



Consumer Culture and the Postmodern Urban Reality: A Study of Salman Rushdie's *The Ground Beneath Her Feet*

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Abstract:

By retelling the story of the rise and spread of rock and roll as a popular cultural art form, Salman Rushdie's novel *The Ground Beneath Her Feet* (1999) investigates the role of consumer culture in shaping urban reality. Spanning a period of more than half a century, the novel traverses urban geographies involving several continents of both the East and the West. The novel begins in the city of Bombay in the fifties and then moves to London in the sixties, before finally transporting to New York City for the last quarter of the twentieth century. This essay explores how, through the story of Vina Apsara and Ormus Cama's rise to stardom, the phenomenal commercial success of their pop music band VTO, the elevation of the star duo into global pop icons, and their subsequent exaltation to the status of demi-gods, Rushdie examines the complex ways in which popular culture, in tandem with mass media, perpetuates the frenzied culture of consumption that characterises contemporary urban society. It also discusses the novel's exploration of how mass media and market forces, by controlling and manipulating the culture of consumption, play an important role in shaping a sense of identity, selfhood, and the human relationship with reality. The essay argues that by choosing to situate the story of rock and roll in the urban metropolis, Rushdie seeks to explore the processes of the commodification of culture and examine how the emergent culture of consumption shapes and gives form to the postmodern city space.

Keywords: Urban reality, postmodern city, rock and roll, consumer culture, mass media



Spanning a period of more than half a century, *The Ground Beneath Her Feet*¹ tells the story of the rise and proliferation of the rock and roll music culture. By telling the story of the popular music culture in the form of a love story between Vina Apsara and Ormus Cama, two global superstars of rock and roll, Rushdie seeks to respond to and trace ‘the evolution of world culture in the last half-century’.² Transported to New York City in the 1970s of the twentieth century, where Vina and Ormus form their band the VTO and rise to superstardom, the central story of the novel aims at examining the role of consumer culture and mass media in shaping urban realities. By choosing to tell the story of rock-and-roll in the context of the urban metropolises of the world, Rushdie seeks to examine the processes of the commodification of culture and how the emergent culture of consumption characterises the postmodern city space.

Postmodern scholars have stressed upon the intrinsic connection between consumer culture and the postmodern. In their article “Consumption and the postmodern city”³, Wynne et al., reiterate the importance of viewing the postmodern in the context of the commodification of culture or the “increasing interpenetration of the cultural and the economic”, arguing that “... an understanding of the increasing commodification of culture is central to any understanding of the postmodern.”⁴ Since the culture of consumption operates more aggressively in the city than anywhere else because of the maximum concentration of mass media and commercial forces in the city, it is appropriate to define the city space as being characterised by the all-pervasive culture of consumption. In other words, the production and configuration of the city space are inextricably linked to the culture of consumption which is why Wynne et al. rightly argue that the “theorists of consumer culture and cultural consumption in the city need to acknowledge the growing importance of cultural production of the city.”⁵ In this article, the discussion of *GBHF* examines Rushdie’s representation of the role of the culture of consumption built around popular music culture in shaping urban realities in the novel. The city, more than any other place, witnesses the maximum concentration of mass media, market forces, economic activities, and the resultant frenzied culture of consumption. As a result, it becomes unthinkable to conceptualise the city without paying attention to these elements. This is the reason why, in the domain of urban cultural studies, which views the city as a text, scholars seek to study the role of media and mass culture in the construction of the city. In his essay titled “A Guide to Urban Representation and What to Do



About It: Alternative Traditions of Urban Theory”⁶ Rob Shields has reflected on the complex issues surrounding ‘the ontological status of the city’.⁷ Instead of seeing the city as a concrete ‘thing or form’, built upon a real geographical place, Shields seems to view the city as a construct, a text which is not an independent, pre-existing thing or entity in itself, rather it *becomes* so or comes into being through human being’s interaction with it.⁸ For him, the city is as much an effect of human interaction as it is a physical geographical space. Human interaction and participation give form to the city. In other words, the city comes into being or becomes real as we give meaning and form to an otherwise ordinary geographical location. Rob Shields notes in this regard:

While we may happily speak of the ‘reality’ of the city as a thing or form, they are the result of a cultural act of classification. We classify an environment as a city, and then ‘reify’ ... that city as a ‘thing’. The notion of ‘the city’, *the city itself, is a representation* ... As an object of research, the city is always *aporetic*, a ‘crisis-object’ which destabilizes our certainty about ‘the real’.⁹

As we give meaning and form to the city, it also becomes an object of representation, as Shields suggests in the essay. He goes on to argue that the city is not just an object of representation rather ‘*the city itself, is a representation*’¹⁰. Since all representations can be deceptive, as the process of representation short-circuits the relation between the original and the copy, the city as an object of representation or as representation in itself makes it difficult for human beings to know what it really is. For this reason, Shields views the city as a ‘crisis-object’ which challenges our ideas of what is real and unreal. In other words, even though it is the human beings who make the city, the city as an entity becomes so much of a show and spectacle that it baffles human sensory perceptions and eludes human understanding. Thus, the city becomes an elusive idea or an inaccessible text. And this inaccessible and baffling quality of the city owes to its transformation into a hyperreal space or hyperspace as a result of the overwhelming explosion of the images, visuals and sounds with the interference of mass media and the emergence of all-pervasive commodification in the city. Baudrillard and Jameson respectively use the terms hyperreal space or hyperspace to stress the constantly mutating character and the elusive nature of the urban space. In his seminal work *Postmodernism, or, the Cultural Logic of Late Capitalism* (2007), Jameson argues, following Baudrillard, that it is late capitalism which, by extending commodification to all



realms of personal and social life, transforms the real into the image and simulacrum.¹¹ Thus, Salman Rushdie's representation of the postmodern urban space as being characterised by the all-pervasive culture of consumption and the role of mass media in perpetuating this culture cannot be understood without looking at how the proliferation of commodification and the presence of mass media transform the real into a simulacrum or a spectacle. *The Ground Beneath Her Feet*, while exploring the triumph of consumer culture, examines the role of the media in the production and circulation of simulacra which are sold as commodities in a consumer society. In the novel, we see Vina Apsara, a pop star, becoming a global cultural icon, around whom emerges a sprawling global commercial market that thrives on selling simulacra or versions of Vina Apsara in endless forms as commodities. The novel shows how a human being becoming a celebrity is transformed into a commodity in a plethora of different ways and forms which have no connection with the real human being in the first place. Reminding us of what happens with real pop stars of the contemporary world, Vina Apsara as a celebrity in the novel also becomes an icon, a sign, adapted in endless forms and avatars by the media and commercial forces that invest these signs with saleable symbolic meaning and attributes. So, Vina's fans are not just fans. Rather, they become consumers of the signs, of what these signs represent, which have no relation to the real Vina as an individual or personality. It is appropriate in this context to refer to Mike Featherstone's observation in *Consumer Culture and Postmodernism* (1991), where he argues that 'consumption ... must not be understood as the consumption of use-values, a material utility, but primarily as the consumption of signs'.¹²

In *GBHF*, we witness how the celebrity protagonists turn into mere signs for consumption. Rushdie's story of Ormus Cama and Vina Apsara's rise to stardom examines how celebrities in the process of becoming icons and emblems with the intervention of the media, actually become disembodied beings or 'simulacra' of themselves, to borrow Baudrillard's term. It explores how the image of the celebrity as an icon is artificially manufactured by commercial interests and the media. In the case of Vina Apsara, the 'Vina industry' does not seem to decline even after her tragic death in Mexico in an earthquake as she went on a tour for live music concerts,¹³ Her death or 'Vina phenomenon'¹⁴, as the text repeatedly calls it, instead unleashes an unprecedented craze for 'Vina impersonation'¹⁵, in which mainstream commercial groups and media establishments,



including porn industry, nightclubs and strip joints, frantically exploit her death for monetary gains.

By becoming an icon, Vina Apsara becomes a simulacrum, a copy of herself. Endless copies or representations of Vina through different mediums circulate, free-float, and saturate the global cultural market so much that the real Vina as an individual gets lost in the process, whereas the copies or the images themselves come to acquire the status of the real or they become an improvement on the real itself. In other words, Vina as a celebrity becomes an object of representation or representation itself, which illustrates Su Holmes and Sean Redmond's arguments, who, in their "Editorial" to the first issue of *Celebrity Studies* (2010) observe, '... celebrity or fame does not reside in the individual: it is constituted discursively by the way in which the individual is represented.'¹⁶ Hence, Vina's fame and celebrity status rest on the media-produced images of her as a pop icon. In this sense, the real Vina is lost and what remain are only the copies. This perfectly illustrates Baudrillard and Jameson's arguments that the postmodern consumer culture is characterised by *hyperreality* and *depthlessness*. According to Baudrillard, in the aftermath of the replacement of the real by the copies or the simulacra, we are surrounded by simulacra only. As a result, there is no access to reality without mediation or interference of the simulacra from mass media. Baudrillard argues in *Simulacra and Simulation* (1994):

It is reality itself today that is hyperrealist ... it is quotidian reality in its entirety – political, social, historical and economic – that from now on incorporates the simulating dimension of hyperrealism. We live everywhere in an "aesthetic" hallucination of reality.¹⁷

Vina's iconic status owes to her gross commodification into an '*object of desire*'¹⁸ in diverse forms and avatars by the media and market forces. People consume and use the commercial products, costumes, beauty and dietary products, and others under the spell of her celebrity image which itself is a simulacrum. Rai gives us an idea about the sprawling empire of the commercial industry that gets built around the larger-than-life image of Vina as a celebrity. He notes in *GBHF*:

Her diet book and her health and fitness régime ... become worldwide best-sellers. Later, she will successfully pioneer the celebrity exercise video and license a range of organic



vegetarian meals, which, under the name Vina's Vege Table(r), will also succeed. (In the commercials, healthy young consumers make the tripartite gesture of her rock fans, the two-finger peace V, the time-out T with its connotations of sporty leisure, and the approbatory thumb-and-forefinger O. Vege Table Organics is what we are asked to believe the sign language recommends, but that's just standard adland doublespeak).¹⁹

Thus, with the intervention of the commercial forces and media world or the 'adland'²⁰, as the novel calls it, Vina becomes a 'vessel'²¹, 'an empty receptacle'.²² In other words, she becomes a disembodied image or representation in herself. So, when young women across the world emulate her as their 'role model'²³, they are actually emulating the image, the copy of Vina, which has no relation to the real Vina. In *Ground Beneath Her Feet*, Salman Rushdie presents a strong critique of this culture of depthlessness or appearances, For him, the image of the vessel perfectly conjures up the nature of our culture. By becoming a vessel, Vina becomes 'a mirror of the culture.'²⁴ Salman Rushdie finds a perfect equivalent for our lifeless and depthless culture of appearances in the repulsive and grotesque metaphor of a 'corpse', which is why he writes, 'we can best understand the nature of this culture if we say that it found its truest mirror in a corpse.'²⁵

In his influential work, *The Consumer Society: Myths and Structures* (1999), Baudrillard examines the role of mass media in perpetuating the culture of consumption. The commodification of objects, characterizing the consumer society, relies heavily on mass media. Baudrillard argues, in the process of the commodification of objects by mass media, the inherent use-values and exchange-values of the objects being commodified are deliberately removed and instead, these objects are invested with artificially engineered sign-values. Baudrillard explains that the logic of commodification or consumption:

can be defined as a manipulation of signs. The symbolic values of creation and the symbolic relation of inwardness are absent from it: it is all in externals. The object loses its objective finality and its function.²⁶

Hence, the sign-values, he argues, replace the inherent functional values of the objects, and determine their market values. Baudrillard suggests that the proliferation of commodities marketed



through mass media, advertising, cinema, packaging, display, fashion, glamorisation of sexuality and others multiply the quantity of signs and spectacles, and thereby occasion a proliferation of sign-value. Hence, according to Baudrillard, commodities are not to be characterized merely by their use-value and exchange value, as it is suggested in Marx's theory of the commodity. For Baudrillard, sign-value — the expression and mark of style and social status, prestige, luxury, power, and others — becomes an increasingly important part of the commodity and consumption. So, when the consumers consume or use a product, they do not simply consume or use the product itself, rather they consume the sign-values attached to it, which is why Baudrillard notes that a simple object becomes an object of consumption 'by the relative disappearance of its objective function (as an implement) and a corresponding increase in its sign function.'²⁷ He further adds that the object of consumption is, thus, characterized by a kind of functional uselessness (what is consumed is precisely something other than the 'useful').²⁸

In *The Ground Beneath Her Feet*, we witness how Vina Apsara, while she was alive and even after her death, is transformed into a sign, a marketable commodity, emptying herself of her individuality as a human subject. Her journey into stardom is also a journey of an individual from being a subject to becoming an object. This reminds us of Salman Rushdie's characterisation of celebrity culture in the context of the unfortunate death of Princess Diana. In the essay titled "Crash: The Death of Princess Diana", anthologised in his book, *Step Across this Line* (2002), Rushdie holds the media responsible for Princess Diana's death. He argues, Princess Diana 'died in a sublimated sexual assault' brought upon her by the media and also by the common people, whose shameless voyeurism and insatiable appetite for their *object of desire* i.e., Princess Diana, images of her private moments, fuelled incredible media competition for capturing and feeding the public with more of her.²⁹ Rushdie argues:

In escaping from the pursuing lenses, she was asserting her determination, perhaps her right, to be something altogether more dignified: that is, to be a Subject. Fleeing from *Object to Subject*, from commodity toward humanity, she met her death.³⁰



Salman Rushdie's portrayal of Vina Apsara as a celebrity and her unfortunate and untimely death in an earthquake bears a haunting resemblance to the circumstances that revolved around Princess Diana's life and death as a global celebrity and royal icon. Salman Rushdie was in the process of writing *The Ground Beneath Her Feet* when the incident of Princess Diana's death took place in the year 1997 and the novel was published in 1999. Modelled upon Princess Diana's life as a celebrity or any pop star for that matter, the journey of Vina Apsara into stardom, Rushdie shows, turns her into a pure sign, an object.

In *The Ground Beneath Her Feet*, the character of Rémy Auxerre, a media and cultural critic, who seems to be loosely based upon Jean Baudrillard comments on the increasing media intervention in consumer society and how such media intervention shapes reality itself and our relationship to it. He argues how the increasing media interference has made it impossible to distinguish the real from the representation. He observes that human beings are now caught in a 'feedback loop'³¹ engendered by the media. He notes, 'This loop is now so tight that it's almost impossible to separate the sound from the echo, the event from the media response to it'.³² Rémy Auxerre argues that Vina phenomenon is actually 'a product of the feedback loop'.³³ Diagnosing the role of the media triggering the vina 'impersonation craze' and the proliferation of the 'Vina industry', even after her death, Rémy Auxerre observes:

In the days before globalized mass communication, ... an event could occur, pass its peak and fade away before most people on earth were even aware of it. Now, however, the initial purity of what happens is almost instantly replaced by its televisualization. Once it's been on tv, people are no longer acting, but performing. Not simply grieving, but performing grief. Not creating a phenomenon out of their raw unmediated desires, but rushing to be part of a phenomenon they have seen on tv.³⁴

The fact that a whole global culture of business and consumption thrives on even after Vina's death means that she had been disembodied from her real self as a human being long before her death. By becoming a media signifier, she got imprisoned in the 'adland'³⁵ or the media world which continues to 'possess and use'³⁶ her and capitalise on her image, the sign-value of it. Even death



fails to release her from the clutches of the media world as she had already ceased being alive by having been converted into media signifiers. Rai, the narrator of the novel, poignantly reflects upon the shameless commercial exploitation of her death:

... commercial interests will do their damndest to possess and use her, that her face will continue to appear on magazine covers, that there will be video games and CD-ROMs and instant biographies and bootleg tapes and cynical speculation about her possible survival and every kind of Internet chatroom baloney. It is also true that her own “side”— her record label and, in the rôle of her management and business team, Ormus and the Singhs —will capitalize on the Vina Effect too, putting her face on the milk, the bread, the wine, as well as the vegetarian meals and records.³⁷

After Vina’s death, her image gets adapted, multiplied and commercially used in the wake of the unleashing of a frenzied impersonation craze. Rai, the narrator, once again, informs the reader of this craze in the following words:

... the impersonation craze, the Vina supperclub/cabaret look-alikes, the underground, heavy-metal and reggae Vinas, the rap Vinas, the Vina drag queens, the Vina transsexuals, the Vina hookers on the Vegas Strip, the Vina strippers outnumbering the Marilyns and Long Tall Texans on amateur nights around these infinitely varied United States, the porno-Vinas on the adult cable channels and closed-circuit hotel tvs, the hardcore under-the-counter blue-video-Vinas, and the innocent biannual gatherings of dweeby karaoke Vinas whose numbers rivaled even the indefatigable *Star Trek* conventioners.³⁸

Thus, Vina as an icon continues to be exploited in endless ways and forms by the media world, because her iconic image continues to feed on the appetite of the consumers for their ‘fantasy beloved’³⁹, the object of their desire. Part of Ormus Cama’s anxiety and insecurity about his wife, Vina Apsara owes to the fact that Vina, by becoming a global icon, has escaped Ormus’ possession and control. The whole world comes to possess her, ‘invent her in its own image.’⁴⁰ So, Ormus has no other option but to helplessly watch her, ‘surge round the world, crossing all frontiers,



belonging everywhere...⁴¹. Rai tells us how Vina as a global icon comes to influence global affairs. Her influence transcends the domain of pop culture and extends into other spheres of life:

Vina ... “went political,” organizing the Rock the World charity concerts, meeting world leaders to demand action on global famine, protesting the cynicism of international oil companies in Africa, joining the campaign for third-world debt relief, demonstrating against health hazards at nuclear processing plants, documenting the growing invasion of personal privacy in America by the spreading tentacles of the secret state, highlighting the abuse of human rights in China, proselytizing the vegetarian message, the same commentators who had abused them for their superficiality now berated them for pomposity, for stepping out of their playpen to argue with the grownups.⁴²

As Vina becomes everybody’s possession by becoming a celebrity and as everybody invents her in their own image, Ormus fails to possess her. He is dispossessed of her even after death, as he remains a helpless witness to the sprawling commercial industry that shamelessly exploits her death. Anything in the name of Vina Apsara sells because her death has failed to sever the sign-values that the media has artfully invested into her image. Her image continues to appeal to the fantasies of the consumers. She continues to remain their object of desire. The media takes hostage of this celebrity image of Vina and shamelessly capitalises on it.

Salman Rushdie’s analysis of the incident of Princess Diana’s death offers meaningful insights into the dynamics of the complex nexus between the media, market forces and popular or celebrity culture. He observes how the media feeding us on a regular diet of the so-called ‘sensational scoops’, ‘scandals’, and others turns us into ‘lethal voyeurs’⁴³, whose appetite for ‘eavesdrop[ping] on the intimacies’⁴⁴ of the celebrities, their private moments, keeps on increasing, which, in turn, pushes the media to keep on supplying us with such contents. Any case study of the life of a music celebrity such as Elvis Presley, Bob Dylan, Madonna and others would reveal that the vast commercial industry that gets built around them does not thrive simply by selling the respective artists’ music, rather the commercial industry witnesses the proliferation of a plethora of commercial merchandise that uses the artists’ iconic image. In *GBHF* also, the vast commercial empire built around the music duo, Vina Apsara and Ormus Cama and their band, the VTO, relies



heavily on marketing the image of the duo as global celebrities. The fact that the vast commercial industry, which flourished when Vina Apsara was alive as a pop star, keeps on growing in magnitude even after her death testifies to the role of the media and market forces in the commodification of celebrities into objects or signs, which do not lose their sign-value even after the death of the corresponding individuals. Salman Rushdie argues any celebrity or ‘public figure is happy to be photographed only when she or he is prepared for it, “on guard,” one might say. The paparazzo looks only for the unguarded moment. The battle is for control, for a form of power.’⁴⁵ And Princess Diana, according to Rushdie, ‘did not wish to give the photographers power over her, to be merely their (our) Object.’⁴⁶ Thus, ‘In escaping from the pursuing lenses, she was asserting her determination’, her right to be a ‘Subject’, a human being.⁴⁷ Rushdie perfectly illustrates how Vina Apsara, too, as a celebrity is engaged in this game of control and power with the media. Vina, who otherwise is given to ‘hyperbolic revelry and public display of her life’⁴⁸ as a celebrity, is extremely cautious of not letting the media in on her ‘unguarded moment’⁴⁹, We see Vina Apsara frantically trying to flee a hotel in Mexico where she had spent a night with a man called Raúl Páramo, whom she randomly picked up from one of her live concerts. She flees the hotel room seeing Páramo suffocate to death for unknown reasons. She intends to flee the room unnoticed, lest the media or the paparazzi should capture her in one of those ‘unguarded moments’. And luckily the only paparazzo or the ‘image-stealer’⁵⁰ available was Rai only, who ‘would not dream of photographing her in such *delicious and scandalous disarray*, her whole self momentarily out of focus and worst of all looking her age, the only image-stealer who would never have stolen from her that *frayed and hunted look*.’⁵¹ This illustrates the constant power struggle that rages on between a celebrity as a human being and the media that thrives on selling the image of the celebrity. Vina Apsara’s journey into stardom and her untimely disappearance remind us of Princess Diana’s life-story. Like Diana, Vina also finds her death in the middle of her life, her story remains ‘an unfinished song abandoned at the bridge, deprived of the right to follow her life’s verses to their final, fulfilling rhyme.’⁵²

Thus, Salman Rushdie, by telling the story of Ormus Cama and Vina Apsara as pop stars, tells the story of our times. He shows how the culture of consumption with the intervention of mass media and commercial forces turns everything into commodities, a simulacrum of the real or the original.



Hence, the novel is a tale of the postmodern urban society which has witnessed what the text would call ‘the smashing of the real’⁵³ and is governed by the all-pervasive logic of consumption.

Notes

¹Rushdie, Salman. *The Ground Beneath Her Feet*. London: Vintage, 2000.

²*Le Monde.fr*. “Salman Rushdie, enfant du rock.” October 1, 1999.

https://www.lemonde.fr/archives/article/1999/10/01/salman-rushdie-enfant-du-rock_3571214_1819218.html.

³Derek Wynne, Justin O'Connor, and Dianne Phillips. 1998. “Consumption and the Postmodern City.” *Urban Studies* 35 (5-6): pp. 841–64. <https://doi.org/10.1080/0042098984583>.

⁴Wynne et al., 1998, pp.842–843

⁵Ibid, p. 843.

⁶Shields, Rob. “A Guide to Urban Representation and What to Do About It: Alternative Traditions of Urban Theory.” In *Re-Representing the City: Capital and culture in the Twenty-first Century Metropolis*, edited by Anthony D. King. London: Macmillan Education UK, 1996. https://doi.org/10.1007/978-1-349-24439-3_12. pp. 227–52.

⁷Ibid, p.227.

⁸Ibid, 227.

⁹Ibid, p.227; emphases original.

¹⁰Ibid, p. 227.

¹¹Jameson, Fredric. *Postmodernism, or, The Cultural Logic of Late Capitalism*. London: Verso, 2007.

¹²Featherstone, Mike. *Consumer Culture and Postmodernism*. London: Sage Publications, 1991. p. 85.

¹³*The Ground Beneath Her Feet*, 494.

¹⁴Ibid, p. 476.

¹⁵Ibid, p. 479.

¹⁶Holmes, Su, and Sean Redmond. ‘A Journal in *Celebrity Studies*’. *Celebrity Studies* 1, no. 1 (18 March 2010), p. 4.

¹⁷Baudrillard, Jean. *Simulacra and Simulation*. Translated by Sheila Faria Glaser. Ann Arbor, Michigan: The University of Michigan Press, 1994. p. 148.

¹⁸Rushdie, Salman. *Step Across this Line: Collected Non-Fiction 1992-2002*. London: Vintage, 2003, p. 119.

¹⁹*The Ground Beneath Her Feet*, p. 394.

²⁰Ibid, p. 394.

²¹Ibid, p. 6.

²²Ibid, p. 485.

²³Ibid, p. 394.

²⁴*The Ground Beneath Her Feet*, p. 6.

²⁵Ibid, p. 6.

²⁶Baudrillard, Jean. *The Consumer Society: Myths and Structures*. Translated by Chris Turner. Reprinted. Theory, Culture & Society. London: SAGE, 1999. p.115.

²⁷Ibid, p. 112.

²⁸Ibid, p. 112.

²⁹*Step Across this Line*, 120.

³⁰Ibid, p. 120; emphasis added.

³¹Ibid, p.484.

³²Ibid, p.484–5.

³³Ibid, p. 484.

³⁴Ibid, p. 484–5.

³⁵Ibid, p. 394.

³⁶Ibid, p. 396.



- ³⁷ Ibid, p. 486.
³⁸ Ibid, p. 490.
³⁹ Ibid, p. 491.
⁴⁰ Ibid, p. 485.
⁴¹ Ibid, p. 482.
⁴² Ibid, p. 483.
⁴³ *Step Across this Line*, p.119.
⁴⁴ Ibid, p. 119–20.
⁴⁵ Ibid, p. 120.
⁴⁶ Ibid, p. 120.
⁴⁷ Ibid, p. 120.
⁴⁸ *The Ground Beneath Her Feet*, p.17.
⁴⁹ *Step Across this Line*, p., 120.
⁵⁰ *The Ground Beneath Her Feet*, p. 5.
⁵¹ Ibid, p. 5; emphasis added.
⁵² Ibid, p. 5.
⁵³ Ibid, p. 327

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