

TRIBHUVAN UNIVERSITY

Rushdie as Outsider in *Midnight's Children*

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Letter of Approval

This thesis titled "Rushdie as Outsider in *Midnight's Children*" submitted to the Central Department of English, Tribhuvan University by Hem Prasad Bhatta, has been approved by the undersigned members of the research committee.

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Abstract

This research project aims to show Salman Rushdie's position in his novel, *Midnight's Children* as 'Outsider' hypothesizing that 'a native son of India by birth, though seems to be unprejudiced towards his country, but has prejudices of disadvantages' who dares to continue the colonial discourse constructed by the west over the non-West in general and India in particular. While outlining the thesis chapter-wise, chapter one, two, three and four include introduction, discussion of the tool, application of the tool and conclusion simultaneously.

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Chapter One

Introduction

1.1 General Introduction

This short 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 both considered as the Eastern and at the same time Western writer. Eastern because 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 (Rushdie). Though several themes recur in his writing, according to *Encyclopedia of Post-Colonial Literatures in English*, the themes of emigration and the migrant self are his favorite ones ("Rushdie").

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 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 position of outsider in

Midnight's Children. Therefore, the first chapter i.e. General Introduction will have two other sub-chapters to reach the target. First will analyze his life and works in relation to the topic of this research and second will include some selective criticisms based on writer's life and works. The second chapter briefly presents the tool that can prove the hypothesis by indicating Rushdie's position of outsider.

On the basis of theoretical modality that will be outlined in the second chapter, the third chapter will analyze the text at a considerable length. It will sort out some of the extracts from the text as an evidence to prove the hypothesis of the study i.e. the outsider's view of the native country creates a distance. Which may be unprejudiced, on the one hand and on the other may be of prejudices of disadvantages. This part will serve as the core of this work.

The fourth chapter will be the conclusion of the research. On the basis of the textual analysis in chapter three, it will conclude the explanation and arguments put forward in the preceding chapters and will show how Rushdie takes the position of Outsider through the certain prejudices of disadvantages though which may be unprejudiced.

1.2 Rushdie's Life, Work and Topic

Salman Rushdie, an Anglo-Indian novelist, was born in Bombay, India, to a middle-class Muslim family and was raised in a Hindu tenement. His parental grandfather was an Urdu poet, and his father, a Cambridge educational businessman. At the age of fourteen, Rushdie was sent to Rugby school in England. In 1964, Rushdie's Parents moved to Karachi, Pakistan, joining reluctantly the Muslim exodus. During these years there was a war between India and Pakistan, and the choosing of sides and divided loyalties burdened Rushdie heavily.

Rushdie continued his studies at King's College, Cambridge, where he read history. After graduation in 1968, he worked for a time in television in Pakistan. He was an actor in a theatre group at the Oval House in Kennington and from 1971 to 1981, he worked intermittently as a freelance advertising copywriter for Ogilvy and Mather and Charles Barker. In his works, he uses tales from various genres—fantasy, mythology, religion etc.

This February marked the sixteenth 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 *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. 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. With his fourth novel, *The Satanic Verses*, Rushdie won in 1988 the Whitbread Award. 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. Iranian Cleric, Ayotollah Khomeini called on all angry-Muslims to execute the writer and publishers of the book. So, 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. 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 Feet* (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 a love story, mixing the mythology and elements from the repertoire of science fiction.

Fury (2001) has its own successful T.V. series in which Malik Solanka, a former Cambridge Professor, tries to find a new life in New York City. 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*, that 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 Outsider. The "Chuttnification" of real history of India in *Midnight's Children* shows Rushdie's certain Orientalist gestures over India which are his prejudices that has created disadvantages among the natives because his prejudices of disadvantages serve negative knowledge among the western truth constructed over the East.

Written in exuberant style, 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 of 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 comic allegory of Indian history and revolves around the lives 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 represent 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 definition of fiction in *Critical Approaches to 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)

1.3 Critics on *Midnight's Children*

Salman Rushdie's *Midnight's Children* draws a bulk of criticisms and wide verities of responses since its publication. Critics and reviewers have tried to analyze the novel from different perspectives that ranges 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 to practical policies in the stroyline and says:

The novel, *Midnight's Children* filters day-today controversy through the medium of Indian Mythology thereby ravening 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. One of the major critics of this line Alix Wilber frames the novel in the same frame as "a mix of magical thinking and political reality (45). "Rushdie, after *Midnight's Children*, is often classed amongst the exponent of "Magic realism". Carol Birch observes the use of magic realism in *Midnight's Children* as a literary device of Rushdie to present the postcolonial scenario. To talk about use of "magic realism" in fiction, 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)

Cocktail of history, myth and popular culture. Commenting on the some novel from the light of Rushdie's innovation of new narrative modes, *The Arnold Anthology of Post-Colonial Literature in English* claims that the novel merges eastern and western narrative mode:

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 [.....]. (730)

English Literature A-Z observes the novel and finds it as a blend of magic with reality. It says: "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" ("Rushdie").

Marc C Conner formulates different view regarding Rushdie's technique and style in *Midnight's Children*. He sees it as a hetroglossic 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 languages of India to these of Kashmir and Pakistan; Internationally from the colonial English to the Americanisms. (65)

Some other critics and reviewers label *Midnight's Children* as a postmodern fiction to draw an innumerable fictional and factual source as means of representing the world (67). These 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 totalizing 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 questions the relation of history to fiction: in this respect, Rushdie is a postmodernist writer" (Rushdie"). Talking about the difference between fiction and reality, Juliette Myers opines: "Rushdie exploits the ability of postmodern fiction to draw an innumerable fictional and 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" ("Rushdie"). Postcolonial criticism interprets the novel differently. Among the major critics of post-colonial era, Salman Rushdie gets more support from the western than the Eastern. From the available sources and the knowledge of the researcher some major postcolonial critics and criticism are well mentioned below.

Another 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 where as 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 a 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 ("Rushdie").

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 Indian modern history. In *imaginary Home Lands*, he discusses about 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's argues that Rushdie, in *Midnight's Children*, doesn't show any affection toward nationalism. He rather offers a complaint against the national culture or he tries to disseminate the force of national culture far from producing the nation out of its functional plenitude. 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 that: "The colonial aftermath is marked by the range of ambivalent cultural moods, which indicates the writer's position while they writ." 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 Nobel writer V.S. Neipaul described Khomeini's "Fatwa" as "an extreme form of literary criticism".

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

Theoretical Modality

Salman Rushdie is regarded as a postcolonial diasporic writer from the so-called 'Third world' generally. However, as a man of double selves, Rushdie creates his position in hybrid figuring of space and time. His place in east during his early ages is supplemented after he settled down in west from his schooling time to the present. It is all because of his displacement both geographically and culturally. The present study aims to analyze Rushdie's position as outsider in *Midnight children*. To prove this statement in chapter Three and Four, this chapter highlights some major issues of post colonialism. Orientalism, and Representation in order to observe Rushdie's position in *Midnight children*.

2.1 The Concept of Post Colonialism

Postcolonial criticism bears witness to the unequal and uneven forces of cultural representation involved in the contest for political and social authority within the modern world order. Its perspectives emerge from the colonial testimony of Third world countries and the discourses of "Minorities" within the geopolitical divisions of west and Non-west. 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 forces 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". He adds "the transmission of culture of survival doesn't occur in the ordered Musee imaginaire of national cultures with their claims to the continuity of an authentic "past" and a living "present".

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 question 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 signs 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 boundaries that exist cusp of these often opposed 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 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. 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, 227, 228). Similarly, Ranjit Guha, with a rebel consciousness forwards his idea in his essay, "Dominance" as: "pure spontaneity pitted against the will of the state as embodied in the Raj"(230). According to him, 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 sublimate the otherness (alterity) that constitutes the symbolic domain of psychic and social identifications(*Redrawing the Boundaries* 439).

The historical grounds of intellectual tradition are to be found in the revisionary 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("postcolonial criticism"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 don't 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 cultural criticism from the feminist perspective, use fully 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)

2.2 Postcolonial Hybridity

In cultural theory, hybridity refers to mixed or hyphenated identity of persons or ethnic communities, or of texts, which express and explore them. The term is used in recent postcolonial theory and studies in relation to "race" and "ethnicity". In this context, it is used to describe the newly composed, mixed or contradictory identities that are resulted from immigration, exile and migrancy (Brooker). A new class of hybridity has also evolved among the colonized students and postcolonial writers. If the colonized student is being taught that he himself is inferior, and the only way for him to gain superiority more like his English teachers and colonizers would be imitating them, then his existence and awareness become that of a cultural hybrid. He becomes a mixture of indigenous culture, and colonial ideology and practice, which characterizes neither fully one nor the other. Macaulay's speech on Indians addresses this phenomenon directly. As he states:

It is impossible for us, with our limited means, to attempt to educate the body of the people. We must at present do our best to form a class who may be interpreters between us and the millions whom we govern: a class of persons, Indian in blood and colour, but English in taste, opinions in morals, and in intellect. (Macaulay 430)

English education exposed Indians to Western ideas, literary works and values. At the same moment, it stimulated Indians to approach their own literary and cultural heritage from new perspectives creating a class of cultural hybrids stands as yet another example of the colonizer's attempt to create colonial citizens who willingly accept their own subjugation. The hybrid, which is the product of colonizer's interference in educational and social systems in the cultural worlds that they dominated, has also been the subject of many postcolonial author's depictions of the experiences of their people. Often the dilemma is one of the double –edged swords: the knowledge which the students seek through his education is something that might take his further away from the values and the life that he feels tied to though his ancestry. He is simultaneously forced to try to negotiate between the two generally conflicting value systems, and as such faces daunting obstacles and painful realizations in the process. He becomes caught in these systems, which in fact are nothing, but predisposition made by society and political forces. To bend Paul Brass to this purpose we could also argue that even ethnicity and nationalism are social and political constructions created by "elites, who draw upon, distort and sometimes fabricate materials from the cultures of the groups they wish to represent in order to protect their well-being of existence or to gain political and economic advantage for their groups as well as for themselves (8)."

The orientalist scholars made it clear that the orient was biologically inferior, peculiar, unchanging, a place that was culturally backward, and a place that could be depicted in dominating and sexual terms. The orientalist scholars hastily generalized and thus portrayed a single orient, which could be studied as a cohesive whole. The discourse and visual imagery of orientalism was laced with the nations of power and superiority. The orientals were seen through, analyzed not as citizen or even people,

but as the problem to be solved or confined. With this pretext for justification, the colonial power openly coveted and the territories of the orientals were taken over (207)

2.3 The Concept of Orientalism and its Historical Development

The concept of "the Mystic East" is a prevalent theme within the western understanding of India as "the other", particularly, this concept is dominant in scholarly approaches and their relation to the study of religion and mysticism. Most scholars had probably never seen this concept as an ideology before Edward Said who defined it as orientalism a system and style of thought dominating the western perception of the East, its ideological character has become increasingly clear. In this style of thought called orientalism, the orient and occident are respectively termed in relation to each other, which are based upon on "ontological" and "Epistemological" distinction made between the eastern and western countries (said 2). Ashcroft, Gareth and Helen Tiffin carry out said' s notion of the orient and claim that orient is not an inert fact of nature, but a phenomenon constructed by the generations of artists, writers, politicians, analysts and thinkers. More importantly, it is constructed by the naturalization of a wide range of orientalist assumptions and stereotypes. The relationship between the occident and the orient is therefore a relationship of complex hegemony of power and domination(key concepts 168). In a wide sense, orientalism can also be referred to the prejudicial distinctions made against the oriental as exotic, indolent, devious and un trust worthy. This prejudicial distinctions did not evolve instantly but is an outcome of centuries of relations between the two continents- Europe and Asia to nineteenth century specialist and teachers in oriental language and "culture", and to the "Myths" and stereotypes produced by generations of writers, artists and administrators of the west (Brooker). It is due to these distinctions, and more

than just a relation between the orient and the occident, orientalism has been an important discipline in studying culture and civilization of the orient. Orientalism prevails even today and as such is explicitly presented in numerous essays, theses and books that include the subject matter or reference about the orient.

So far as the historical development of orientalism is concerned, the late eighteenth century can be taken as much defined initial line for the discussion of orientalism, an institutions dealing with the orient. The orient had always fascinated the Europeans, who after the discovery of the sea route, colonized and exploited it. In superstitious and strong believers of rituals and religious practices, both, psychologically and emotionally they began to dominate the natives. Orient became a source of cheap raw material and a market for the European communities; the west slowly began to colonize and rule the orient. In order to fasten up and ease their colonization, western scholars began to translate the writings of the orient due to which the occident soon come to know the orient. Ashcroft, Gareth, and Helen Traffic network emerged under the general heading and understanding of the orient. This knowledge, which was shadowed by the western hegemony, was an orient that was fitted to study in the academy, to be displayed in the museum, to be reconstructed in the colonial office, in theoretical pre). The different views of the sanitation and in numerous theses (key concepts 168).

The different views of the 19th century writers about the orient can be characterized as exclusively manifest differences in form and personal style, and rarely in basic content. Most of them kept enact the separateness of the orient, its eccentricity, its backwardness, its silent difference, its feminine penetrability and its supine malleability.

The writers saw the orient as a locale requiring western attention, reconstruction and even redemption. The orient became a locale requiring western attention, reconstruction and even redemption. The orient existed as place isolated from the mainstream of European progress in the field of science, arts, and commerce. Thus, whatever good or bad values were imputed to the orient appeared to be functioned of some highly specialized western interest in the orient. This was the situation from over the 1970's on through the early part of 20th century (said 206).

2.4 Orientalism and Image of Representation

The term orient is defined normally as a place and home of the richest, oldest, and the greatest colonics of Europe, which is also the source of European language and civilization. One of the deepest and recurring instrument in evaluating the image of the orient as "the other", is the nature of its constant culture (1). Said says that the orient exists not altogether in imagination only. It is an essential part of European material civilization and culture. The orient with its contrasting image, idea personality and experience has helped to define Europe as well (1-2).

Viewing India as a rich land Francois Gautier says that, India is one of the oldest civilizations and great wonders of humanity originated here and many western philosophers such as Nietzsche acknowledged their inspirations to India (87). Max Muller, one of the greatest orientalist of all times claimed that from the literatures of India the world can draw that corrective which is most wanted in order to make the inner life more perfect, more comprehensive, more universal and in fact more truly human (60). In contrast to these few compliments, the exploitations of the orient are many. In 1813, Lord Hastings, the Governor of India said, "the Hindus appear to begin limited more animal functions with no higher intellect than a dog or monkey" (Gautier 113).

Such were the image of the orient constructed by the west in the past. The same image can be observed in contemporary orientalism in the way that the "Arab" cultures are depicted by the west. Said argues that "The Arab" is depicted as unreasonable, intimidating, dishonest, and anti-western. Most importantly they are the ideas around which the Orientalist scholarship has evolved. Even in cinemas the orientals are pictured as oversexed, degenerated, essentially sadistic, low and treacherous (Said 287). It can therefore be conceived that according to prejudiced western approach, the oriental is a person who can be defined as different, oversexed, and dangerous. They are in contrast to the westerners and as such oppose all the good values attributed to a human being.

Orientalism can be said to be a method of representing the east in the frame of western political forces. The study and perception of orientalism thus solely dominated by a bias philosophy formulated by the occident and is superficially attributed to the orient. The discourse and visual imagery of orientalism is bonded with nations of power and superiority that was initially devised to facilitate a colonizing mission. To renationalize their conquest, the west defined the orient as empty, the people themselves as heathen or wild, and is in the process of Christianize or civilizing. This method of representing the orient, which was to a large extent invented by the occidentals described the orient as romantic place with strange and fascinating people: a locale which provided "haunting memories and landscapes" along with "remarkable experiences"(Said 1). Richard King points out that, since the Enlightenment, western cultures have tended to subordinate oriental culture and its traditions as "poetic mystical irrational, uncivilized, and feminine. These characteristics illustrated precisely those qualities that have been "discovered" in the imaginary realm of "the orient"(3-4). Even today, the west represents the Eastern

world as unusual, enchasing, inexplicable and dangerous; making it inhospitable and hostile in nature (Said 1). The language used to describe the orient is critical to its discursive construction.

It is assumed that the feminine and weak orient awaits the dominance of the west; it is defenseless unintelligent whole that exists solely for , and in terms of its western counterpart. The importance of such constructions is that it creates a single subject matter where none existed and a compilation of previously unspoken nations of the other. Since the orientalist creates the nation of the orient, it exists solely for him.

The scholars who give it life define its identity. As such, this type of nation gave a new prejudiced image of the orient as untamed and backward which justified the right of the west to tame and civilize it. Following these representations, a large number of books was written representing the orient, as the west would want it. The representation through the prejudiced image became so strong that it almost became fix or stereotypical. The Europeans not only studied about the orient. Due to the subsequent flow of such representations, even today western readers always seek for these images when they read a book about the Middle east of Asia. However, recent trends and developments in social and cultural studies question whether representation constitutes an essential copy of reality. Such representations are boded with subjective acts, conditions of observation, and inscriptions of observer. Thus it can be claimed that today" the post structuralist archive is no longer the coherent and ordered archive as it traditionally has been envisioned: it is fractured, ambiguous, duplicitous and nuance (Edney41). Rather than being authentic, it has culminated into a myth.

2.5 Orientalism, Stereotyping and its Aftermath

Orientalism in its static and unanimous form is termed as latent orientalism by Said. In such a form, orientalism gives a cataleptic and impervious certainty about what the orient is. In other words, it provides a stereotype representation of the orient. In this process of stereotyping, the orient is always shown as detached, weird, backward, silently different, erotic and passive. It is always shown as lacking tendency towards progress, having no knowledge about Bible, but having full potential to encourage despotism. In addition, it can be easily manipulated as it displays feminine weakness against western penetration. It is considered as the other, which is always inferior and thus appropriate to be conquered by the west. The oriental is the person who is depicted as famine and weak. The women constantly seek to be dominated and are noticeably exotic. In representing the orient, a stereotype image is made upon extensive generalization, a stereotype that includes various cultures and people who are thought to be lethargic and suspicious and in everything oppose the clarity, directness, and nobility of the Anglo saxon rave (39).

India, for example, has always been stereotyped as a country of mystery and antiquity to the westerners because of its enormous paradoxes and mystifying diversities. Even today, it is considered as a land of living spirituality probably the last in the word that has been taken over by the two big-gigantic religions and their destructive dogmas (Gautier 87).. This discourse and visual imagery of oreintalism which was initially devised by the West no facilitate a colonizing mission, defined the oriental as empty, the people themselves as heathen or wild, in need of Christianizing civilizing. The orientalist scholars constructed the orient as biologically inferior and culturally backward, peculiar and unchanging and after all, easily colonizable. Though the thirst for colonizable is over, the definition of the Orient remains; it is

found not only in the minds of the westerners but even in the hearts of the natives. For example, in a case of reverse Orientalism, Frantz Fanon describes "Colonized natives adopt western values attitudes and consequently negate their one people and culture. In the wretched of the earth, he argues that there is a binary system in which black is considered as bad and white is good(37)." A misconception that the west is superior to the east in everything has led to a tendency among the people in the east to follow the western pattern of life. This has resulted in a new class of hybridized people with mixed cultural values. As a result, volumes of books and journals are written by hybridized writers who continue to sustain the western stereotype representation of the orient. Said writes an assumption in which the west is making progress towards economic development and democratic politics while the prospects in the east are bleak. These are the stereotype examples that are to be found in postcolonial writings (29). The outcome of this stereotype representation has given rise to what can be called as manifest orientalism. It can be described as the expression in words and actions of the stereotype representation of the orient. While the unanimity, stability and durability of latent orientalism are more or less constant, what ever change occurs in the knowledge of the orient is found almost exclusively in manifest orientalism. It includes information and changes in knowledge about the orient as well as policy decisions found in orientalist thinking. These nations are trusted as foundations for both ideologies and policies developed by the occident.

2.6 Said and Post Colonialism

The prefix post in post colonialism suggests an attempt to describe a process of change that involves both the continuity and the new departures. It is the study of the ideological and cultural impact of western colonialism and in particular of its aftermath in the emergence of newly articulated independent national and individual

identities (Brooker). Anne Mcc lintock points out that to understand colonialism and post colonialism. One must first recognize that gender and class are not distinct realms of experience existing in splendid isolation from each other, but which have come into existence through the relation of one another, she further says that imperialism and the invention of race were fundamental aspects of western industrial modernity (5). In a very general sense, post colonization can therefore be said as the study of the interactions between European nations and the societies they colonized in the modern period.

The following questions suggest some of the major issues in the field: the questions like: how did the experience of colonization affect those who were colonized while also influencing the colonizers? What traces have been left by colonial education, science and technology in the post- colonial societies? How do these traces affect decisions about development and modernization in post-colonies? How did colonial education and language influence the culture and identity of the colonized? How did western science, technology and medicine change editing knowledge systems? Suggest some of the major issues in the field.

Post colonialism has given rise to postcolonial literatures, which are a result of an interaction between " imperial culture and the complex of indigenous cultural practices". As such, " post colonialism" is a continuing process of resistance and reconstruction"(Ashcroft, Griffiths and Tiffin, post- colonial1-2) the assessments and analysis of Edward Said's study in orientalism forms a formative influence upon debates in the field of postcolonial studies. His study on the attitudes fashioned on orientalism forms and imperative environment and background for postcolonial studies. The force of Said's study is to show how the representation of the east by the west has always been trapped by ideological construction of orient as the "other" to its

own self-image of being rational and civilized. Said, therefore, altogether rejects the euro-centric perspectives over the east. His work argues on the numerous imprinted paradigms of thought that are accepted academically, politically and individually as well.

Despite the reservations and debates, research in the postcolonial studies is growing because postcolonial critiques allow for a wide-ranging investigating into power relations that involves various contents and situations. These investigations involve the formation of empire and the impact of colonization on the history, economy, science and culture of the post colonies. Similarly, the cultural productions of colonized societies, feminism and post colonialism, agency for marginalized people, and the state of the post colony in the contemporary economic and cultural contents are some of the major topics discussed in this field. Said calls into questions the underlying assumptions that form the foundation of orientalist thinking. A rejection of orientalism entails a rejection of biological generalizations, cultural constructions, and racial and religious prejudices. It is a rejection of greed, as primary motivating factors in intellectual pursuit. Said argues for the use of "narrative" rather than "vision" in interpreting the geographical landscape known as the orient. Meaning that a historian and scholar would turn not to a panoramic view of half of the globe, but rather to a fused and complex type of history that allows space for the dynamic variety of human experience. Rejection of orientalist thinking does not entail a denial of the differences between the west and the orient, but rather an evaluation of such differences in a more critical and objective fashion. The orient cannot be studied in a non-orientalist manner; the scholar is rather obliged to study more focused and smaller culturally consistent regions. The person who has until now been known as the oriental must be given a voice. Scholarship from a first and second hand

representation must allow a back seat to narrative and self-representation on the part of the oriental.

The spread of western orientalism to the orient itself has become a serious problem of today's cultural colonialism, Said says: "the pages of books and journals in Arabic (and in...other oriental languages) are filled with second order analyses by Arabs of the Arab mind...and other myths" (Said 322). That is, modern orientalism contributes significantly by reproducing the same discursive pattern as European orientalism. There is a danger in employing this western orientalism structure to the orient itself. Said points out the dangers and temptations that there are the people who still believe Indians are passive, fatalistic, dishonest and sexually obsessed. This is to say that one can precisely hear these absurdities and clichés on the tongue of some Indians." In other words, colonialism lives on, not merely in the multinational corporations in Bombay and Calcutta, but in the nominally independent minds of (some of) the people" (Said 162). The strategy Said chooses in resisting orientalism is to distance the field of orientalism. In this context, he emphasizes the role of intellectual or critic in literary studies. Said believes that optional critical consciousness can stand against prevailing orthodoxy in a society and construct an alternative set of human values, with such critical consciousness. He believes that study of human experience would reduce the arbitrary conceit of hegemonic scholarship and open a new field of valuable knowledge and human freedom.

Said's study has been criticized for reinforcing the binary opposition between the occident and orient and also for the vagueness of the terms of his own position as critic of this constructed "ideology". It has been questioned that if no western scholar is exempted from himself has become an exception (Brooker). It could be said about the orient as: "consequently anarchist, an imperialist, and almost totally ethno-centric (Said 204)" but it is true that European literature has generally contributed to the construction and maintenance of western colonialism.

Chapter Three

Rushdie as an Outsider in the Novel *Midnight's Children*

This chapter highlights basically the application of the 'theoretical modality' to the text i.e. *Midnight's Children* on the basis of the research topic so that both the hypothesis and the topic could be well proved in chapter four: Conclusion. To do show, the concept of post colonialism, the hybridity of the same age, orientalism, images of representation, stereotyping, magic realism and such other tools are being applied to the text on the matters like Indian History, culture, politics, geography and the people themselves.

As a postcolonial from the so called 'third world' i.e., India, Salman Rushdie feels work comfort to present the things related to India from colonizers' stand by reinforcing the binary oppositions between the 'occident's and the 'orient's. 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 doesn't show any affection toward nationalism. He rather offers a complaint against the national culture or he tries to disseminate the force of national culture for from producing the national out of its functional plentitude. Thus, *Midnight's Children* endeavours to betray the functionality of nationhood. The nation of narrated by an imposter whose unreliable narration systematically distorts the chronology an significance of national cultural moods which indicates 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 disadvantage over India (East) is not strange enough. To sum up, Rushdie is the example who, in his writing, shows Outsider's position 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 the 'West.' The term 'Third World' reflects the ambivalence with in itself because it, like 'multicultural', is a term which is both enabling and, at times, disabling. It is disabling in that it forms a categorical ghetto into which writers who do not conform 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 of other (Western) disciplines. One to the heavy influences like culture and language, 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 a colonized person, 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 to complete the process of making himself free. "The non-white market for English is booming. But buying English doesn't mean abandoning other currencies. Nevertheless, those participating in this language/literature exchange clearly belong to the middle classes. The poor have 'native language' and the middle classes, who largely have taken up the colonizers' discourse and govern 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 colonizer and colonized, however, the subversive postcolonial writing is, the colonizer/colonized relationships remain. In other words, as long as texts are classified along purely nationalistic boundaries, then the imperial dialected exchange

between colonizer and colonized continue. The expatriates like Rushdie, therefore, are helping to memorize this relationship among the readership through the textual production of the East in the British Empire. Since the Third World cosmopolitan writers in English, like Rushdie himself always desired 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 flee 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 it." 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 of their present.

However, Indian critical assaults on this new literature continue. Its practitioners are denigrated for being too upper-middle-class; for being less popular in India 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 traditions of India, for being the literary equivalent of MTV culture, of globalizing Coca-Colonisation; 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 religions belief has been somewhat chequered. I was brought up in an Indian Muslim household, but while both my parents were believers neither was insistent or doctrinaire." 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 the writing of 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 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 and instead fell into the void. The mixture of cultural influences, or what Rushdie calls the "Chutneyfication" of culture, is one of the most enlivening aspects of his work. He delights in playing with those aspects of Indian and Arabic culture which have been

trivialized in the west. Therefore, Rushdie supports the Western Taste and persistently exoticizes the South Asian and Middle Eastern culture.

Rushdie *Midnight's Children*, the novel that catapulted him to fame, is a brilliant and searing satire on the history of modern India, with prime Minister Indira Gandhi, as one of its main targets. It gained Lavish praise in the West and won the famous 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 portrays the doomed love affair which is at first resisted by the female partner, then burns wildly 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 conjunction of post-modernism and post-colonialism because it is a technique to signify a change from modernism's a historical burden of the past. It is a text that self-consciously reconstructs its relationship to what came before. The postmodern is linked by magic realism to post-colonial literature which are 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 the narrative occurs after Indian becomes independent. However, it will be discussed, Rushdie's use of the cinema in relation to magic realism raises interesting

questions in relation to "Ideological" sense: India's culture is moulded 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 wife-to-be Padma. Thus self-referential narrative, within a single paragraph Saleem refers to himself in the first person" "And I, wishing upon 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 nature of the narratives. For example, consider the attempt to electrocute Saleem at the Latrine (353), or his journey in the "basket of invisibility" (383)

In *Midnight's Children*, the narrative comprises and compresses Indian cultural history. "Once upon a time," Saleem muses, "there were Radha and Krishna, and Rama and Sita, and Laila and Majnu; also Romeo and Juliet, and Spencer Tracy and Katherine Hepburn' (259), At this point, post-modern perspective can be discerned: characters from Indian cultural history are chronologically intertwined with characters from Western culture, and the devices that they 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 via its presentation and examination of the temporal and cultural status of India has 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.

Regarding the nation 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" (165).

Rushdie, through *Midnight's Children* wants to make 'illusion' the 'real' in the sense a Westerner takes over the East. Through Saleem, he narrates "gradually the stars faces dissolve into dancing grain; tiny details assume grotesque proportions; the illusion dissolves-or rather, it becomes clear that the illusion itself is reality..." (166). If illusion itself is reality, all the elements of fantasy in his text are the real ones. Therefore, 'magic realism' is a tool to claim so to him here.

The midnight children are a magic realistic device emphasizing the continued struggle to come to terms with identity within the polarities of the post-colonial. They are by virtue of their midnight birth 'children of the times', as Rushdie has asserted, as much as magical creations. 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 doesn't get any hope, security, pace and so on. "Which is his prejudice of disadvantage, this is directly 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" (200). The term 'our' shows his unprejudiced love to his native land and 'true hope of freedom' too reflects 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, where as, 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"

(200). This clearly focuses that Rushdie has doubt/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 . . ." (463). 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" (463).

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 his outsider's stand that finally creates prejudice of disadvantage over India as

well as other Hindu nations. Rushdie's *Midnight's Children* distorts traditional Hindu Muthology of 'Goddess Parvati and Lord Shiva' within the fictional narratives to reflect a central theme of the novel political and personal disequilibrium. The textualized myths defines linear comprehensibility and fails to reestablish 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 the Gods, becomes an ascetic and retreats to the desolate mountaintops to practice austerities. With Shiva's absence, the demon Taraka-invincible to all but Shiva son- successfully wages war against the Gods, driving them back from their domain and stealing their treasure. Dismayed at the loss of their power and with Shiva stills single and childless, the Gods reincarnet Sati as Parvati, a beautiful daughter of the Himavan, God of the Himalayas. As Shiva had grieved greatly at her death, Parvati expects Shiva to be eagerly awaiting her earthly returned. However, Shiva is now too deeply engaged in his own austeritie 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 identify 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 his Parvarty-Shiva myth are projected into Rushdie's *Midnight's Children*, yet the textualized myth appears, altered by the dynamic shifting of identifies 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 identify, 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 mean, 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 midnights' children. As these three characters in many ways embody the country itself, their skewed love triangle emphasized the portrayed imbalance in post colonial India as a 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-picklemarker, who makes preserves, eventually does become Saleem's consort, as the traditional Laxmi/Padma, Goddess of good fortune and also preserver, accompanies Vishnu. However, although Saleem ends 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 India situation lies in the novel's most significant alteration of myth by darkly diverting traditional myth's 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 severed, but also betrayal, sterilization, and death cleave their unity. This division glaringly contrasts the traditional "sacred union of the Two-in-one" of Parvati and Shiva and also the traditional Vishnu-Shiva, who oppose 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's* 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" (111). With India itself as distorted myth, Saleem sighs (548). 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".

Orientalizing 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 muhaiias, young loafers held hands and linked arms and kissed when they met and stood in hip jutting circles facing inwards (69)." In the same way, Saleem speaks about Hindus as, "Many-headed many-mouthed rapacious monster . . . Damnfool Hindu firebugs but what can we Muslims do to the Ravana gang?" (71/72).

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, neighbourhood, upon bicycles, upon street vendors tonting roasted gram in twists of paper, . . . hand holding street loafers . . . the sweetmeat stalls . . . educated person sleeping in large numbers on railway lines . . . (75)

This is the voice of Europeans toward the Indians particularly and to which, Rushdie supports. Likewise, generalisation is the way to construct the truth in orientalism. The Europeans too used to generalise the eastern people specially Indians

so as to create 'stereotypes'– the ready made expression– to depict them as the inferior people. Among them, one is the Rushdie's arrival in a Muslim place is addressed as, "Hindu! Hindu! Hindu! . . . Ra-pist! Ra-pist! ray-ray-ray-pist!" (76). It has encouraged the Euro-centric voice for the marginalised groups like the Indians. This is Rushdie's another prejudice over India.

The so called third world countries like India is the 'land of the beggars' in Western concept since the time of colonization. As a post-colonial from the East originally, Rushdie, by his narrator Saleem narrates,

. . . cripples everywhere, mutilated by loving parents to ensure them of a lifelong income from begging, . . . yes, beggars in boxcars, grown men with babies' leg, in crates on wheels made out of discarded roller-skates and old mango boxes. (81)

Rushdie, through Saleem's mother, Begum Shahiba confirms that "begging was not for white people (82)."

Next, the prejudices toward the Hindus being addressed as "Rarana gangs . . . Mother-sleepers! . . . sons of pigs . . . (85)"– also proves Rushdie's prejudice over India, his native land.

Rushdie, through his character, Dr. Aziz creates orientalist discourse and states that Indians worship the Westerns 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 . . . (1) Dr. Aziz though as 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 came to Kashmir,

Smile, smile . . . always a respectful tongue he never called me crackpot, never called me tux either. Always aap. Polite see?" (16).

Even Rushdie through his narrator, Saleem dreams and represents his grand father, 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 familial history in relation with Indian political history, "On the day the world war ended, . . . perhaps . . . my family's existence in the world (27)." 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 over exploitations the English did upon India and its people is blanketed and their few grace is exposed and extended. While proving so, Method sells his estate to the Indians including Saleem and his parents. Before the 70 days of the "Raj", he collects those Indians and persuades them: "You'll admit we built your roads, schools, railway trains, parliamentary system, all worthwhile things. Taj Mahal was falling down until an English bothered to see to it . . ." (96).

As the readers proceed the pages, they find western Lord-Christ-admired as, "Our Lord Christ Jesus was the most beautiful crystal shade of . . . (103)." Even Hindus and Muslims are [mis] represented and Christ is presented as, "If it's true about killing, they're Hindu and Muslim people only; why get Christian folk mixed upon in their fight? (105)" These are some of the examples of Rushdie's prejudices over India that have disadvantages to Indianness because these and the flavour in Western taste, to 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, "Bhul Jesus leaked into me (109)." 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! Ra-pist! Ray-ray ray-pist (76)!" Rushdie encourages the young generation to continue the conflict because his school children are very active in such 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 me . . . (109)." Therefore, everywhere Hindus and Muslims are narrated as the violent and killing people whereas Christian to be the good and "as pure as crystal (103)." He differs Christians from Hindu and Muslims as, "they're Hindu and Muslim people only; why get good Christians mixed up (105)?"

Saleem, using his magical memory remembers his childhood and loves to recall his position as 'Sweet Jesus' in the family. Specially, his Christian ayah, Mary's influence is a lot to attract towards the Western way for him. This recurringly occurs in the text. "My eyes didnot flutter when virginal Mary set me across her shoulder, crying, Of, so heavy, sweet Jesus (125)"d 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 celebrated and

successful narrator's - Centre seeking tendency tends to reflect Euro-centric consciousness of Rushdie himself. Just for a 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 (126/7)".

Rushdie creates very-very rare typed characters and highlights only the disgusting things they do. And, while giving them role, he chooses such a role that adds fuel in western belief and their construction of truth over the so called orients. Next, he magically adds flavour in western taste while judging the orients. To claim this, the role of a 21 yrs. 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 . . . (130)" 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 "badmasnes" - in his world. He encourages his charcters to leave India, their native land. In his writing, he proceeds, "What is left in this India (138)?" and the generalises, "There are bad eggs everywhere there days- (147)." 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 smallIndian 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 (152)!"

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 is as usual, inverted by the mind (161)." 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 centre wherever he imagines to be. Hemuses, "I From Far to North, 'I'. And the South East West: 'I' 'I'. 'And 'I' (168)." This is what Rushdie is speaking through Saleem. What he speaks is the truth for the west but it is not true for the nationals. 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 (179)." Even Saleem, as a Muslim born loves Cinema hall more than mosque. He even considers that his "family lack praying the prophet (180)."

Furthermore, Saleem's narration is so much 'Chuttnified' with the taste of Europeans flavour that he collects the rare issues that happens almost everywhere in Earth. Next, he presents those incidents confirming the western truth over the orients during their colonial period politically a colonising them psychologically after decolonisation (aftermath of colonisation). Just for a case, Saleem magically narrates there are riality as, "I can myself remember children with two heads (sometime one human, one animals), and other curious features as bullock's horns (197)." 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 damnfulls are living in this country (India) (220)." Isn't this the writer's prejudice of disadvantage for the Indians? Because, 'Millions of damnfulls in India' is what the

west believes. And also, 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 the Hindu audience it creates disadvantage. "Shiva . . . my alter ego, . . . the god of destruction, greatest of dancers; A sister-sleeping hammer, a hammer ! Bastard . . . (221)." He even, says openly, "To be honest: I didn't like Shiva (226)." In this way, Rushdie, through Saleem is re-creating Indian history with his prejudicial manner in Shiva's land.

To address Indians as "sons of baboons (231)," India as an "exotic location (242)," Hindu temple as "temple of illusions (244)," Street polluted with the "cries of vendors, hawkers, beggars . . . (246)" The hand of lord Shiva, his alter ego is full of "murder, rape, greed, war (299)," and the settlement areas are described as:

deformed houses, hunchback children of deficient lifelines, houses growing mysteriously blind, with no visible windows, houses which looked like radios or air conditioners or jail-cells, mad houses, exceptional ugliness. (309)

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 chuttnification of realities over India is what the western people prefer to taste.

Rushdie even doesn't 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 . . . insanioty of the jungle,

dream forest, the forest capable of anything like fever and diarrhoea.

(361/62)

When Saleem and his two friends reach the place, they forget everything and find, "a Monumental Hindu temple of Kali in the forst of illusions (366)." In this way Rushdie supports the Western discourse on oriental geography to be the mystic mysterious.

Being born in muslim family as Rushdied, Saleem always gets 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-marble friday mosque, with the absolute certainty of illusionists-by-trade, in the possibilities of magic, I was required to defend myself from the illusion (386). 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 rise conflicts between the Hindus and Muslims which satisfies the western readers but has disadvantages over the Hindu and Muslim readers. 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 (428)."

Towards the end, Saleem is "heading west. West west west He arrives on the Western, hungryd, 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, Mry who welcomes him, "Oh my God, my Godd, O Jesus Sweet Jesus . . . (457)." 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 (459)." 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 Waste It's, he was "unable to live or die in peace" (463). Thus, West provided his peaceful shelter and he made distortions on Indianness through Western perspectives of the relationships between India and the West particularly and generally between the West and the Non-West. And, the relationship is established on the basis of superiority/occidents and inferiority/orient. 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 hegimomial 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 doesn't seem a native Indian almost. Hence, he is an outsider.

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 so called colonisers constructing stereotypical images of [mis] representations both to establish and continue the hegemonial relationships in his *Midnight's Children* (1981), winner of the 1993 Booker of Bookers.

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 also has depicted Indian politics being worsened after decolonisation, means the colonial rule was better or deader 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 colonised-through his prejudices that created a lot of disadvantages for the so-called orientals to reconstruct the hegemonial relationships between 'Margin' and 'Centre' i.e. colonised and colonisers.

On the contrary, Rushdie addresses Gandhi's assassination as, "Our bapu is gone (143) !" Next, the expression, "My Bombay (452)," and his promise, "I shall die

with Kashmir on my lips (462)" combinely manifest his love to Indian as a native son. But he limits such expressions 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 coloniser's construction of truth through distortions by over exaggerating Indian insanities in addition to Western Flavor/taste because he himself states, "distortions and inevitable (459)". The distortions of reality on the other hand, has prejudices of disadvantages over, Inia and its people to go off from the colonial images attributed to them by the west/colonisers 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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