

TRIBHUVAN UNIVERSITY

Representation of the 'Other' in Salman Rushdie's *Midnight's Children*

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By

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Letter of Recommendation

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*Midnight's Children*"

submitted to the Department of English, Prithvi Narayan Campus

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## CHAPTER ONE

### General Introduction

This research on Salman Rushdie's Booker Prize winning novel, *Midnight's children*, aims to analyze Rushdie's attitude towards the East in general and India in Particular.

Rushdie, an Anglo- Indian, post- colonial writer, born in Bombay and educated in Britain, is considered both as the Eastern and at the same time Western writer. Eastern in the sense that he is regarded as one of the best writers from the third world to write in English, and Western because he is now heralded as a representative figure of contemporary British Literature for his supreme irony and poetic justice. According to the *Oxford Companion to English Literature*, Rushdie's bicultural upbringing informs all his work where he fuses the allegorical and fable making tradition of East with West (125). Though several themes recur in his writing, the themes of emigration and the migrant self are his favorite ones.

In terms of his quest for identity, he has acquired a unique perspective from his unique life. Born in India, schooled in England, forced by parents to move to Pakistan and finally exiled back to Britain, Rushdie has never been accepted in any of his 'homes'. He uses the advantage of 'double perspectives' (*Imaginary Homeland* 19) of a migrant writer. As an insider, he loves his native land a lot but sometimes he takes the position of outsider in his some works in which he shows certain prejudices of disadvantages. This research aims to analyze Rushdie's misrepresentation of India and Indian people in *Midnight's Children*.

### **Rushdie's Life, Work and Topic**

Salman Rushdie is an Indian - British novelist and Essayist, born in Bombay, India into a Muslim family. He was educated at Cathedral and John Cannon School in

Mumbai, Rugby School and King's College, Cambridge, where he studied history. He has influenced an entire generation of Indo-Anglian writers, and is an influential writer in post colonial literature in general. He worked intermittently as a freelance advertising copywriter for Ogilvy and Mather and Charles Barker. In his works, he uses tales from various genres-fantasies, mythology, religion, etc.

The February of 2011 marked the twenty first anniversary of the 'Fatwa' imposed upon Salman Rushdie by the former Iranian spiritual leader, Ayatollah Khomeini on February 14, 1989, after publishing *Satanic Verses*. However, on September 1998, the Iranian government announced that the state is not going to put into effect the 'Fatwa' or encourage anybody to do so. According to the interviews, Rushdie decided to end his hiding. On February 1999, Ayatollah Hassan Sanei promised a twenty-eight million dollar reward for killing the author. After he was charged with 'Fatwa', he went into hiding under the protection of British Government. As a novelist, Rushdie made his debut with *Grimus* in 1975, an exercise in fantastical science fiction, which draws on the twelve century Sufi poem (Rushdie, 65). *The Conference of Birds*, the title of the novel is an anagram of the name 'Simurg', the immense, all wise fabled bird of pre-Islamic-Persian mythology (Rushdie, 45). His next novel, *Midnight's Children* (1981), won the Booker Prize, and brought him international fame.

Published in 1983, his third book, *Shame* uses the family history as a metaphor for the country. It criticizes the leaders and society of Pakistan (Rushdie, 29). With his fourth novel, *The Satanic Verses*, Rushdie won the Whitbread Award in 1988. It earned wide spread critical praise in western world establishing Rushdie as a leading member of the London intelligentsia. The novel was taken to have presented challenges against Islam, but it brought about widespread protest from Muslim. The

novel was banned in India and South Africa, and burned on the streets of Bradford, Yorkshire, and Iranian Cleric. Ayatollah Khomeini called on all angry-Muslims to execute the writer and Publisher of the book. Therefore, Rushdie went into hiding the protection of the British Government. In 1990, Rushdie published an essay *In Good Faith* to appease his critics, and issued an apology in which he reaffirmed his respect for Islam. However, Iranian clerics did not repudiate his death threat.

In *Imaginary Homelands* (1991), a collection of critical journalism and interviews, he doesn't imagine a single homeland but imagines homelands. This shows that he is not only the insider i.e. Indian alone, but outsider as well (Rushdie, 129). Similarly, he draws a line between East and West in his first collection of short stories, *East, West* (1994), *The Moor's Last Sigh* (1995) and *The Ground Beneath Her Feast* (1995) are his latest books. The first of them focuses on contemporary India, and explores the activities of right-wing Hindu terrorist directed at Indian Muslims and Lower castes; whereas the later one is love story mixing the mythology and elements from the repertoire of science fiction *Shalimar* in 2005.

In *Fury* (2001) has its own successful T.V. serials in which Malik Solanka, a former Cambridge Professor, tries to find a new life in New York City (Rushdie, 525). Similarly, his another work, a collection of non-fiction from 1992-2001, *Step Across This Line* (2003) was written while the 'Fatwa' was in place.

*The Jaguar Smile, A Nicaraguan Journey* (1987), *Haroun and the Sea of Stories* (1990), *The Good Faith* (1990), *Wizard of Oz* (1992), *Mirror Word: 50 years of Indian Writing: 1947-1997* are Rushdie's other works.

Now, this short introduction to Rushdie follows an outline of the novel, *Midnight's Children*, which brought international fame to him, winning Booker Prize in 1981 and the Booker of Bookers in 1983.



*Midnight's Children* took its title from Nehru's Speech delivered at the stroke of Mid-night, 14 August, 1947, as India gained its independence from England.

The Novel has been read and interpreted through various perspectives. However, the approach of the present study is to look at Rushdie's attitude towards India. So far as his narrative technique is concerned, he has mastered over 'Magic Realism' by blurring reality with fantasy. The method of fantasizing the reality is purely the western perspective or the perspective of misrepresentation. The 'Chuttnification' of real history of India in *Midnight's Children* shows Rushdie's certain Orientalist gestures over India which are his prejudices that have created disadvantages amount the natives because his prejudices of disadvantages serve negative knowledge among the western truths constructed over the East.

*Midnight's Children* the comic allegory of Indian history revolves around the lives of the narrator, Saleem Sinai and the one thousand children born during the hour of the Declaration of Independence. All of the children are given some magical property. The story of *Midnight's Children*, those born during the moment of Indian independence in 1947, mirrors the history of their country with the flavor of fantasies of prejudices. Shiva, the child of the midnight is Saleem's Hindu alter ego. In the novel, we move a further thirty-five years through partitions and emigrations, wealth and poverty and death in India after its independence.

*Midnight's Children* is set in India. It is a comic allegory of Indian history, and revolves around the life of the narrator Saleem Sinai who, dying in a pickle factory near Bombay, tells his tragic story with special interest on its comical sides. In the plight of his physical degeneration, Saleem has decided to write his life story and incidentally that of India's too. Saleem Sinai, the narrator of the novel, claims to be a historian. He tries to present Indian history in a parallel relation to the history of his

own family. But he undermines his own claim to tell the 'truth' about the past and renders his narration as merely a human artifact. In other words, he doubts whether the complex reality can be objectively represented in the history. Therefore, he recreates the new version of Indian history mingling with some magical qualities. So, his truth over India is his own perspective and his presentation of Indian history though seems to be unprejudiced has prejudice of disadvantages due to which his position of outsider is more vivid than his position of insider. Since it is a work of fiction, David Daiches's definition in *A Critical History of English Literature* is worth mentioned. He writes:

It is any kind of composition in prose or verse which has for its purpose not the communication of fact but the telling of the story (either wholly invented or given new life through invention) or the giving of pleasure through some use of inventive imagination in the employment of words. (4-5)

### **Critics on *Midnight's Children***

Salman Rushdie's *Midnight's Children* draws a bulk of criticisms and wide varieties of responses since its publication. Critics and reviewers have tried to analyze the novel from different perspectives that range from postcolonial and postmodern to stylistic viewpoints.

Shirley Chew, in her essay "Indian Literature in English" critically observes the novel, and says that it foregrounds the idea of multiplicity on various levels in order to resist the imperialist view of history according to which the west discovered India (1184). Similarly, Timothy Brennan considers the novel, *Midnight's Children* as the product of Rushdie's nationalism for all its patches to straight history meticulously accompanied by direct illusions and practical politics in the storyline and says:

The novel, *Midnight's Children* filters day –today controversy through the medium of Indian Mythology thereby ravaging the direction of most Indian nationalist fiction which relies on the history with an appropriately Salman's attachment to folklore. (101)

Some critics have observed the same text from the point of view of technique and style. The narrative technique has fascinated many critics since its publication. The majority of the critics of his lines have opined the novel from narrative style and it is undoubtedly 'magic realism' in which reality mingles with fantasy as "a mix of magical thinking and political reality" (45). Rushdie, after *Midnight's Children*, is often classed among the exponent of 'magic realism' in fiction as Birch writes:

Similarly, unrestrained and energetic is Salman Rushdie, who uses magic realist technique to express the mingling of East and West, Saleem Sinai, in *Midnight's Children*, epitomizes the post –colonial Voice [...] Saleem tells stories which teem and multiply in an anarchic. (63)

*The Arnold Anthology of Post –Colonial Literature in English* claims that the novel merges eastern and western narrative modes:

The book brings together a number of non –realist narrative modes. Among them traditional Hindu and Islamic storytelling, magic realism Western Meta –fiction and hybrid cinematic style of the 'Bombay talkie', To explore the difficulties of constructing history. (Thieme, 735)

While describing the narrative technique of *Midnight's Children*, D.C.R.A.

Goonetilleke takes it as a tour de force and comments:

It is tour de force .At its simplest level, it is personal; the familial Saga of Saleem Sinai [...] the subject of the novel is nothing less than India itself, its political history and general social state. Crucial events are incorporated into the text as vivid reportage [...]. (135)

*English Literature A-Z* observes the novel and finds it as a blend of magic with reality, "It is a voluminous work combining a realistic portrait of poverty and suffering with magic fantasy, farce, symbolism and allegory in a manner which associates it with magic realism"(Davies).

Marc C Conner formulates different view regarding Rushdie's technique and style in *Midnight's Children*. He sees it as a heteroglossic novel that contains a large number of diverse characters of very different social origins and affiliations that speak diverse languages. He writes:

*Midnight's Children* most clearly resembles Bakhtin; a category of the novel in its heteroglossic multi – linguistic nature. Language proliferates in the book, at all levels: socially from the upper class to the lower Class; nationally from the many language of India to these of Kashmir Pakistan; internationally from the colonial English to the Americanisms. (65)

The critics commonly argue that the novel embodies various postmodern features – confusion and violation of the borderline, adaptation of a self-conscious narrator, questioning of the tantalizing impulse and discussion about the act of literary co –relation itself.

Malcolm Bradbury's response on *Midnight's Children* is, "It was a fiction marvelously and perfectly familiar with the modern and post modern experiment of the novel, a book self-conscious about its being a novel, a work of an author exploring

the role of a master” (360). Despite the criticism on style and technique, *English Literature A-Z* comments the novel through postmodern light: "its many narrative strategies complete with, and undermine each other and question the relation of history to fiction: in this respect, Rushdie is a postmodernist writer” (Davies).

Talking about the difference between fiction and reality, Juliette Myers opines, "Rushdie exploits factual sources as means of representing the world" (67).

*The Cambridge Guide to Literature in English* observes *Midnight's Children* as "a novel about the creative process in a world under constant threat (Drabble).

Postcolonial criticism interprets the novel differently. Among the major critics of post-colonial era, Salman Rushdie gets more supports from the western than the Eastern.

A well-known postcolonial critic Richard Cronin compares *Midnight's Children* with Rudyard Kipling's *Kim*. In his finding, we see a crucial difference between these two texts in terms of the relation between power and knowledge. In *Kim*, knowledge and power support each other whereas in *Midnight's children*, they are forever opposed. "By separating the two", he contends "Rushdie transforms Kipling's version of Imperialist Indian as a pastoral comedy into a vision of India since its independence in which history becomes a savage farce" (13). Finally he declares, "*Midnight's Children* is Post- Independence version of *Kim*" (5).

Likewise, *English Literature A-Z* shows the parallel relationship between its narrative technique and theme. It claims that the narrative multiplicity in the novel function as "a form of resistance to the unitary nature of imperial ideology and political control (Davies).

Similarly, Elike Boehmer expresses that through *Midnight's Children*, Rushdie refines and recreates national history by restoring and reinventing myths and his own cultural roots. He expresses the same as:

Salman Rushdie's *Midnight's Children* (1981) comprises a medley of images and stories drawn from Indian myth, legend, film, history, bazaar culture, and conventions of pickle-making images, which separately and together are made to correlate with national self-perception. India itself, as the novel makes clear, is excess. *Midnight's Children* itself develops into a complex figure for the plenitude of India. (198-99)

However, for Rushdie *Midnight's Children* is merely his version of India's modern history. In *imaginary Home Lands*, he discusses the writing of *Midnight's Children*. He writes: "What I was actually doing was a novel of memory so that my India was just that. 'My' India a version and no more than one version of all the hundreds of Millions of Possible versions" (10).

Through the above words of his own, his attitude toward India seems to be unprejudiced because he shows his very possession of India using 'my'. But if he has such a deep affection toward his native land, India. Why he comes with an opposite idea regarding 'root'? In another book, *Shame*, he has defined 'roots' as: "Roots, I sometimes think, are a 'conservative myth' designed to keep us in our place" (84).

If he alters his ego as the time demands, he must have the feeling of both Insider and Outsider or 'We' and 'them'. If he takes 'root' as a constructed 'conservative myth', how can we be convinced that he has no prejudices toward his root i.e. India, the native land?

To express Rushdie's attitudes toward India through the non-west postcolonial critics' voices, Leela Gandhi argues that Rushdie, in *Midnight's Children*, doesn't show any affection toward nationalism. He rather offers a complaint against the national cultural or he tries to disseminate the force of national culture far from

producing the nation out of its functional plentitude. According to Gandhi, *Midnight's Children* endeavors to betray the functionality of nationhood: "In Rushdie's *Midnight's Children*, the nation is narrated by an imposter whose unrealizable narration systematically distorts the chronology and significance of national history" (163-64). Gandhi again states directly:

The colonial aftermath is marked by the range of ambivalent cultural moods, which indicates the writer's position while they write." Gandhi adds boldly that, "Rushdie is the example who in his writing shows, outsider's position. (5-6)

When Salman Rushdie was condemned to death by the former Iranian spiritual leader, Ayatollah Khomeini for intellectual terrorism, but changed his view later, and said that Rushdie did not have "the right to insult anything especially a prophet or anything considered holy". The Novel writer V.S. Naipaul described Khomeini's 'Fatwa' as "an extreme form of literary criticism"(88).

Rushdie, by the place of birth, is an Indian, by religion, a Muslim. Both of his roots i.e. 'birth place' and 'religion' belongs to the East. Though he belongs to the East originally, he is settling down in the West.

He has more western supports than the Eastern to make his literary career widespread. East is the world of threat and insecure for him where as he is occupying a fertile place on western metropolitan cities and his world famous books like *Midnight's Children* got published there.

He writes with his divided self-East and West due to which his prejudice over the East is not strange enough. However, he seems to be unprejudiced.

## CHAPTER TWO

### Tenets and Traits of Post Colonialism

#### The Concept of Post Colonialism

The postcolonial criticisms in resistance to colonial critics. Postcolonial criticism attempts to reexamine the colonial relationship emerged in resistance to colonial perspective employed in discourse of cultural representations and the text dealing with colonial relations. It ruptures the hierarchy created by the colonizers to misrepresent and inferiorize the colonized. It also formulates the critical revisions around the issues of cultural difference, social authority, and political discrimination in order to reveal the antagonistic and ambivalent moments within the 'rationalizations' or 'modernity'. So, it is an intervention in the ideological discourses of modernity that attempts to give a hegemonic 'normality' to the uneven development and the differential often disadvantaged, histories of nations, races, communities, people etc. To draw Jurgen Habermas to this purpose, we could also argue that the post- colonial project, at the most general theoretical level, seeks to explore those social pathologies- loss of meaning, conditions of anomis - that no longer simply cluster around class antagonism [but] breakup into widely scattered historical contingencies (*Discourse*, 348).

Postcolonial studies force us to confront the concept of culture beyond the canonization of the idea of aesthetics to engage with culture as an uneven in complete production of meaning and value often composed of commensurable demands and practices produced in the act of social survival. Homi K Bhabha, regarding the issue of culture claims:

Culture reaches out to create a symbolic textuality, to give the alienating everyday an aura of selfhood, a promise of pleasure. The



transmission of culture of survival does not occur in the ordered Musee imaginaire of national cultures with their claims to the continuity of an authentic 'past' and a living 'present'. (152)

Culture as a strategy of survival is body transnational. It is transnational because contemporary post-colonial discourses are rooted in specific histories of cultural displacement, the fraught accommodation of Third world migration to the west after the Second World War, or the traffic of economic and political refugees within and outside the Third world. Culture is transnational because such spatial histories of displacement make the questions of how culture signifies or what is signified by 'culture', a rather compiled issue. It becomes crucial to distinguish between the semblance and similitude of the symbols across diverse cultural experiences- literature, art, music, ritual, life, death- and the social specificity of each of these productions of meaning as they circulate sings within specific contextual transformation, migration, diaspora, displacement, relocation makes the process of cultural translation a complex form of signification.

As a mode of analysis, postcolonial student attempts to revise the pedagogies that set up the relation of Third world and First world in a binary structure of opposition. Postcolonial studies also forces recognition of the more complex cultural and political spheres. The postcolonial intellectual attempts to elaborate a historical and literary project from the hybrid location of cultural value-the transnational also the translation.

The postcolonial prerogative consisted in reinterpreting and writing the forms and effects of an 'older' colonial consciousness from the later experience of the cultural displacement that makes the more recent, postwar histories of the western metropolis. This idea echoes similar with Edward Said's assessment of the response

from disparate postcolonial regions as a "tremendously energetic attempt to engage with the metropolitan world in a common effort at rein-scribing, re-interpreting and re-expanding the sites of intensity and the terrain contested with Europe" ("Third World" 49).

The current debates in postcolonial question, the cunning of coloniality- its historical ironies, its disjunctive temporalities, its paradoxes of progress, its representational aporia and many such others on the basis of the anomalous and discriminatory legal and cultural status assigned to migrant, diasporic and refugee populations. Inevitably, they find themselves on the frontiers between cultures and nations often on the other side of the law.

Examining the colonial and postcolonial texts from the Marxist- feminist perspective in a deconstructive spirit, Gayatri Spivak has usefully described the 'negotiation of the postcolonial position' in terms of reversing, displacing and raising the apparatus of value- coding, a complex metaphor without and adequate reference that perverts its embedded context. Spivak continues, "claiming catachresis from a space that one cannot want to inhabit, yet must criticize is then, the deconstructive predicament of the postcolonial" (*post structuralism* 225- 28).

Similarly, Ranjit Guha, with a rebel conscious forwards his idea in his essay, 'Dominance' as: "pure spontaneity pitted against the will of the state as embodied in the Raj "(230). He asserts:

The will of the rebels is either denied or subsumed in the individualized capacity of its leaders, who frequently belong to the elite gentry, postcolonial critical discourses require forms of dialectical thinking that do not disavow or sub late the otherness (alterity) that

constitutes the symbolic domain of psychic and social identifications.

*(Subaltern studies 239)*

The historical grounds of intellectual tradition are to be found in the reversionary impulse that informs many postcolonial thinkers. C.L.R. James once remarked in a public lecture that the post colonial prerogative consisted in reinterpreting and rewriting the forms and effects of an 'older' colonial consciousness from the later experience of the cultural displacement that marks the more recent, postwar histories of the western metropolis (3). Bhabha in the just previous criticism suggests, by implication that "the language of rights and obligations, so central to the modern myth of a people". He also adds that "it must be questioned on the basis of the anomalous and discriminatory legal and cultural status assigned to migrant, diasporic, and refugee populations" (5)

In such a situation we think that inevitably they find themselves on the frontiers between cultures and nations, often on the other side of the law.

The editors of *Recasting woman in India: Essays in colonial History* claim "The essays in this volume redefine postcolonial culture criticism from the feminist perspective, usefully placed outside the locale of the western academy and its institutions (*Redrawing 465*)". Bhabha in reading Edward said's *Orientalism* concludes as:

Although said's orientalism inaugurated the postcolonial field, this textual testimony of the Palestinian diaspora, its historical ironies, and cultural dilemmas explore the aspects of exile, migration, displacement and the problems of constructing a narrative cultural authority and authenticity. (*Redrawing 465*)

## **Context of Orientalism**

The emergence of multiple post colonial literary theories has provided us numerous opportunities to interpret a text from various views and perspectives. Orientalism is also a recent postcolonial theory propounded by Edward Said, a Palestine born English writer. Orientalism is a discourse formed by West about the non-west. It is a created reality of the orient by the occident. It is a discourse which is made by the West to govern the non-westerns as Said defines it, " Anyone who teaches, writes about or researches the orient is an orientalist and what he or she does is Orientalism"(*Orientalism 2*). Orientalism represents the first phase of colonialism i.e. generally later part of 14th century to early part of 16th century.

The publication of this theory is regarded as the principal catalyst and reference point of postcolonial theory. It is the western experience of East or Western thought about the Orient. In this regard, Said defines it as a "style of thought based upon ontological and epistemological distinction made between the orient and the occident" (*Orientalism 2*). Here, Said clarifies that Orientalism is the western taste of the orient. It differentiates between the orient and the occident. While differentiating these two contestants, the former one is placed in inferior position and the latter is placed at superior position. It creates hierarchy between the whites and the non-whites it marginalizes the Orientals.

During the colonial period, westerners visited the non-western countries for various purposes and later on they make discourse about those countries on the basis of their own understanding and own imagination. Orientalism is not an airy European fantasy about the orient, but a created body of theory and practice in which, for many generations, there have been considerable material investment. Said defines that "Orientalism is rather a distribution of geopolitical awareness into aesthetic, scholarly,

economic, sociological, historical and philological texts" (11). In this context, postcolonial criticisms like Orientalism attempts to reexamine the colonial relationship and colonial perspectives employed in discourse of cultural representation and the text dealing with colonial relations. Ramen Seldon writes in *A Readers Guide to Contemporary Literary Theory*:

Western values and traditions of thought and literature including versions of post-modernism are guilty of repressive ethnocentrism 'because' models of west thought and literature have dominated world culture, marginalizing or excluding non-western traditions and forms of cultural life and expressions. (189)

The colonial critics and writers have deconstructed the reality of non-western and produced colonizing myths about laziness, deceit and irrationality of the non-western people. The postcolonial theory deals with the issues like images, representation, hybridity, diaspora, nationalism, problem of migration and so on. Regarding issues under the study of postcolonial theory, the editors of *Post Colonial Studies Reader* mention:

Migration, slavery, suppression, resistance, representation, difference, race gender, place and responses to the influential master discourse imperial Europe ... and the fundamental experiences of speaking and writing by which all these come into being (22).

This means that postcolonial theory is not a single index of linguistic, philosophy, literature and culture. It is rather a mixed identity of these items all together. So far as this research is concerned, it is based on the theoretical terms like 'Representation' and 'Other'. These terms are relevant to the theory of orientalism.

## **‘Representation’ in Post Colonial Discourse**

The concept of ‘representation’ is connected with the basic issues of cultural theory. The concept of ‘representation’ is always related to the notion of ‘memory’ and "interpretation" which pervades each and every cultural phenomenon. The postcolonial theory as well as Orientalism incorporates the problem of representation in colonial writings under its subject of study. In all cultural representation and promotion, the role played by content organization as well as by the use of specific techniques and forms of representation, is of great significance in the distinction between the ‘Original’ or the ‘authentic’ and the ‘copy’ or the ‘simulacrum’. Since the term is directly connected with culture, it signifies cultural identity. But the signification may not be the real one. So far as the importance of the term representation in this research is concerned, it is directly relevant to the hostility between the West and the East.

In the contemporary theory of post colonialism, representation is connected to the Foucauldian concept of discourse as representation. According to Foucault we can find a chain or network of power in discourse. Discourse is power. Every discourse bases on certain knowledge which helps to form power. The discourse by West about East based on the knowledge they have gained about East during the period of colonization. Said shares similar attitude when he writes:

Orientalism is the generic term that I have been employing to describe the western approach to the orient; Orientalism is a discipline by which the orient was (and is) approached systematically as a topic of learning, discovery, and practice. (71)

Said acknowledges Foucauldian concept and argues that western discourses always form image and stereotypes about the East, and aim at ruling and dominating

over the orient. Orientalism is also meant the similar kind of discourse, which attempts to represent the orient from western perspectives. It always creates the hierarchy of superior and inferior or the creator and the created. The non-westerners get their identities only by the mercy of their creators, i.e. Westerners. The Easterners are not what they are, but what the westerners represent them. Edward Said clarifies that Orientalism also explores how the East, the orient, is created through western discursive, practices, which can, however, be known by the dominant discourse of the west and thus assimilated in practices pronounced as inferior or as 'the other' as it does not come up to representations. As Said writes:

Orientalism can be discussed and analyzed a corporate institution for dealing with orient by making statement about it describing it teaching it, setting it and ruling over it. In short, orientalism, is western style for dominating restructuring and having authority over the orient.

(*Orientalism* 3)

Postcolonial criticism, which attempts to reexamine the colonial relationship, emerged in resistance to colonial perspectives employed in discourses of cultural representations and text dealing with colonial relations.

The history of representation goes back to the Greek period when the great writer Homer in his *Illiad* and similarly Europides and Aeschylus in their books. *The Persians* and *The Bachhe* respectively demonstrated Asian's loss and European's victory. This tradition of representation is still continuous in various forms. The great writer Dante also used the same stereotypic images and representation in his work *Inferno*. Dante presented the prophet Mohammed being eternally chained from brain to anus in this book. In this way, the white authors of different centuries have been representing the Easterners in the history according to their taste. The modern

American orientalists create the images of the Easterners as terrorists and give them a new identity. They represent them in many Television programmes. Said seems to be saying so when he writes, "My analysis of the orientalist texts therefore places emphasis on the evidence, which is by no means invisible for such representations as representations not as 'natural' depictions of the orient but the created reality" (*Orientalism* 19).

Since Greco- Roman period, the westerners have been attempting to marginalize the non-westerners by creating the fictitious reality about the orient according to their own taste. They have been endeavoring to represent the Easterners through their imagination. In some context, they show some loving or sympathetic attitude towards the orient, and they exploit even their sentiments. Edward Said explains that cultural discourse and exchange within a culture that is commonly circulated is not truth but representations. He further adds, "The relation between occident and orient is the relationship of power, of domination, of varying degree of a complex hegemony" (*Orientalism*).

As we know there is (and was) always an unequal distribution of power among cultures, and that ultimately affects representation of one culture by the other. There we can find the mingling of loving and hating attitude between the Eastern and Western in term of representation. Said unmasks the ideological disguises of imperialism and its reciprocal relationship between colonial power and knowledge. In this regard, discussing Said, Padmini Mongia writes:

Cultural lands play a part in the great games of colony an empire, of race and its development, so that the last two hundred years of European imperialism had to be understood vis a vis the cultural texts



that laid the ground work for the buttressed the structure of imperialism. (4)

The main mission of imperialism is to govern the countries geographically, politically, and culturally. For these reasons, they represent the colonized as they like.

In other words, the representation means misrepresentation. The Easterners are always misrepresented by the westerners to clarify that they have been always superior. Some colonial writers try to express their loving or sympathetic attitude towards the subservient colonized people along with their sense of superiority which always resides in the core of their minds. For example, E.M. Forster, Rudyard Kipling, Joseph Conrad etc represent the East as the land of 'other' in various manners. Forster in his novel *Passage to India* mixes representation of the Indian people. Indian people are represented as friendly, loving, and helpful in one hand and they are misrepresented as barbarous, uncivilized, other, and mysterious on the other hand. Such writers have made the romantic representation of the orient as exotic locale. These numerous representation of the East/orient by the west is also the outcome of the colonizers' will to govern the colonized. The representation is just a created medium for the colonization. They misrepresent the East in order to prove that they are not, in fact, willing to govern the orient, but it is mandatory for them. So, they exhibit colonial experiences and perception, and are written from the imperial perspective. It is, as Boehmer writes, "informed by theories concerning the superiority of European Culture and the rightness of empire"(15). So, colonial literatures have created channels for the exchange of colonial images and ideals.

When the imperialism was at its height, writers felt it necessary to write about new places and the people. They began writing about the people who inhabited the lands they (Colonizers) claimed the natives, the Colonized. But the problem was that

of truly understanding the native people, alien people, native culture, geography and the landscape. They were surprised to see the situations or the life styles of the native people. They found the behaviors and attitudes of people completely unreadable. Thereafter they commenced to represent these people and culture according to their own taste and with the use of their own familiar vocabularies, their own metaphors and tropes as Boehmer argues, "strangeness was made comprehensible by using everyday names, dependable textual conventions, both rhetorical and Syantatic" (14). This process was continued by classifying them as barbaric and degenerating them either as dangerous or alluring.

The most important function of the colonial writings is to reveal the ways in which the world is dichotomized in various manners. They could represent the degradation of other human beings as natural, as innate part of their degenerate or barbarian state. The non-European people were represented as less human, less civilized, as child or Savage or headless mass or, they were depicted as inferior only because they were different from the whites. The writers and their works were centered only in the issue of justifying the mission of Colonization. Their endeavors were only to cherish the idea of white superiority. As Said argues:

It is Europe that articulates the orient; this articulation is the prerogative, not of a puppet master, but of a genuine creator, whose life giving power represents, animates, constitutes the otherwise silent and dangerous space beyond familiar boundaries. (*Orientalism* 56)

Any process of colonial writing exposed the love hate relationship between the Colonizers and the Colonized. Colonial writings were centered on the power relation between the occident and the orient. Boehmer reminds us of this idea by saying:

Stereotypes of the other as indolent malingers, shirkers, layabouts, degenerate versions of the pastoral idler, were the stock-in-trade of colonialist writings. The white men represented themselves as the archetypal workers and provident profit-marker. (39)

Thus, colonialist writings always have represented the whites as intellectual, 'Superior', 'Civilizer', 'Masters' of the world and apostle of light and the non whites as 'degenerate', 'barbaric' and in need of European masters to civilize and uplift them out of their filth. They also created a hierarchy of race, which represent 'we' for the race belonged to the superior position and the 'they' for the race belonged to the inferior position. In this regard, the reputed critic Said clarifies about Conrad and his representation as:

Conrad seems to be saying 'we' westerners will decide who is a good native bad, because all natives sufficient existence by Virtue of our recognition. We created them, we taught them to speak and think, and when they rebel they simply confirm our views of them as silly children duped by some of their western masters. (*Culture and imperialism xx*)

This above quotation shows that Conrad is an imperialist and thinks that imperialism is system since he is the product of his own time and brought up and educated from the western Colonial heritage. Thus, his representation of Africa is filtered through the stereotypes of Africanize discourse. In those above extract, Conrad means to say that African needs guidance and light from European rational Civilization. He cannot see and believe that Africa has its own intact history and culture distinct from European one. Thus the orient must pass through the leaned grids and codes provided by the orientalists.

The colonial writers always create binaries regarding the orient as 'inferior', 'other', 'indigenous', 'uncivilized', 'female', 'patient'; and which place westerners as 'Superior', 'universal', 'male', 'doctor', 'civilized' and so on. These epithets promote awareness in the part of the non- westerners to create their own existence. These kinds of binary oppositions constitute a gap between what they do or write. Texts sometimes represent the unconscious bias of the writer as clarified by said in

*Orientalism:*

In any instance of at least written language, there is no such thing as a delivered presence, but a represent of representation. The value efficacy, strength, apparent variety of a written statement about the orient therefore relies very little, and cannot instruct mentally depend, on orient as such on the contrary, the written statement is a presence to the render by virtue of the having excluded, displaced mode supererogatory any such real thing as 'the orient', Thus all of Orientalism stands forth and away from the orient that orientalism makes sense at all depends more on the west than on orient. And these representations rely upon institution, traditions, agreed upon codes understanding for their effects, not upon a distant and amorophorous orient. (21-22)

Said, in the above extract, demonstrates the gulf between the orient which it actually is, and the orient that is represented in various genres of literature. He further clarifies about misrepresentation of the orient by the westerners or the travelers who have never seen the orient that the gap between what they read in books and what they actually find about it. This means that westerners represent the orient what they want it to be, but not the orient as it is. It also further adds an inevitable fact that the

representations that are made by the westerners are partially real and mostly these objects have only a fictional reality. In this connection, Said argues, "this universal practice of designation in one's mind a familiar space which is 'ours' and an unfamiliar space which is 'theirs' is a way of making geographical distinction that can be entirely arbitrary" (*Orientalism* 53).

These lines explain the hostile relationship between the Colonizers and Colonized.

The central subject matter of any colonial writing is the encounter between the Western colonizers and the Eastern colonized. The presentation of the characters is influenced by the colonial mentality. It means the colonialists always fractionalize the social, economical, individuals, political and geographical situation of the orient. Such writings are always characterized by the mixed relationship between the colonizers and Colonized. As Ashcroft et al. had defined ambivalence along with Bhaba's lines:

It describes complex mix of attraction and reputation that characterizes the relationship between colonizers and colonized. The relationship is ambivalent because the Colonized subject is never simple and completely opposed to the colonizers. (12)

The process of acculturation is not simple. So, both of these groups always have conflicting relation with each other. They represent the problems prospects of establishing intimate and meaningful relationships between two social and cultural groups.

The Colonial writers rarely present the non-European or non-Whites as the leading characters of their works. The indigenous characters are rejected to give any significant role. If any role is given, that is always a negative one. Boehmer "was assumed to be metropolis" (24). One of the colonial writers, Joseph Conrad is branded as 'thorough racist' by Chinua Achebe, and he has made a severe critique of Joseph

Conrad's *Heart of Darkness* in his paper entitled "An Image of Africa: Conrad's *Heart of Darkness* as:

*Heart of Darkness* projects the image of Africa as 'the other world' the antithesis of Europe and therefore of civilization, a place where man's vaunted intelligence and refinement are finally mocked by opens on the River Thames but the actual story will take place on the River Congo, the very antithesis of Thames. The River Congo quite decidedly no service and enjoys no old age pension. We are told that going up river was like traveling back to the earliest beginning of the world. (1373)

In this extract Conrad, as Achebe mentions, not only dichotomizes Thames and Congo, good and bad, but implicates that Thames has overcome its darkness and bestiality, whereas Congo is still in darkness and bestiality and it needs guidance, help and light from European rational civilization to rescue its people from the barbaric situations.

Thus, it is surprising to the readers like us that the world represented in colonialist fiction shows strangely empty of indigenous characters. The European characters play important role. Boehmer also thinks similarly and she argues that "The drama that there is in their drama. Almost without without exception there is no narrative interest without European involvement and intervention" (69). Even though the natives are represented in the novel, they are shown in headless mass lacking individual identity as human beings. So, the colonial discourses, in fact, focused on the love-love hate relationship between the colonizers and colonized. The colonized were always shown as inferior, barbaric, uncivilized and in need of leadership, incapable of self governance and in managing their resources. The whites were

always at the apex of everything, and source of every significant activities. Said presents that Canonical view of orientalism theme is supposed to have been existed even in the time of Chaucer, Shakespeare, Dryden, pope and Byron. Orientalists have certain stereotypes to represent land, people, culture and politics of East. Said's work on Orientalism shows how the western image produces myths about the laziness, decent and irrationality of the orientals. Colonial discourses present the orient as the liar, suspicious and lethargic. In contrary, the white race is oriented as clear, direct, noble, mature, rational and virtuous. West always represents oriental people as unruly, inscrutable or malign. Orient is not what it is, but how it is orientalized by the westerners. Said in "Crisis in Orientalism" argues that, "the political and cultural circumstances have flourished, draw attention to the debased position of the East or oriental as an object of study"(298).

So, it carries out a fact that the Westerners do not represent the reality, but they always represent the Easterners by use of various unusual images. Though some of the writers pretend to show their sympathy to the Eastern people and their situations, they are in fact motivated by their will to dominate the orient. They express love and sympathy to the Eastern people as a new mode of power to govern them. So, the multiple representations which are made in colonial discourses are only to justify their mission of colonization in various forms.

### **‘Other’ in postcolonial Discourse**

‘Other’ is an important theoretical terms in relation to the postcolonial theory and especially to the orientalism. ‘Other’ is a colonial term coined by West to represent East. It directly represents the third world that was once colonized by the west and those which have still been colonized by the west. Since the beginning of the human civilization, the Europe has put itself in the centre and the rest in the periphery.

The term 'other' is created in relation to the term 'self' or 'we'. It is directly connected with the theory of exclusiveness. It elucidated the power relation between the occident and orient. It is created just to dichotomize between the 'west' and the 'rest'. The 'Other' is the image of a unified and co-ordinate self the child sees also other children with whom it is in a relation of recognition, rivalry and competition. The other is not a direct interlocutor but the symbolic place, the site upon which the subject is constituted; something it lacks, but must seek. It therefore directs the subject's desire and destiny. So far as the term is concerned with the postcolonial theory, it is the western creation to govern or dominate over the 'orient'. The term is also relevant to the culture. The western culture always tries to justify itself as the superior or the centre and the non-western culture as inferior of the other. The Westerners always create binary opposition by representing the orient as always away from mainstream in every aspect. So, the term is relevant with the cultural identity and power relation. We live in the context of social relationships with others. The concept of other is related with political ideology. The colonial discourses helped to form the images and stereotypes of the orient. In this connection Bhabha writes:

An important feature of colonial discourse is its dependence on the concept of 'fixity' in the ideological construction of 'otherness'. Fixing as the sin of cultural/ historical / racial difference in the discourse of colonialism in a paradoxical mode of representation. It connotes rigidity and an unchanging order as well as disorder, degeneracy and daemonic repletion. (29)

This above extract clarifies that the colonial writers always follow the fixed and stereotyped construction while representing the countries and people they had once colonized.



The discourse of west, representing everything non-western as inferior, manifests west's desire to govern, to dominate and to control 'the other' and that, this attitude is colonial heart. In this regard, Boehmer in her studies of colonial literature and their process of othering remarks:

In orient, Africa of Latin America is consistently described as mysterious grotesque or margin and in general hostile to European understanding. It is an 'awful lifelessness', or vast and stupefying, reminding the British observer as O. Douglas noted, of the uncertainty of all things. It is a condition which appears to emerge in past out of the radical incongruity between the individual and the alien world in which he finds himself. (90)

On this basis, non-west was compared to woman. Orientals were characterized as passive, seductive and generally effeminate. Said opines that the colonial discourses serve this colonial purpose in an effective manner. The colonialists attempt to design the fixed geographical, cultural and political concept about the orient in the mind of the readers. It produces a kind of stereotype of the orient describing as an object of study stamped with an 'otherness' so as to make it easier to have power and authority over the orient. Said seems to be right in saying that "an unbroken arc of knowledge connects the European or the western statesman and the western orientation exactly matched the scope of Empire"(204). The westerners believed that the Easterners were not able to govern themselves. They also meant that every scientific and technological discovery was made in the west and the Eastern people were primitive barbaric, lethargic, ignorance, child like and effeminate. The colonizers, with theses fake evidences about the orient, tried to justify their mission of

colonization. They thought that it was white man's burden to civilize them, to educate them and to make them human.

In this manner, they always created hierarchy between the colonizers and colonized as the superior race and inferior race respectively. They believed that the orient would never change if they had not launched their mission to change it. The white colonizers thought that since they were the superior race, they had a right to punish the Easterners. We could give 'them' even death punishment because 'they' mainly understood force and violence best 'they' deserved to be ruled. Said, too, opines similarly in this concept in his "Crisis in Orientalism" where he says, "When oriental struggle against colonial occupation, you must say ...that orientals have never understood the meaning of self government in the way 'we' do." (207) The colonizers mean to justify the colonization by claiming that the mission of colonization is not to possess the orient, not to practice the power of authority over the orient, but to civilize, educate and to teach them the way to govern the state. In this connection, Said refers to Abdel Malek as calling this situation:

The hegemonism of possessing minorities and anthropocentrism allied with Euro centrism: a white middle class westerner believes it his human prerogative not only to manage the non-white world but also to own it, just because by definition, it is not quite as human as 'we' are.  
(307)

Though the colonial literatures were heterogeneous in reflecting colonial ethos, it's not easy to give precise definition of it. They exhibit colonial experience and perceptions, and are written from the imperial perspective. It is, as Boehmer writes, "informed by theories concerning the superiority of European culture and the rightness of empire"(3). So, colonial literature created channels for the exchange of

colonial images and ideas. The western literature is almost all the ethnocentric ones. The great Concern here is that orient speaks through and by virtue of the European imagination, which is depicted as victorious over Asia, that hostile 'other' world beyond the seas. So, the Orient, and in particular the near orient became known in the west as its great complementary opposite since antiquity. The Orient is governed and dominated by discourse produced by Orientalists rather than material, military or political power because discourse makes possible orient as subject class. The colonial discourse, not only creates power to rule the other, but it also contains the possibility of resistances to it from the 'other'. The production of otherness is a must for colonialism. We may, thus, say that the 'other' in order to create its identity and, then, consolidate colonial power over 'the other'. Said, in his, *The World the Text and the Critic*, rightly observes:

Methods and discourse of western scholarship confine non-European cultures to a position of sub-ordination. Oriental texts come to inhabit a realm without development of power, one that exactly corresponds to be position of colony for European texts and culture. (47)

Said, here, intensifies that the colonial relation is maintained and guided by colonial discourse, so much so, that such a discourse, licensed with power, becomes the sole force of colonialism.

The colonial discourses have created 'other' to institutionalize west's power over 'the other'. So, 'the other' always has the shifting position in colonial discourse. The identity of the orient as 'the other' always goes on changing in relation of it with the occident. Westerners think that the source of Easterner's life is West. They have been existing in the mercy of their creator and savior. i.e. 'the occident'. They acknowledge as if the non-western world's regions, as Said puts in *Culture and*

*Imperialism*, "have no life, history of culture to speak of, no independence or integrity worth representing without the west" (XIX). They have always ignored the fact that the non western worlds also have their own histories, lives and cultures with integrities equally worth representing as the western one. In this connection, Said writes that "Most Americans have felt about their southern neighbors that independence is to be wished for them so long as it is the kind of independence we approve of " (XVIII). It means that the colonized ones never want themselves to be independent; they always wait to be imposed by the authority of their master. If they want independence, it is not a concern, but if 'we' (westerners) want 'them' to be independent then it only concerns.

So, this research paper centers on the very issues of 'Representation' and 'othering' in colonial discourse. This research focuses on the miss representation of the Indian people as 'the other' in the novel *Midnight's Children* by Salman Rushdie.

## CHAPTER THREE

### The Revelation of Other in *Midnight's Children*

#### Rushdie as an Outsider

This chapter highlights Rushdie's *Midnight's Children* as full of misrepresentations of Easterners in general and Indian in particular.

As a postcolonial from the so called 'Third world' i.e. India Salman Rushdie feels comfort to present the things related to India from colonizers' Stand by reinforcing the binary oppositions between the 'occident' and the 'orient'. Thus, it is fair to claim that Rushdie's *Midnight's Children* has generally contributed to the construction and maintenance of western colonialism. Throughout the text, he does not show any affection toward nationalism. He rather offers a complaint against the national culture or he tries to disseminate the force of national culture from producing the national out of its functional plentitude. Thus, *Midnight Children* endeavors to betray the functionality of nationhood. The nation of narrated by an imposter whose unreliable narration systematically distorts the chronology and significance of national cultural moods which indicate the writer's position. Thus, he has more western supports than the Eastern to make his literary career widespread. He writes with his divided self- east and west due to which his prejudices of disadvantages over India (East) is not strange enough. To sum up, Rushdie is the example who, in his writing, shows misrepresentations in *Midnight's Children*.

Rushdie, as an outsider, observes very closely the conditions of the so-called third world, its decolonization and the role of 'West'. The term 'Third world' reflects the ambivalence within itself because it, like multicultural, is a term which is both enabling and, at the times, disabling. It is disabling in that it forms a categorical ghetto into which writers do not confirm to the established canon of English Literature (can

be slotted). These writers are often mentioned and then ignored. At best, these 'new' writers have suddenly been 'discovered' and the (third) world they represent and inhabit has become the darling for other (western) disciplines. One to the heavy influences like culture and languages, the emigrant writers from the third world seek a development from repression towards empowerment. So, now what is at stake is not only the hegemony of western cultures, but also their identities as unified culture.

As an outsider, when he uses English, he is using his master's language, and yet, how else can one express oneself in a largely Anglophone world. Therefore, to conquer English may be the complete process of making himself free. The non-white market form English is booming, but buying English does not mean abandoning other currencies. Nevertheless, those participating in this language / literature exchange clearly belong to middle classes. The poor have native language and the middle classes, who largely have taken up the colonizers discourse and government and administer for the colonizer by remote, have 'cultural language'.

In pointing out of the act of writing texts of any kind in post- colonial areas is subject to the political, imaginative and social control involved in the relationship between colonizers and colonized; however, the subversive postcolonial writing is the colonizer / colonized relationships remain. The colonial writers have always dichotomized the non-western world as the 'others' and the western world as the 'center' of everything. In other words, as long as texts are classified purely nationalistic boundaries, then the imperial dialect exchange between colonizers and colonized continue. The expatriates like Rushdie, therefore, are helping to memorize this relationship among the textual production of the East in the British Empire. Since the third world cosmopolitan writers in English, like Rushdie himself always desires to be recognized by name, fame and income, they always make themselves busy in

creating a fertile stand in metropolitan cities. To create so, they free from a fixed national and ideological identity. They think that 'being English' is represented as being very diverse. For them London is home, and it occupies enough space. This discussion of ideas and differing imaginary realities is very common in post so as to create the new present to fulfill their wish. In *Imaginary Homelands*, Rushdie himself accepts and says, "we remake the past to suit our present purposes. Using memory as our tool" (24). In other words, they remember and write in order to know and have some control over the production at their present.

However, Indian critical assaults on this new literature continue. Its practitioners are disintegrated for being too upper middle-class; for being less popular in the Indian than outside India; for possessing inflated reputations on account of the international power of the English language, and of the ability of Western critics and publishers to impose their cultural standers on the East; for living, in many cases, outside India; for being deracinated to the point that their work looks the spiritual dimension essential for 'a true' understanding for the soul of India, for being insufficiently grounded in the ancient literary equivalent of MTV culture, of globalizing coca-colonization. Even, I am sorry to report, for suffering from a condition that has claimed Rushdie himself in his later works. It is interesting that these writers like Rushdie are literary in the pure sense of the world. For the most part they do not deal with language, voice, psychological or social insight, imagination or talent. Rather, they are about class, power and belief.

Modern novels are praised for their courage in exposing and / or challenging tradition exploring forbidden themes. If blasphemy is not the most common of techniques in western fiction, it is because so few writers take religion seriously enough to feel it worth attacking Rushdie came from a liberal westernized family

which had no great fervor for religious tradition. In an interview he had stated "My relationship with formal religious belief has been somewhat chequered. I was brought up in an Indian Muslim house hold, but while both my parents were neither insistent nor doctrinaire"(165). Rushdie had more faith on Christianity since his early childhood. He had a Christian ayah (nanny), for whom at Christmas they would put up a tree and sing carols about baby Jesus without feeling in the least ill-at ease. At the time of writing the novel in his adulthood, he evidently did not even consider a Muslim.

All of his works contain controversial themes and beginning with *Midnight's Children* in 1981, he took on south Asian politics in a way that earned him denunciations and bans as well as praise for his courage. He has often expressed his opposition to the religious extremism that informs modern Pakistani and the Indian politics to a secularized European, his critique of Islam in the novel seems very mild and tentative, but there has never been anything like it in the Muslim world. In the secularized west, his critique seems routine. In much of the Islamic East, it is unspeakable. Rushdie tried to bridge the gulf between East and West instead fell into the void. The mixture of cultural influences, or what Rushdie calls the 'chuttnification' of culture, is one of the most enlivening aspects of his work. He delights in playing with those aspects of the Indian and Arabic culture, which have been trivialized in the west. In this way, Rushdie supports the western taste and persistently exoticizes in south Asian and middle Eastern culture.

Rushdie's *Midnight's Children* is a brilliant and searing Satire on the history of modern India, with Prime Minister Indira Gandhi, as one of its main targets. Booker prize for fiction by everyone, one of its prime targets, Mrs. Gandhi, sued for libel and won her case demanding an expurgated revised version shortly before she was



assassinated. Like *The Satanic Verses*, *Midnight's Children* combines fantasy and magic with political satire. He integrated fantastic elements into everyday life and routinely refers to events to come as if they were already known. It shows the doomed love affair which is at first resisted by the female partner, then burns widely and destructively in an outburst of almost supernatural eroticism.

### **Magic Realism as Post- Colonialist Device in *Midnight's Children***

The formal technique of 'Magic Realism', with its characteristic mixing of the fantastic and the realistic has been singled out by many critics as one of the points of convention of postmodernism and post colonialism because it is a technique to signify a change from modernism and history of the past. It is a text that self consciously reconstructs its relationship to what came before. The post modern is linked by magic realism to post- colonial literature which is also negotiating the same tyrannical weight of colonial history in conjunction with the past. Magic realism is a tool that even fictionalizes the reality itself.

In the 'temporal' sense, *Midnight's Children* is post- colonial as the main body of narrative occurs after India becomes independent.

Rushdie's use of cinema in relation to magic realism raises interesting questions in relation to 'Ideological sense'. India's culture is molded by Indigenous fictions and those of the post. "The narrative of *Midnight's Children* consists of a table- comprising his life story which Saleem recounts orally to his life to be Padma. Thus self- referential narrative, within a single paragraph Saleem refers to himself in the first Person "And I, wishing myself the curse of Nadir Khan ...." "I tell you, "Saleem cried, "It is true ....", recalls indigenous Indian culture, "the events in the text also parallel the magical of the narratives for example, Consider the attempt to

electrocute Saleem at the Latrine (563/ 64), or his journey in the "basket of invisibility" (482).

In *Midnight Children*, the narrative comprises and compresses Indian cultural History. "Once upon a time, Saleem muses, "there were Radha and Krishna, Rama and Sita, and Laila and Majnu; also Romeo and Juliet, and Spences Tracy and Katherine Hepburt" (359). At this point, post- modern perspective can be discerned. Characters from Indian cultural history are chronologically intertwined with characters from Indian western culture, and the devices that signify Indian culture, religion and story telling, western drama and cinema are presented in Rushdie's text with post colonial Indian History to examine both the effect of these indigenous and non- indigenous culture on the Indian mind, and in the light of Indian independence. It is in this sense, *Midnight's children* is a post-colonial text through its presentation and examination of the temporal and cultural status of India that have been initiated in the text to portray the effort to enter into the discourse of Europe and the west to mix with it or transform it. In this way, the oriental cultures are represented according to the western taste.

Regarding the notion of 'reality', he steps for fantasy. This is directly implied when Rushdie writes, "Reality is a question of perspective; the further you get from the past, the more concrete and plausible it seems as you approach the present, it inevitably seems more and more incredible (229).

Rushdie, in *Midnight's Children* wants to make 'illusion' the 'real' in the sense a westerner takes over the East. Through Saleem, the narrator "gradually the star faces dissolve into dancing again; tiny details assume grotesque proportions; the illusion dissolve or rather, it becomes clear that the illusion itself if reality ..." (229). If illusion itself is reality, all the elements of fantasy in his text are real ones. Therefore, the

westerners always create the Eastern characters according to their desire and satisfy their inner desire as governor or creator. In this way 'Magic realism' is a tool to claim so to him here.

The Midnight Children are magic realistic devices emphasizing the continued struggle to come to terms with identity within the polarities of the postcolonial. They are by virtue of their midnight birth 'Children of the times'; as Rushdie has asserted, as much as magical creation. But these magical creations are created to oppose the Indian myth or tradition. It is Rushdie's doubt and hatred over Indian culture where he does not get any hope, security, peace and so on:

Which is his prejudice of disadvantage, this is directly and indirectly asserted by Rushdie when he writes, through Saleem that the children can be seen as 'the last throw of everything antiquated and retrogressive in our myth ridden nation ... or as the true hope of freedom. (275)

The term 'Our' shows his unprejudiced love to his native land and 'true hope of freedom' to reflect the same in the surface structure. But in an underline structure, it is not his hope of political freedom from the British Raj, but his hope of Indian cultural freedom which create his prejudices of disadvantage for India and its people. It is because the political freedom is achieved forever, whereas, the original Indian cultures/ myths are still being followed. This freedom, at the end of the text, is described as being 'now forever extinguished', and there is a sour irony inherent in Saleem's thoughts that the children "must not become ... the bizarre creation of a rambling, diseased mind" (278). This clearly focuses that Rushdie has double / no hope towards Indian and, creates the discourse from outside.

Rushdie even implies that Saleem's generation- the generation of independence- has failed to consolidate the possibilities inherent in independence. The possibility exists in each passing generation of *Midnight Children*. Each generation, as Saleem muses, will erase the presence of a previous generation that has not yet learnt to define a stable and solid sense identity: "Yes, they will trample me underfoot. They will trample my son who is not my son, and his son who is not his..."(647). Through this, Rushdie means that there is no historical coherence therefore the sense of identity is lost in India. He is once more speaking from outside India. Rushdie believes in no single national identity, which means he believes in multiple identities and interchange of cultures. This delicate ambiguity is emphasized in the final sentence of the text, "It is the privilege of *Midnight's Children* to be both masters and victims of their time, to forsake privacy and be sucked into the annihilating whirlpool of the multitudes, and be unable to live or die in peace" (647).

The discourse represents India as a place of violation where there is no coherent system for peace which is one of the orientalist activities. Rushdie's subsequent education in England, and the making of his home in metropolitan London has hybridized himself. For the very hybridity that Rushdie manifest results from his bring not only a 'post- Mughal' colonial, but also a 'Post- British' colonial.

### **Distorted Myth**

Distortion of the original/ real into something beyond is a form of (mis) representation. Rushdie distorts his native country's original Hindu Myth so as to create misrepresentations that finally creates prejudice of disadvantage over India as well as other Hindu nations. Rushdie's *Midnight's Children* distorts traditional Hindu Mythology of 'Goddess Parvati and Lord Shiva' within the fictional narratives to reflect a central theme of the novel as political and personal disequilibrium. The

textualized myths define linear comprehensibility, and, fail to re-establish a basis for belief and truth that is destroyed by the subjectivity of the work.

The Parvati-Shiva traditional myth textualized in *Midnight's Children* begins with the Hindu God Shiva grieving the death of his wife, Sati. The mourning Shiva abandons his position as military defender of gods, becomes an ascetic and retreats to the desolate mountaintops to practise austerities. With Shiva's absence, the demon Taraka –invincible to all but Shiva son – successfully wages war against the Gods, drives them back from their domain and steals their treasure. Dismayed at the loss of their power and with Shiva still single and childless, the Gods reincarnate Sati as Parvati, a beautiful daughter of the Himalayan, God of Himalayas. As Shiva had grieved greatly at her death, Parvati expects Shiva to be eagerly awaiting her earthly return. However, Shiva is now too deeply engaged in his own austerities to woo her. Attempting to (re)capture his attentions, Parvati ascetically engages in her own self – denial. When Shiva continues to ignore Parvati, the Gods and Kama, God of love, who pierces Shiva with one of his arrows. Immediately love-struck, yet still possessing self-control, Shiva disguises himself as a Brahmin and tests Parvati's love for him. When her love for Shiva proves true, Shiva reveals his identity to her, and going back to her father's house, they begin what soon becomes a turbulent marriage that eventually produces two sons.

Elements of this Parvati- Shiva myths are projected into Rushdie's *Midnight's Children*, yet the textualized myth appears, altered by the dynamic shifting of identities of the primary characters. For example, Shiva-of the knees and Saleem, whose fates have been intertwined since they were switched at birth, dually portray the traditional Hindu Shiva in that they alternatively share the consort Parvati-the-witch. Yet, simultaneously, the 'fictional relationship' between these two struggling

opponents, Saleem and his 'alter ego', Shiva-the-knees also resembles the mythic traditional opposition between Hindu Gods Vishnu, the Preserver, and Shiva, the Destroyer. Another example of dynamic identity, though Parvati-the witch often represents her name shake, she also doubles as the traditional Kama when she magically summons Shiva-of-the knees and then releases him after becoming pregnant as planned. Incidentally, it is quite conceivable that *Midnight's Children's* characters could actually be incarnations of Hindu Gods as Rushdie claims. It means, for Rushdie, in India of course, beliefs regarding reincarnation make metamorphose through time particularly ubiquitous, and many of the characters in *Midnight's Children* duplicate a deity Saleem's much mentioned nose (to cite only one instance) corresponding to Ganesh , the elephant-headed God's trunk.

According to Rushdie, two Gods could even be embodied in one person, such as Gods Vishnu and Ganesh in the character of Saleem. Is it possible? Yet, even if divine, Saleem and the other *Midnight's Children* prove unable to exist successfully in Postcolonial India, let alone to banish the prevailing demons and witches of chaos. Similarly, to what in another post-colonial situation the greater implication is that even true avatars, or incarnation, of the Gods themselves could not establish an ordered existence in postcolonial India.

Rushdie also disturbs the sexual balance of the Shiva-Parvati myth by incongruously including Saleem into the Shiva-of-the knees and Parvati-the witch relationship, a mythic match pair. Rushdie's Parvati who should traditionally desire Shiva longs primarily for Saleem, who closely resembles Vishnu, the Preserver, Shiva's traditional opposite. This perversion of desire, a king of mythic adultery, affects three of the most important of India's midnight's children. As these three characters in many ways embody the country itself, their skewed love triangle

emphasized the portrayed imbalance in postcolonial India as whole. It further means India has lost its balance after it got its Independence from the British Raj. This again is his prejudice over India. Saleem's rightful companion Padma-the-picklemaker eventually does become Saleem's consort, as the traditional Laxmi/ Padma, Goddess of good fortune and preserver, accompanies Vishnu. Although Saleem ends his conflict with his traditional consort, Parvati's misdirected desire has already severely damaged Saleem's overall stability. Ultimately, Saleem fails to preserve himself in his role as Vishnu, and faces unavoidable dissolution from the onslaught of the postcolonial chaos in India.

A hint to the ultimate projected outcome of the Indian situation lies in the novel's significant alternation of myth by darkly diverting traditional myths ending in the textualized myth. In *Midnight's Children*, the ending of the traditional myth is severely darkened and distorted. The Parvati, Shiva and Saleem triangle however twisted- is permanently shattered. Not only has their telepathic communication been irrecoverably served, but also betrayal, sterilization, and death cleave their unity. This division glaringly contrasts the traditional "sacred union of the Two-in-one" of Parvati Shiva and also the traditional Vishnu-Shiva, who opposes in their actions, but are united within Prajapati, the Hindu supreme God and creator. Just as the optimism accompanying the traditional myth does not survive in the textualized version, *Midnight's Children* Saleem likewise seriously doubts the hopeful myth of a free India itself- "The new myth- a collective fiction in which anything was possible, a fable rivaled only by two other mighty fantasies: money and God" (150). With India itself as a distorted myth, Saleem sighs. This statement clearly focuses Rushdie's orientates act through which the Westerners are getting the negative knowledge through the

novel. I mean Rushdie is teaching them through the text, that the postcolonial India has the "Shadows of imperfection" (156).

### **Misrepresenting the characters through Saleem**

Rushdie's mouthpiece narrator, Saleem criticizes the Muslim people in Bombay, at Chandani Chowk, as loafers and introverts, "In the Muslim muhais, young loafers held hands and linked arms and kissed when they met and stood in hip jutting circles facing inwards" (89). In the same way, Saleem speaks about Hindu as, "Many-headed many mouthed rapacious monster.... Damnfool Hindu firebugs but what can we Muslims do to the Ravana gang" (92)?

These are some of the examples of Rushdie's prejudices of disadvantages towards India, Which clearly support the western orientalist construction over the east in general and India and its around in particular. Yet, he claims himself to be Bombay Muslim son in Hindu community.

Rushdie, as a native son, does hide the beautiful aspects of India.

Instead, he focuses a lot the ugly things. For instance: ... parents, neighborhood, upon bicycles, upon street venders tinting roasted gram in twists of paper, ... hand holding street loafers ... the sweetmeat stalls ... educated person sleeping in large numbers on railway lines .... (96)

This is the voice of Europeans toward the Indians particularly to which Rushdie supports. Likewise, generalization is the way to construct the truth in orientalism. The Europeans too used to generalize the eastern people specially Indians so as to create 'stereotypes'-the readymade expression – to depict them as the inferior people. Among them, one is the Rushdie's arrival in a Muslim place in addressed as, "Hindu 1 Hindu! Hindu! ..... Ra-pist! Ra-Pist!" (99). It has encouraged the Euro-



centric voice for the marginalized groups like the Indians. This is Rushdie's another prejudice over India.

The so called third world countries like India are the 'land of the beggars' (265) in Western concept since the time of colonization. As a post-colonial form the East originally Rushdie by his Saleem narrates:

Cripples everywhere, mutilated by living parents to ensure them of a lifelong income from begging, ...yes, beggars in boxcars, grown men with babies' leg, in crates on the wheels made out of the discarded roller's skates and old mango boxes. (105/106)

Rushdie, through Saleem's mother, Begum Shahiba confirms that "begging was not for white people" (111).

Next, the prejudices toward the Hindus being addressed as "ravana gangs ... Mother- sleepers! ... sons of pigs ...." (112) also proves Rushdie's prejudice over India, his native land.

Rushdie, through this character, Dr. Aziz creates orientalist discouragement and states that Indians worship the Western as if they are the Gods and they prey them for help. In his words, "Indians were the invention of their ancestors- ... you alone we worship, and to you alone we prey for help ..." (6). Dr. Aziz though an Indian finds the presence of Christ even in Kashmir where he neither gets Allah nor any Hindu God. He praises Christ as, "I saw that Isa, that christ when he come to Kashmir, Smile, smile ...always a respectful tongue he never called me crackpot, never called me tu either. Always aap. Plite see" (13)?

Even Rushdie through his narrator, Saleem, dreams and represents his grandfather, Aziz, as so erotic.

Rushdie's narrator, Saleem, is so unrealistic that he dreams his family's existence in this world since his grandfather's family history in relation with Indian political history, "On the day the world war ended ... perhaps ... my family's existence in the world" (28). Therefore, it is his personal (re) construction of the Indian history through his imagination alone.

However, Rushdie's English characters like William Method's voice is very much persuasive. How much overexploitations the English did upon India, and its people are blanketed and their little grace is exposed and extended. While proving so, Method sells his estate to the Indians including Saleem and his parents. Before the seventy days of the "Raj", he collects those Indians and pursues them "You'll admit we built your roads, schools, railway trains, parliamentary system, all worthwhile things. Mahal was falling down until an English man bothered so see to it ..." (126-27).

As the readers proceed the pages, they find western Lord- Christ-admired as, "Our Lord Christ Jesus was the most beauteous crystal shade of ..." (137). Even Hindus and Muslims are [mis] represented and Christ is presented as, "It is true about killing, they're Hindu and Muslim people only; why get Christian folk mixed up in their fight" (139). These are some of the examples of Rushdie's religious prejudices over India that have advantages to Indianness because these have the flavour in Western taste in construction of the truth.

Even Saleem feels the presence of Christian Lord in him more than any Hindu or Muslim ones. This is clear when Saleem expresses, "Blue Jesus leaked into me" (146). It is his likeliness of the western Lord despite the fact that he was born in Hindu community in a Muslim family in Bombay.

Rushdie even pictures Hindus in Muslims consciousness in such a way that the conflict between them grows up. As a native son, it would be better if he could have maintained harmony between them. Once Lifafa Das enters into Muslim Muhalla. The muslims are so violent to him that they tease him in this way, "Hindu! Hindu! Hindu!" the scream is echoing from every window, and the school boys have begun to chant, "Ra-pist! Rs-pist-Ray – ray-pist" (99)! Rushdie encourages the young generation to continue the conflict because his school children are very active his matters. This is just an example out of many.

Rushdie's narrator carries Christian principle as he accepts, "I was a heavy child, blue Jesus leaked into met ..." (146). Therefore, everywhere Hindus and Muslims are narrated as the violent and killing people whereas Christian to be the good and "as pure as crystal" (137).

Saleem, using his magical memory remembers his childhood and lives to recall his position as 'Sweet Jesus' in the family. Specially, his Christian aah, Mary's influence is a lot to attract towards the Western way for him. This recurrently occurs in the text. "my eyes did not flutter when virginal Mary set me across her shoulder, crying, of , so heavy, sweet Jesus" (171). This is just for an instance to claim so.

Being a postcolonial writer, Rushdie creates the narrator around whom the whole Indian history and his life experiences revolves. Saleem's celebrates as successful narrator's centre seeking tendency tends to reflect Euro- centric consciousness of Rushdie himself. Just for as case, " I was already beginning to take my place at the centre of the universe and by the time I had finished, I would give meaning to it all" (173).

Rushdie creates very rare type characters and highlights only the disgusting things they do. While giving them the role, he chooses such a role that adds fuel in

western belief and their construction of truth over the so called orientals. Next, he magically adds flavour in western taste while judging the orientals. To claim this, the role of a 21 years Young Indian girl, Toxy's, which Saleem narrates as, "Into my infant head, Toxy, who stood at a barred top-floor window, stark naked, masturbating with motions of consummate self-disgust ..." (178). He aims to focus her eroticism. What benefit does Rushdie get with it otherwise?

Rushdie reconstructs India as the land of emptiness and the young people as the 'badmashes' - in his world. He encourages his characters to leave India, their native land. In this writing, he proceeds, "What is left in this India?" (189) and he generalizes, "There are bad eggs everywhere these days ..." (202). It is his discourse over the Indians. What is this if it is not his prejudice over his birth land? These directly affect the identity of the natives. Saleem's narration of Sunny and Cyrus small boys is so fictional that it aims to teach the readers the erotic, and wild nature of small Indian Kid. He once tells Sunny's mother, "Only just now I saw him and Cyrus behind a bush, doing such funny rubbing things with their soo-soos" (209)!

Saleem himself tries to prove the characters the 'erotic in nature' but he proves himself as such either knowingly or unknowingly. He narrates an incident of his mother, Amina talking to Nadhir Khan – her lover before her marriage; loosening her sari being slowly dropped in the floor and masturbating very widely. Saleem peeps the scene so interestingly and excitedly that he creates the rhythm of masturbation as:

Nadir. Nadir Na. Dir. Na ... nadirnadirnadirnadirnadir," He continues, "My mother unwinds her sari! While I silently in the washing chest.... I cannot close my eye, Sari falling to the floor, an image which as usual, inverted by the mind. (223)

Such a rhythmical construction of discourse is the self-expression of Rushdie's eroticism in him humorously.

Saleem still is so egoist that he finds himself at the center wherever he imagines to be. He muses, "I From Far to North, 'I' and the South East West: 'I' 'I'. And I" (233). This is what Rushdie is speaking through Saleem. What he speaks is the truth for the west, but is not true for the nation. Through his character Lila, Rushdie even dares to communicate the audience that the white people are the best. It is implied when Lila says to the public, "All the best people are white in skin" (247). Even Saleem, as a Muslim born loves Cinema hall more than mosque. He even considers that his "family lack praying the prophet" (249).

Furthermore, Saleem's narration is so much 'Chuttnified' with the taste of Europeans flavored that he collects the rare issues that happens almost everywhere in earth. Next, he presents those incidents confirming the western truth over the orient during their colonial period politically a colonising them psychologically after decolonisation (aftermath of colonisation). Just for a case, Saleem magically narrates there are reality as, "I can myself remember children with two heads (sometime one human, one animal), and other curious features a bullock's horns" (273). This clearly confirms the Western construction in the form of [Mis] representation over the Non-West in general and India in textual. More than this, he claims, "Millions of dam fools are living in this country (India)" 306. Isn't this the writer's prejudice of disadvantages for the Indians because, "Millions of dam fools in India" is what the west believes. More over, those who have not visited the East are getting the knowledge about it.

Saleem recreates the Hindu Lord, Lord Shiva, as his alter-ego in such a way that over Hindu audience it creates disadvantages. "Shiva ... my alter ego ... the god of destruction, the greatest of dancers; A sister-sleeping hammer, a hammer! Bastard

...”(306-07). He even, says openly, "To be honest: I didn't like Shiva" (314). In this way, Rushdie, through Saleem is re-creating Indian history with his prejudicial manner.

To address Indians as "sons of baboons" (321), India as an "exotic location" (336), Hindu temple as "temple of illusions" (338), Street polluted with the "cries of vendors, hawkers, beggars ...." (342), the land of lord Shiva, his alter ego is full of "murder, rape, greed, war" (415), and the settlement areas are described as:

Deformed houses, hunchback children of deficient lifelines, houses growing mysteriously blind, with no visible windows, houses which booked like radios or air conditions or jail- cells, mad houses, exceptional ugliness. (429-30)

This is the use of his 'magic realism' to deform the reality itself. With these few examples, it is fair to claim that Rushdie, by exaggerating the reality quite fantastically, takes the stand of outsider because his chuttnificaton of realities over India is what the western people prefer to taste.

Rushdie even does not leave oriental geography to mystify in the way the west normally observes. Sundarban is mystified as, "Pessimistic and historyless rain forest, unreality of the forest that began to grow in the rain with giant flies ... insanity of the jungle, dream forest, the forest capable of anything like fever and diarrhea" (502-04).

When Saleem and his two friends reach the place, they forget everything and find, "a Monumental Hindu temple of Kali in the forest of illusions" (511- 12). In this way, Rushdie supports the western discourse on oriental geography to be the misticmysterious.

Being born in Muslim family as Rushdie, Saleem always illusioned when he arrives in the shadow of Friday Mosque in the magicians' ghetto, the place for the

illusionist. In the "shadow of the tall red- brick- and- Friday mosque, with the absolute certainty of illusionsists-by-trade, in the possibilities of magic, I was required to defend myself from the illusion" (539). This is all Rushdie's prejudice over Muslim which carries the disadvantage of misrepresentation and at times, advantage of representation for the west.

Rushdie also creates a lot of situations to raise conflicts between the Hindus and Muslims which satisfy the western readers, but has disadvantages over the Hindu and Muslims reader. As an Indian born writer of the post- colonial era, Rushdie should not have created such situations. Instead, he should have established harmony among them. Just in a case, Saleem narrates one of the situations as, "I saw picture Singh, urinating against the walls of the Friday mosque ... and man practising driving knives" (598).

Towards the end, Saleem is "heading west. West west west .... He arrives on the West, hungry, thirsty, enfeebled sick" (4). He becomes serious about his remaining life. "There is the future to think of" (444). It is Rushdie's own original thought through which we understand that from the east, he is stepping on to the West thinking about his future to be made. In addition to this, Rushdie's creation- Saleem- while heading to the west, gets his Christian ayah, Mary who welcomes him, "Oh my God, My God, O Jesus Sweet Jesus ..." (639). After he gets into the Western environment he accepts that he has distorted the Indian history. He thinks, "I, however, have pickled chapters for chuttnification of history ... distortions are inevitable" (642). In this way, he accepts that he has distorted the Indian history through his prejudicial eye of disadvantages for the Indians particularly.

Finally, Rushdie through Saleem, states the reason for heading the west he was "unable to live or die in peace" (647). Thus, West provided his peaceful shelter, and

he made distortions on being an Indian through Western perspectives of the relationship between India and the West particularly and generally between the west and the Non-West. Likewise, the relationship is established on the basis of 'superiority'/'occidents' and 'inferiority'/'orients'. It is also clear that such relationship was specially established and made active during the colonial period politically and psychologically, it still exists in the form of hegemony. This hegemonial relationship has brought the non-west with a lot of prejudicial disadvantages in the forms of both the 'distortions' and the 'representations'. Rushdie, though belongs to India by birth, and the writer of the postcolonial time, distorts the Indian political history and represents its culture, geography, identity and so on chuttnifying the truth with the Western colonial Flavour. This has supported the western way of observing over India and undoubtedly created prejudices of disadvantages on it. In presenting his ideas, Rushdie does not seem a native Indian almost because of his misrepresentations of India and the Indian.



## CHAPTER FOUR

### Conclusion

Born to Indian Muslim family in Hindu society at Bombay, Salman Rushdie is the writer of the postcolonial period. As the writer of the time Rushdie should have oozed out the so-called marginalized colonial voices. Instead, through the tool- 'magic realism', he mystifies Indian Histories in the consent of the co called colonizers constructing stereotypical images of [mis] representations both to establish and continue the hegemonial relationships in his *Midnight's Children* (1981)

The realistic part of Indian Histories; cultural, political, geographical and so on have been overshadowed by the magical flavour of the West in course of blending. If he were a true native son of India, he would not misrepresent Indian culture i.e. Oriental culture and beautifully present the western culture. In addition, he has also depicted Indian politics being worsened after decolonisation, means the colonial rule was better or dearer to him. Similarly, the oriental/ Indian geography (land) is so much mystified that, just in a case, 'Sundarban', Very pure and beautiful by name is described as the land of confusions, illusions and full of insanities in *Midnight's Children* through which the western readers get the knowledge accordingly. Thus, Rushdie orientalises the orients so as to continue the colonial relationships between the 'occidents' and 'orients', 'colonisers' and 'colonized' - through his prejudices that created a lot of disadvantages for the so-called orients to reconstruct the hegemonial relationship between 'Margin' and 'Center' i.e. 'colonized' and 'colonizers'.

On the contrary, Rushdie addresses Gandhi's assassination as, "our bapu is gone" (196)! Next, the expression, "My Bombay" (632), and his promise, "I shall die with Kashmir on my lips" (644), combinely mainfest his love to the Indian as a native son. But he limits such expression in rare pages which he should have explained in

greater details if he were the true son of India. It is just his approach to sugarcoat the bitter pills to confirm himself to be unprejudiced.

In conclusion, Rushdie's techniques is a grotesque mimicry of colonizer's construction of truth through distortions by over exaggerating the Indian insanities in addition to Western Flavor because he himself states, "distortions and inevitable" (642). The distortions of reality on the one hand, has prejudices of disadvantages over India and its people to go off from the colonial images attributed to time by the western colonizers since the colonial period which they tend to continue ever. Hence, if Rushdie does not take the position of outsider in *Midnight's Children*, then what? So, he is an outsider.

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