*. Enough."

That summer, the summer of '64, I turned seventeen. Chandni went back to India. Durré's Polish friend Rozalia informed me over a sandwich in Oxford Street that she was getting engaged to a "real man," so I could forget about seeing her again, because this Zbigniew was the jealous type. Roy Orbison sang *It's Over* in my ears as I walked away to the Tube, but the truth was that nothing had really begun.

Certainly-Mary left us in mid-July. My father bought her a one-way ticket to Bombay, and that last morning was heavy with the pain of ending. When we took her bags down to the car, Mecir the hall porter was nowhere to be seen. Mary did not knock on the door of his lounge, but walked straight out through the freshly polished oak-panelled lobby, whose mirrors and brasses were sparkling brightly; she climbed into the back seat of our Ford Zodiac and sat there stiffly with her carry-on grip on her lap, staring straight ahead. I had known and loved her all my life. *Never mind your damned courter*, I wanted to shout at her, *what about me?*

As it happened, she was right about the homesickness. After her return to Bombay, she never had a day's heart trouble again; and, as the letter from her niece Stella confirmed, at ninety-one she was still going strong.

Soon after she left, my father told us he had decided to "shift location" to Pakistan. As usual, there were no discussions, no explanations, just the simple fiat. He gave up the lease on the flat in Waverley House at the end of the summer holidays, and they all went off to Karachi, while I went back to school.

I became a British citizen that year. I was one of the lucky ones, I guess, because in spite of that chess game I had the Dodo on my side. And the passport did, in many ways, set me free. It allowed me to come and go, to make choices that were not the ones my father would have wished. But I, too, have ropes around my neck, I have them to this day, pulling me this way and that, East and West, the nooses tightening, commanding, *choose, choose*.

I buck, I snort, I whinny, I rear, I kick. Ropes, I do not choose between you. Lassoes, lariats, I choose neither of you, and both. Do you hear? I refuse to choose.

A year or so after we moved out I was in the area and dropped in at Waverley House to see how the old courter was doing. Maybe, I thought, we could have a game of chess, and he could beat me to a pulp. The lobby was empty, so I knocked on the door of his little lounge. A stranger answered.

"Where's Mixed-Up?" I cried, taken by surprise. I apologised at once, embarrassed. "Mr. Mecir, I meant, the porter."

"I'm the porter, sir," the man said. "I don't know anything about any mix-up."

<sup>21</sup> *The Misfits*: A western film (1960) written by Arthur Miller and starring Marilyn Monroe, Clark Gable, and Montgomery Clift about a roundup of wild horses.