

## Abstract

Salman Rushdie's works have received extensive scholarly coverage within the field of literary studies drawing on the mutually imbricated theoretical frameworks of postcolonialism, postmodernism, globalization and diaspora studies. Working at the interface of literature and philosophy, the thesis purports to explore how the Deleuzo-Guattarian concept of 'desiring machine' plugs into the semiotic regimes of Rushdie's fiction, fabulating new conceptual planes of thought. Deleuze's concept of 'desire' contests its psychoanalytical interpretation as something which is premised on 'lack' and regulated by the 'law of the father'; instead, it envisions desire in terms of material flows of production that connects the psyche to an outside. As a productive social force able to make connections, 'desire' thus operates like a machine. The onto-epistemological implications of Deleuze and Guattari's machinic philosophy of 'desire' has been funnelled through the problematics and existential questions related to agency and empowerment that inform Salman Rushdie's writings with a view to mobilizing new conceptual frames of reference, articulated from within the fictional space of fabulation. The discussion has been mediated through the Deleuzo-Guattarian concept of 'desiring machine' which underwrites social assemblages like fiction, culture, politics, techno-geographies of production and plays a seminal role in the constitution of the unconscious as a site of machinic production. The thesis examines eleven of Rushdie's novels – *Midnight's Children*(1981), *Shame*(1983), *The Satanic Verses* (1988), *Haroun and the Sea of Stories*(1990), *The Moor's Last Sigh* (1995), *The Ground Beneath Her Feet* (1999), *Fury* (2001), *Luka and the Fire of Life* (2010), *Two Years Eight Months and Twenty-Eight Nights* (2015), *The Golden House* (2017) and *Quichotte* (2019) as sites of multi-scalar productions of desire where the micro-political nature of the libidinal economy of desire is analysed in conjunction with molar articulations of power consolidated through religion and planetary flows of capital; in the process enabling critical deliberations on questions of agency, production, politics and aesthetics, communicated through a machinic ontology of desire.

**Keywords:** Salman Rushdie, Deleuze and Guattari, desiring machines, philosophy, literature, onto-epistemology