AMBIVALENCE AND HYBRIDITY IN THE NOVELS OF SALMAN RUSHDIE

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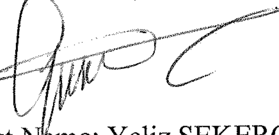
Signature: 

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ABSTRACT

AMBIVALENCE AND HYBRIDITY IN THE NOVELS OF SALMAN RUSHDIE

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This study presents an analysis of Salman Rushdie's novels Midnight's Children, Shame and The Satanic Verses from the point of ambivalence and hybridity. The main focus of the study is to question to what extent the representation of culturally constructed identities of both the colonizer and the colonized by colonial discourse are authentic and reliable. In their concern for hybrid and ambivalent identities, Rushdie's novels are handled as part of postcolonial discourse subverting and problematizing the authority of colonial discourse.

The study is composed of two parts: the theoretical and analytical. Chapter One presents background information about colonialism and colonial discourse together with postcolonial approaches critical of these key concepts. The Analytical part includes three chapters in which theoretical information is applied to Rushdie's Midnight's Children, Shame and The Satanic Verses.

The aim of this thesis is to explore the ambivalence and hybridity, the concepts of colonial and postcolonial identity in line with the representations of colonial and postcolonial discourse, and the extent to which these are rooted in Rushdie's works. Within this frame, this study claims that ambivalent and hybrid identities employed in Rushdie's novels posit a threat against the authentic representations of fixed and essentialist identities valorised by colonial discourse and in this way subvert its claim to authority.

Key Words: Colonial, Postcolonial, Identity, Ambivalence, Hybridity

ÖZET

SALMAN RUSHDIE ROMANLARINDA İKİLEM VE MELEZLEŞME

Şekerci, Yeliz

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Bu çalışma Salman Rushdie'nin Gece Yarısı Çocukları, Utanç ve Şeytan Ayetleri romanlarının ikilem ve melezleşme açısından analizini sunmaktadır. Çalışmanın odak noktası sömürgeci söylem tarafından kültürel olarak oluşturulmuş sömürgeci ve sömürülen kimliklerin temsilinin ne ölçüde otantik ve güvenilir olduğunu sorgulamaktır. Melez ve arada kalmış kimlikleri konu edinmesi bakımından, Rushdie'nin romanları sömürgeci söylemin otoritesini sorunsallaştıran ve yıkan sömürgecilik sonrası söylemin bir parçası olarak ele alınır.

Çalışma iki bölümden oluşmaktadır: teorik ve analitik. Birinci bölüm sömürgecilik ve sömürgeci söylem ile bu ana kavramların eleştirisini yapan sömürgecilik sonrası yaklaşımlar hakkında artalan bilgisi sunmaktadır. Analitik kısım teorik bilginin Rushdie'nin Gece Yarısı Çocukları, Utanç ve Şeytan Ayetleri romanlarına uygulandığı üç bölümü içerir.

Bu çalışmanın amacı sömürgeci ve sömürgecilik sonrası söylem temsilleri doğrultusunda ikilem ve melezleşme, sömürgeci ve sömürgecilik sonrası kimlik kavramlarını ve ne ölçüde bunların Rushdie'nin romanlarında yer aldığını keşfetmektir. Bu çerçevede, bu çalışma Rushdie'nin romanlarında yer verilen arada kalmış ve melez kimliklerin sömürgeci söylem tarafından yüceltilen sabit ve özcü kimliklerin otantik temsillerine karşı bir tehdit oluşturduğunu ve böylece onun otorite iddiasını yıktığını öne sürer.

Anahtar Kelimeler: Sömürgecilik, Sömürgecilik Sonrası, Kimlik, İkilem, Melezleşme.

TABLE OF CONTENTS

ABSTRACT.....iii
ÖZET.....iv
TABLE OF CONTENTS.....v
INTRODUCTION.....1

CHAPTER ONE

THE COLONIAL BACKGROUND AND POST-COLONIAL METHODOLOGY

1.1.The Colonial Period and After.....9
1.2.Postcolonialism: A Critical View.....16
1.3.Framing the Operation of Colonial Discourse.....21
1.4. Constructions of Self and Other Within Colonial Discourse.....28

CHAPTER TWO

MIDNIGHT'S CHILDREN.....34

CHAPTER THREE

SHAME.....60

CHAPTER FOUR

THE SATANIC VERSES.....80

CONCLUSION.....107
REFERENCES.....111
VITA.....115

INTRODUCTION

The aftermath of colonial period was prolific in that there emerged new critical insights to alter the established views of colonial authority whose mere instrument of power was deemed to be colonial discourse. These insights inaugurated a kind of anti-colonial resistance under the name of postcolonialism, a movement that came into being to theorize about the objectives and by-products of colonialism which are found out to be effective even after the end of colonial period. The investigation of the relationship between the colonized and colonizer is central to postcolonial theory in that it offers to interrogate the colonial past and its after effects. The colonial articulation of the East and the West as embodying distinct boundaries in which some substantial terms such as identity, history, language and culture found out to be overloaded with fixed and essentialist definitions was no longer valid in the hands of the postcolonial critics and writers. To put it another way, postcolonial motives regarded it urgent to revise and rewrite the history, culture and identity of both the colonized and colonizer that were misrepresented and had become concomitant with ideological concerns of the colonial era.

Arguing that the West aims to prison the colonized within degraded and marginalized positions in order to justify its presence within the borders of the colonized, postcolonial theory finds Western colonialism as operating not only within geographical borders but also within cultural ones influentially. To that end, a great deal of anti-colonial resistance of postcolonialism is handled as emanating from its concern for raising questions about cultural effects of colonial occupation and imperial control. For postcolonial critics it is colonial discourse that serves to the interests of colonialism by forming "cultural constructs of colonialism" (Pennycook, 1998: 2).

Postcolonial arguments focusing on the relationship between culture and colonialism draws attention to the operation of colonial discourse in the construction and legitimation of essentialist and stable cultural and national identities both for the colonized and colonizer. To that end, postcolonialism seeks to develop arguments against the grain of colonial discourse and thus aims to undermine the authority of it. Postcolonial theories of identity are revealed to be a part of these arguments

systematized in their claim to form a threat against normative and authentic representations of culturally and nationally constructed colonial and postcolonial identities. Within this framework, ambivalence and hybridity, in their emphasis upon transforming, intermingling and split identities, are the concepts put forth by postcolonial critics to dismantle the assumed fixity, purity and certainty of culturally and nationally constructed identities whose boundaries are formed and determined by colonial discourse. Hence, as a postcolonial writer, who deals with the effects of colonialism and its aftermath, Salman Rushdie's fiction is categorized as postcolonial in its concern for representing the colonial and postcolonial identities marked by the traces of ambivalence and hybridity.

Rushdie is a migrant writer who emigrated from his birthplace, Bombay to Pakistan and lastly to London. In a way, it is Rushdie's own migrant identity that provides him to envision new forms of identities and possibilities that can be discussed in line with the concepts of ambivalent and hybrid identities. In one of the interviews concerning his migrant identity as a writer, he mentions about the multiple and split identities stemming from the movement between cultures and thus enable a shifting ground for the established views of identity. He notes that:

> "The Indian writer, looking back at India, does so through guilt-tinted spectacles. (I am, of course once more, talking about myself). I am speaking now of those of us who emigrated… and I suspect that there are times when the move seems wrong to us all, when we seem to ourselves postlapsarian men and women. We are Hindus who have crossed the black water; we are muslims who eat pork… we are now partly of the West. Our identity is at once plural and partial. Sometimes we feel that we straddle two cultures; at other times, we fall between two stools but however ambiguous and shifting this ground may be, it is not an infertile territory for a writer to occupy." (qtd. in Nasta, 2002: 31)

As the quotation above indicates, the politics of Rushdie's fiction in its thematic and aesthetic concerns cannot be independent of his own migrant condition by which he comes to conceive the cultural identities of the subjects to be not one and static but many and fluid, born out of the mixture and intervention of the differences that reciprocally interact with each other. In the fiction of Rushdie, ambivalent and hybrid identity of both the colonial and the postcolonial subjects is given as the result of the colonial encounter between the colonized and colonizer during the colonial rule and of the after effects of the postcolonial migrations initiated with the formal end of

colonialism. Likewise, postcolonial theory postulates on hybridity that the coexistence of the Eastern and Western cultures experienced simultaneously by the individuals within the colonial and postcolonial period paved the way for the interdependence, intervention and the blending of the Eastern and Western differences experienced on the cultural space. Hence, connoting a kind of "difference within" in Homi Bhabha's terms, hybridity and ambivalence lead its subjects to occupy the space of an "in-between reality" (1994: 13). In other words, the contamination and intervention of the self by the other are implied through the hybrid and ambivalent condition of the individuals and nations as a result of which the boundaries of the self and other blur. In this way, both colonial and postcolonial subjects experience the world by dwelling on the borderlines, caught between two cultures that induce them to develop in-between, ambivalent and hybrid identities by which their visions alter and become removed from the assumed and fixed versions of identity. In a way, crossing the borders, they neither feel totally belonged to their old country, namely their past, nor to the new one, or their present.

In its concern for the representation of ambivalent and hybrid identities, Rushdie's fiction can be observed as aiming to remap and re-write the boundaries of colonial and postcolonial identities moulded by the dominant discourses of colonialism and Orientalism and articulated to be essentialist, homogeneous, stable and authentic. Hence, within this study, in parallel to Rushdie's redefinition and reconstruction of the assumed boundaries, Rushdie's fiction will be handled as calling into question the authentic representation of the colonial and postcolonial history, culture and identity of both the colonized and colonizer. To that extent, this study aims to concentrate on how hybridity and ambivalence of the identities employed in the fiction of Rushdie foregrounds a shifting terrain for the fixed categories of identity imposed and legitimated through colonial discourse and its co-operator Orientalism. Therefore, the main argument of this dissertation is to reveal how fragile and uncertain the authority of colonial discourse and Oriental images in representing the colonized and colonizer's identity within demarcated and fixed boundaries whose legitimacy can be subverted by revealing how these identities in reality are ambivalent and hybrid, in other words multiple, heterogeneous, and thus in flux.

The scope of this thesis includes the analysis of Rushdie's novels Shame, Midnight's Children and The Satanic Verses whose literary success was acknowledged

and gained a worldwide recognition. The study approaches these texts as the examples of postcolonial discourse, subversive of and resistant to the established certainties of the colonial discourse that aims to construct the identities or subjectivities in a hierarchized way in parallel to the Western ways of thinking. Postcolonial resistance is outlined in the study as emerging from the people of the colonized countries to interrogate the colonial past and to liberate the native from the subordination that s/he is exposed to by the colonial discourse invented to serve to the colonial and imperial interests of the West. Ashcroft et al writes that postcolonial discourse "has demonstrated one of the characteristic ploys of postcolonial discourse" to be "its adaptation of a "creative revisionism which involves the subversion or displacement of dominant discourses" (Ashcroft et al., 2005: 410). Therefore, this thesis attempts to discuss Rushdie's fiction as re-visioning the world and liberating the individual from the shackles of the demarcated and imposed boundaries fictionalized within colonial and postcolonial period.

Reading the novels as part of the postcolonial discourse, or anti-colonial resistance, requires to illuminate to what extent colonial discourse serves to the concerns of colonialism and imperialism as its ideological background. To that end, Chapter One is concerned with colonialism and its discourse whose objectives and operation are figured out by the critical arguments of postcolonialism. The initial part of the chapter defines the key terms such as colonialism, imperialism, and neo-colonialism as well as laying bare how these terms are put into investigation by postcolonialism handled as a critical stance. However, a great deal of the chapter is devoted to the analysis and definition of colonial discourse and Orientalism by which the devaluation and othering of the native's culture and identity are claimed to be invented and maintained. The chapter puts emphasis upon the idea that colonial discourse and Orientalism operate more influentially on cultural ground producing essentialist differences in order to justify the colonial rule and expansion of the West to gain the material riches. Hence the identities defined in relation to culturally determined essentialist differences and also trapped within the dichotomous relationship between the East and the West are underlined to be the product of the colonial discourse, Oriental images and stereotypes.

The chapter further meditates on the concomitance between imperial ideology, knowledge production and discourse in the formation of stable, pure and divisional Eastern and Western cultural identities. The ideas of the two important figures, Edward Said and Homi Bhabha whose works form the foundation of postcolonial theory construct the theoretical part of the dissertation. While Said is benefited from his ideas emphasizing the relationship between the East and West as the relationship of power, ideology, hegemony and knowledge out of which the images of self/other, them/us, margin/centre are shaped alongside the Oriental and Occidental stereotypical representations, Bhabha is benefited from his insights emphasizing "the failure of colonial discourses to produce stable and fixed identities" (Loomba: 2000: 31). For Bhabha colonial discourse generates differences that are based upon "the concept of 'fixity' in the ideological construction of otherness" (1994: 66-7). Yet, he draws attention to the ambivalence of both colonial discourse and the subjectivities fictionalized by this discourse in finding out impurities dwelling in them and thus demonstrating how shaky and unstable the ground of this discourse is. Hence, under the light of Bhabha's theoretical insights Rushdie's fiction will be analysed to discuss how the ambivalence and hybridity of identity is found out to be revealing the ambivalence of the colonial power and its discourse as well by laying bare their internal contradictions.

Rushdie's concern in his fiction is to question and dismantle the colonial discourse, polarized ways of thinking and images such as black colonized and white colonizer in colonial discourse imposed by Western imperial centre on the native. This concern, therefore, becomes the very embodiment of the newspaper title uttered by him as "The Empire Writes Back With Vengeance" (qtd. In Chew et al., 56). The idea of "writing back to the centre" corresponds to the politics of the postcolonial writing that aims to "decolonize the mind" and thus pose a challenge "to the colonial centre from the colonised margins, negotiating new ways of seeing that both contested the dominant mode and gave voice and expression to colonised and once colonised people" (Mcleod, 2000: 25). For Rushdie, writing in English does not mean to adopt Western modes of seeing and representation, but rather to subvert them as he transforms the language of the colonizer as "replacing it in a discourse fully adopted to the colonised place" (McLeod, 2000: 26).

Rusdiesque politics of decentring the established certainties of colonial discourse is underlined in the following chapters which are devoted to the analysis of the novels in line with the Bhabha's theoretical ideas concerning hybridity and ambivalence, that are further elaborated through the concepts of "the third space", "mimicry" and "translation". Chapter Two explores the extent to which the ambivalent and hybrid elements and their contribution to the problematics of colonial discourse are rooted in Rushdie's Midnight's Children. The novel is about both colonial and postcolonial individuals whose lives are shaped by the effects of colonialism out of which the characters acquire hybrid and ambivalent identities leading the reader to call into question the authenticity and purity of assumed and culturally defined identities in terms of their Indiannes and Englishness. The novel revolves around the story of a genetically and culturally hybrid protagonist Saleem whose story is inevitably linked to the story of the Indian nation concerning the period before and after its independence taking place in 1947. Saleem's birth is portrayed as representing the birth of the nation connoting that Saleem's identity is the identity of the nation or vica versa born out of the Eastern and Western contact. In portraying Saleem as an illegitimate son born out of an English father and Indian mother, Rushdie draws attention to the condition of India fathered by English colonization during the colonial rule that effects post-independent India culturally and politically as well. Hence the incidents Saleem experiences throughout the novel signify the events taking place in post-independent India whose identity was formed by the forces outside it marking it to be impure.

Saleem, who associates his identity with Scheherazade, the narrator of The Arabian Nights, becomes the bearer of multiple stories that leak into his life and this issue of leaking indicates the multiplicity and heterogeneity of his and his nation's identity. The narration of the nation which Saleem tries to convey includes the stories of the old generation representing the colonial India and the next generation signifying the postcolonial India. Hence, hybridity and ambivalence are explored in the novel by interrogating how these people of the colonial and postcolonial India develop identities moulded by both Indian cultural heritage and colonial cultural legacy. The dualities, splits and fragmentariness of the characters are analysed to demonstrate the inauthenticity and impurity of their assumed fixed identities denoting their Indianness or Englishness that are portrayed to be leaking into each other and thus blurring throughout the novel. Hence, the monolithic voice of colonial discourse in its concern for creating

distinctions between the cultures and cultural identities is tried to be disrupted in line with the intervention of the differences and emerging in-between-ness that hybridity evokes.

Chapter Three explores the concepts of shame and shamelessness encompassing both colonial and postcolonial identities represented in Rushdie's Shame, a novel entreating the identity of the post-independent Pakistan as well. These two concepts are analysed in parallel to the hybrid and ambivalent elements they contain. The authenticity of pure Englishness or Indiannes is called into question especially through the portrayal of two major characters of the novel, Omar Khayyam Shakil and Sufiya Zinobia, who are complete opposite of each other, yet whose identities are interwoven. The chapter tries to highlight how the sense of shame incarnated by Sufiya and shamelessness incarnated by Omar are the result of the colonial encounter between the East and West out of which the individuals gain dual cultural heritage and thus their emerging identities cannot fit into any fixed category that can be depicted as a typical Easterner and Westerner identity. The chapter further elucidates how the displaced and translated identity of postcolonial individual destabilizes the homogeneous representations of colonized and colonizer's identity trapped within us and them or self and other discrimination of colonial discourse.

The last chapter of this dissertation analyses Rushdie's The Satanic Verses in terms of the manifestation of ambivalent and hybrid identities within the frame of postcolonial migrant condition that is found out to be inducing the migrant to be caught between his old self and the new one. The main focus of the chapter is to argue the mutability of the migrant identity in contrast to the immutability of it envisioned by colonial discourse. Since the characters have colonial past but living as postcolonial migrants in London, their attempt to survive and deal with the change wrought by migration lead them to cross the hegemonic borders drawn by the discourses of colonialism and Orientalism. Rushdie employs these issues through his representation of the postcolonial experiences of the two protagonists of the novel Saladin Chamcha and Gibreel Farishta both of which undergo a set of transformations just like any individual who migrate to another country crossing the frontiers.

The novel opens with the fall of these two protagonists from the sky onto Britain due to the explosion of the Indian plane called "the jumbo jet – Bostan –" that is hijacked and bombed by the Indian terrorist attack (Rushdie, 1989: 4). Within this frame, the novel reveals that the act of crossing the frontiers gives way to discontinuities that cause the migrant to be caught between his past and present or in Bhabha's terms between "a nativist, even nationalist, atavism and a postcolonial metropolitan assimilation" (1994: 224). However, Rushdie draws attention to the dangers of adherence to only one side as such a fanatical adherence to nativism or total assimilation into the host culture. To that end while he portrays Saladin as a migrant who could negotiate the differences and reconciled with his old and new self, Gibreel is portrayed as a failed migrant due his strict adherence to nativism that hinders him to achieve any reconciliation concerning his ambivalent and hybrid identity. Hence, disintegrations, mental illnesses, split identities, demonizations and identity crisis of the characters are analysed in line with their hybrid and ambivalent identities by which their pure and authentic Indiannes or Englishness are questioned.

Briefly, this study as a whole handles Rushdie's novels as examples of postcolonial discourse and tries to reveal their subversive nature in their decentring of firm and distinct cultural identities inscribed by colonial discourse and Orientalism. The colonial discourse, converted into postcolonial discourse in Rushdie's fiction, turns into a medium of juxtaposing cultural differences by which blurring boundaries are explored. Therefore, the fiction of Rushdie functions as a means of representing the hybridization and ambivalence of cultural identities as an outcome of the colonial encounter and postcolonial migration. Hence, employing the interaction and collision of different cultures out of which impurities and pluralities come into being, Rushdie's fiction offers to challenge the hegemony of colonial discourse that valorises and stabilizes the purities and singularities. The present thesis, therefore, is an attempt to exemplify this challenge in the following chapters.

CHAPTER ONE

THE COLONIAL BACKGROUND AND POST-COLONIAL METHODOLOGY

1.1. The Colonial Period and After

The present chapter makes a theoretical outline of history within the frame of Western colonial concerns and mechanisms that operate on socio-historical, political, economic and cultural grounds whose foundations and motivations are figured out by postcolonial critics. The reasons and politics of various colonial interests are investigated in the light of postcolonial theories that try to develop counter insights against the grain of those that were construed as legitimate, true and universal to serve colonial and imperial aims. To that end, a better understanding of postcolonial preoccupations is only possible with an extensive analysis of the history of the colonized out of which a critical movement emerged. Within this theoretical chapter, in the light of postcolonial definitions of colonialism, the objectives and results of European colonial expansion will be outlined by focusing more upon Europe's colonial strategies in the East and its reflections with reference to colonial discourse. Therefore, this chapter will provide a historical and theoretical background for the dissertation's claim that the fiction of Rushdie aims to undermine totalizing colonial discourse by which, to legitimate its colonial rule and domination, West aims to sustain dynamics of European colonial history, culture and structures. Besides the definitions of key terms, the stages of colonialism will be figured out to reveal the function of colonial discourse concerning the formation of subjectivity, cultural and national identity. Nevertheless, towards the end of the chapter, colonial discourse will be revealed to be fragile and open to debate in its claim to authority and authenticity. This fragile nature of colonial discourse forms the major preoccupation of Rushdie's novels which will be handled as examples of post-colonial discourse in the following chapters of this dissertation.

Although the history of the world is assumed to be inscribed not only by Western nations but also by Eastern ones in terms of colonization, the greatest role in shaping the history is claimed to be played by European countries such as England, France, Spain and nowadays America in practicing the limits of their power upon the less developed

Eastern countries. As Robert Young suggests "by the time of the First World War, imperial powers occupied or, by various means controlled, nine-tenths of the surface territory of the globe" (2001, 2). However, it is prerequisite to make a comprehensive definition of the term "colonialism" to explain the underlying logic of how "more than three-quarters of the people living in the world today have had their lives shaped by the experience of colonialism." (Ashcroft et al., 2002: 1). It is possible to encounter many differing definitions of the term since, just as the shape of colonialism, the terminological meaning of it too is said to be undergoing a set of changes in parallel with the course of history. As quoted in Loomba, Oxford English Dictionary defines colonialism as coming "from the Roman 'colonia' which meant 'farm' or settlement and referred to Romans who settled in other lands but still retained their citizenship" (2000: 1). Yet, the far-reaching definition of colonialism by OED is as follows:

"A settlement in a new country... a body of people who settle in a new locality, forming a community subject to or connected with their parent state; the community so formed, consisting of the original settlers and their descendants and successors, as long as the connection with the parent state is kept up" (qtd. in Loomba, 2000: 2).

Ania Loomba highlights the deficiency of such a description of colonialism by OED, as it suggests no mention of the relations of "conquest and domination" between the communities (2000: 2). To Loomba the OED definition of the term is limited to settlement of "a new locality" and thus it excludes what lies beneath the surface meaning of it (2000: 2). She offers to portray more realistic reasons of how and why colonialism emerged while defining it as "the conquest and control of other people's land and goods" and criticizes the unjust nature of colonialism that sustains its existence through "un-forming and re-forming communities that existed there already and involved a wide range of practices including trade, plunder, negotiation, warfare, genocide, enslavement and rebellions." (Loomba, 2000: 2). This emphasis upon search for settlement and source together with the strategies of invasion, domination and exploitation under the umbrella term of colonialism is also stressed by Robert J. C. Young who notes that "there are two motivations for colonialism: the desire for living space or the extraction of riches ... and two distinct kinds of colonies, the settled and exploited colonies, the white and black" (2001: 20).

Historically the origin of colonialism dates back to the discovery of America in the fifteenth century by Christopher Columbus as a new land to settle. Yet, many critics do not regard this date to be the sole indicator of the time colonialism began. The history is claimed to be the witness of earlier colonial concerns all around the world such as Roman existence from Armenia to Atlantic, Mughal conquest of the Middle East and China, the establishment of Aztec Empire in Mexico, and the Ottoman control of South Asia. Yet, the post-renaissance period of Western colonization of the Eastern countries meant more than settling to new localities. Especially, the British Empire, from Renaissance to the turn of the twentieth century, "covered a vast area of the earth that included parts of Africa, Asia, Australia, Canada, Caribbean and Ireland." (McLeod, 2000: 6).

Following these developments mentioned above, there appeared many thinkers who related colonialism to some key concepts such as exploitation, imperialism and capitalism. For instance, Ashcroft et al. relate "the European expansion to the ideology of imperialism" and the maintenance of the imperial expansion is revealed to be going side by side with a capitalist system that regards the foreign lands as providing "raw materials for the bourgeoning economies of the colonial powers" (2007:40). In the late fifteenth and early sixteenth century that marks the beginning of European colonial era the initial steps were found out to be taken with the exploration of "sea-routes" to achieve "maritime expansion eastwards and westwards" and the major motivation behind this expansion was "the need for gold" (Young, 2001, 21). Furthermore, the colonial arena of the eighteenth century changed the direction of colonialism leading to wars between European powers that were evoked by desire "to acquire the riches of each other's colonies, a strategy in which Britain was particularly successful" (Young, 2001: 23). Similarly, some of the Marxist critics argued that colonialism of Western nations was concerned with the desire for commerce, gaining wealth and profit with a rapid acquisition of the lands to achieve access to the markets that was possible only with imperial structure. These colonial interests encouraged the exploitation of "slaves and indentured labour" and inaugurated the transportation of raw materials "to manufacture goods in the metropolis." (Loomba, 2000: 3). The most sardonic case about the issue was England's transport of "raw cotton" from India to manufacture cloth in England and selling back these productions in India whose own industry was destroyed. In the case of Africa, slaves were moved to Americas to produce sugar in the

West Indian plantations (Loomba, 2000: 3). This flow of people and materials from one place to another is critically accounted by Loomba in her statement that:

"In whichever direction human beings and materials travelled, the profits always flowed back into the so-called mother country. Both the colonised and colonisers moved: the former not only as slaves, but also as indentured labourers, domestic servants, travellers and traders, and the colonial masters as administrators, soldiers, merchants, settlers, travellers, writers, domestic staff, missionaries, teachers and scientists" (2000: 4).

Thus, it was obviously theorized that Western colonial expansion and settlement would not go a step further without the exploitation of the community that inhabits there. The imperial concerns were emphasized by Elleke Boehmer's portrayal of colonialism as involving "the consolidation of imperial power manifested in the settlement of territory, the exploitation and development resources, and the attempt to govern the indigenous inhabitants of the occupied land, often by force" (Boehmer, 2005: 2). In this respect, a great majority of post-colonial theorists tended to point out that imperialism preceded colonialism. Although colonialism is seen as the driving force behind the practices of domination and exploitation of nations by one another, according to Young, "imperialism" is the "idea", the theory, while "colonialism" is the "practice". Imperialism was concerned with exercising power using its mere tool, colonialism:

"Imperialism is characterized by the exercise of power either through the direct conquest or (latterly) through political and economic influence that effectively amounts to a similar form of domination: both involve the practice of power through facilitating institutions and ideologies. Typically it is the deliberate product of a political machine that rules from the centre, and extends its control to the furthest reaches of the peripheries" (Young, 2001: 27)

To sum up, imperialism is seen as a project encompassing colonialism that makes use of mechanisms to dominate and exploit, and produce economic imbalance between the nations. Therefore, coming out of reproduced relations of economics and power balances, European capitalism became the major product of colonialism because according to Loomba "without colonial expansion the transition to capitalism could not have taken place in Europe" (2000: 4).

As seen, the relations of power, domination and subordination were aimed to be produced by colonizers to rule the native, and thus become more imperial. To achieve such an aim, colonialism is deemed to be the very tool by virtue of which geographies turn into spatial areas to reshape the colonized politically, culturally, socially, psychologically and historically. Settling a space was proved to be necessary for the benefit of the native, as it would bring native people "from childlike innocence into maturity through education and introduction into Western civilization" (Pennycook, 1998: 60). However, a great deal of post-colonial critics acknowledged these claims of West to father the natives as a part of its imperial strategy. Chris Tiffin and Alan Lawson highlight these imperial interests ingrained in the fiction of "empty space" (Tiffin et al., 2002:5). They put emphasis on the colonizer's idea that "only empty spaces can be settled, so the space had to be made empty by ignoring or dehumanizing the inhabitants" (2002:5). Therefore, white man, standing for the norm and embodiment of civilization, pushed the native into the category of subordinate being. Aime Ceasaire is one of the critics who associates colonialism with "dehumanization", but the dehumanized is not only the native but also the colonizer itself due to the "boomerang effect of colonization":

"Colonization dehumanizes even the most civilised man; that the colonial activity, colonial enterprise, colonial conquest, which is based on contempt for the native and justified that by contempt, inevitably tends to change him who undertakes it; that the colonizer, who in order to ease his conscience gets into the habit of seeing the other man as an animal, accustoms himself to treating him like an animal, and tends to objectively transform himself into an animal. It is this result, this boomerang effect of colonization, that I wanted to point out ... A poison has been instilled into the veins of Europe and, slowly but surely, the continent proceeds toward savagery" (Williams et al., 1994: 177)

Advancing with abovementioned aims, European colonial expansion perpetuates its dominance whose victims were to be "the Indians, the yellow peoples and the Negroes" till the beginning of the twentieth century (Williams et al., 1994: 173). However, Europe's expansion and control of foreign localities in the name of progress and civilization enters into a period of decline especially after the Second World War. Colonized countries begin to resist to be ruled, exploited and controlled by the colonialist powers and this process is marked as decolonization that is analysed in three phases. The first phase of decolonization is said to begin with America's

declaration of independence in 1776. England's control of thirteen colonies settled in America came to an end with their claim for freedom and equality of all people. The second phase is lived towards the end of the nineteenth century with the achievement of political authority by the "settler nations" or "dominions" (McLeod, 2000: 9). These settler nations consisted of the Europeans who displaced and destroyed the indigenous people living in Canada, South Africa, Australia and New Zealand. The settlers were under the control of British authority and conceived Britain as "the mother country" with whose power they erased the existence of Native Indians, Aborigines and Black Africans in the places they settled (McLeod, 2000: 9). Demanding their political authority from Britain, the dominions, respectively Canada, Australia, New Zealand, South Africa became independent.

Towards the end of the eighteenth century one of these greatest colonial centres was Britain that created a periphery to dominate, namely India, whose formal colonization extended from 1757 to 1947. In Historical Dictionary of the British Empire, Robert Shadle and James S. Olson argue that "With the thirteen North American colonies gone Britain began looking elsewhere to salvage its imperial interest. The most promising region was India which the British East India Company was already trying to subdue" (vol.II, P. x). Olson and Shadle describe India as the major colony of Britain that would provide access to the rest of Asia, that is why the British policy of the early periods in India was concerned with trading and acquisition of trade routes, raw material and market, but in the nineteenth century this policy was more related with expansion and maintenance of British dominance and control over India in many areas. The Indian were exposed to high taxation, poverty, and banished from official administration in their own lands where British traders, soldiers and administrators made a fortune. After the increasing power of the East India Company and the "British attempts to westernise India" via the influence of the company, there emerged "Indian Mutiny", the Indian rebellion which did not result in independence (Olson et al., 1996, vol.1, 567) . Therefore, the years between 1858 and 1947 covered a direct British colonial rule in India, a period that was called as "British Raj" in which Queen Victoria became the Empress of India.

The decline of Britain's imperial power appears at the turn of the twentieth century. According to McLeod, growing nationalism on the side of the colonized and

Britain's loss of economic power after The Second World War were the main reasons of this imperial decline. Thus, the third phase of decolonization appeared following the years of Second World War with the independence of the colonised countries in South Asia, Africa and Carribbeans. The emergence of "indigenous anti-colonial nationalism and military struggle" was the driving force behind the attempts for independence in colonised nations. (McLeod, 2000: 9). In 1947 both India and Pakistan gained their independence. Ghana became independent in 1957, and three years later Nigeria was independent. Jamaica, Trinidad, Tobago followed these countries.

Yet, Robert Young interprets the transition of colonized nations from dependence to independence as an illusionary case under which the indirect colonial rule is hidden. The change was on the surface beneath which dwelled more "in-dependence":

"When national sovereignty had finally been achieved, each state moved from colonial to autonomous, postcolonial status. Independence! However, in many ways this represented only a beginning, a relatively minor move from direct to indirect rule, a shift from colonial rule and domination to a position not so much of independence as of being in-dependence. It is striking that despite the decolonization, the major world powers did not change substantially during the course of the 20th century" (Young, 2003: 3).

The politics of controlling without conquest continued, and many thinkers called this new process the world entered in as "neo-colonialism". Marxists claimed that "this continuing Western influence was located in flexible combinations of the economic, the political, the military and the ideological (but with an over-riding economic purpose)." (Williams et al., 1994: 3). One of the crucial postcolonial theoreticians, Aijaz Ahmed defined the neocolonial condition of India as dominated by the language of the colonizer England "at administrative and cultural level… in that it continues to exclude many millions of Indians who are not literate in English." (McLeod, 2000: 126). In Loomba's view, with the emerging "neo-colonialism" countries remained "economically and/or culturally dependent" despite the fact that they become "officially independent" (2000: 7). As a result, the studies on the history of colonialism made it possible to infer the idea that colonialism never ended, no matter it was followed by "decolonization" with connotations of post-independence. The issue of "decolonization" was revealed by Elleke Boehmer as to have "produced few

changes: power hierarchies were maintained, the values of the former colonizer remained influential" (2005: 231). Hence, these ongoing indirect strategies to colonize the native paved the way for the emergence of a critical movement aiming for "the contestation of colonial domination and the legacies of colonialism" under the name of postcolonialism (Loomba, 2000: 12).

1. 2. Postcolonialism: a Critical View

The term post-colonialism, though the prefix "post" suggests "succession, temporal break, a new period" (Williams et al., 1994: 12), makes reference to "after" not in terms of an actual independence but rather in terms of "experience of colonialism" that is touched upon by the literary and critical works of postcolonial era (Beier, 2005: 34). The literary studies and critical views within the scope of postcolonialism designate to the issues that are wrought by during and after the period of colonial rule. Broadly speaking, colonial legacy of the colonized people gave way to the emergence of critical movement that addresses the "all aspects of the colonial process from the beginning of colonial contact" (Ashcroft et al., 1999: 17). It developed systematic arguments about the way history became "as an essentially Western construct" not only in material and economic terms but also on ideological, social and cultural level (Williams et al., 1994: 12). Therefore, the revision of colonial history is of utmost importance for the postcolonial critics who adopt a discourse which is according to Stephen Slemon marked by a "creative revisionism which involves the subversion or displacement of dominant discourses" (Ashcroft et al., 2005: 410).

Postcolonial methodology utilizes various disciplines such as marxism, feminism, psychoanalysis and post-structuralism, and this interdisciplinary nature of postcolonialism is the indicator of multi-voiced nature of its methodology. Thus such a multiple methodology of postcolonialism functions to characterize it "by a refusal of totalizing forms" (Young, 2001: 64). Its scope is extensive to the extent that critics and writers from the colonized countries point the challenge and arguments of postcolonial critique to be composed of intellectual, political and cultural terrain. Vijay Mishra and Bob Hodge define the politics of postcolonialism as "opposition and struggle" (Williams et al., 1994: 276). The colonial occupation and imperial control that are based

on structures of economic exploitation, political domination and colonial ways of representation, knowledge, and language by which the subordination of the colonized is aimed at are the major areas of struggle and inquiry of the postcolonial politics. Thus, the perspective of postcoloniality is outlined as enabling "the authentication of histories of exploitation and the evolution of strategies of resistance" (Bhabha, 1994: 9)

Postcolonialism encompasses a set of theories and literary studies developed by the people of colonized societies to interrogate the colonial past from many angles. This postcolonial concern is elucidated by Pennycook to be stemming from the nature of colonialism that "warrants revisiting many more times in order both to better understand colonial past and to see how it echoes into the present" (1998: 17). Meanwhile, Jyotsna G. Singh relates the "contemporary validity" of colonialism to its capacity to create differences that categorize the marginalized groups as "others". He says that:

"Why is it that the colonial paradigm persists, and even acquires an urgent, contemporary validity? In obvious terms, it shows how aspects of the language of colonization-the tropes of discovery, civilization and rescue, for instance, have survived beyond the classic colonial era and continue to color our perceptions of the non-Western world. More broadly, cultural, racial, and moral differences established by colonialism continue to have broad ramifications for the way in which marginal, subordinated races, cultures and economic groups and sexualities are defined and figured as "others" in relation to dominant privileged categories" (Singh, 2005: 4).

Since the colonial past is figured out to be shaping the minds of both the colonized and colonizers "postcolonial writers and academics have sought to rewrite histories against the grain of the colonial histories" (Pennycook, 1998: 17). To that extent, raising questions concerning the "colonial past" would demand "a major rethinking of pre-given categories and histories, a major calling into question of assumed givens and fixed structures" (Pennycook, 1998: 17) Within this scope, the literary studies and writings within the field of postcolonialism were designated as pertaining a challenge against colonial concerns and its literary reflections that have monolithic, closure and totality seeking voice. For instance, Rao et al. observed that in contrast to the monolithic colonial writings, post-colonial literatures acknowledge pluralities. They write that:

"As a part of the process of decolonization, postcolonial literatures dismantled historical and textual monoliths and demonstrated the possibilities of (alter)native texts and

perspectives. The single-voiced authority of colonialism and colonial writing was challenged by postcolonial writings that are marked by multiplicity, plurality and plenitude" (Rao et al. 2008: v).

The effects of colonialism were theorized by a great deal of postcolonial critics as they believed that "what we have called the "after-effects" of colonial rule have somehow been suspended" (Beier, 2002: 34). In his major work Black Skin White Masks Frantz Fanon conveys the psychological effects of colonialism upon the colonized who internalized the colonial logic and its language. He ironically writes that "what is often called black soul is a white man's artefact" (Fanon, 2008: 6). The colonized were forced into seeing its people, culture and values as inferior and degraded in that they were objectified as the other of the self to whom individuality and liberty are indirectly denied. It is for these reasons that Fanon's black man who is defined by devaluing phrases such as "dirty nigger" or "Negro" states his colonial imprisonment in ontological and epistemological terms:

"On that day, completely dislocated, unable to abroad with the other, the White man unmercifully imprisoned me, I took myself far off from my presence and made myself an objet. What else could it be for me but an amputation, an excision, a haemorhage that spattered my whole body with black blood" (Fanon, 2008: 85).

As George Lamning puts it, the formal end of colonialism did not soothe the psychic tortures and agony of colonial period because "the colonial experience is a live experience in the consciousness of these people...The experience is a continuing psychic experience that has to be dealt with and will have to be dealt with long after the actual colonial situation formally ends" (qtd in Loomba, 2001:185). According to John McLeod, on account of the psychological and cultural effects of colonialism both on the side of the colonized and colonizer, postcolonial critics, especially Said and Fanon, theorized on the issue of how "empires colonise imaginations" (2000: 23). Within this framework of unending colonial and imperial operations Robert Young defined postcolonialism not only to be concerned with "material", "economic" and "political domination" but also with "epistemological and cultural" domination:

"postcolonialism designates the perspective of tricontinental theories which analyse the material and epistemological conditions of postcoloniality and seek to combat the

continuing, often covert, operation of an imperialist system of economic, political and cultural domination" (Young, 2001:58).

Colonialism and its ideological background, imperialism, were found out to be the forms that did not operate limited to political, economic and territorial control of nations. They disrupted the culture, identity and imaginations of the colonized by imposing a European world view to legitimate the existence of western colonial powers in the East. These objectives preserved their effects even after the period of postcolonialism whose hyphenated form implied a "pattern of an apparent newness masking an underlying continuity" (Williams et al., 1994: 12). According to some postcolonial critics, this continuity of colonial concerns became more apparent on the cultural level whose effects were more permanent and continual than the material ones. For instance, Pennycook explains the way colonialism operated in cultural context in his statement that: "the practise of colonialism produced ways of thinking saying and doing that permeated back into the cultures and discourses of the colonial nations. And these cultural constructs of colonialism have lasting effects even today" (1998: 2). Another critic stressing the relation between colonialism and culture is Nicholas Thomas who viewed colonialism as a "cultural process". He thinks that:

"Colonialism is not best understood primarily as a political and economic relationship that is legitimized or justified through ideologies of racism or progress. Rather, colonialism has always equally importantly and deeply, been a cultural process; its discoveries and trespasses are imagined and energized through signs, metaphors and narratives; even what would seem its purest moments of profit and violence have been mediated and enframed by structures of meaning. Colonial cultures are not simply ideologies that mask, mystify or rationalize forms of oppression that are external to them they are also expressive and constitutive of colonial relationships in themselves" (qtd. in Pennycook, 1998: 17).

Likewise, Ngugi Thiongo declared that colonial control of wealth was inseparable from the control of the colonized's culture. Drawing attention to the relationship between language and culture in that "any language has a dual character: it is both a means of communication and a carrier of culture" Thiongo underlined the way "the mental universe of the colonised" is dominated by the language of colonizer (qtd. in Williams et al., 1994: 439-42). Depending upon these findings, Thiongo argued that "Economic and political control can never be complete or effective without mental control. To control a people's culture is to control their tools of self definition in relationship to others" (qtd. in Williams et al., 1994: 442). Ngugi Thiongo

conceptualizes the way "colonial alienation" is created through language in that a native child, having an education in a foreign language, cannot associate itself with his/her "natural and social environment (qtd. in Williams et al., 1994: 443). The alienation became reinforced in the teaching of history, geography, music where bourgeois Europe was always the centre of the universe" (qtd. in Williams et al., 1994: 443).

With the advent of such studies viewing colonialism not only to be related with the colonizer but also with the colonized, Postcolonialism from the 1970s onwards has come to be "used by literary critics to discuss the various cultural effects of colonization" (Ashcroft et al., 2007: 168.) It raised crucial questions concerning the issues of national and cultural identity, historical and cultural representation, the construction of colonial subject, othering, race and ethnicity, migrant and gender identity, most of whose complicity with colonial discourse was underlined. To that extent, one of the most influential field of analysis within the postcolonial theory was deemed to be colonial discourse that "operated as an instrument of power" to maintain European colonial dominance (Ashcroft, et. al., 2007: 37).

Theories of colonial discourse were developed by significant postcolonial critics such as Edward Said, Homi Bhabha and Gayatri Spivak who were pictured by Robert Young to be the "Holy Trinity" of postcolonial theory with their "radical reconceptualization of the relationship between nation, culture and ethnicity which has major cultural/political significance" (Moore-Gilbert, 1997: 1). These theorists all concentrate on "colonial representations" (Loomba, 2000: 96) with their critique of discourse and this tendency of them has been criticised from within as ignoring the material and economic motives and practices of colonial rule. Aijaz Ahmad and Arif Dirlik are among the remarkable postcolonial theorists who attack on theory itself "that has nothing to say about contemporary capitalism" (Mcleod, 2000: 255). However, for some other postcolonial critics who concentrated on the issue of representation, their politics meant laying bare the invisible representational foundations of colonialism. Furthermore, according to theorists of colonial discourse, analysing the cultural constructions of colonialism would provide critical insights for the way marginalization of the non-Europeans was produced and maintained. David Huddart argues that colonial discourse seeks "the domination of the colonized. This domination depends on the assertion of difference: the colonized are inferior to the colonizers". Therefore, dominating

the colonized requires the statement of divisional and stabilized differences which categorize the colonizer as the self and the colonized as the other. Yet, it is crucial to give accounts of the way colonial discourse operates to get an understanding of how these distinct and fixed categories are produced.

1.3. Framing the Operation of Colonial Discourse:

A general definition of discourse is given by OED as "communication of thought by speech or conversation; a narrative, tale or account" (qtd. in Loomba, 2000: 38). However, Foucault develops this definition touching upon the concept on a larger scope. While defining discourse Foucault relates it to a "regulated practice which accounts for a number of statements" (Foucoult, qtd. in Mills, 2001: 7). According to Sara Mills, this definition of discourse by Foucoult underlines the "rule-governed nature of discourse" a feature which connotes that "the rules and structures produce particular utterances and texts" rather than vice versa. Loomba puts that Foucault equates discourse with a "pattern" that is imposed by an "order determined by the laws of a certain code of knowledge" (Loomba, 2000: 34) and the meaning and knowledge produced by discourse change depending upon social and historical context, and thus become discontinuous. Therefore, she interprets discourse as "a domain within which language is used in particular ways" (Loomba, 2000: 38). In this way, Foucoult's concept of discourse is viewed to be explaining how the reality is constructed for the subject through a "historically and ideologically inflicted linguistic field" (Loomba, 2000: 40) in which what can be said is determined by the ones that claim authority to tell the truth "by imposing specific knowledges, disciplines and values upon the dominated groups" (Ashcroft et al., 2007: 37). This feature of discourse in terms of constructing reality for subjects is found out to be operating on the level of socially constructed relationship between the colonized and colonizer by post-colonial critics. In other words, as Ashcroft and et al. argue colonial discourse is found out to be determining the "social existence" of the colonized and colonizer by constructing the reality for both of them (2007: 37). The relationship between colonizer and colonized is argued to be produced and organized through the "social formation" that colonial discourse achieves (Ashcroft et al., 2007: 37). In the light of these arguments, colonial discourse is defined in general terms as follows:

"Colonial discourse is thus a system of statements that can be made about colonies and colonial peoples, about colonizing powers and about the relationship between these two. It is the system of knowledge and beliefs about the world within which acts of colonization take place. Although it is generated within the society and cultures of the colonizers, it becomes that discourse within which the colonized may also come to see themselves... Consequently colonial discourse is the complex of signs and practices that organize social existence and social reproduction within colonial relationships" (Ashcroft et al., 2007: 37).

The basic objective of colonial discourse is figured out to reproduce some positions and identities for the colonised to characterize them as peripheral, uncivilized, marginal and inferior thus to enable reasons to colonize and rule. This structure of colonial discourse is interpreted by Robert Young to be "a monolithic intention of colonialist power to possess the terrain of its Others." (Ashcroft et al., 2003: 49). According to John McLeod the theoretical studies on colonial discourses remarkably contribute to the development of post-colonialism as "they explore the ways that *representations* and *modes of perception* are used as fundamental weapons of colonial power to keep colonized people subservient to colonial rule" (2000: 17). In other words, McLeod means that colonial discourses serve to the interests of colonialism by creating "certain ways of seeing the world and one's place in it" (2000: 18).

According to Ashcroft et al. colonial discouse is "generated within the society and cultures of the colonizers" in which the place of the colonized and colonizer is determined (2007: 37). However, as Alastair Pennycook puts "the development of current aspects of European and North American thought and culture" cannot be thought independent of "Western humanism" and "European Enlightenment" (1998: 18-9). Moreover, Kenyan novelist Ngugi Thiong'o reminds that it is remarkably surprising that "European Renaissance or Enlightenment could still be taught in some places without reference to colonial history" (qtd. In Loomba, 2000: 64). This meant that the writing of colonial history was complicit with Western discourses of enlightenment and humanism which form the bases of Western consciousness. European Enlightenment that is "based on the idea that Western science and rational logic is the only meaningful way of organizing societies and the only way of guaranteeing human development and progress" became the mere tool to legitimize the existence of "European cultural

authority" on the land of the native (Ashcroft et al., 2007: 190- 132) and thus turned into a way of colonizing the native through imposition of Western cultural values which would perpetuate imperial aims of the West.

Barbara Bush writes that "The enlightenment had a central role in articulating the superior, civilized nature of modern empires and is the major focus of critiques of Western modernity in postcolonial theory" (2006: 83). The reason of this is that enlightenment and its progenitor Cartesianism equate power with knowledge and their suggestion that "all things are knowable" legitimates the imposition of a self-defined order on the world by Western civilization. (Gandhi, 1998: 36). This legitimation of a determined order has its roots not only in West's motto that is "dare to know" (Gandhi, 1998: 41) but also in its claims to change and progress the world in the name of civilizing it more by virtue of which European imperial power is maintained. Hence, viewing modernity as a "distinctive and superior period in the history of humanity", Enlightenment valorizes the sense of modern European which gained superiority over non-Europeans with its claims to "civilizing missions" (Ashcroft et al., 2007: 131-32). In this way, the Empire would have "the power with a mission to spread the light of civilization" (Hall, qtd. in Bush, 84). However, Aime Cesaire, one of the theorists of Negritude, notes that the promises of progress and civilization by the imperial powers did bring nothing than destruction of the cultural values and traditions of the native:

"I hear the storm. They talk to me about progress, about achievements, diseases cured, improved standards of living. I AM TALKING about societies drained of their essence, cultures trampled, under foot, institutions undermined, lands confiscated, religions smashed, magnificent artisitic creations destroyed, extraordinary possibilities wiped out" (qtd. in Williams, 1994: 178)

In brief, Enlightenment philosophy granted European man with the right and power to represent himself as more superior than non-European man. Furthermore, As Loomba emphasizes "the central figure of Western humanist and Enlightenment discourses, the humane, knowing subject is revealed as a white male colonialist" (2000: 66). These values and ideas related to the modern and civilized portrayal of the colonizer are conveyed through cultural and social terrain of the colonizer into the culture of the colonized. This issue tends to point out the view that "Western culture is inextricably bound up with western colonialism" (McLeod, 2000: 43). Hence, with the advent of Western culture in the colonies, the culture of the native was devalued and

othered in that "Europen culture gained in strength and identity by setting itself off against the Orient as a sort of surrogate an even underground self" (Said, 1979: 3). In this way, the colonial subjects perceived their identities within fixed and certain categories that are tried to be imposed on them through the operation of colonial discourse within the cultural terrain.

One of the initial works theorizing and examining the relationship between colonial discourse and culture is Edward Said's Orientalism, a study of Western sovereignty that was tried to be imposed on the East especially via Western representational politics on the cultural level. Edward Said critically handles the operation of colonial discourse in terms of production of knowledge by which ideological construction of the "Orient" is maintained. His work highlights the way the images of self/other, them/us, margin/center are shaped alongside the Oriental and Occidental stereotypical representations. Regarding that West's intention of exercising power upon the East is complicit with its Eurocentric ideology, Said comes up with the definition of "Orientalism as a Western style for dominating, restructuring and having authority over the Orient" (Said, 1979: 3). Therefore, he endeavors to shed light upon the relationship between the East and West as the relationship of power, ideology, hegemony and knowledge.

According to Said, Orientalism re-presents the Orient in certain and hierarchical ways to the extent that the Orient is "brought into western learning, Western consciousness and Western Empire" (1979: 203). The character, history and destiny of the Orient are viewed by Said as projected by the West and not only the Orient also the Orientals were designated "as object of study, stamped with an otherness" (1979: 97). Said equates the concept of Orientalism with discourse that can create "ontological and epistemological distinction between the Orient and the Occident"(1979: 3). In this way, as McLeod writes "Said underlined how the knowledge produced by "Western imperial Powers about the locations they dominated helped continually to justify their subjugation" (2000, 21). Thus, understanding Orientalism in terms of discourse would reveal the power-knowledge relationship that works through the construction of the Orient together with its authority that imposes "limitations on action and thought":

"My contention is that without examining Orientalism as a discourse one cannot possibly understand the enormously systematic discipline by which European Culture was able to manage – and even produce the Orient politically, sociologically, militarily, ideologically, scientifically, and imaginatively during the post-Enlightenment period. Moreover, so authoritative a position did Orientalism have that I believe no one writing, thinking, or acting on the Orient could do so without taking account of the limitations on thought and action imposed by Orientalism. In brief, because of Orientalism the Orient was not (and is not) a free subject of thought or action" (Said, 1979: 3).

Another influential post-colonial theorist viewing colonial discourse as "an apparatus of power" is Homi Bhabha (1994: 77). According to Bhabha colonial powers create locations of "racial, cultural, historical otherness" for the colonized (1994: 67). To that extent, he defines colonial discourse as follows:

"The construction of the colonial subject in discourse, and the exercise of colonial power through discourse, demands an articulation of forms of difference – racial and sexual… It is a form of discourse crucial to the binding of differences and discriminations that inform the discursive and and political practices of racial and cultural hierarchization" (Bhabha, 1994: 67)

Bhabha employs the title of his major work The Location of Culture to imply the located identities, which foreground the differences, not only of cultures but also of subjects through the operation of colonial discourse on which he writes that "its predominant strategic function is the creation of space for a 'subject peoples' through the production of knowledges in terms of which surveillance is exercised" (Bhabha, 1994: 7O). As David Huddart comments, "colonial power, for Bhabha, worked to divide the world into self and other, in order to justify the material inequalities central to colonial rule" (2006: 5) Yet, Bhabha's theoretical explorations figure out that colonial discourse is not only an instrument of power, but also a system of representation that includes some vulnerabilities by means of which "the voice of the colonial authority hears itself speaking differently, interrogated and strategically reversed" (Young, 2005: 21). These vulnerabilities can be explained with reference to Bhabhaian concepts of "ambivalence" "hybridity" and "mimicry" which will be touched upon in the next parts.

Ideological operation of colonial discourse is found out by Said as playing a great role for the maintenance of colonial power and seeing the colonial world in a certain way. His claim that "Asia speaks through and by virtue of European imagination"

(Said, 1979: 56) illustrates the way the idea of Europe is an ideological construction that sustains its existence creating a knowledge of Other of its Self. Within this scope of "Othering" Said defines "Orientalism" as "the system of ideological fictions" (Said, 1979: 321). The validation of some beliefs and ideas by excluding and denigrating the others is the main area of interest for the critics of ideology who argue that "ideologies reflect and reproduce the interests of the dominant social classes" (Loomba, 25). To that end, the construction of subjectivity together with cultural and national identity in and by ideologies are central to postcolonial theories of colonial discourse as well as to many disciplines aiming to theorize the politics of subordination and domination of one subject or group to another.

Said arrives at his concept of Orientalism, which he emphasizes it to be operating on the ground of cultural formations, with the help of Gramsci's insights on the notion of hegemony. As interpreted by Ashcroft et al., Antonio Gramsci's insights upon the theories of ideology reveals that "ruling class", the dominant group or colonizer in the context of colonialism, keeps power at hand and gains access to "hegemony", namely "the power of ruling class to convince other classes that their interests are the interests of all" (Ashcroft et al., 2007: 106). This hegemony is preserved by ideological creation of "consent" that produces subjects "who willingly submit to being ruled" and as a result the ideas, values and meanings of the dominating regimes are believed to be more important and truer than the "commonsense- lived system of meaning and values" of the dominated group. (Loomba, 2000: 29). The effect of "hegemony" on cultural ground is claimed to be operating "through an invisible network of filiative connections, psychological internalizations, and unconsciously complicit associations" (Ascroft et al., 2007: 191).

These hegemonic operations are attacked by Edward Said as they generate a "cultural leadership" of the West (Said, 1979: 7). This means that it is the Western values, ideas, beliefs and institutions that are taken for granted within the world of the "subaltern", because for Gramsci "ruling class", or the colonizer in the context of colonialism, keeps power at hand and gains access to "hegemony" Furthermore, it is the subaltern consciousness that was exposed to ideological use of hegemony to the extent that "they have less access to the means by which they may control their own representation, and less

access to cultural and social institutions" (Ascroft et al., 2007: 199). In this way,, the history of the dominating groups is acknowledged as "the official history" while the subaltern's history is characterized to be "episodic and fragmented" (Ascroft et al., 2007: 198). Therefore, marginalized groups, especially, the colonized were viewed as "lacking history, culture, religion and intelligence" (Pennycook, 1998: 56). A kind of void was imagined and invented for the history of the colonized and "it was a European duty to fill this void" (Pennycook, 1998: 56).

It was no doubt that filling the historic void would require ideological exclusion and inclusion of some fragments in order to maintain a Eurocentric account of history. Furthermore, "the rules of inclusion and exclusion" were theorized by postcolonial critics to be operating "on the assumption of the superiority of the colonizer's culture, history, language, art, political structures, social conventions and the assertion of the need for the colonized to be raised up through colonial contact" (Ascroft et al., 2007: 37). Hence, as Robert Young puts, it is inevitable to associate such a view of history with "imperial appropriation of the world" as it includes untold stories, stories of oppression, neglect and enforcement:

"a history which includes histories of slavery, of untold, unnumbered deaths from oppression or neglect, of the enforced migration and diaspora of millions of peoples- Africans, Americans, Arabs, Asians and Europeans, of the appropriation of territories and of land, of the institutionalization of racism, of the destruction of cultures and the superimposition of other cultures" (Young, 2001: 4).

Said employs the key role in representing "the Orient" to "Western writing and texts" that were acknowledged by the Western scholarship as pertaining a true knowledge about the Orient, and thus portraying the reality of the Orient objectively:

"Most important, such texts can create not only knowledge but also the very reality they appear to describe. In time such knowledge and reality produce a tradition, or what Michel Foucault a discourse, whose material presence or weight, not the originality of a given author, is responsible for the texts produced out of it" (Said, 1979: 94).

Indeed, these texts were revealed to be serving to the continuation of a colonial empire. Said does propose not only the shaping of the Orient, but also of the Occident by virtue of textuality. He claims that since the ancient times, beginning with classical Greece and Roman period, a set of imaginative divisions between the East and West on racial,

national, regional and mental ground were invented by historians, poets, geographers, travel writers etc. in whose writings the West was represented as the "great complementary opposite" of the Orient (Said, 1979: 58). The influence of Bible and Christianity also was stressed as forming a knowledge of the West that is imposed to be superior. Furthermore these Western mechanisms of representing the other was intensified in the 19 th century literary texts. For instance Rudyard Kipling's Kim, Defoe's Robinson Crusoe and Joseph Conrad's Heart of Darkness are viewed as the examples of the texts in which the native were represented as the other while the European stood for the self. These texts are claimed to define the native as savage, uncivilized, cannibal in relation to the portrayal of the European as civilized and modern rational beings. Within this scope, cultural constructions of Self and Other which penetrate deeply not only into the literary field but also into the social life of both colonized and colonizer within the context of colonial discourse become a significant area of examination for postcolonial politics.

1.4. Constructions of Self and Other Within Colonial Discourse:

As mentioned before, postcolonial theory insists on the idea that colonial discourse flourishes especially within cultural terrain. Relevant to this claim, postcolonial critics come to recognize that "colonial subjectivities" are "produced by the powerful divisions of self and Other" (Low, 1996: 3). According to Pennycook"discourses of Self and Other are part of the cultural constructs of colonialism" (1998: 8). Furthermore, he goes on to argue that the images of Self and Other are constructed along with "dichotomous pairs" about which he says:

> These cultural constructions may be seen as a series of dichotomous pairs, such as adult and child or industrious and indolent, dividing colonizers from the colonized. As constructions of Self and Other, these dichotomous images have continued to reproduce images of Us and Them, of colonizing languages and cultures and colonized languages and cultures. And, perhaps most importantly, these constructs have left their colonial origins behind and continue to reproduce in a discursive field linked to many institutions and domains. (Pennycook, 1998: 34)

Othering is a term that is put forward by Gayatri Spivak to denote "the process by which imperial discourse creates its others" (Ashcroft et al., 2007: 156). It is the means by which the colonized and colonizer are put into categories fixed identity. According to

Spivak the sense of self is gained through the "construction of O/other" (Ashcroft et al., 2007: 156). While the Other corresponds to the colonizer and representing "the imperial centre, imperial discourse or the empire itself", it leads colonized beings to gain a self identity "as somehow other, dependent" as well (Ashcroft et al., 2007: 156). Utilizing Lacan's concept of "gaze" which theorizes about the first seeds of the child's sense of identity achieved within the mirror phase through the "gaze of mother", post-colonial critics assert the objectification and interpellation of the colonized through the imperial gaze which "defines the identity of the subject, objectifies it within the identifying system of power relations and confirms its subalterneity and powerlessness" (Ashcroft et al., 2007: 207). Therefore, having the power to know and describe the non-Western, European constructed its own self-imageas knowable, and thus, autonomous, coherent, rational, stable and conscious, while the colonized was destined to be othered and "identified by their difference from the centre", namely from the "grande- autre" or the "Other" (Ashcroft et al., 2007: 155).

The role of language was highly stressed by post-colonial critics as constructing the reality in divisional and categorized ways. Influenced by dominating culture and its language, the colonial subjects internalize the epistemological distinctions ingrained in Western logo-centric thought that is conveyed through the medium of language. As Loomba writes "colonial violence is understood as including an epistemic violence" (2000: 54).The hierarchized structure of Western logo-centric discourse revealed by post-colonial critics to be effective on the operation of colonial discourse. Shelley Walia writes that "the imperial epistemology exclusively works through the centrality of Western consciousness… Such is the consciousness with which the European confronts the idea of colonization" (qtd. in Rao et al. 2008: 23). The binary dichotomies of good/bad, masculine/feminine, culture/nature, presence /absence, self/other, rational/irrational etc. in which the first term is privileged over the second one, were extended to the difference between races or that of the colonizer and the colonized. Therefore the colonized were associated with what is feminine, natural, absent, irrational and other, negative of the positive. Essentialist, fixed and inferior identity, culture and history was conferred upon the colonized by virtue of binary oppositions ingrained in Western thought out of which "Manicheanism", a term coined by Abdul Jan Mohammed, to refer "binary structure of Imperial ideology" emerged. (Ashcroft et al., 2007: 120). A polarity between the colonized and colonizer, or between races is evoked categorizing them as good and evil or

backward and inferior along with oppositional dichotomies such as "civilized/primitive, human/bestial, doctor/patient and enlightener/enlightened" (Ashcroft et. Al., 2007: 20). Furthermore, the colonized were construed as evil, primitive and inferior race. Indeed, the notion of race is notified to be the extension of these oppositional binaries that operate through physical features creating "unchanging natural types" (Ashcroft et al., 2007: 180). The issue of blood is conceived as the determining factor for physical traits and thus evokes "the distinctions to be made between pure and mixed races" (Ashcroft et al., 2007: 180).However, "race is an historical construct not a biologically given existence" in that "our perceptions of racial difference are constructed socially for particular political purposes, and are of course open to contestation and change" (McLeod, 2000: 110).

As Sander Gilman puts forward, stereotyping "is a method of processing information" and is employed to "perpetuate an artificial sense of difference between self and other" (qtd in Loomba, 2000: 60). Images and stereotypes of 'outsiders' that stand for the people of the countries away from colonial centre and "insiders- usually white European male-self" were claimed to be constructed within the scope of colonial discourse (Loomba, 2000: 104). Thus colonial centres, keeping at hand the power to describe, attributed "laziness, aggression, violence, greed, sexual promiscuity, bestiality, primitivism, innocence and irrationality" (Loomba, 2000: 107) to the natives and non-Europeans. John McLeod's analysis of "Orientalism" and "the stereotypes of the Orient" draws attention to the stereotyped examples of categorized and pre-determined identity of colonial subjects along with the self and other distinction. He notes that:

"The Orient is timeless. In orientalism, the Orient exists as a timeless place, changeless and static, cut off from the progress of Western history...The Orient is strange: the Orient is not just different it is oddly different, unusual, fantastic, bizarre. Its radical oddness was considered evidence enough of the Orient's inferiority. If the West was rational, sensible and familiar, the Orient was irrational, extraordinary, abnormal...Orientalism makes assumptions about race: stock figures of murderous and violent Arab, the lazy Indian and the inscrutable Chinaman...In orientalism the East is feminised, deemed passive, submissive, exotic, luxurious, sexually mysterious and tempting; while the West becomes masculine- that is active, dominant, heroic, rational, self-controlled and ascetic" (McLeod, 2000: 44-5).

Especially, the representation of women within colonial discourse was revealed to be going side by side with gender relations, roles and stereotypes. Just as the colonized,

women were stigmatized as a marginal and as Rana Kabbani puts it the West projected evil onto both women and the colonized to produce "scapegoats". She says:

"Women were associated with the devil, and seen as enemies of the Church and civilization. This went to justify the witch-hunts that tried women for sexual rapaciousness, cannibalism, consorting with evil spirits, and being generally intractable and capricious" (Kabbani, 1988: 5).

Stereotyping is regarded as the major strategy of colonial discourse by Homi Bhabha who coins the objective of such a discourse as "to construe the colonized as a population of degenerate types on the basis of racial origin, in order to justify conquest and to establish systems of administration and instruction" (Bhabha, 1994: 70). Bhabha, conceives colonial discourse as the generator of differences that depend upon "the concept of 'fixity' in the ideological construction of otherness" (1994: 66-7). However, Bhabha draws attention to the paradoxical nature of fixity that "connotes rigidity and unchanging order as well as disorder, degeneracy and daemonic repetition" (1994: 66). To put in another way Bhabha uncovers the fixed categories of otherness to be shaky and instable, because the colonized is the product of colonizer's "desire and fear" (Mills, 2001: 123).

Sara Mills highlights Bhabaha's concept of "desire and fear" or "identification and alienation" in these words: "the colonized country is invested with sexuality and becomes the object of sexual fetishism and exoticism; but at the same time it is also a repository of irrational fears" (Mills, 2001: 123). In other words, Bhabha posits that it is the colonizer's fear and desire that produced the "terrifying stereotypes of savagery, cannibalism, lust and anarchy" (Bhabha, 1994: 72). Therefore, Bhabha is concerned with colonialist representation of colonised subjects as "domesticated, harmless, knowable, but at the same time, wild, harmful, mysterious", thus "in motion, sliding ambivalently between the polarity of similarity and difference" (Mcleod, 2000: 53) unlike Said, who makes an analytical account of Oriental representational politics of the West, but is criticized to be acknowledging the existence of binary dichotomies ascribing a fixed identity for both colonizer and colonized, Bhabha explores " the possibility of reading colonialist discourses as endlessly ambivalent, split and unstable, never able to install securely the colonial values they seemed to support" (Mcleod, 2000: 24).

Both Said and Bhabha concentrate on colonial discourse as an instrument of power constructing knowledge, but their differing point of view becomes visible when it

comes to the issue of how successful colonial discourse can be. While Said regards that "Orientalist knowledge was instrumental and always worked successfully when put into practice" Bhabha "has shown how colonial discourse operated not only as an instrumental construction of knowledge but also according to the ambivalent protocols of fantasy and desire" (Young, 2005: 153). In a way, according to Bhabha colonial discourse is vulnerable, and thus can be dismantled by revealing the contradictions inhering in it. As pointed out by Loomba, "Bhabha have emphasized the failure of colonial discourses to produce stable and fixed identities" (2000: 31).

Hence, the authority of imperial centre and its discourse is found out by Bhabha to be fragile and open to debate as binaries "overlap":

"It may be argued that the very domain of post-colonial theory is the region of taboo- the domain of overlap between these imperial binary oppositions, the area in which ambivalence, hybridity and complexity continually disrupt the certainties of imperial logic. Apart from illuminating the interstitial spaces, postcolonial theory also disrupts the structural relations of the binary system itself revealing the fundamental contradictions of a system that can include, for instance, the binaries civilized/primitive or human/bestial along with doctor/patient or enlightener/enlightened. In this way, it uncovers the deep ambivalence of a structure of economic, cultural and political relations that can both debase and idealize, demonize and eroticize its subjects" (Ashcroft et al., 2007: 20).

In conclusion, depending upon these theoretical explorations relevant to interrelatedness of imperial ideology, knowledge and discourse in the formation of distinct and pure culture and identity of the people and nations, it can be inferred that colonial discourse promotes categorized, fixed and unchanging modes of identity. However, according to Bhabha these objectives of colonial discourse can be subverted by revealing the hybrid and ambivalent character of it that offers a kind of re-visioning of colonial past and re-definitions of identity. As for him, the boundaries of self and other dichotomy are not distinct, but interpenetrating due to the collision of them within cultural spaces. Bhabha finds it dangerous to categorize and differentiate the world into distinct boundaries on which David Huddart comments that:

"Like Said, Bhabha suggests that traditional ways of thinking about the world have often been complicit with longstanding inequalities between nations and peoples. His work operates on the assumption that a traditional philosophical sense of the relationship between one self and others, between subject and object, can be very damaging in its

consequences- something we see too often in the encounter between different cultures. If you know only too well where your identity ends and the rest of the world begins, it can be easy to define that world as other, different, inferior, and threatening to your identity and interests. If cultures are taken to have stable, discrete identities, then the divisions between cultures can become antagonistic" (Huddart, 2006: 4).

For Bhabha the possibility of "negotiation or change" in terms of colonial relations should be recognized (Loomba, 2000: 49). The desire for change of course requires interrogation and reconsideration of differential and distinct constructions of colonial discourse. Robert Young relates the postcolonial method of intermingling "the past with the present" to its strategy of "reconsideration of this history, particularly from the perspectives of those who suffered its effects together with the defining of its contemporary social and cultural impact" (Young, 4). This is what Salman Rushdie seeks to do in his postcolonial fiction in which examples of hybrid and ambivalent identities are abound. The colonial past is conceptualised in alternative ways to disrupt Western colonial construct of differences in Rushdie's fiction. To that end, in the following chapters, Rushdie's three major works Midnight's Children, Shame, and The Satanic Verses will be studied in the light of Bhabha's theories of hybridity and ambivalence in order to demonstrate how shaky the presumed stable ground of colonial discourse is.

CHAPTER TWO

MIDNIGHT'S CHILDREN

Experiencing not only the culture of the colonized but also of the colonizer, Salman Rushdie is one of the substantial figures of postcolonial literature who pinpoints the necessity of "writing back" to evoke a fresh vision of truth (Ashcroft et all., 2002: 198). Yet, Rushdiean politics is not only restricted to the criticism of colonialism and its negative outcomes in representational, historical, political, and cultural terms. Together with offering the dismantling of binaries such as West/East, colonizer/colonized, margin/centre or black/white, his challenge against colonial discourse can be viewed to be more concerned with the amalgamation and interpenetration of these oppositions that emerged out of the colonial encounter. To that end, this chapter will elucidate the way Rushdie intermingles oppositional binaries of colonial discourse within the frame of his postcolonial explorations aiming to reveal multiplicities, uncertainties and blurring boundaries under the umbrella terms of ambivalence and hybridity with references to his most celebrated work Midnight's Children.

Rushdie's preoccupation with hybridity, which implies mixing of differences, and thus bringing forth a kind of shifting terrain for the old established views of identity, stems from his awareness of the intermingling of the cultures caused by both colonial encounter and post-colonial migrations. In other words, the thematic and aesthetic aspirations of Rushdie are both the outcome and reflection of "various forms of cultural hybridity produced by the East/West encounter" (D'cruzz, 111). Read this way, Midnight's Children can be characterized as a novel that depicts emerging ambivalences, fluctuations, fragmentariness and pluralities resulting from hybridized and blurred cultural boundaries by corresponding to Bhabha's view that no culture and nation is originary.

The events taking place in Midnight's Children mark a historical parallelism with the years encompassing not only of the moment of Indian independence in 1947, but also of the period before postcolonial independence and its aftermath. Rushdie conveys this historical concern of the novel in such a masterly way that the individual stories of the characters cannot be thought independent of the historical course in which

many elements intermingle. Saleem Sinai, the narrator and at the same time the protagonist of the novel, is self-conscious of his relation to history in his revelation that "I had been mysteriously handcuffed to history, my destinies indissolubly chained to those of my country" (Rushdie, 1982: 9). Born at the exact moment of India's independence "on the stroke of midnight" (1982: 9), Saleem's birth is parallelled to the birth of the nation which comes to connote that Saleem's story is the story of Indian nation itself. In the opening of the novel Saleem narrates his birth that is symbolic of the nation in this way:

"I was born in the city of Bombay… once upon a time. No, that won't do, there's no getting away from the date: I was born in Doctor Narlikar's Nursing Home on August 15 th, 1947. And the time? The time matters, too. Well then: at night. No, it's important to be more… On the stroke of midnight, as a matter of fact. Clock-hands joined palms in respectful greeting as I came…at the precise instant of India's arrival at independence, I tumbled forth into the world" (Rushdie, 1982: 9).

Saleem's inevitable link to history given at the very beginning of the novel sets the background for the multiplicities and interconnections that will be unfolded as the novel progresses. As Catherine Cundy marks "Midnight's Children achieves a successful fusion of East and West in terms of both form and content" and this fusion is conveyed through a kind of "pendulum narrative" that "intermittently takes a swing further back into family and national history" taking the reader "backwards and forwards in time (1996: 28). Therefore, Rushdie sets the tone through such a narrative that moves between past and present to portray the way people, events, stories, and cultures intertwined under the effect of colonialism and post-coloniality.

To get the objectives of Rushdie's Midnight's Children, a post-colonial text that pertains hybridity not only as its subject matter but also as its form, it will be useful to note down Bhabha's approach to hybridity that has many relevant points in Rushdie's writing. Bhabha identifies hybridity as "a difference within" and the hybrid subject as occupying the space of an "in-between reality" (Bhabha, 1994: 13). Bhabha's theoretical insights concerning the nature of hybridity are crucial as his findings justifies the view that "colonial discourse cannot smoothly work" (Loomba, 2000: 232). This is because, for Bhabha, hybridity is the driving force behind the emergence of ambivalence of colonial discourse, subject and presence whose split conditions create a

threat against the colonial authority that struggles to impose fixed and determined identities both for the colonized and colonizer. Likewise, as Simon During notes in his analysis of Bhabha, "hybridised identities acquired by the dominated cause ambivalence" and thus "call into question the naturalness and legitimacy of hegemonic identities" (2005: 151).

Bhabha writes that "colonial presence is always ambivalent, split between its appearance as original and authoritative and its articulation as repetition and difference" (1994: 107). What this "split" comes to mean is that while colonial discourse stigmatizes the non-Western as "other" that is "eccentric and bizarre" on the one hand, it erases this otherness by trying to domesticate the non-western and thus make it "knowable" and "visible" through its "civilising mission" on the other (McLeod, 2000: 52). In other words, "the construction of otherness is thus split by the contradictory positioning of the colonised simultaneously inside and outside Western knowledge" (McLeod, 2000: 53). Therefore this "difference within" not only subverts the certainties of colonial authority and its discourse, but also posits that "neither the colonial, nor the colonized cultures and languages can be presented as "pure" form, nor they can be separated from each other" (Barker, 2008: 278). This concept of cultural "impurity" and "inauthenticity" is highlighted by Bhabha as follows:

"Cultures come to be represented by virtue of the processes of iteration and translation through which their meanings are very vicariously addressed to – through- an Other. This erases any essentialist claims for the inherent authenticity or purity of cultures" (Bhabha, 1994: 58)

In other words, by virtue of hybridity that underlines colliding differences and is align with "mixed-ness" and "impurity, cultural identities are found out to be never "discrete phenomena" but "in contact with one another" oscillating in-between their selves and others (Huddart, 2006: 5). Therefore, as Chris Barker notes, with the theories of hybridity the imposed presence of margin and centre are revealed to be illusionary or mere constructions of representations:

"The meaning of old words is changed and new words brought into being. Neither the colonial, nor the colonized cultures and languages can be presented as "pure" form, nor they can be separated from each other. This process gives rise to various forms of

cultural hybridity. Cultural hybridity challenges not only the centrality of colonial culture and the marginalization of the colonized, but also the very idea of centre and margin as being anything other than representational effects" (Barker, 2008: 278).

In Midnight's Children, rather than the hybrid condition of postcolonial agent evoked by the migrations and exiles of the post-colonial independence period, Rushdie draws attention to the hybrid identities and cultures of the both colonial and postcolonial agents whose lives shaped by the effects of colonialism. To put it in other words, the novel epitomizes the "problematic" of colonialism figured out by Bhabha to be functioning by positing the colonized not also to be an excluded, but also to be a necessary agency that should be included to get a sense of Englishness. This can be taken to mean that British colonialism in India was not one-dimensional in that it effected the national, cultural and individual identities both of the colonized and the colonizer due to the "transcultural possibilities" emerging out of collision and interaction of Indian and English cultures (Huddart, 2006: 99). This is what Rushdie seeks to represent in most of his works, just as it is in Midnight's children, a novel in which hybridity is sensed through the ambivalent and multiple identities.

The traces of ambivalent condition that generate in-between-ness leave some characters in a position of neither being Indian nor English in the novel. Saleem's retrospective narration makes it possible for the reader to capture the ambivalences and in-between-ness experienced by the older generations of his family who experienced cultural effects of colonialism. It is for this reason that Saleem's story begins with narrating his grandfather's story. Saleem's grandfather Aadam Aziz, who goes to Europe for his education during the period of colonialism, turns back to India, "spending five years away from home", not only as an educated doctor, but also a Europeanized agent whose "visions altered" (Rushdie, 1982: 11). At the very beginning of his return, Aadam Aziz's fluctuation between two cultures is a direct reference to his unreconciled identity. His Europeanized vision or "travelled eyes" causes him to perceive his homeland as a space that encloses him, while his old vision is juxtaposed through Saleem's sight of the space:

"he had spent five years, five springs away from home... Now, returning, he saw through travelled eyes. Instead of the beauty of the tiny valley circled by giant teeth, he

noticed the narrowness, the proximity of the horizon; and felt sad to be at home and feel so utterly enclosed" (Rushdie, 1982: 11).

Hence, Aadam finds it difficult to identify with his own country finding the valley narrow in spatial terms after being influenced by the Western cultural space. However, he fails to achieve a complete identification with European culture, as well. His European friends Heidelberg, Oskar, Ilse and Rubin "mock his prayers" and are proud of Europe's superiority over India that is imposed on them through the scientific discourse used within colonial context such as "India-like radium-had been discovered by Europeans" (Rushdie, 1982: 11). That he cannot feel himself as a European in Europe is evoked by his friends' belief that "he was somehow the invention of their ancestors" (Rushdie, 1982: 11). In a broader sense, Aadam is neither European, nor Indian, but a hybrid, caught in-between two cultures leading to his identity problems that can be associated with "a hole" inside him. His desire to "reunite himself with an earlier self" is witnessed in his attempts to pray and believe in god, but this attempt of him becomes a complete failure as he finds himself unable to worship and believe in god (Rushdie, 1982: 11). As Saleem informs, his grandfather "was caught in a strange middle ground, trapped between belief and disbelief, and this was only a charade after all… Unable to worship a God in whose existence he could not wholly disbelieve. Permanent alteration: a hole" (Rushdie, 1982: 12).

Robert Young makes a general definition of ambivalence as "a process of identification and disavowal" (2005: 188) and the fact that Aadam Aziz not only appropriates European culture but also resists against it corresponds to ambivalent position of what Bhabha calls "colonial mimicry…at once a mode of appropriation and of resistance" (Bhabha, 1994: 134). Bhabha puts that "colonial mimicry is the desire for a reformed, recognizable Other, as a subject of difference that is almost the same, but not quite" (1994: 100). What Bhabha implies with "colonial mimicry" is that while adopting the colonizer's cultural values and traits, the colonized reproduces "a blurred copy of the colonizer that can be quite threatening" (Ashcroft et all., 2007:124). Bhabha writes that "to be Anglicised is emphatically not to be English" (1994: 87), and thus he puts emphasis on the "menace of colonial mimicry" that is evoked by incomplete replication failing to produce complete original image because of "the difference that defines it" (1994: 107). Likewise, Rushdie's portrayal of Aadam Aziz can be interpreted

as fitting into Bhabha's category of "reformed recognizable Other" that is "almost the same, but not quite" (Bhabha, 1994: 100). Although he is a "Westernized man" adhering to western cultural values, the traces of his resistance against being totally westernized is witnessed in his choices that have links with his Indianness such as his not wholly lost belief in god and his marriage to an Indian wife.

Aziz's falling in love with his wife Naseem is an unconventional one marked by his attempts at imaginatively piecing together the fragments of her body. As a doctor, when he goes to treat sick Naseem, her Indian and Muslim heritage hinders her to be examined without her purdah. That causes Aziz to make use of a perforated sheet to examine her body, with just one hole to "have a picture of Naseem in his mind, a badly-fitting collage of her severally-inspected parts…glued together by his imagination" (Rushdie, 1982: 25). Therefore his gradual fall in love with Naseem by virtue of a perforated sheet is symbolic act which comes to represent Aziz's strife for a restoration of his past identity that has been culturally dislocated. In other words, he desires to unite his new self with the old one by piecing together the fragments of his lives. Furthermore, Aziz's unstable, fluid and hybrid identity that can also be categorized within the frame of "almost the same, but not quite" posits a threat to the authority of colonial discourse that seeks to represent colonial identities to be unchanging and become suggestive of the denial of difference.

The change of his identity is reminded by Tai, the boat man, to Aziz in addressing him "foreign-returned" that become connotative of his difference (Rushdie, 1982: 27). That he wants Naseem to take her purdah off or to "move like a woman" during their sexual intercourse indicates his attempts at modernizing Naseem through European ways to which she resists by opposing his desires. Actually, her opposition against her husband's desires signals her resistance to the cultural values of colonial Europe that Rushdie conveys through the medium of Aziz. However, It is not only Aadam Aziz that is hybridized and is caught up in ambivalences caused by cultural interactions of the East and the West within the scope of colonialism. Just as for India itself, it becomes inevitable for Naseem to be hybridized under the effect of colonialism. Living in-between two cultural space, she experiences a condition of "both-and" meaning that she both wants to be an Indian and a Europeanized one (Frank, 136). For

instance, when Aadam uses "mercurochrome, the red medicine" to cure himself as he gets burnt while setting Naseem's purdah on fire, she mistakes it for blood saying that "O God you've got blood everywhere, let me wash you at least" (Rushdie, 1982: 35). Aziz's utterance that "it isn't blood" evokes a perception of inferiority due to her lack of education on the side of Naseem (Rushdie, 1982: 35). Her desire to seem more modernized is seen in her self-defense that "you think I can't see with my own eyes? Why must you make a fool of me even when you are hurt? ... you do it on purpose, to make me look stupid. I am not stupid. I have read several books." (Rushdie, 1982: 35).

Reading books is the indication of Naseem's modernity, yet how hard she tries to seem modern like Aziz, she cannot be wholly modern because her Indian identity interrupts creating a kind of adherence to tradition. At the time of "Amritsar rebellion" Aziz is wounded and gets home bleeding. This time, she mistakes blood for mercurochrome, and to create a modernized image of a woman she begins to reproach Aziz:

"when my grandfather got home that night, my grandmother was trying hard to be a modern woman, to please him, and so she did not turn a hair at his appearance. 'I see you've been spilling the mercurochrome again, clumsy, she said, appeasingly.'it is blood' he replied, and she fainted" (Rushdie, 1982: 36).

As seen Rushdie portrays both Aadam and Naseem as hybrid characters whose identities were shaped not only by their Indian heritage but also by colonial cultural legacy. Their ambivalences stem from co-existing clashing values of Indian and European culture which also give rise to the disagreement of tradition and modernity. Thus, drawing attention to the characters' in-between and hybrid identities, Rushdie proves the fragility and inauthenticity of fixed and essentialist categories of identity both for the colonized and colonizer, as well as the "them and us" discrimination (Rushdie, 1982: 255).

Similar to the characters' ambivalence, Rushdie's own stance is ambivalent too, as he is critical of both cultures, sometimes criticising the colonized, sometimes the colonizer. Being a migrant intellectual, who moved from Bombay to Pakistan, and then to England, Rushdie himself is a hybrid agent influenced by cultural interactions and differences. That is why, his novels are crowded with multiple elements forming a

collage. The fact that Rushdie is not totally against colonialism or on the side of it is manifest in the bargain between an English man, Methwold and Saleem's father Ahmed Sinai. Two months before Indian independence, Methwold who is the representative figure of English colonialism wants to sell his estates. And Ahmed Sinai who "longs for fictional ancestors" buys Methwold's estate (Grant, 1999: 11). The bargain took place because as Saleem notes "in August 1947, the British having ended the dominion of fishing-nets, coconuts, rice and Mumbadevi, were about to depart themselves; no dominion is everlasting" (Rushdie, 1982: 94). Rushdie's employment of this bargain scene operates to expose his own ambivalent stance concerning the changes wrought by colonialism in India. While criticising the underdeveloped condition of India, Rushdie, through Methwold's mouth, underlines the modernity brought with colonial British rule in India:

"Hundreds of years of decent government, then suddenly, up and off. You'll admit we weren't all bad: built your roads. Schools, railway trains, parliamentary system, all worthwhile things. Taj Mahal was falling down until an Englishman bothered to see it. And now, suddenly, independence. Seventy days to get out. I' m dead against it myself" (Rushdie, 1982: 96)

Together with a wealthy bussinesman Ahmed Sinai, there are three other wealthy Indian elites, Homi Catrack, Ibrahim Ibrahim and Commander Sabarmati who buy Methwold's estates that bear English names such as "Versailles Villa, Buckhingham Villa, Escorial Villa and Sans Souci" (Rushdie, 1982: 95). The houses trace the cultural patterns of the colonizer Britain in their architectural style with "large, durable mansions with red gabled roofs and turret towers, in each corner, ivory-white corner towers wearing pointy red-tiled hats… houses with verandas quarters reached by spiral iron staircases hidden at the back (Rushdie, 1982: 94). Such an architecture in India constantly reminds the natives the presence and dominion of the colonizer. However, Methwold sells his estates on two conditions: "the houses be bought complete with every last thing in theme, that the entire contents be retained by the new owners; and that the actual transfer should not take place until midnight on August 15th" (Rushdie, 1982: 95). Hence such preconditions put by Methwold prepare the ground for Rushdie's criticism of colonialism in that Rushdie makes it clear that colonialism aims to perpetuate its presence through cultural space trying to eradicate cultural values and traditions of the subcontinent. Methwold's demand that "you'll take a cocktail in the

garden? Six o'clock every evening. Cocktail hour. Never varied in twenty years" refers to colonial legacy that should be maintained even after the post-colonial independence of the subcontinent (Rushdie, 1982: 96). In this sense, as Goonetilleke writes these elites turn into "Anglicized Indians" by perpetuating their lives in the midst of British cultural legacy and Indian tradition:

"Methwold wishes to preserve 'the Imperial tradition of the British Raj', but it seems to me that he is only attempting to control India through imposing Western patterns of culture – and, consequently, behaviour – on the power elite of post-independence India. Actually the subtext has it that power has been transferred to those already inclined towards the West, the Anglicized Indians. Methwold's buyers agree to accept his terms and even follow his routine... Imperialism does not end when the imperialists leave" (Goonetilleke, 2010, 26).

Rushdie's ambivalence makes itself visible here, as he is aware of not only the "advantages" of colonialism in modernizing India, but also of its "disadvantages" in evoking cultural disagreements and assimilations as implied through Amina Sinai's speech as follows:

"but my God, the paint... And look at the stains on the carpets, janum; for two months we must live like those Britishers? You've looked in the bathrooms? No water near the pot. I never believed, but it's true, my God, they wipe their bottoms with paper only" (Rushdie, 1982: 96).

Rushdie takes a stand not on the side of univocal cultural hegemony, but rather on the side of heterogeneity of cultural differences that function to operate as collage of cultural identities in Midnight's Children. Within this framework, the notion of "leaking" is the focal point of the novel that can be interpreted according to Bhabha's concept of "third space" where the "negotiation" of cultural differences plays a great role. "Third Space" is the place of renewed productions "where the negotiation of incommensurable differences creates a tension peculiar to borderline existences" (Bhabha, 1994: 218). The "cultural translation" flourishing within "the third space" destroys any claims of cultural hegemony and brings forth the relation and interdependence of cultures to each other. Regarding culture as a signifying system, Bhabha stresses upon the impossibility of any original culture that is not contaminated by the "other". Newness emerges out of contradictions that are negotiated within this

cultural space of signification, and thus disrupts fixed signs of culture. As reminded by Bhabha:

"It is that Third space, though unrepresentable in itself, which constitutes the discursive conditions of enunciation that ensure that the meaning and symbols of culture have no primordial unity or fixity; that even the same signs can be appropriated, translated, rehistoricized and read anew" (Bhabha, 1994: 37)

As seen, Bhabha's concept of "third-space" with its emphasis on "intervention of difference" implies a kind of leakage. This concept of leakage is manifest in Midnight's Children on the level of doubling identities in which the boundaries of self and other intermingle. In one of his interviews Rushdie remarks that "the process of intermingling is what I referred to in Midnight's Children as leaking, in which people leak into each other, so do cultures" (qtd. In Finney, 2006: 120). The narrator Saleem's story is full of leaking and intermingling elements in the novel. Saleem Sinai's identity, just as it is in the case of many other characters is a hybrid one that is generated by colliding multiple stories, cultures and traditions. His date of birth, as well as other children's birth at midnight on the day of Independence, grant them with uniqe gifts such as "the powers of transmutation, flight, prophecy and wizardry" (Rushdie, 200). Saleem's gift was "greatest talent of all- the ability to look into the hearts and minds of men" (Rushdie, 200). Therefore, from the very moment of his birth Saleem's identity is marked by its ability to leak into minds of people. However, this leaking is not one sided as Saleem's self is exposed to many leakings by other identities too. While narrating his overall story to Padma, he consciously states that "things even people – have a way of leaking into each other, like flavours when you cook… the past has dripped into me… so we can't ignore it" (Rushdie, 1982: 38).

Leaking past of Saleem is one of the key points illustrating his hybrid identity that is constructed by forces outside him. First of all, it is India and Britain that leaked into him which is symbolized by the multiple parentage of Saleem. Therefore, the authenticity of Saleem is questioned through his multiple rooting. As the novel progresses the reader is informed that Saleem is not the true son of Ahmed and Amina Sinai as at Dr Narlikar's Nursing Home Saleem's Ayah Mary switches the name-tags of him with a poor baby born at the same moment whose name is given Shiva. Saleem declares his dubious origin as follows: "I became the chosen child of midnight, whose

parents were not his parents, whose son would not be his own" (Rushdie, 117). Mary does this act of switching for the sake of her lover Joseph's revolutionary spirit that would be pleased with granting a poor baby a rich life and a rich baby a poor life. However, nobody realizes this act of switching as Saleem states that "I was brought to my mother; and she never doubted my authenticity for an instant" (Rushdie, 117). Thus, even at the beginning of his story, Saleem introduces himself as leading the life of an "other" child, Shiva. Saleem and Shiva's relation to each other illustrates the way self and other intertwined, "the difference within" interrupted.

Besides being not the true son of Sinai family, Saleem is revealed to be an illegitimate son of English colonizer Methwold who has an affair with an Indian woman, Vanita. Hence, Rushdie makes it clear that Saleem has a genetically hybrid identity born out of Indian and English contact. Saleem's listener Padma to whom he narrates his whole story justifies Saleem's hybrid and inauthentic identity asking that "you are an Anglo-Indian? Your name is not your own" (Rushdie, 1982: 118). Indeed, Saleem is "Anglo-Indian" born out of an English father and Indian mother.

Ambivalent origins of Saleem bring forth constantly the question of parentage within the novel. When Saleem's mother, whose actual name was Mümtaz, was given a new name by her husband as Amina, Saleem relates this act of renaming to the issue of fathering that is constantly repeated and presented to be fluid and unstable within the novel. Therefore, Saleem's ability to invent parents is his inheritance from his family. He says: "my inheritance includes this gift, the gift of inventing new parents for myself whenever necessary. The power of giving birth to fathers and mothers: which Ahmed wanted and never had" (Rushdie, 1982: 108). Besides his biological father Methwold and his foster father Ahmed Sinai, Saleem informs the reader that he has many other fathers such as Nadir Khan (Mümtaz's husband before she marries Ahmed), Hanif Aziz (Saleem's uncle), General Zulfikar (who is married to Saleem's aunt Emerald), Schaapsteker (an old man living on the top floor of Buckingham Villa dealing with snakes), and Picture Singh (a magician in the ghetto, guiding Salem). All these figures are fathers to Saleem as they in some way interrupted in Saleem's life due to the absence of an original father. This can be likened to a metonymic chain in which signifiers for the image of father does not come to an end. In a way, Saleem moves from one signifier to another, and cannot reach a fixed and complete presence of the image.

As Bhabha points out, for the image, metonymy "is a sign of its absence and loss" and therefore it implies "the edge of meaning and being" as well as a "shifting boundary of otherness within identity" (1994: 51). Hence, metonymic journey of Saleem corresponds to Bhabha's view of "unstable element of linkage" (1994: 227), to the notion of infinite possibilities that disrupt the fixedness of the original and the rigid boundaries of identity which colonial and nationalist discourses valorize.

However, Saleem's hybridity is strenghtened not only genetically but also culturally as he is breeded by Sinai family that is trapped within Indian and English cultural space flourishing within the borders of colonial and postcolonial India. Consequent on this multiple leaking within him as an outcome of "intertwined lives", Saleem develops multiple identities pertaining many stories that cause him to be a "swallower of lives". He declares that:

"there are so many stories to tell, too many, such an excess of intertwined lives events miracles places rumours, so dense a commingling of the improbable and the mundane! I have been a swallower of lives; and to know me, just the one of me, you will have to swallow the lot as well. Costumed multitudes are jostling and shoving inside me... I must commence the business of remaking my life from the point at which it really began, some thirty-two years before anything as obvious, as present, as my clock-ridden, crime-stained birth" (Rushdie, 1982: 9-10).

As implied in the quotation above, Saleem's hybrid and impure identity marked by collision of many things cause him to be a bearer of multiple stories. Saleem is not a protagonist of his own life since there are many factors determining his life. That's why Saleem says that "from Ayah to Widow, I've been the sort of person to whom things have been done" (Rushdie, 1982: 237). This feature of him is the reason behind his relation to Scheherazade who narrates unending stories for "a thousand nights and a night" (Rushdie, 1982: 9). However, Saleem realizes that his job of narration is more ardous than Scheherazade's due to the abundance of the stories which have crucial role for his identity formation. To that end, he confesses that "I must work fast, faster than Scheherazade, if I am to end up meaning- yes, meaning- something. I admit it: above all things, I fear absurdity" (Rushdie, 9). Indeed, while Saleem is trying to write his story, it is the history of Indian nation itself that he writes about in a broader sense. In this way, Rushdie denies the authenticity of the Indian nation while drawing a parallelism with Saleem's story. For instance, his telepathic ability to receive the voices of midnight's

children like a "radio receiver" evokes in his mind the emergence of multiple voices which becomes symbolic of multiple constituents of both Saleem and nation's identity. While introducing the children Saleem underlines that "a thousand and one children were born; there were a thousand and one possibilities which had never been present in one place, at one time before" (Rushdie, 1982: 200). Hence, like Saleem and the children, India was marked by "a thousand and one possibilities" corresponding to their "multiple identities". Additionally "his attempt to reconcile his various multiple identities reflects India's struggle to reunite its multiple nationhoods after colonial rule" (Miller, 47). It is for this reason that at the age of thirty-one, in a pickle factory, Saleem feels the need to narrate hi/story declaring that "history pours out of my fissured body" (Rushdie, 1982: 38).

The secret kept by Mary concerning the true identity of Saleem, in other words the problematic of who he is, came to be known by Sinai family by an accident that causes Saleem's first body mutilation. At school, Geography teacher Emil Zagallo whose language is dominated by the traces of colonial discourse such as "jungle-Indians, bead-lovers" (Rushdie, 1982: 230) "felt from the jungle" and "sons of baboons" (Rushdie, 1982: 231) insults on Saleem addressing him as "animal" and pulls his hair out. This action is the initiator of Saleem's desire for revenge that will haunt him forever. The bullies at school mock Saleem calling him "snot-nose is a baldie, and Sniffer's got a map-face" (Rushdie, 1982: 234). In the fight with bullies insulting him, Saleem suddenly loses one of his fingers due to the slammed door by Fat Perce. This violent act of mutilation culminates in Saleem's loss of blood that actually signifies Saleem's lack of definite origins marked by blood. He belongs to neither India totally, nor England. This ambivalent origin of Saleem is made public by virtue of the blood test when he was taken to the hospital because of his mutilated finger. It is clarified at the hospital that while his mother Amina's blood group is A and his father's is O, Saleem's blood group is "neither A nor O" (Rushdie, 236). The result causes the doctor to ask Saleem's mother the question of whether he is an adopted child or an illegitimate one. However Amina's answer that "my God, of course he is our son!" (Rushdie, 236) remains enigmatic until Mary confesses her guilt and reveals the secret concerning Saleem's identity. Thus, Saleem's blood test induces the phase of recognition for his mixed up identity that is not homogeneous, but heterogeneous, having many fathers and

mothers. This heterogeneous identity of Saleem is rendered consciously by him as follows:

"And now I, Saleem Sinai, intend briefly to endow myself-then with the benefits of hindsight; destroying the unities and conventions of fine writing, I make him cognizant of what was to come... O eternal opposition of inside and outside! Because a human being inside himself, is anything but a whole, anything but homogeneous; all kinds of every which thing are jumbled up inside him, and he is one person one minute and another the next. The body on the other hand, is homogeneous as anything. Indivisible, a one-piece suit, a sacred temple, if you will. It is important to preserve this wholeness. But the loss of my finger, not to mention the removal of certain hairs from my head, has undone all that" (Rushdie, 1982: 236-37).

Rushdie craftily makes use of historical background of the period within the novel. He inserts historical facts and figures into Saleem's story to portray how multiple forces operate in the construction of a story of an individual as well as in the history of a nation, and thus form multiple identities. Rushdie accomplishes this portrayal of organic relationship between story–history via his method "through which public and private spaces are brought into interaction" (Frank, 2008: 164). In the novel, Saleem's birth is revealed to be mirroring the nation's birth by Prime Minister of the period Nehru who celebrates the birth of Saleem through a letter informing that:

"dear baby Saleem, My belated congratulations on the happy accident of your moment of birth! You are the newest bearer of that ancient face of India which is also eternally young. We shall be watching over your life with the closest attention; it will be in a sense, the mirror of our own" (Rushdie, 122)

Nehru's association of India with a new-born baby indicates his attempts to impose a kind of nationalist purity and authenticity upon the nation whose hybrid identity is tried to be ignored. However, as Saleem's story becomes the narrative of the nation, multiplicities of Saleem's identity emerging out of intermingled fragments posit a subversion of Nehru's claim to authenticity of post-colonial India. Post-independent India, like Saleem was fathered by English colonization whose effects did not come to end with the end of official British dominion and Indian independence. The question of impurity is elucidated by Bhabha as loss of the national "origins". Bhabha says: "nations, like narratives, lose their origins in the myths of time and only fully realize their horizons in the mind's eyes" (1990: 1). Therefore multiple things came together for the formation of a nation marking it impure. Rushdie presents this issue of impurity symbolically through Amina's pregnacy and her body that becomes heavy before she

gives birth to Saleem. Just as the growth of the placenta, the nation came into being whose different parts emerged each day, and as Saleem notes the process was identical with formation of a language like a chain. He says:

"By the time the rains came at the end of June, the foetus was fully formed inside her womb. Knees and nose were present; and as many heads would grow were already in position. What had been (at the beginning) no bigger than a full stop had expanded into a comma, a Word, a sentence, a paragraph, a chapter; now it was bursting into more complex developments, becoming, one might say, a book – perhaps an encyclopaedia- even a whole language" (Rushdie, 1982: 100).

In other words, it is not independence but interdependence of nations and cultures what Rushdie emphasizes in Midnight's Children. Their intervention both culturally and nationally disrupts any claims of authentic categories of self and other, because as Bhabha writes "the other is never outside or beyond us; it emerges forcefully, within cultural discourse, when we think we speak most intimately and indigenously between ourselves" (Bhabha, 1990: 4). He delivers this issue of "internationalism" not only through Saleem's identity, but also through other characters as in the example of a photograph of Rani, whose skin get some white points:

"And behind them, looking benignly on, the Rani of Cooch Naheen, who was going white in blotches, a disease which leaked into history and erupted on an enormous scale shortly after independence… 'I am the victim' the Rani whispers, through photographed lips that never move, the hapless victim of my cross cultural concerns. My skin is the outward expression of the internationalism of my spirit" (Rushdie, 1982: 45).

The quotation above implies the intervention of the White upon the history of India whose effects largely emerged and moulded India especially after independence. The writer implies this transformation the nation is taking through Saleem's words whose identity is transforming too: "Suddenly you are forever other than you were; and the world becomes such that parents can cease to be parents and love can turn to hate" (Rushdie, 1982: 237). The aftermath of independence left the country within a political turmoil, social divisions, partitions of Pakistan and Bangladesh, the war between India and China, all of which were touched upon as parts of Saleem's story and were satirized within the novel. To that extend, Rushdie criticizes that India's inability to come to terms with emerging clashes, dualities or rivalries prepared the ground for its

disintegration which was symbolically represented by the disintegration of "Midnight's Children Conference". Saleem and Shiva, despite their clashes and rivalry within the Conference are interestingly linked to each other. Shiva is the violence and destruction epitomized, and his violence leaks into Saleem's life which symbolically means that violence became a part of India, creating partitions, as in the case of Pakistan. Shiva's violence makes itself manifest the most when he murders the Midnight's Children to serve Indira Gandhi's Emergency programme. As Saleem notes "Shiva-the-destroyer... lies heavily over all these things, dooming us to flounder endlessly amid murder rape greed war - that Shiva, in short, has made us who we are" (Rushdie, 1982: 299). Therefore, Saleem's identity was more than its self in that the "other" intervened into him and blurred the boundaries.

Saleem's first intervention into history is caused by his mother's infidelity. Her yearning for Nadir Khan- her first husband who divorced Amina and escaped due to the political turmoil of the country- did last forever. Even after her marriage to Ahmed Sinai, she couldn't desist herself from seeing Nadir secretly in the Pioneer Cafe. Following his mother enter the cafe, Saleem sees Nadir and Amina "sat with dancing hands in the Pioneer cafe" (Rushdie, 1982: 405). To give a lesson to his mother concerning her infidelity, Saleem reveals another women's infidelity, Lila Sabarmati, the wife of Commander Sabarmati, who has an affair with Homi Catrack. Using his telepathic powers, he discovers their relationship that results in Homi Catrack's death by Commander Sabarmati to whom Saleem writes a note informing his wife's infidelity. Therefore, as Saleem says Sabarmati becomes the "puppet", while Saleem is the "puppet-master" (Rushdie, 1982: 262). The unfolding events made Saleem thought that India was performing Saleem's play that causes "national crises" as well, due to the discussions concerning whether Commander Sabarmati, "the Admiral of the Fleet" should be put in a civil jail or not (Rushdie, 1982: 262). Such interminglings of Saleem's story with history lasts until he disintegrates at the end of the novel. Beginning with Mary's intervention, Saleem's identity always takes different shapes. In the end, we have a Saleem whose family and house blowed up due to India and Pakistan war, whose powers were sterilized by Indira Gandhi, and whose son was the son of Shiva. However, it was Mary who caused Saleem to be such an intruder into events on the

account of her song she constantly sings for Saleem: "Anything you want to be, you can be, You can be just what all-you want" (Rushdie, 1982: 383).

It is this excess of stories inhabiting within his identity that opens cracks in Saleem's body. He says:

"Please believe that I am falling apart… I mean quite simply that I have begun to crack all over like an old jug- that my poor body singular, unlovely, buffeted by too much history, subjected to drainage above and drainage below, mutilated by doors, brained by spittoons has started coming apart at the seams. In short, I am literally disintegrating" (Rushdie, 1982: 37).

Saleem's claim of disintegration at present is the product of his past shaping his identity out of multiple pieces. Saleem's identity is not one but many positing a threat to the fixed categories of identity imposed by colonial discourse. In short, Rushdie successfully blurs the boundaries, not only in the stories of Aadam and Naseem, or Amina and Ahmed the generations that are exposed to colonial rule and its cultural effects, but also in the story of a post-colonial individual, Saleem, the next generation. His story is the continuation of their and many other stories, and every story is interlinked and leaked into each other, just as the identities. Yet, in Saleem's case the issue of leaking is employed on a large scale to demonstrate how much a nation, which is supposed to be newly-born and thus authentic, is actually impure, hybrid, inauthentic and thus moulded by forces outside it, as Mary initially did shape Saleem's life to be one of the greatest forces outside him.

Mary Pereira, standing for Colonizer's Christian belief of purity and virginity, makes Saleem and thus India believe into purity and authenticity of themselves which was impossible for a heterogeneous India and Saleem. Mary's intervention in Saleem's story and identity can be interpreted in relation to Vijay Mishra's questioning of history as a form of "epistemology" or "true representation" (Mishra, 214). Rushdie's Midnight's Children, in this sense, brings forth crucial questions such as "who writes history? From whose point of view? Who is the subject of history" (Mishra, 214-5)?

Thus, even at the very beginning of the novel, while narrating his grandfather's story Saleem's utterance that "most of what matters in our lives takes place in our absence" corresponds to the hybrid identity of the characters in that their identities, histories and cultures are the products of their relation and link to the "other"(Rushdie, 1982: 19). In Bhabha's words the other dwells within us, and our presence is determined by this other marking us impure. In one of his interviews Rushdie highlights this issue as follows:

"There is so much that happens before Saleem is born, which means, 'we do not come naked in the world'. We bring with us an enormous amount of baggage, so therefore, limitation. And that baggage is history, family history and a broader history too, and we are born into a context, and we are born as the child of our parents, and as the descendant of our family, and as the people who live in a certain househouse, and there is a lot of stuff which is just given- which is not just to make. And in order to understand "us, you have to understand that other stuff. Hence that kind of Whitmanesquee beginning about having to "swallow multitudes" and so on" (qtd. in Noakes et all, 2003: 17-8).

At the age of ten, Saleem becomes a kind of "forum" or "national network" through which other children born at midnight communicate and discuss some issues under the roof of "Midnight's Children Conference" (Rushdie, 1982: 237). This telepathic ability and multiple "parental heritage" of Saleem "result in transgression of being just "any one person"; instead, he can be considered a Leibnizian monad who potentially has the whole world presented within itself" (Frank, 2008: 138). Saleem's plea for "third principle" (Rushdie, 1982: 255) in the face of conference's disintegration evoked by "clashes of personality" (Rushdie, 1982: 255), "religious rivalries" (Rushdie, 1982: 254) such as Hindu–Muslim and class conflicts between the children can be linked to his desire for newness that would transgress divisional and oppositional binaries. In other words, through Saleem's mouth Rushdie offers to unite multiple voices to form a collage which India fails to achieve due to the existing divisions. Saleem's plea for transgressing the boundaries are given as follows:

"do not let this happen! Do not permit the endless duality of masses-and –classes, capital-and-labour, them-and -us to come between us! We must be a third principle, we must be the force which drives between the horns of dilemma; for only by being other, by being new, can we fulfil the promise of our birth… I say maybe not in these words; may be not in words at all, but in the purer language of thought… because children are the vessels into which adults pour their position, and it was the poison of grown-ups

which did for us. Poison and after a gap of many years, a widow with a knife" (Rushdie, 255- 56).

Here, Rushdie suggests that Saleem's call for the "third principle" can be achieved through the vision of the childhood that is not influenced by established boundaries and divisions inscribed by and within linguistic barriers. Besides the concept of "third principle" standing for fresh and new visions freed from socially, culturally and linguistically established frontiers, the telepathic ability that operates with pure thought leads the children to overcome the boundaries drawn by language:

In the beginning there was a language problem… Only later, did I learn that below the surface transmissions… language faded away, and was replaced by universally intelligible thought forms which far transcended words… but that was after I heard, beneath the polyglot frenzy in my head, those other precious signals, utterly different from everything else, most of them faint and distant, like far-off drums whose insistent pulsing broke through the fish-market cacophony of my voices" (Rushdie, 1982: 168)

As the children communicate not through words but through pure thoughts, Rushdie intentionally inserts this telepathic ability of children to juxtapose it with the view that language constructs and shapes us creating fixed and divisional categories for identities and the truth. As Saleem indicates it was "the walls of words" that divided India:

"India had been divided anew, into fourteen states and six centrally- administered territories. But the boundaries of these states were not formed by rivers, or mountains, or any natural features of the terrain; they were instead, walls of words. Language divided us" (Rushdie, 1982: 189).

However, Saleem uses his telepathic ability not for developmental deeds. Cheating at school or peeping his mother is mere activities for which he uses his telepathic powers. Indeed, Saleem's telepathic power stands for the power India has due to its heterogeneity and multi-voiced texture. Rushdie states on the issue that "my India has always been based on ideas of multiplicity, pluralism, hybridity: to my mind the defining image of India is the crowd, and a crowd is by its very nature superabundant, heterogeneous, many things at once" (1991: 32). Yet, just as India, Saleem fears to display and makes use of such a multi-voiced power for better things, because "fearing parental ostracism… seeking parental congratulations" Saleem "suppressed the news of his transformation" (Rushdie, 1982: 172). What Rushdie implies through Saleem's inability to use its telepathic powers is that, India, seeking the approval of Britain and

fearing to be excluded could not use its power of multiplicity for the development of the country, and thus became doomed to underdevelopment. Rushdie himself intervenes with the narration to give the failure of both Saleem and India in using their pluralities:

"Despite the many vital uses to which his abilities could have been put by his impoverished, underdeveloped country, he chose to conceal his talents, frittering them away on inconsequential voyeurism and petty cheating. This behaviour – not, I confess, the behaviour of a hero – was the direct result of a confusion in his mind, which invariably muddled up morality – the desire to do what is right – and popularity – the rather more dubious desire to do what is approved of" (Rushdie, 1982, 172).

However, as Saleem grows up his telepathic power is nullified by the forces outside him as well. Saleem's claim that "if there is a third principle, its name is childhood. But it dies, or rather, it is murdered" (Rushdie, 1982: 256) is a reference to Indira Gandhi and her son Sanjay Gandhi's sterilisation or "vasectomy programmes" (Rushdie, 1982: 432) aimed at destroying "magicians' ghetto" and midnight's children's abilities that pose a kind of pluralistic threat against Indira Gandhi's monolithic and oppressive way of governing. Therefore Saleem's call for "third principle" can be interpreted in relation to Bhabha's discussion of "remaking the boundaries… where difference is neither One, nor the Other, but something else besides, in between" (Bhabha, 1994: 219). In other words, just like Bhabha, Rushdie offers to get beyond the conceived boundaries by virtue of fresh eyes of childhood that are not contaminated by all kinds of discriminations of race, class and gender. Within this framework, while at the beginning the composite and plural shape of the "Midnight's Children Conference" embodies the cultural and religious multitudinous diversities inhering in India, the disintegration and destruction of the Children epitomizes the damaging effects caused by the devoutness to purity and the refusal of multiplicities and diversities as in the case of Indira Gandhi's "Emergency programme" by which all the children born at midnight were sterilised. The Children's Conference was like a multi-voiced society composed, just as India itself, of Hindus, Sikhs, Buddhists, Muslims and Christians whose multiplicity aimed to be extinguished by Indira Gandhi. The aim of Indira's strategy of "smashing" the differences and diversities was narrated by Saleem in these critical words of him:

"The Emergency had a black part as well as a white, and here is the secret which has lain concealed for too long beneath the mask of those stifled days: the truest, deepest motive behind the declaration of a State of Emergency was the smashing, the

pulverizing, the irreversible discombobulation of the children of midnight. (Whose Conference had, of course been disbanded years before; but the mere possibility of re-unification was enough to trigger off the red alert)" (Rushdie, 1982: 427-28).

As seen, despite the oppressive attempts to eradicate emerging multiple voices and diversities forming the identity of India, intermingling and interaction of nations, events and people make it clear that, just as Saleem's origins, the origins of the nation are blurred too. The events happening in India cannot be thought of independent of the English colonialism that affects post-independent India culturally and politically.

When fragments are pieced together, the overall picture makes it possible for the reader to infer the fact that Saleem's identity is a chain of "linkages", leaking and fragments. This issue of piecing together the fragments is conveyed also through the "perforated sheet" employed as the leitmotif of the novel. It offers seeing the whole through multiple fragments. Besides Aadam Aziz who falls in love with Naseem by virtue of a perforated sheet, there are other characters in whose lives the "perforated sheet" plays a great role. For instance, due to her unending longing for her previous husband Nadir Khan, the assistant of Mian Abdullah who is a political figure opposing the partition through religion, Amina finds herself unable to love her second husband Ahmed Sinai. Therefore she decided to love him in fragments:

"She began to train herself to love him. To do this, she divided him, mentally, into every single one of his component parts, physical as well as behavioural, compartmentalizing him into lips and verbal tics and prejudices and likes…in short, she fell under the spell of the perforated sheet of her own parents, because she resolved to fall in love with her husband bit by bit. Each day she selected one fragment of Ahmed Sinai, and concentrated her entire being upon it until it became wholly familiar" (Rushdie, 1982: 68).

According to Cathy Miller "perforated sheet" comes to symbolize the "fragmented identities" evoked by "a fragmented amalgamation of various parts" (Miller, 47). She relates the characters' "fragmented identities" to their displaced conditions arguing that "the postcolonial identity is fragmented and multifarious through its collision with other cultures" (Miller, 49).

In Imaginary Homelands Rushdie writes that "the past is a country from which we have all emigrated, that its loss is part of our common humanity" (1991: 12).

Therefore, in Rushdie's view the movement from past to the present make our memories distorted. To get a sense of history the fragments of our memories should be pieced together. Furthermore, Rushdie emphasizes that this job of reconstructing the past out of fragments and bits is one of the most important issues for the immigrant writers like himself as "the writer who is out-of-country and even out-of language may experience this loss in an intensified form. It is made more concrete for him by the physical fact of discontinuity" (1991: 12). Hence, it can be said that in Midnight's Children Rushdie conveys, through his migrant eyes, the perception and representation of history of nations and individuals that come out of blending of the fragments, memories, people, cultures etc. This is what he implies with his metaphor of "chutnification of history". In the novel, Saleem likens the issue of writing his story to the process "pickling":

> "my special blends: I have been saving them up. Symbolic value of the picking process: all the six hundred million eggs which gave birth to the population of a single could fit inside a single, standard-sized pickle-jar; six hundred million spermatozoa could be lifted on a single spoon. Every pickle jar contains, therefore, the most exalted of possibilities: the feasibility of the chutnification of history; the grand hope of the pickling of time! I however have pickled chapters. Tonight, by screwing the lid firmly on to ajar bearing the legend Special Formula No. 30; 'Abracadabra', I riched the end of my long-winded autobiography: in words and pickles, I have immortalized my memories, although distortions are inevitable in both methods" (Rushdie, 1982: 459).

The metaphor of "Chutnification" or "pickling" can be directly associated with hybridity as it implies the blending of flavours, tastes and smells. Just as it is in the formation of identity, the process of pickling includes the mixture of multiple composites, the intervention and mingling of different pieces. Saleem informs the reader that "pickling" requires different ingredients composed of "raw materials, obviously—fruit, vegetables, fish, vinegar, spices... cucumbers aubergines mint..." (Rushdie, 1982: 460). As portrayed through the ingredients above Rushdie means to blend sour, sweet and bitter for making chutneys similar to "Braganza pickle, best in Bombay" (Rushdie, 1982: 456). As it is known, when pickled, the different and diverse ingredients are put into one pickle-jar in which their flavours blend, and thus they go into a kind of transformation. This process of transformation is intensified through the addition of various spices. Saleem underlines this issue of "spice bases" as follows:

"there is also the matter of spice bases. The intricacies of turmeric and cumin, the subtlety of fenugreek, when to use large (and when small) cardamoms; the myriad possible effects of garlic, garam masala, stick cinnamon, coriander, ginger… not to mention the flavourful contributions of the occasional speck of dirt. (Saleem is no longer obsessed with purity.) In the spice bases, I reconcile myself to the inevitable distortions of the pickling process. To pickle is to give immortality, after all: fish, vegetables, fruit hang embalmed in spice-and vinegar; certain alteration, a slight intensification of taste, is a small matter surely. The art is to change the flavour in degree, but not in kind; and above all (in my thirty jars and a jar) to give it shape and form- that is to say meaning." (Rushdie, 1982: 461).

Rushdie draws attention to "change the flavour in degree, but not in kind" (Rushdie, 1982: 461). By such a measurement he means to increase the multiplicities and to intermingle the differences within a community together with preserving the unique cultural values and traditions. No matter Saleem forms multiple identities, he does not lose the touch with his Indian culture and traditions represented through his huge nose which he relates it to Indian mythical figure, Ganesh: "My nose: elephantine as the trunk of Ganesh, it should, I thought, have been a superlative breather; a smaller without an answer, as we say; instead, it was permanently bunged-up, and as useless as a wooden sikh-kabab" (Rushdie, 1982: 155)

Discovering that his identity is composed of many people, cultures, ideas and nations, Saleem associates the process of his identity formation as well as the nation's with chutnification. In this way, each chapter of the novel can be read as a pickle jar whose ingredients chutnified as Saleem says "I however have pickled chapters" (1982: 459). Indeed, Rushdie employs thirty chapters within the novel in each of them bits and ingredients of Saleem's identity narrated. However, at the end of the novel, only one jar stays empty, which, according to Stephen Clingman, is "left over for the future" (, 2009: 122). It is implied that this one jar will include the story of the baby Aadam a baby who is the" child of a father who was not his father" (1982: 500), the son of Parvati-the-witch and Shiva, but fathered by Saleem after Parvati's death.

The whole novel can be read Rushdie's attempt at positing the unreliability and fragility of colonial constructions concerning identity and history of both the colonized and colonizer. Hybrid identities prove that the negated differences come to be recognized and are included within the borders of the self. This idea, formulating the core of Bhabha's theory of hybridity, is made use of especially by post-colonial migrant

writers to underline the fact that identities are not singular and authentic as the boundaries have blurred. As Bhabha puts boundaries are remapped, because:

> Hybridity is a problematic of colonial representation and individuation that reverses the effects of the colonialist disavowal, so that other 'denied' knowledges enter upon the dominant discourse and estrange the basis of its authority – its rules of recognition (Bhabha, 114)

Rushdie, conveys this issue of "other denied knowledges enter upon the dominant discourse and estrange the basis of its authority" (Bhabha, 1994: 114) not only through the narration of Saleem' autobiography, which in fact is narration of the nation, but also through the medium of English language that undergoes a set of specific changes in the hands of Rushdie. He offers to remake the language of the colonizer in order to eradicate the determined linguistic barriers serving to the continuation of colonial dominion. Rushdie is of the opinion that the use of English in the colonies was a remarkable instrument of colonizing the natives through the language. However, he also believed in the possibility of resisting against the discourse of colonialism by re-creating and "domesticating" English. In Imaginary Homelands Rushdie writes about the issue as follows:

> "I don't think it is always necessary to take up the anti-colonial – or is it post-colonial – cudgels against English. What seems to be happening is that those peoples who were once colonized by the language are now rapidly remaking it, domesticating it, becoming more and more relaxed about the way they use it – assisted by the English language's enormous flexibility and size, they are carving out large territories for themselves within its frontiers" (Rushdie, 1991: 64).

Rushdie invents new ways of using English by "transforming it into his Indianized dialect" (Miller, 50). He blends Indian and English words and creates a kind of linguistic hybridity and thus "freeing English from its colonial past" (Miller, 50). According to Elleke Boehmer, distancing English from its "colonial past" can be achived by subjecting "English to processes of syntactic and verbal dislocation" (Boehmer, 2005: 201). It is possible to come across with such use of English in Rushdie's Midnight's Children where the language is syntactically and verbally dislocated. The vernacular language used by the characters is full of constantly repeated phrases such as "whatsitsname", "godknowswhats", "soandso" "suchandsuch" etc. For

instance Saleem's grandmother Naseem's language is invaded by the phrase "whatsitsname":

"This, whatsitsname, is a very heavy pot; and if just once I catch you in here, whatsitsname, I'll push your head into it, add some dahi, and make, whatsitsname, a korma. I don't know how my grandmother came to adopt the term whatsitsname as her leitmotif, but as the years passed it invaded her sentences more and more often. I like to think of it as an unconscious cry for help… as a seriously-meant question. Reverend mother was giving us a hint that, for all her presence and bulk, she was adrift in the universe. She didn't know, you see, what it was called" (Rushdie, 1982: 41).

Employing this phrase continually uttered by Naseem, Rushdie implies that just like the combination of multiple words for the formation of a word, identities are the result of the combination of many elements. Therefore, reshaping the syntactical form of the phrase, Rushdie wants the reader to question his or her own identity that is not one but many. In this way, re-shaped language of the colonizer by the colonized shoots the colonizer with his own gun, dismantling the rigid boundaries of colonial discourse through language.

Elleke Boehmer writes that "by adopting local idioms and cultural referents "an English" is acclimatized, made national" (2005: 201). Likewise, Rushdie inserts Indian idioms and words into English, and thus indicates the way the boundaries of self and other blurr linguistically, as well as culturally. The words such as "tamasha", "dhobis", "jungle" "talaaq", and "janum" belong to Urdu and Hindi languages. Yet, by inserting them into English, Rushdie domesticates English, and thus indicates hybrid and ambivalent linguistic origins of the characters' identities. For example after Methwold completes the issue of selling his estate to Sinai family, he says to Ahmed: "Look around you: everything's in fine fettle, don't you agree? Tickety-boo, we used to say. Or as you say in Hindustani: Sabkuch tictock hai. Everthing is just fine" (Rushdie, 1982, 97). Methwold's use of an Indian idiom "sabkuch ticktock hai" indicates that it is not only the colonized, but also the colonizer whose identities were shaped by cultural encounter in which overlapping and intermingling emerge. On the other hand, while Methwold uses Indian words, Ahmed Sinai tries to use Oxford English which can be interpreted in relation to Bhabha's "mimicry". Saleem narrates Ahmed's attempt at imitating the English Accent as follows:

Tell me, Mr Methwold, Ahmed Sinai's voice has changed, in the presence of an Englishman it has become a hideous mockery of an Oxford drawl, 'why insist on the delay? Quick sale is best business, after all. Get the thing buttoned up' (Rushdie, 1982: 96).

Ahmed's mimicking of English accent does indicate his hybridity and paves the way for the rejection of fixity of his identity as a colonial agent.

Consequently, in Midnight's Children Rushdie offers to interrogate the way all forms of cultural identities came to be constructed within colonial and post-colonial context. He does not believe in the monolithic and unitary forms of identity which deny the intervention of the differences. To that end, he brings forth the significance of various forms of hybridity and ambivalences portraying the post-colonial individual as fragmented, displaced and heterogeneous whose identity was formed by the forces outside him/her. He employs hybridity and ambivalence to disrupt determined definitions of both Indianness and Englishness by providing re-definitions for both conditions. To that extent, Rushdie wants the readers to question who they are in order to free themselves from the shackles of colonial discourse, just as Saleem does question who he is in the quotation below:

"who what am I? My answer: I am the sum total of everything that went before me, of all I have been seen done, of everything done-to-me. I am everyone everything whose being-in–the – world affected was affected by mine… each " I", every one of the now-six-hundred-million- plus of us, contains a similar multitude. I repeat for the last time: to understand me, you'll have to swallow the world" (Rushdie, 1982, 383).

CHAPTER THREE

SHAME

First published in 1983, two years after Midnight's Children, Salman Rushdie's Shame can be characterized as a novel whose major preoccupation is to portray the political condition of Pakistan after itspartition from India. Yet, alongside the social and political instabilities of the country, the novel includes many references to instabilities lurking in the cultural terrain of Pakistan creating individuals and cultures whose identities are not firm and distinct, but hybrid and thus positing disruption of monolithic fixities created by colonial discourse. As observed in Midnight's Children, Rushdie's talent in representing the way the Empire is influential on the peoples of cultures and nations it interacts with makes itself visible in Shame as well.Thus, this chapter will be alloted to analyse Shame as a novel entreating the colonial encounter and its legacy as producing cultural displacements and mixed identities in which the boundaries of self and other intertwine and give rise to the postcolonial conditionwhose traces will be underlined with reference to the examples of hybrid, in-between and translated beings.

Shame is one of the novels in which Salman Rushdie obviously addresses his own hybridity as an Indo-Anglian writer evoked by both the colonial past of his county and his own migrant position. He interprets the cultural panaroma of Pakistan both through Eastern and Western perspectives due to his own experience of both cultures which lead him to elaborate a fragmented view of the reality. In the novel Rushdie says that "I have learned Pakistan in slices… I am forced to reflect that world in broken mirrors" (Rushdie, 1995: 69). Within the postcolonial theory fragments bear a significant place in designating multiplicities and impurities of perceptions concerning history, origin, memory and identity, and thus challenge centred and monolithic representations. Hassan Ben-Deggoun argues that Rushdie's adherence to "fragmentary vision" while writing his novels "privileges a non-totalized, pluralistic, open ended form of discourse that coincides with postmodernwriting practices" challenging the "long established shared verities" (Ben-deggoun, 1). According to Ben-Deggoun Rushdie's

employment of such a technique stems from his condition as "a postcolonial subject as being in the same time insider and outsider" (Ben-Deggoun, 1). Therefore, in Rushdie's texts Manichean divisions of colonial discourse that define the colonizer and colonized in line with the hierarchized dichotomy of self and other cannot find a stable ground to dwell on owing to his double consciousness that help him to develop many sided representations of reality. In Shame, while criticizing being labelled as an "outsider" by Pakistani people in addressing the issues of the country, Rushdie implies his hybridity both as an agent of periphery and centre as well. He is "a composite individual at the crossroad of many cultures, developing a fragmentary vision" (Ben-Deggoun, 3) and this is what promotes in Pakistani people not to accept his authority as a writer calling him as:

"Outsider, Trespasser! You have no right to this subject!... I know nobody ever arrested me. Nor are they ever likely to. Poacher! Pirate! We reject your authority. We know you, with your foreign language wrapped around you like a flag: speaking about us in your forked tongue, what can you tell but lies? I reply with more questions: is history to be considered the property of the participants solely? In what coutrs are such claims staked, what boundary comissions map out the territories? Can only the dead speak?" (Rushdie, 1995: 28).

Salman Rushdie's migrant and culturally displaced identity causes the ground beneath his feet to be instable, released from established certainties of the colonial rule and its discourse. According to Rushdie migrancy has a close relationship with the issues of "anti-gravity" and "anti-belonging" that pave the alternative ways in "seeking freedom" (1995: 86). In Shame Rushdie reveals that a migrant has the ability to fly like a bird as s/he cannot belong any place wholly. Migrant's flight for Rushdie provides a kind of deterritorialization not only in geographic but also in imaginative terms. As mentioned in previous parts, many postcolonial critics emphasized the way imaginations were colonized through colonial discourse in which fixed Manichean divisions and essentialistic distinctions were set up to legitimize a sense of pre-given essence in the form of self and other, black or white, margin and centre. However, Rushdie argues for the possibility of getting rid of colonized imaginations by not attaching oneself solely to place of birth, namely roots "that are designed to keep us in our places" (1995: 86). Rushdie diagnoses a resemblance between the notions of "gravity" and "belonging" in that they keep one's identity in a fixed place and

categorized divisions. This is what a migrant can transcend with its uprooted condition as marked in *Shame* as follows:

> "I, too, know something of this immigrant business. I am an emigrant from one country (India) and a newcomer in two (England, where I live, and Pakistan, to which my family moved against my will). I have a theory that the resentments we mohajirs engender have something to do with our conquest of the force of gravity. We have performed the act of which all men anciently dream, the thing for which they envy the birds; that is to say, we have flown… We know the force of gravity but not its origins; and to explain why we become attached to our birthplaces we pretend that we are trees and speak of roots. Look under your feet. You will not find gnarled growths sprouting through the soles. Roots, I sometimes conservative myth, designed to keep us in our places. The anti-myths of gravity and of belonging bear the same name: flight. Migration, moving, for instance in flight, from one place to another. To fly and to flee: both are ways of seeking freedom" (Rushdie, 1995: 85-6).

Rushdie relates the emergence of plural and hybrid identities to the issue of many rootings. He elucidates the link between migration and multiple rooting in one of his interviews arguing that rather than leading to rootlessnes, migration "leads to a kind of multiple rooting. It is not the traditional identity crisis of not knowing where you come from. The problem is that you come from many places" (qtd. in Frank, 2008: 141-2). Belonging to many places that interact, Rushdie's migrant and hybrid identity enables him to cross the hegemonic borders. Hence, In *Shame* Rushdie offers to distance and uproot oneself from the established and instructed realities of the colonial past while emphasizing the importance of "flight" or "anti-gravity" by which subjects float "upwards from history, from memory, from Time" (1995: 86-7). It is for this reason that Rushdie "emphasizes the horizontal flight of birds and migrants as opposed to the vertical forces of gravity and roots" (Frank, 2008: 141). Therefore, the history of Pakistan as an imagined and invented country would be reconsidered through a migrant eye dwelling in-between two cultures, as it was re-written in *Shame* by the migrant sensibility of Rushdie as opposed to the colonial representation of it:

> "Who commandeered the job of rewriting history? – The immigrants, the mohajirs. In what languages? – Urdu and English, both imported tongues, although one travelled less distance than the other. It is possible to see the subsequent history of Pakistan as a duel between two layers of time, the obscured world forcing its way back through what-had-been-imposed. It is the true desire of every artist to impose his or her vision on the world; and Pakistan, the peeling, fragmenting palimpsest, increasingly at war with itself, may be described as a failure of the dreaming mind. Perhaps the pigments used were the wrong ones, impermanent, like Leonardo's; or perhaps the place was just insufficiently

imagined, a Picture full of irreconcilable elements midriffbaring, immigrant saris versus demure, indigenous Sindhi shalwar-kurtas, Urdu versus Punjabi, now versus then: miracle that went wrong" (Rushdie, 1995: 87).

In the novel, the narrator discusses the history of Pakistan by addressing it to be an account of a "modern fairy-tale" (Rushdie, 1995: 70). The narrator standing for the voice of Rushdie that poses mostly a critical commentary on the unfolding events expresses his motive in his presentation of such a fictional portrayal uttering that "nobody need get upset" with his realistic representation of what is happening in Pakistan (1995: 70). That is why / For this reason, he bitterly writes that "realism can break a writer's heart" (1995: 70). This realism is related with the issue of shame encompassing the whole country and leading Rushdie to reflect this sense of shame in a fictional way ironically in order not to disturb the reader with the reality. Therefore, the narrator in Shame declares that:

"The country in this story is not Pakistan, or not quite. There are two countries, real and fictional, occupying the same space, or almost the same space. My story, my fictional country exist, like myself, at a slight angle to reality. I have found this off-centring to be necessary; but its value is, of course, open to debate. My view is that I am not writing only about Pakistan" (Rushdie, 1995: 29).

Fawzia Afzal Khan interprets Rushdie's intention of writing about both Pakistan and beyond it to be related with the fact that "Pakistani people, acording to him, still view themselves as objects because they have been unable to shake off the sense of shame and denigration heaped on them during colonial rule" (Khan, 1993: 160). Furthermore, according to Afzal Khan what Rushdie underlines beneath the surface of the novel is the idea that "this sense of shame results in ultimately in its coverse: shamelessnes" (Khan, 1993: 160). In Shame Rushdie makes a direct reference to the issue of shame generating shamelessness in his utterance that "humiliate people long enough and a wildness bursts out of them" (1995: 117). Humiliation of the colonized people on the position of "objectness" lead them to repress the sense of shame out of which shamelessness emerge in the form of a monster as incarnated in the novel by Sufiya Zinobia. To put it other words, just as Saleem's India in Midnight's Children, the identity of post-independent Pakistan in Shame is formed by the forces outside itself, becoming a composite of many elements whose operation was inaugrated by colonial

concerns of the West. Within this frame the narrator names the country he depicts not as Pakistan, but "Peccavistan" a place that was "insufficiently imagined" just as Pakistan in reality (1995:87-8). Nick Bentley puts that "Peccavistan is a fiction, but so too, the novel suggests, is Pakistan, itself based on an artifical construction invented in the West" (2008: 72). The narrator depicts this invented Pakistan in which the reality and fiction blurred as follows

"It is well known that the term Pakistan, an acronym, was originally thought up in England by a group of Muslim intellectuals. P for the Punjabis, A for the Afghans, K for the Kashmiris, S fort he Sind and the 'tan' they say, for Baluchistan. No mention odf the East Wing, you notice; Bangladesh never got its name in the title, and so, eventually, it took the hint and seceded from the secessionists. Imagine what such a double secession does to people!) – so it was a Word born in exile which then went East, was born-accross or trans-lated, and imposed itself on history; a returning migrant, settling down on partitioned land, forming a palimpsest on the past" (Rushdie, 1995: 87).

As Priyamvada Gopal argues "Pakistan as Peccavistan for Rushdie itself an amalgam of shame and shamelessness" (2009: 79). Hence, in the novel Rushdie postulates that the sense of shame and shamelessness emerge on the side of the native due to the effects of the Empire. They are the seeds breeded by the colonial rule and thus pave the way for the emergence of hybrid subjects whose lives were shaped by the colonial encounter of the West and the East. However, hybridity operates in Shame on negative terms leading to shameful social and political corruptions in Pakistan. Yet, whatever the motive behind the colonial interaction, it does not hinder Rushdie to exhibit how assumed identites of self and other, West and East are intervowen. The authenticity of shame and shamelessness of post-indepent Pakistan is called into question along with the authenticity of the sense of Englishness or imperial centre. Indeed, shame and shamelessness experienced in Pakistan are the products of Western intervention into the history of the country leading it to develop an ambivalent identity. Therefore, for Rushdie the question that argues whose shame and shamelessnes it is should be taken into consideration in evaluating the established identities and meanings around these provisional concepts. In Shame, not only the representation of the native as the denigrated other who is forced to feel shame due to its subordinate position but also of the colonizer as the superior self and thus should feel no sense of shame are found out to be inauthentic and open to disruption. Rushdie conveys this critique of identity

politics developed by the West through his utterance that "Shame dear reader is not the exclusive property of the East" (1995: 29)

Rushdie takes inspiration in basing the core of the novel around the issue of shame from the three real life events that take place in contemporary London. The first event is related with the story of a Pakistani girl living in London and murdered by his father "because by making love to a white boy she had brought such dishonour upon her family that only her blood could wash away the stain" (Rushdie, 1995: 115). The name of that girl is Anna Muhammed whom according to Rushdie a phantom that "haunts this book" (1995: 116). Other real life story is again about an "Asian girl" who was assaulted "in a late-night underground train by a group of teenage boys… predictably white" (Rushdie, 1995: 117). Rushdie accounts that rather than the boys, the girl felt ashamed after the incident. The last story is concerned with a boy on whom the sense of shame dominated in such a way that the boy "found blazing in a parking lot… burned to death" by means of a self-generated ignition without any touch of "external flame" (Rushdie, 1995: 117). Rushdie employs these bitter incidents experienced by the Eastern people in order to expose the fact that these people "have grown up on a diet of honour and shame" (1995: 115).

The sense of shame felt by Pakistani people is the inherited colonial stain from the West as during the colonial rule they were forced to feel shame whatever they do in their own habitation. Nick Bentley writes that "writers such as Salman Rushdie are keen to identify the way in which colonial legacies and postcolonial politics affect the way in which people's identities are constructed" (2008: 93). In Shame, in order to lay stress on the colonial legacy of Pakistan and its outcomes after the departure of the colonizing powers, Rushdie draws a picture of a mansion in which Shakil sisters, Chhunni, Munnee, Bunny together with their son Omar Hkayyam Shakil live "trapped in that old reclusive mansion, that third world that was neither material nor spiritual" (1995: 30). Their trapped condition stems from the oppresion applied on them by their father Old Mr Shakil who dies at the very beginning of the novel in a mood of "hatred for his hometown" in which "imperialists" circuit (Rushdie, 1995: 11). The reader is informed about the upbringing of the three sisters that by their father "the three girls had been kept inside that labyrinthine mansion until his dying day; virtually uneducated, they were imprisoned in the zenana wing where they amused each other" (Rushdie, 1995:

13). According to Fawzia Afzal Khan the three sisters "come to symbolize the three countries that ultimately come into being after India's independence from Britain: India, Pakistan, and Bangladesh" (1993: 162). Yet, if interpreted on a larger scale, the sisters are "the third world" that became trapped within the "objecthood of shame and shamelessness" even after the independence of the Third World countries. (Khan, 1993: 161).

In these countries the effect of the Empire is felt deeply especially on cultural ground. The hegemony of "The Angrez", namely "the British sahibs" lead to the appearence of Western cultural forms such as parties, cocktails, and dances that especially the Indian and Pakistani elite adopt to be more socialized (Rushdie, 1995: 12). In the novel, the location that pertains all these cultural features peculiar to the West is the hotel whose dome is lying in the skies of Pakistan with its great splendour:

"large Palladian hotel…the Hotel Flashman, in short whose great golden dome was cracked even then but shone nevertheless with the tedious pride of its brief doomed glory; that dome under which the suited and booted Angrez officers and white-tied civilians and rinleted ladies with hungry eyes would congregate nightly, assembling here from their bungalows to dance and to share the illusion of being colourful- whereas in fact they were merely white or actually grey, owing to the deletrious effect of that stony heat upon their frail cloud-nurtered skins, and also to their habit of drinking dark Burgundies in the noonday insanity of the sun" (Rushdie, 1995: 12).

No matter how they were figuratively imprisoned by their father within a huge mansion, the three sisters grew up under the effect of the Empire and thus form hybrid and in-between identities. Their upbringing is marked by the mixture of contradictory elements as stated by the narrator that "the widower had raised his children with the help of Parsee wet-nurses, Christian ayahs and an iron morality that was mostly muslim, although Chunni used to say that he had been made harder by the sun" (Rushdie, 1995: 13). Furthermore, their hybridity is strenghtened as their identities merge into each other during the period of their pregnancy before the birth of Omar Khayyam Shakil. After the death of their father, the news of their bunkruptcy leads the three sisters to react "to the news of their ruin by resolving to throw a party" to which they largely invite The Angrez (Rushdie, 1995: 14). This party held nearly after their father's death to celebrate ironically their ruin becomes symbolic of the repressed shame emerging in the form of shamelessnes on the side of the sisters who were breeded under the strict sense of shame

by their father for many years. According to Tim Haywood their father "represents the British Empire which dominated the era of Pakistan for a number of years" while the daughters come to represent "the colonized period" (Elf 2009. Vol. 1: 10) Therefore the contestation against their established identites whose boundaries are drawn around the sense of shame by the colonizer, symbolically by their father in the novel, is initiated with the given party that would for their father old Mr. Shakil seem "like a completely shameless going-on, an abhorrence, the proof of his failure to impose his will on" them (Rushdie, 1995:15). The parties they give and thus their entrance into Western society indicate the daughters' reaction against the strict upbringing in the past. In the parties the sisters do not have any difficulty in acting, dancing and drinking in a Western style as such "The Shakil sisters clapped their hands in unison and ordered the musicians to start playing Western-style dance music, minuets, waltzes, fox-trots, polkas, gavottes" (Rushdie, 1995: 16). Furthermore, at the night of the parties the sisters sleep with the Angrez guests, and Omar Khayyam Shakil is born out of this sexual contact between one of the sisters and an Angrez officer:

"the invitations, scorning the doormats of the indigeneous worthies, had found their way into the Angrez Cantonment, and into the ballroom of the dancing Sahibs. The long-forbidden household remained barred to all but a few locals; but after the cocktail hour at Flashman's, the sisters were visited by a uniformed and ball-gowned crowd of foreigners. The imperialists! - the greyskinned sahibs and their gloved begums! – raucous-voiced and glittering with condescension, they entered the mirrorworked marquee" (Rushdie, 1995: 15-6).

The reader never learns who the real pregnant mother is as the sisters undertake the role of three "joint mothers of the forthcoming child" isolating themselves from the rest of the world for nine months (Rushdie, 1995: 20). Although one of the sisters is biologically pregnant, they all act as if they were in a period of simultaneous pregnancy in that "they began to weigh the same, to feel exhausted at the same moment, and to awake together, each morning... they felt identical pains; in three wombs a single baby... suffering identically" (Rushdie, 1995: 20). In this way, their identities fuse into each other and nobody distinguishes the real mother and fictional ones. This portrayal of such a trinity by Rushdie demonstrates how intertwined and impure, thus fragile and instable the identities of the sisters are. They are like the fragments of puzzle that gain meaning when they are pieced together and form a whole. The interwoven identity of

them makes it impossible to analyse their identites as "discrete" forms whose hybridity is underlined by the narrator as follows:

"When they were divided by Omar Khayyam's birthday wishes, they had been indistinguishable too long to retain any exact sense of their former selves –and... the result was that they divided up in the wrong way, they got all mixed up, so that Bunny, the youngest, sprouted the premature grey hairs and took on the queenly airs that ought to have been the prerogative of the senior sibling; while big Chhunni seemed to become a torn uncertain soul, a sister of middles and vacilliations; and Munnee developed the historionic gadfly petulance that is the traditional characteristic of the baby in any generation, and which never ceases to be that baby's right, no matter how old she gets. In the chaos of their regeneration the wrong heads had ended up on the wrong bodies; they became psychological centaurs, fish-woman, hybrids; and of course this confused seperation of personalities carried with it the implication that they were still not geuinely discrete, because they could only be comprehended if you took them as a whole" (Rushdie,1995: 40).

Hybridity and ambivalence are employed by Rushdie to make a criticism of Western ways of representation concerning both Eastern and Western culture and identity that are depicted essentialistic and changeless. In Shame, while the mothers are culturally hybrid characters effected by both Eastern and Western cultures, their son Omar Khayyam Shakil is portrayed as a hybrid being not only culturally but also genetically. Like Saleem, he is an illegimate son, born out of a Western father and an Eastern mother and "was raised by no fewer than three mothers, with not a solitary father in sight" (Rushdie, 1995: 24). The fact that Omar has a dual heritage connotes the idea that he is neither a totally an English agent nor an Indian. This sense of him is reinforced by his mothers who bring him up imposing him not to feel no sense of shame. The mothers do not want him to feel ashamed of his identity and this leads him to be caught within the sense of complete shamelessness. Therefore, Omar's identity poses a reversal of Western orientalist representation of Eastern and Western identity as his ambivalent identity does not fit into a fixed category that can be depicted as a typical Eastern and Western one.

Omar's world from the moment of his birth is "a world turned upside down" causing him to lead a life experienced on the borders and edges. On Omar's inversion that dominates his identity the narrotor writes that:

"Our hero, Omar Khayyam, first drew breath in that improbable mansion which was too large for its rooms to be counted; opened his eyes; and saw upside-down through an open window, the macabre peaks of the Impossible Mountains on the horizon... His first sight the spectacle of a range of topsy-turvy mountains... Omar Khayyam Shakil

was afflicted, from his earliest days, by a sense of inversion, of a world turned upside-down. And by something worse: the fear that he was living at the edge of the world, so close that he might fall off at any moment" (Rushdie, 20-21).

Omar's inversion that mark him to be an agent "exceptional by any standards" is also manifested on the level of body such as his uncircumcised condition unlike any Muslim (Rushdie, 1995: 30). As the narrator remarks he "entered life without benefit of mutilation, barbery or divine approval" (1995: 21). Furthermore, Omar describes himself as a "a fellow who is not even the hero of his own life; a man born and raised in the condition of being out of things "(Rushdie, 1995:24). Omar thinks that his identity is shaped by the forces outside himself through the intermingling of many elements indicating how his self is inseperable from its others interfering his life and making him a peripheral figure. His claim that "heredity counts" (Rushdie, 1995: 25) parallels to the narrator's utterance that "choose yourself a father and you also choose your inheritance" (Rushdie, 49), and thus promotes a rethinking of the way identities are culturally constructed outside the subjects within the colonial context. Within this scope Omar represents the postcolonial period for whom purity and authenticity is impossible as his identity is marked by cultural inheritances of his past. Just like their countries, the postcolonial subjects cannot detain themselves from developing in-between identities, yet, whose ambivalent nature posits a threat against fixities and certainties of colonial discourse.

The identity problems experienced by the post-independent Pakistan is voiced in Shame through the problematic identity of Omar that is induced by his postcolonial condition as an ambivalent figure. He is the product of colonial shame that gave birth to shamelessness of postcolonial period. Nick Bentley interprets Omar's hybrid identity as a symbolic manifestation of colonial impact that intruded into South East Asia out of which individuals away from their essences are born. Within this frame, the narrator of Shame wonders that "what manner of hero is" Omar with his "dizzy, peripheral, inverted, infatuated, insomniac, stargazing, fat" nature (Rushdie, 1995: 25). Nick Bentley sheds light on Omar's problematic identity interpreting it as follows:

"Symbolically, Omar represents a physical consequence of the colonial encounter, the product of the British "invasion" of an Eastern citadel. His hybrid identity is a symbolic legacy of imperial involvement in South Asia, and the fact that he turns out to be weak,

slothful and corrupt is a comment on the impact of colonialism in the region" (Bentley, 2008: 69).

The first traces of Omar's corrupt and weak identity are revealed in his adolescence period when he falls in love with a Parsee girl Farah Zoroaster whom he meets at school. He gazes Farah through his telescope at nights and being rejected by the girl as a lover he decides to hypnotise her in order to impregnate. The event results in Farah's expulsion from the school and her home after which the teacher Eduardo Rodrigues is made to marry her. Meanwhile Omar finds consolation by making excuses in attempting such a shameless deed as follows:

'You will do anything that I ask you to do, but I will ask you to do nothing that you will be unwilling to do'

'She was willing' he told himself. Then where's the blame? She must have been willing, and everybody knows the risk" (Rushdie, 52)

Inhabiting on the edge and borders, Omar's identity is translated into another cultural medium. The issue of being translated elucidates not only the condition of Omar but also of Pakistan and Rushdie himself as a migrant. Susan Bassnet defines translation textually as "an act that involves the transfer of texts written in one language into another. The Latin root of the English Word 'translation' implies relocation, *translatus* being the past participle of the verb *transferre*, 'to carry across' (qtd in Chew et al., 2010: 78). For postcolonial theory the theories of translation bear a significant place in foregrounding hybridity of identities since the debate in postcolonial context underlines the fact that just as the texts and words, cultures are translated and carried across, but during the process of translation something is lost or gained, and thus old established assumptions about identity marking it to be universal or homogenous are found out to be shaky and elusive.

Felipe Hernandez thinks that it is necessary to make a distinction between two forms of translation that are colonial and postcolonial. He expresses that "colonial translation" communicates to "a mode of representation" in which the colonized is represented to be "intelligible for the European and inferior in relation to them" to justify "colonisation" and perpetuate "European authority" (2010: 37). On the other hand, the concept of "postcolonial translation", Hernandez claims, re-defines the

concept of translation and thus poses a "critique to its colonial practice" (2010: 37). Likewise Tejaswini Niranjana puts emphasis upon deconstructionist nature of postcolonial theory in its reinscription of the concept of translation arguing that:

"Rethinking of translation (from a postcolonial perspective) becomes an important task in a context where it has been used since the European Enlightenment to underwrite practices of subjectification, especially for colonised peoples. Such a rethinking - a task of great urgency for a postcolonial theory attempting to make sense of 'subjects' already living 'in translation', imaged and re-imaged by colonial ways of seeing- seeks to reclaim the notion of translation by deconstructing it and re-inscribing its potential as a strategy of resistance" (Niranja, 1992: 6 qtd in Hernandez, 2010: 38).

Within this frame, "postcolonial translation" is a challenge against the concept of "colonial translation" whose authenticity and thus authority in representing the colonized subject in full is subverted. One of the theorist of "postcolonial translation" is Bhabha who elaborates his theory of translation by pondering upon the migrant minority groups. He writes that:

The migrant culture of the 'in-between', the minority position, dramatises the activity of culture's untranslatability; and in so doing, it moves the question of culture's appropriation beyond the assimilationist's dream, or the racist's nightmare, of a full transmittal of subject matter and towards an encounter with the ambivalent process of splitting and hybridity that marks the identification with culture's difference" (Bhabha, 1994: 224)

As Bhabha points out cultures cannot be translated wholly, but trapped in a condition of "in-betweenness", which is interpreted by Felipe Hernandez to be "caught between national affiliation and metropolitan assimilation policies" or in other words "between his or her past (country of origin and nationality, language, customs, and so on) and his or her 'present' as a resident of another country with different culture and traditions" (2010: 36). In this respect, Susan Bassnet reveals during the process of translation there is "a journey between a point of origin and a target destination" that leaves the subjects in a position of "in-betweenness" (qtd in Chew et al., 2010: 78). Therefore, the imagined colonial representations for the identity of the colonized and the colonizer are dismantled and decentred.

In Shame, Rushdie employs the concept of translation to demonstrate "in-between" and "ambivalent" situtation of the characters whose traces are mostly

witnessed in Omar's identity. The narrator of Shame depicts Omar as a being that "grew up between twin eternities":

"Hell above, Paradise below; I have lingered on this account of Omar Khayyam's original, unstable wilderness to underline the propositions that he grew up between twin eternities, whose conventional order was, in his experience, precisely inverted; that such headstandings have effects harder to measure than earthquakes, for what inventor has patented a seismograph of the soul? And that, for Omar Khayyam, uncircumcised, unwhispered, unshaven, their presence heightened his feeling of being a person apart"(1995: 23).

The over inversion of Omar is found out to be influential on the oppositions in which he is trapped as well. Standing on the edges of these oppositions such as "the Orient and the Occident, colonizer and the colonized, reality and fiction, shame and shamelessness" Omar perceives them to be inverted (Bentley, 2008: 69). In his world the Orient becomes the Occident, shame becomes shamelessness. This means that his identity is effected by the colonial encounter in negative terms in that he gets too distanced from his essence, customs, traditions as a result of his cultural translation. Timothy Brennan notes that "Omar comes from a family whose entire heritage has English blemishes" (1989: 87). Reminding that "Omar is a character only articulated through the English", Brennan draws attention to translated identity of Omar as follows:

"Omar's stylish clothes, his cigars, his European education are obvious marks of his foreign identity, but they are not the decisive ones in his pervasive English makeup. The Shakil household betrays a history of collaboration, in which many of the English imperial habits are symbolised. His family's livelihood depends on pawning furniture that had been acquired by their 'rapaciously acquisitive forebearers" (Brennan, 1989: 87).

Nevertheless, this situation of him evokes the reader to call into question how originally he is translated and thus the colonial representations of Indiannes and Englishness that are conveyed to be fixed and essentialistic are interrogated. To that extent, the ambivalent but subversive question that dominates the novel about the identity of Omar is whether he is a representation of Indian or a representation of English identity.

In the novel, the term "shame" corresponds to the concept of "colonial translation" while the Word "sharam" refers to a kind of resistance against it through

"postcolonial translation". Western translation of "shame" is an imagined construction like Pakistan that is invented to represent the colonized through Western eyes, and translate the colonized through Western images as implied in the quotation above:

This word: shame. No, I must write it in its original form, not in this peculiar language tainted by wrong concepts and the accumulated detritus of its owners' unrepented past, this Angrezi in which I am forced to write and so for ever alter what is written (1995:38)

On the other hand, Rushdie's intention of encouraging the reader to rethink the insufficient translation made by the word shame is conveyed through the Urdu Word "sharam" that indicates how untranslatable is the concept of Eastern shame into the medium of Western culture. The narrator highlights this issue of "inadequate translation" uttering that:

"Sharam, that's the word. For which this paltry 'shame' is a wholly inadequate translation… A short word, but one containing encyclopedias of nuance. It was not only shame that his mothers forbade Omar to feel, but also embarrassment, discomfiture, decency, modesty, shyness, the sense of having an ordained place in the world, and other dialects of emotion for which English has no counterparts. No matter how determinedly one flees a country, one is obliged to whatis the opposite of shame? What is left when sharam is subtracted? That's obvious: shamelessness" (1995: 38-9).

The translation ingrained in Omar's identity is postcolonial as he cannot be wholly translated. His untranslatable identity is implied through the name he bears Omar Khayyam that is the name of the Farsi poet whose poems are translated in the West "different from the spirit of the original":

Omar Khayyam's position as a poet is curious. He was never very popular in his native Persia; and he exists in the West in a translation that is really a complete reworking of his verses, in many cases very different from the spirit (to say nothing of the content) of the original. (Rushdie, 1995: 29)

That "The Rubaiyyat" of Farsi poet Omar Khayyam translated by Edward Fitzgerald in the West demonstrates how Orientalism works textually and culturally from the aspect of exotic and feminine representation of the East. To that end, Rushdie creates the character of the hero Omar Khayyam Shakil in complete opposition to Western representation of Farsi poet Omar Khayyam, and thus inverts Orientalist representations since Omar is a hybrid character not only grew up in Eastern culture but

also in Western one. As seen there is no original translation, but only interpretations. When something is translated it loses its original meaning and thus becomes hybridized. This is the condition of both Omar and Pakistan that can be marked as tragic translations that lead them to dwell on somewhere in-between unconsciously. Omar becomes the example of a subject lost in translation due to his postcolonial condition that evokes internal fragmentations and identity problems. Nevertheless, Omar's identity indicates how changable and unstable the culturally constructed identities are and therefore how fragile the colonial discourse is.

The sense of shamelessness in which Omar's identity is caught up did bring chaotic consequences in his life which went in parallel with the chaotic condition of social and political life of the country after the departure of British colonizers from the area. Uprooted condition of Omar and Pakistan lead them to experience a life dominated by violence.While in Omar's life violence generated by shamelessnes is employed through the character of Sufiya Zinobia, the violence within Pakistan is coveyed through a corrupt military figure General Raza Hydar and a politcal one Iskander Harappa who take part in various shameful deeds. Sufiya Zinobia is the mentally "retarded" daughter of General Raza Hyder and Bilquis (Rushdie, 1995: 135).

The narrator informs that, two months after Raza's departure "into the wilderness to do battle with the gas-field dacoits, his only child Sufiya Zinobia contracted a case of brain fever that turned into an idiot" (Rushdie, 1995: 100). For Bilquis giving birth to such a baby is her own shame as her husband Raza "wanted a hero of a son" and she "gave him an idiot female instead" (Rushdie, 1995: 101). However, Sufiya was "the incarnation of her family's shame" whose symptoms were seen in her continual blushing (Rushdie, 1995: 171). She was a "baby blushed at birth" (Rushdie, 1995: 90) and her blushing was the outcome of the "unfelt shame" by the others, "for instance what had not been felt by Raza Hyder when he gunned down Babar Shakil" the brother of Omar (Rushdie, 1995: 141). Therefore while portraying Sufiya as an actual emblem of cleanliness and "purity" who remains somehow "clean (pak) in the midst of a dirty world" (Rushdie, 1995: 120), Rushdie illustrates how distorted the concept of shame in a world where:

"Shameful things are done: lies, loose living, disrespect for one's elders, failure to love one's national flag, incorrect voting at elections, over-eating, extra-marital sex, autobiographical novels, cheating at cards, maltreatment of womenfolk, examination failures, smuggling, throwing one's wicket away at the crucial point of a Test Match: and they are done shamelessly. Then what happens to all that unfelt shame" (1995: 120).Omar and Sufiya are posed as oppositional characters in their relation to shame and shamelessness, yet they remain intertwined during the novel and this becomes an indicator of their hybridity. While Sufiya is overwhelmed by sense of shame and blushing due to the prevaling shamelessness around her, Omar is a character from whose life any sense of shame is deliberately removed by his mothers to expose a reaction against prevaling sense of shame during the colonial era. Yet, the narrator implies that it was invetable to get rid of the past within Nishapur, the mansion of mothers, by bringing up Omar with no sense of shame as "despite all the rotting-down of the past, nothing new seemed capable of growth, and from which it became Omar Khayyam's most cherished youthful ambition quickly to escape" (Rushdie, 1995: 30). Therefore, Omar's quick escape from his mother-country became more than a reaction leading to identity problems inside him. Becoming a doctor after leaving his country Omar falls in love with Sufiya "a twelve-year-old girl with a three-year-old mind" and marries her claiming that he will cure her (Rushdie, 1995: 142). However, the narrator interprets Omar's marriage as a "revenge plot - Omar Khayyam, by marrying the unmarriageable child, is enabled to stay close to Hyder for years, before, during and after his Presidency, biding his time, because revenge awaits its perfect time" (Rushdie, 1995: 114). During his marriage to Sufiya, Omar is visited by Sufiya's ayah, Shahbanou at nights to satisfy him sexually and their movements, "bedsprings, his exhalations, her bony cries" are heard by Sufiya (Rushdie, 1995: 212). In the quotation below, the narrator conveys the feelings of Sufiya on Shahbanou's replacement as a surrogate wife since Sufiya is unable to have sexual relation:

> "If she has a husband, and a hushand is for babies, but babies-aren't-for-you, then something must be wrong. This gives her a feeling. Just like a blush, all over, hot hot… there is a thing that women do at night with husbands. She does not do it, Shahbanou does it for her" (Rushdie, 1995: 215).

Therefore, it is Omar's shamelessness that induce Sufiya to kill him at the end of the novel appearing him in the form of a beast. Rushdie directly articulates that what turns

Omar into an "ethical zombie" is "his willed severance from his past… so that his very act of distancing helps him to obey his mothers' ancient injunction: the fellow feels no shame" (1995: 127). Omar's escape can be identified as his escape from the colonial past in which the colonizer made the colonized to internalize that sense of shame. However, the result was destructive shamelessness in that Western version of shamelessness adopted by Omar and Pakistan operated more tragically than it did in Europe. Omar depicts his shameless deeds that correspond to the panaroma of corrupt post-independent Pakistan as follows:

"What shall I put… I can confess to many things. Fleeing-from-roots, obesity, drunkenness, hypnosis. Getting girls in the family way, not sleeping with my wife, too many-pine-kernels, peeping-tommery as a boy. Sexual obsession with under-age-brain-damaged female, resultant failure to avenge my brother's death. I didn't know him. It is difficult to commit such acts on behalf of strangers. I confess to making strangers of my kin" (Rushdie, 1995: 283).

As seen, the concept of shame that Sufiya incarnates corresponds to the effects evoked by both the colonial legacy and its aftermath, the independence period of Pakistan. The social and political corruption within the country is what Sufiya cannot bear leading in her the culmination of shame that seeks not to be reppressed anymore. Therefore, as the narrator states "lurking inside Sufiya Zinobia Shakil there was a beast" that murdered or raped the corrupt beings who indulge in shameless deeds (Rushdie, 1995: 197). For instance, she tears off the heads of Pinkie Aurangzeb's two hundred and eighten turkeys, as she became the mistress of both Sufiya's father Raza and Iskander Harappa. In another case, Sufiya attacks on police officer Talvar Ulhaq who marries her sister Naveed (Goodnews). Sufiya sensed that Talvar married her sister to make Naveed produce babies, and unfortunately when Naveed commited suicide she had twenty-seven childen. On the other hand the avenging terror Sufiya creates in the whole country is intensified through the end of the novel in which she emerges transformed into a "white panther" murdering everything she comes across to accelerate the fall of his father's corrupt regime as well:

"When Raza Hyder had been President for nearly four years, the white panther started coming closer to the capital. That is to say, the mursers and animal-slayings grew closer to the capital. That is to say, the murders and animal slayings grew closer together, the sightings grew more frequent, the stories linked up with each other and formed a ring around the city. General Raddi told Raza Hyder that it was clear to him that these acts of terrorism were the work of the AL-Iskander group commanded by Haroun Harappa…

It seemed to him once again that the years of his greatness and of the construction of the great edifice of national stability had been more than self-delusory lies, that this nemesis had been stalking him all along, permitting him to rise higher and higher so that his fall might be greater; his own flesh had turned against him, and no man has a defence against such treason"(Rushdie, 1995: 257).

The political figures Iskander Harrapa and Raza Hyder are claimed by some critics to be representatives of Pakistan's political and military authorities, namely, the Prime Minister Zulfiqar Ali Bhutto and the General Zia Ul-Haq. Stephon Morton notes that "both Midnight's Children and Shame use literary devices to publicly articulate the violence of postcolonial state" and within this respect, Shame is a "political satire about Zulfikar Ali Bhutto and General Zia's repressive governments in Pakistan" (2008: 54). Overthrown by the military coup of Zia Ul-Haq, Bhutto is imprisoned and then executed by Zia. The unfolding events in the novel are revealed to be Raza's Presidency and his Islamic regiment after Iskander's execution. Due to his thirst for power, Raza made use of Islamic rhetoric to repress his people's opposition to his dictatorial regiment on which the narrator says:

"So-called Islamic fundamentalism does not spring, in Pakistan, from the people. It is imposed on them from above. Autocratic regimes find it useful to espouse the rhetoric of faith, because people respect that language, are reluctant to oppose it. This is how religions shore up dictators; by encircling them with words of, words which the people are reluctant to see discredited, disenfranchised, mocked" (Rushdie, 1995: 251).

However this postcolonial Pakistan, a country that was the product of civilized and cultured West, giving birth to a beast, implied the fact that "savagery could lie concealed beneath decency's well-pressed shirt" meaning that barbarism and savagery are not qualities unique to the East. Therefore, Rushdie dismantles Manichean divions of civilized/savage that are articulated through colonial discourse by portraying Sufiya as a hybrid character, a beast born out of Eastern and Western colonial interaction, and thus he destabilizes the certainity of homogeneous representations of other and self by implying the difference within:

"I repeat: there is no place for monsters in a civilized society. If such creatures roam the earth, they do so out on its uttermost rim, consigned to peripheries by conventions of disbelief …but once in a blue moon something goes wrong. A beast is born, a 'wrong miracle', within the citadels of propriety and decorum. This was the danger of Sufiya Zinobia: that she came to pass, not in any wilderness of basilisks and fiends, but in the heart of the respectable world. And as a result that world made a huge effort of the will to ignore the reality of her, to avoid bringing matters to the point at which she,

disorder's avatar would have to be dealt with, expelled – because her expulsion would have laid bare what-must-on-no-account-be-known, namely the impossible verity that barbarism could grow in cultured soil, that savagery could lie concealed beneath decency's well-pressed shirt"(Rushdie, 1995: 199- 200).

Sufiya's transformation into a beast indicates how the colonial past and the abrupt departure of the British created a chaotic situation in the country giving birth to the emergence of a violent beast. Therefore, Pakistan, like Omar and Sufiya, and the other characters, is a hybrid being whose identity is formed out of colonial encounter. Towards the end of the novel, before being murdered by Sufiya climbing "towards him, roaring like a fire driven by the wind", (Rushdie, 1995: 286) Omar states that:

"I am a peripheral man… Other persons have been the principal actors in my life-story. Hyder and Harappa, my leading men. Immigrant and native, Godly and profane, military and civilian. And several leading ladies. I watched from the wings, not knowing how to act. I confess to social climbing, to only-doing-my-job, to being cornerman in other people's wrestling matches. I confess to fearing sleep" (Rushdie, 1995: 283).

What Omar acknowledges is that he could not use his wings properly although he dwells on the borders. Rushdie thinks that "It is generally believed that something is always lost in translation; I cling to the notion… that something can also be gained." (Rushdie, 1995: 29). However, as Anuradha Dingwaney Needham observes Omar's distancing himself from his mother-country is "psychic and spatial" one in which he cannot produce a critical awareness and "self conscious" insight whose absence leads him to "yield only variations on loss - an inability to police what goes in and what out; frequent 'dizzy spells'; 'terrible vertigo'" (Needham, 616). According to Needham the difference between Omar and Rushdie is related with the consequence of uses to which they put (or are unable to put) their habitation on borders" (Needham, 616). This means that Rushdie offers to be an active participant rather than a passive spectator of one's own life like Omar. Furthermore, he belives that situated on borders postcolonial agent can distance oneself from the centre as long as s/he acquires critical and inquisitive point of view that provide pluralistic and multi-voiced vision of truth by which monolithic voice of colonial discourse can be disrupted. However, in Shame no matter Omar does not know "how to act" with his wings, Rushdie's portrayal of him as a hybrid and ambivalent agent born out of colonial encounter stimulates the reader to ask where Omar belon or whether he is the pure representation of Indiannes or Englishness.

As a result, Rushdie's Shame can be read as a novel addressing to the issue of culturally constructed identites within the frame of colonial discourse and the possibility of their dismantling by perceiving colonial identities as hybrid and thus ambivalent. The established view of original cultural identity that is strategically made use of by colonial discourse to create distinctions between cultures and thus invent reasons to colonize claiming supremacy over the colonized nation is disrupted in Shame through Rushdie's representation of Indiannes and Englishness to be elusive and de-centred. Indeed, as a whole the novel narrates the de-centred condition of Pakistan after the British departure and partition. Therefore the reader is left in confusion in understanding what is centre and margin, or self and other as they intertwine. No matter the characters do not experience a positive translation in Shame, the issue of translation indicating the disruption of certainities as it moves the reader away from the static and certain perceptions evoked by colonial discourse, becomes a continual concern for Rushdie as traced in his next novel The Satanic Verses that will be analysed in the next chapter.

CHAPTER FOUR

THE SATANIC VERSES

Although Salman Rushdie's The Satanic Verses earns a worldwide reputation in its arousal of "the Rushdie affair" inflicted by controversial discussions of the book on Islam that further leads the Iranian leader Ayatollah Khomeini to give a fatwa on Rushdie in 1989, inhis conversation with Ameena Meer, Rushdie reveals that "the hybridity of the self, that's what I wanted to write about in this novel" (qtd. in Finney, 2006: 116). Indeed, rather than handling Islam and its prophet Muhammad as his main occupation in the novel, Rushdie makes it clear that he adresses the issues of hybridity and ambivalence reinforced by the postcolonial migrations whose agents are composed of "once colonized" individuals migrating to the metropolis (Finney, 2006: 112). Therefore, in its representation of the postcolonial migrant condition, the novel is more concerned with the idea of the self in flux and transformation and thus was marked by impurities, multiple identities and in-between positions evoked by hybridizations stemming from the encounter and interaction of different cultures in the context of migration. To that end, Rushdie populates the novel with the migrant characters who attempt to survive by crossing the boundaries which were already demarcated by colonial and orientalist discourses that raise monolithic discussions upon the fixity and immutability of individual and cultural identity. In this way, this chapter will clarify how fragile the authority of colonial discourse is, as well as the fragility of culturally constructed fictional identities.

The novel centers around the post-colonial experiences of the two Indian immigrants Saladin Chamcha and Gibreel Farisfta living in London where they go through a set of transformations. According to Priyamvada Gopal with The Satanic Verses Rushdie attaches importance to "the experience of coming to England and negotiating the challenges thrown at them by their new home"(2009: 165). Throughout the novel, as Indiannes and Englishness cannot be thought independent of each other in terms of hybridity, Rushdie establishes an elusive and changing terrain in order to interrogate Saladin and Gibreel's pure Indianness and pure Britishness due to their migrant condition that is trapped within the ambivalence of "assimilation into English

society and nativism" (Gopal, 2009: 167). Their in-betweenness is rendered in the novel through the dualities and splits encompassing their identities. In Imaginary Homelands Rushdie unravels the way Saladin and Gibreel's identities are dominated by what Bhabha calls "the ambivalent process of splitting and hybridity" stating that:

> "The Satanic Verses is the story of two painfully divided selves. In the case of one, Saladin Chamcha, the division is secular and societal: he is torn to put it plainly, between Bombay and London, between East and West. For the other, Gibreel Farishta, the division is spiritual, a rift in the soul. He has lost his faith and is strung out between his immense need to believe and his new inability to do so. The novel is about their quest for wholeness" (Rushdie, qtd in Frank: 2008, 143).

Saladin and Gibreel are situated in the novel as "twinned characters- complementary as well as contrasting figures" standing as a whole for the post-colonial migrant's hybrid and ambivalent identity oscilliating between adherence to Englishness and Indiannes (Goonetilleke, 2010: 88). Their migration to Britain from Bombay culminates in their sense of distance and estrangement from their past bringing up their identity crisis of their split personalities. Hereafter, their postcolonial condition forces them to ask occasionally the question, "who am I?" (Rushdie, 1989: 10). In Nasta's definition Saladin and Gibreel "are migrant travellers who, transformed by the dislocating experience of 'arrival' in Britain, are reborn and attempt to reinvision the world" (2002: 155). This issue of rebirth corresponding to a kind of newness marks the opening scene of the novel in which Gibreel and Saladin fall from the sky into Britain due the explosion of the Indian plane called "the jumbo jet –Bostan-" that is hijacked and bombed by the Indian terrorist attack (1989: 4). Saladin and Gibreel are "the only survivors of the wreck, the only ones who fell from Bostan and lived" and it is due to their survival after the explosion that Gibreel continually replicates the sentence that "to be born again, first you have to die" (1989: 3-9).

Their flight by airlines comes to symbolize their crossing of the frontiers, namely an act of migration, movement from one space into another that leaves the subject in a sense of detachment and change from his/her past individual and cultural identity. Therefore, with their stepping into a new and foreign territory through flight and explosion, the characters' transformation is implied. Within this framework Catherine Cundy interprets The Satanic Verses as illustrating "the migrants's problems

of self-contextualisation – of being both located and dislocated, having to orient himself to his new surroundings and of feeling alienated from them, as well as from aspects of his own history and identity" (1996: 68). The issue is emphasized in the novel through the questions of "how does newness come into the world? How is it born? Of what fusions, translations, conjoinings is it made?" (1989: 8). In fact, it is the newness of their remapped identities born out of their co-exisiting Indiannes and Englishness that migration evokes. Hence, newness becomes inevitable in a space where differences of clashing cultures are negotiated, an idea theorized by Bhabha as follows:

"the regulation and negotiation of those spaces that are continually, contingently, opening out, remaking the boundaries, exposing the limits of any claim to a singular autonomous sign of difference – be it class, gender or race. Such assignations of social differences- where difference is neither One nor the Other, but someting else besides, in- between—find their agency in a form of the future where the past is not originary, where the present is not simply transitory. It is an interstitial future, that emerges in-between the claims of the past and the needs of the present" (1994:219).

Stuart Hall points out that "[m]igration is a one-way trip. There's no "home" to go back to. There never was" (qtd. In Frank, 2008: 95). This purports the idea that, being dislocated physically and psychologically, migrants cannot feel themselves at "home" as belonging to neither their past country nor to the new one because both spaces are in a journey of flux and change just as the migrants, who are hence surrounded by discontinuities. As for Susheila Nasta "home, like migrancy itself, is perpetually shifting concept" in the fiction of Rushdie, Kureishi, Zadie Smith and Naipaul as "it is both here and there, past and present, local and global, traditional and modern" (2002: 244). In parallel to these discussions, in The Satanic Verses Rushdie tries to draw attention to the birth of a new identity that is hybrid and impure born out of emerging discontinuities after the experience of migration in which the sense of belonging and home is highly destroyed as noted in the novel:

"Mingling with the remnants of the plane, equally fragmented, equally absurd, there floated the debris of the soul, broken memories, sloughed-off selves, severed mother tongues, violated privacies, untranslatable jokes, extinguished futures, lost loves, the forgotten meaning of hollow, booming words, land, belonging home" (1989: 4).

The space of their "mutation" is depicted as "up there in air-space, the place of movement and of war, the planet-shrinker and power vacuum, most insecure and transitory of zones, illusory, discontinuous, metamorphic-because when you throw everything up in the air anything becomes possible" (Rushdie, 1989: 5). This depiction fits into what Bhabha calls the "third space... which constitutes the discursive conditions of enunciation that ensure that the meaning and symbols of culture have no primordial unity or fixity; that even the same signs can be appropriated, translated, rehistoricised and read anew" (1994: 37). The explosion of the plane in the air is narrated as implying a kind of newness as in the case of the world experienced after the "bing bang : Out of thin air: a big bang, followed by falling stars. A universal beginning, a miniature echo of the birth of time" (1989: 4). As Hassan Ben-Deggoun argues "the explosion is first and foremost indicative of the destruction of an uncompromising old order and the creation of a new one made out of fragments. The survival of the new one is however dependent on its willingness to compromise". (Ben-Deggoun, 3).

It is the newness emerging out of hybridization that portrays two antagonistic characters Saladin and Gibreel as intermingled entities whom the narrator calls "Gibreelsaladin Farishtachamcha, condemned to this endless but also ending angelicdevilish fall" (1989: 5). According to Catherine Cundy "this fall encapsulates the process of transmutation, or translation as described in Shame, whereby the migrant's identity is transformed through the very act of migration" (1996: 68). Hence, in order to highlight their reborn and transformed condition Rushdie likens Saladin and Gibreel to new-born babies "that plummeted like bundles dropped by some carelessly open-beaked stork" (1989: 4). However, the reader is informed that something is strange with Gibreel concerning his entrance into "birth canal" because at the time of their fall "Saladin nose dived... in the recommended position while Farishta embraced air" (1989: 4). What Farishta did was "refusal to fall in plain fashion" in the form of "flailing, overwrought actor without techniques of restraint" (1989: 5).

Gibreel's weird fall is tried to be explained through the song he sings after the fall: "O, my shoes are Japanese... These trousers are English if you please...On my head, red Russian hat; my heart is Indian for all that" (1989: 5). This song by Gibreel is a direct reference to his hybrid identity with which he cannot reconcile as he sees his

identity in divisional and dichotomized ways as such spiritually Indian and materially English that parallels his visioning himself as angel and Saladin as devil. In a way he refuses to see his migrant heart as dwelling on an in-between space of Indiannes and Englishness, or angelic and devilish nature that are inevitably combined, mixed, and intertwoven and remain never pure as long as the space of "contact zone" is experienced. Mary Louise Pratt formulates the notion of "contact zone" as a space of encounter between peoples, a space in which discursive transformations can and do occur as different groups of people seek to represent themselves to one another" (qtd. In Chew et al., 2010: 92). According to Bhabha out of this "contact zone" there emerges "the third space" where conflicts and differences are negotiated inducing the act of translation on which Papastergiadis says that"a translation constantly undoes and disperses the authority of the original"(2000: 135). Therefore, Bhabha's third space helps one to capture the view that old established views of cultural purity and hegemonic claims that are ideologically inscribed by colonial discourse lose their authenticity as new positions, new meanings and transformations emerge out of the interaction and intervention of the differences in such a zone of borderlines. In this way, any claim to cultural hegemony, discrete identities, essentialized cultural differences invented and imposed in the form of manichean dichotomies and racist stereotypes are subverted. As hybridity, or mixing of differences is only possible with the "intervention of difference" it becomes impossible for any hybrid culture to have univocal meanings, and this creates a split on the side of the self as Bhabha's "third space" opens up the position of experincing the self as the other, as a result of which ambivalence of the self emerges, while its authority and discreteness and purity are lost (Bhabha, 1994: 115). Read this way, in The Satanic Verses the characters can be claimed to have experienced migration, symbolized by their flight, as an experience peculiar to borderlines where the essentialist and absolutist differences that are assumed to be complete and authentic such as the stereotyping of Indiannes as primitive, savage, childlike, exotic, irrational and of Englishness as civilized, enligtened, rational are erased as these two cultures interact in the case of migration.

The transformation of Saladin into a devil with horns and Gibreel into an angel, namely into the archangel Gibreel, takes place a while after their fall. Rushdie's intention in employing such a scene can be said to show the transformation or metamorphosis the migrants undergo in the migrated country where the boundaries

constantly shift due to the dispersal of fixity wrought by the collision of differences. Hence, the collision brings forth multiplicities, doubling and split perspectives and identities. This is the base of Rushdie's argument that intervention of the cultures does bring newness of "melange, hotchpotch" that "fears the absolutism of the pure", the case The Satanic Verses purports to celebrate:

"those who oppose the novel most vociferously today are of the opinion that intermingling with a different culture will inevitably weaken or ruin their own. I am of the opposite opinion. The Satanic Verses celebrates hybridity, impurity, intermingling, the transformation that comes of new and unexpected combinations of human beings, cultures, ideas, politics, movies, songs. It rejoices in mongrelization and fears the absolutism of the Pure. Melange, hotchpotch, a bit of this, abit of that is how newness enter the world. It is the great possibility that mass migration givs the world and I have tried to embrace it. The Satanic Verses is for change-by-fusion, change-by-conjoining. It is a love-song to our mongrel selves" (Rushdie, 1991: 394).

Hence, the ambivalence of the Englishness and Indianness that both Saladin and Gibreel experience is employed to illustrate how culturally demarcated boundaries are liable to disruption. In the novel, the narrator reminds the fact that they were two migrants living in London and working as actors prior to the explosion of the plane and their fall.They meet each other on the plane for the first time and from then on their lives intermingle just as the intermingling of the universal oppositions the angel and devil that are not represented to be separate entities throughout the novel. Gibreel is defined as an Indian actor who:

"spent the greater part of his career incarnating, with absolute conviction, the countless deities of the subcontinent in the popular genre movies known as 'theologicals'. It was part of the magic of his persona that he succeded in crossing religious boundaries without giving offence" (1989: 16).

On the other hand, Saladin is a "voiceover" actor who is depicted as "a Man of a Thousand Voices and a Voice" which means that Saladin is an impersonator of voices for television and radio commercials in London (1989: 64). According to Brian Finney "the novel offers opposing and conflicting versions of the migrant condition – assimilation or nativism… The two extreme forms of migrant identity are embodied in the novel's two protagonists" (2006: 110). Their journey of transformation is their attempt to form a new identity to reconstruct it in parallel with the changing atmosphere

of the migrancy. To that extent, Saladin's profession as an actor stands for his invention of different selves tried on by him both to be acknowledged as an English and to deal with change required by the Englishness. In one occasion, he reveals to Zeeny Vakil his ability to have many selves that afflicts him as the time passes:

"When he was young, he told her, each phase of his life, each self he tried on, had seemed reassuringly temporary. Its imperfections didn't matter, because he could easily replace one moment by the next, one Saladin by another. Now, however, change had begun to feel painful; the arteries of the possible had begun to harden. "It isn't easy to tell you this, but I'm married now, and not just to wife but life." (1989: 63).

It is apparent that both for Saladin and Gibreel it is a challenging journey in that they confront a great deal of difficulties on the way to forge a reconciled identity that is in the end successfully achieved by Saladin, but not by Gibreel. Since Saladin and Gibreel's "struggle with discontinuity of identity takes place within a twilight zone… their identities, their selves, are at this point porous and vulnerable, open to both positive and negative possibilities of transformation" (Cundy, 1996: 68).

The process of change for Saladin and Gibreel turns them into alienated, dehumanized and disoriented beings. While Gibreel "lost his faith" and began to eat meals with "the pork sausages from Wiltshire and the cured York hams and the rashers of bacon from godknowswhere", Saladin metamorphosed into a Satan-like figure with horns on his head, goat hooves and a tail (1989: 29). Cundy claims that "the label of mohajir or migrant, rehearsed in Shame cannot be applied to Gibreel in the same way as it can to Saladin" (1996: 70). The major problem concerning Gibreel's identity formation is related with his inability to embrace hybridity, though he is aware of their hybrid selves. He feels alienated in London and because of this he firmly clings to his nativeness or Indiannes ignoring his English side. Gibreel cannot achieve a harmonious mixture and combination of cultures as he "is making the trip in order to pursue the mountain climber Allie Cone with whomhe is infatuated" (Cundy, 1996: 70). On the other hand, the problem faced by Saladin is the reverse of the one Gibreel experiences. Unlike Gibreel, Saladin initially identifies himself with the British in such a way that he forgets his Indian background, his nativity that is otherized by himself as well as by the Westerner. In one of his talk with Zeeny Vakil, his Indian lover, Saladin expresses his estrangement from his Indian background as follows:

"I don't like people dropping in to see me without warning, I have forgotten the rules of seven-tiles and kabaddi, I can't recite my prayers, I don't know what should happen at a nikah ceremony and in this city where I grew up I get lost if I 'm on my own. This isn't home. It makes me giddy because it feels like home and is not. It makes my heart tremble and my head spin"(1989: 58).

Indeed, Saladin's assimilation goes back to his adolescence years around which he came to England to attend a boarding school. In a way, the detachment of Saladin from his native country and identity originates even before his migration as his upbringing was encircled by the cultural influence of the West wrought by colonial concerns whose effects were ongoing in the postcolonial India. Rushdie writes that "past is a country from which we have all emigrated" (qtd. in Nasta, 2002: 138). Therefore Saladin's figurative migration from his past takes place prior to his literal migration in the novel due to both his and his family's culturally displaced condition that corresponds to a transformation and alteration concerning their Indian habits and customs. The daily life of Saladin's family is culturally under the effect of the Empire and Saladin's anglophile tendency is sourced by this cultural interaction between the Indian and the British:

"Each Friday of her married life, Nasreen would fill the halls of Chamchawala residence, those usually tenebrous chambers like great hollow burial vaults, with bright light and brittle friends… On Fridays the house was full of noise; there were musicians, singers, dancers, the latest Western hits as heard on Radio Ceylon, raucous puppet-shows…" (Rushdie, 1989: 40)

Yet, the sense of cultural displacement incited in Saladin a kind of self-denial for his Indian side resulting in his continual yearning for "goodandproper Englishman" (1989: 43). Hence, Saladin since his boyhood in Bombay becomes attracted to England and Englishness that decorate even his childhood games "like a mantra, like a spell, the six letters of his dream city- Ellowen deeowen- London"(1989: 37). Saladin's yearning for England generates a remarkable admiration for the English identity in him as in the case of a cricket game played in India. He prays for the victory of England rather than India team during the game. According to the narrator these are the initial indicators of his "mutation" from "Salahuddin Chamchawalla into Saladin Chamcha" even before his migration to London:

"the mutation of Salahuddin chamchawala into Saladin Chamcha began, it will be seen, in old Bombay, long before he got close enough to hear the lions of Trafalgar roar". When the England cricket team played India at the Brabourne Stadium, he prayed for an Englan victory, for the game's creators to defeat the local upstarts, for the proper order of things to be maintained" (1989: 37).

When Saladin's father Changez Chamchawala "offered him an English education", his mother Nasreen Chamchawala opposes to the idea of sending Saladin for a boarding school in London. None the less, her mother cannot dissuade Saladin from his decision to go as he thinks that "England is a great civilization" (1989: 39). His passage from "Indiannes to Englishness" leaves his identity in ambiguities and incompatibilities that become intensified after his move to London for the boarding school where he feels as an outsider (1989: 41). As Saladin cannot reconcile the sense of being here and there inside him, he feels humiliated when he could not act like a typical English boy as in the case of his inability to eat a "kipper" for the breakfast at school:

> "One day soon after he started at the school he came down to breakfast to find a kipper on his plate. He sat there staring at it, not knowing where to begin. Then he cut into it, and got a mouthful of tiny bones. And after extracting them all, another mouthful, more bones. His fellow-pupils watched him suffer in silence; not one of them said, here, let me show you, you eat it in this way. It took him ninety minutes to eat the fish and he was not permitted to rise from the table until it was done. By that time he was shaking, and if he had been able to cry he would have done so. Then the thought occurred to him that he had been taught an important lesson. England was a peculiar-tasting smoked fish full of spikes and bones, and nobody would ever tell him how to eat it. He discovered that he was a bloody-minded person. "I'll show them all," he swore. "You see if I don't." The eaten kipper was his first victory, the first step in his conquest of England" (1989: 46).

On the other hand, his exclusion by his friends at school increases his desire to be more English that would only be possible according to Saladin by finding "masks that these fellows would recognize, paleface masks, clown-masks, until he fooled them into thinking he was okay, he was people-like-us" (1989: 43). This issue of putting on mask actualized by Saladin in order to survive in a metropolis opens up an opportunity for Rushdie to criticize how English culture is founded on the disavowal and negation of the different. Therefore, in forcing Saladin to behave more English than an English, England is represented as a country that cannot tolerate diversities, differences and thus

hybrid identities while embracing cultural purities and the fixity and certainty of the hegemonic boundaries.

Saladin's anglophile inclination or namely "his determination to become the thing his father was-not-could-never-be, that is, a goodandproper Englishman" generates in him a sense of "contempt for his own kind" (1989: 43-4) that is interpreted by Catherine Cundy to "be a repression of his own personal and cultural history" (1996: 78). Even when he is a grown man around his forties, Saladin's contempt for his family and country manifests itself in his insistence on his father to cut down the walnut-tree that "Changez had planted with his own hands on the day of the coming of the son"(1989: 45). Changez, in a letter to his son, mentions about the tree as follows: "I have your soul kept safe, my son, here in this walnut-tree. The devil has only your body. When you are free of him, return and claim your immortal spirit. It flourishes in the garden" (1989: 48). As seen the tree symbolizes his Indian soul, his essence and Saladin's demand for the destruction of "walnut-tree" signifies his repudiation of his Indiannes. This act of repudiation is witnessed on another occasion when he invents masks for his facial impressions that would enable him to be unrecognized as an Indian agent, just as he does after his return from Bombay to London in the plane:

"Once the flight to London had taken off, thanks to his magic trick of crossing two pairs of fingers on each hand and rotating his thumbs, the narrow, fortyish fellow who sat in a non-smoking window seat watching the city of his birth fall away from him like old snakeskin allowed a relieved expression to pass briefly across his face. This face was handsome in a somewhat sour, patrician fashion, with long, thick, downturned lips like those of a disgusted turbot, and thin eyebrows arching sharply over eyes that watched the world with a kind of alert contempt. Mr Saladin chamcha had constructed his face with care – it had taken him several years to get it just right – and for many years now he had thought of it as simply as his own – indeed he had forgotten what he had looked like before it. Furthermore, he had shaped himself a voice to go with the face, a voice whose languid, almost lazy vowels contrasted disconcertingly with the sawn-off abruptness of the consonants" (1989: 33)"

The narrator informs that when he graduated from the boarding school Saladin "had acquired a British passport" that paved the way for his settling "down in London and look for work as an actor" (1989: 47). However, while working as a "voiceover" actor, voicing for the English advertisement products" such as "ketchup bottle, packet of garlic-flavoured crisps" he does not show his identity in order to make his Indiannes

invisible and his Englishness visible (1989: 60). This results from the split of his identity in that while his voice is English, his appearance is Indian in its brown colour that becomes a discriminatory element for British racism. The British refuse to recognize him in his own colour. Hence, in order to gain acceptance by the British society he hides his Indiannes while bringing forward his English voice on TV:

"Because he did have that gift, truly he did, he was the Man of a Thousand Voices and a Voice. If you wanted to know how your ketchup bottle should in its television commercial, if you were unsure as to the ideal voice for your packet of garlic-flavoured crisps, he was your very man. He made carpets speak in warehouse advertisements, he did celebrity impersonations, baked beans, frozen peas" (1989: 60).

On the other hand, Saladin is a subject who internalized the oriental representations inscribed by the Westerner. The non-Westerner identity defined by the Western knowledge and ways of thinking is distorted being constructed as the other to the self in derogatory ways. This results in self-hatred of Saladin as expressed when he remembers "a drama production seen in Bombay, based on an English original" that induce him to utter "Damn all Indians... What the hell. The vulgarity of it, the sod it sod it indelicacy. What the hell. That bastard, those bastatrds, their lack of bastard taste" (1989: 136)

Saladin's denial of his Indian identity is highly criticized by his Indian lover Zeeny Vakil who constantly tries to reconcile him with his buried past :

"they pay you to imitate them, as long as they don't have to look at you. Your voice becomes famous but they hide your face... such a fool, you, the big star whose face is the wrong colour for their colour tv's who has to travel wogland with some two-bit company, playing the babu part on top of it, just to get into a play. They kick you around and still you stay, you love them, bloody slave mentality" (1989: 60-61).

In his attempt to forge a new home and identity where he would feel himself more secure, Saladin feels himself obliged to imitate the English by acting, speaking and thinking like them. In order to achieve his transformation "from Indiannes to Englishness", (1989: 41) Saladin regards that it is necessary to embrace British ways of living as in the example of his marriage to a British woman Pamela by means of whom he would be acknowledged as a British citizen and his identity as belonging to Britain. When Saladin first saw Pamela he was deeply attracted to her in such a way that "he went home to dream of her eyes and smile, the slenderness of her, her skin. He pursued

her for two years." (1989: 49). It is due to Pamela's alluring nature that Saladin thought "and understood that she had become the custodian of his destiny, that if she did not relent then his entire attempt at metamorphosis would fail" (1989: 49). In a way, Pamela lures Saladin because he associates her with Britain itself as such while making love with her "he found himself dreaming of the Queen, of making tender love to the Monarch. She was the body of Britain, the avatar of the State, and he had chosen her, joined with her; she was his Beloved, the moon of his delight." (1989: 169).

Saladin's reconstruction of his identity within the frame of Englisness would inevitably cause his detachment from his Indiannes. Although this identity shift is subversive on the level of interchangability disrupting the certainity of the colonial discourse that assumes an unchanging identity for the native, Rushdie is of the opinion that the migrant should not be estranged from his past, his traditions and essence totally. In order to convey this idea of him within the novel, Rushdie creates the character of Zeeny Vakil who constantly reminds Saladin his buried past or who he is and thus the inauthenticity of his English identity. In one of their talks, Zeeny Vakil criticizes Saladin stating that: "You know what you are, I'll tell you. A deserter is what, more English than, your Angrez Accent wrapped around you like a flag, and don't think it's perfect, it slips baba, like a false moustache" (1989: 53). Saladin adopts an Angrez Accent in order not to be othered and excluded by the British, yet this Accent of him, according to Zeeny Vakil, is not original, but ambivalent, slippery simply like a "false moustache". Hence, as Catherine Cundy argues throughout the novel "Zeeny's role is to Show up the chasms in his re-invention of himself, the gaps between past and present through which his real self is slipping" (1996: 78).

As Bhabha puts the colonized's attempts at "mimicry" result in "doubling" and "inappropriate" identities since the incomplete replication by the native fails to produce complete original image because of "the difference that defines it" (1994: 107). In a way, cultures can never be imitated as exactly the same as its original form just as the impossibility of a complete cultural translation. This means that cultures gain new meanings on the part of the imitator and translator and thus the positions of self and other become ambiguous and "partial" (Bhabha, 1994: 88). Therefore portraying Saladin as a being "almost the same but not quite" even from the beginning of the

novel, Rushdie seems to "articulate the disturbances of cultural, racial and historical difference that menace the narcissistic demand of colonial authority" (Bhabha, 1994: 88). Since Bhabha points out at "mimicry at once resemblance and menace" Saladin poses a threat to the authentic representation of English identity through his incomplete resemblance. Therefore the fixedness of Englishness and Indiannes are called into question because "in mimicry, identity is never identical with itself" (Huddart, 2006: 44), an idea reminding the hybridity of Saladin as an agent dwelling on the "interstitial" space of Indiannes and Englishness.

Although he is an anglophile, Saladin's identity is exposed to face its shadow, the darker side that is buried deep, namely his Indian side. He cannot achieve suppressing his Indian voice totally, which the narrator diagnoses as the "accent slippage" that from time to time interrupts his English voice (1989: 63). For example in one instance of voicing for the play of George Bernard Shaw *The Millioneres* that is staged in Bombay "long-suppressed locutions, those discarded vowels and consonants, began to leak out of his mouth out of the theatre as well. His voice was betraying him; and he discovered component parts to be capable of other treasons, too" (1989: 49). In another case, on his flight to London from Bombay, when the "air stewardess bent over the sleeping Chamcha" and asked "something to drink, sir? A drink?, Saladin suddenly mumbles in his Indian accent as such"'Achha, means what?'... 'Alcoholic beverages or what?' And, when the stewardess reassured him, whatever you wish, sir, all beverages are gratis, he heard, once again, his traitor voice: 'So, okay, bibi, give one whiskysoda only.'" (1989: 34). Hence "treasons" mentioned above by the narrator come to demonstrate how hybrid Saladin's identity is as they imply the inevitable irruption of the difference, namely his past that stands as difference at present.

In his attempt to preserve his English identity enveloped in his "bowler-hat" and "Angrez accent", Saladin confronts many difficulties that remind him how ambivalent his identity is. Moving between two cultures, his accent is neither British nor Indian totally, but the mixture of the both. Saladin's split and ambivalent identity manifests itself especially when "the return of the repressed", namely his past or his denied Indian background interrupts his present in which he identifies himself with the English (Sharma, 607). His occasional flight to Bombay cause him to remember who he was in the past and utter the statement that "I'm not myself" (1989: 34). After the dialogue

between the stewardess and himself in the plane, Saladin ponders upon his bubbling past reminding him his Indiannes as well as the impossibility of his return to home as pure as the time before his migration without being contaminated by his Englishness:

"How had the past bubbled up, in transmogrified vowels and vocab? What next? Would he take to putting coconut-oil in his hair? Would he take to squeezing his nostrils between thumb and forefinger, blowing noisily and drawing forth a glutinous silver arc of muck? Would he become a devotee of professional wrestling? What further, diabolic humiliations were in store? He should have known it was a mistake to _go home_, after so long, how could it be other than a regression; it was an unnatural journey; a denial of time; a revolt against history; the whole thing was bound to be a disaster" (1989: 34).

During his profession prior to the explosion of "Bostan", Saladin feels alienated not only from Bombay but also from England, but his alienation from England turns into a fact which he never wants to acknowledge. Especially, when he becomes famous with the "children's television, a thing called the Aliens Show"a "situation comedy" in which he voices for animals, vegetables etc. (1989: 62). In this programme, the fact that he impersonates the aliens corresponds to his being stigmatised as an outsider and alien, a case a great deal of migrants face with. Yet, For Saladin the programme does not evoke any "stereotyping" as when the show is banned because of the attacks on it viewing it reinforcing "the idea of alien-as-freaks, its lack of positive images", Saladin says that " the damn show isn't an allegory. It's an entertainment. It aims to please" (1989: 63). Hence, no matter he tries to deny being treated as an alien, other and outsider by the English, Saladin confronts this brute fact after the explosion of the plane very harsly, a fact that reminds him his hybrid and ambivalent identity as belonging to neither India, nor England completely. When they fall from the plane, Gibreel, who begins to have a halo around his head, corresponding to his angelic appearance, is taken by Rosa Diamond, an old woman, into her house for shelter. Meanwhile Saladin is taken by the British immigrant officers and is ignored and not offered any help by Gibreel when the officers arrest Saladin.

Saladin is badly treated by the immigrant officers as in his half mutant form with horns on his head he is conceived as a being whose identity is marked by its difference from the British in that "there at his temples, growing longer by the moment, and sharp enough to draw blood, were two new, unarguable horns"(1989: 141). In order to make his identity to be recognized and not to be exposed to any racial discrimination and

exclusion he tells the officers that "you have got to believe me, I'm a British" (1989: 140). Thus, Saladin bases his identity on the masks he wears as an Englishman, which goes in parallel with his profession as an actor that leads him to tell the officers that "don't any of you watch TV? Don't you see? I'm Maxim. Maxim Alien" (1989: 140). The horns on Saladin's head and his brown colour are sufficient for the officers to label him as an outsider that is mocked for his appearence and his abbreviated name that do not fit into the representation of any English citizen. Therefore, when the officers draw attention to Saladin's difference that does not fit into a typical description of any English identity, he implores them to "ask the computer" to denote Englishness of his identity that would be marked on the computer as follows:

"My name is Salahuddin Chamchawala, professional name Saladin Chamcha," the demi-goat gibbered. "I am a member of Actors' Equity, the Automobile Association and the Garrick Club. My car registration number is suchandsuch. Ask the Computer. Please" (1989: 163).

In response to Saladin's claim for his authentic Englishness, the officers underline how inauthentic his identity is in their expressions that: "Who're you trying to kid? inquired one of the Liverpool fans, but he, too, sounded uncertain. Look at yourself. You're a fucking Packy billy. Sally-who? -- What kind of name is that for an Englishman?" (1989: 163). Saladin first realizes his transmutation into an alien figure after the explosion when the "immigration officers pulled his pyjamas down in the windowless police van and he saw the thick, tightly curled dark hair covering his thighs" (1989: 157). This demonized condition of Saladin is given in intensified and detailed form in the quotation below:

"His thighs had grown uncommonly wide and powerful, as well as hairy. Below the knee the hairiness came to a halt, and his legs narrowed into tough, bony, almost fleshless calves, terminating in a pair of shiny, cloven hoofs, such as one might find on any billy-goat… At which the three of them, repeating many times "Got his goat… horny..." fell into one another's arms and howled with delight. Chamcha wanted to speak, but was afraid that he would find his voice mutated into goat--bleats, and, besides, the policeman's boot had begun to press harder than ever on his chest, and it was hard to form any words. What puzzled Chamcha was that a circumstance which struck him as utterly bewildering and unprecedented -- that is, his metamorphosis into this supernatural imp -- was being treated by the others as if it were the most banal and familiar matter they could imagine. "This isn't England," he thought, not for the first or last time. How could it be, after all; where in all that moderate and common--sensical land was there room for such a police van in whose interior such events as these might plausibly transpire? He was being forced towards the conclusion that he had indeed died

in the exploding aeroplane and that everything that followed had been some sort of after-life" (1989: 157-8).

Within this demonized and dehumanized picture of him, Saladin symbolizes the representation of the postcolonial migrant othered in his/her monstrous form. He internalizes a kind of distorted self-image shaped by stereotyped and orientalist descriptions invented for the so-called underdeveloped nations and people. Associations with evil and barbarism inherent to monstrosity prove that demonization permeates both the body and the soul of the Other as in the case of Saladin. As Catherine Cundy puts Saladin's "demonic transformation- the dehumanisation of the alien or other" parallels to prior Orientalist definitions of Indiannes made by the British colonizer (1996: 76). She says: "England and the British Empire may have defined themselves but Indiannes, like the post-colonial subject, is defined by others, usually in negative terms. Saladin becomes subject to this process after his demonic transformation" (1996: 76). Furthermore, after being taken to "the Detention Centre" by the officers for medical care, Saladin faces the harsh realities of being a migrant from once colonised countries. In the hospital of "the Detention Centre" Saladin meets the migrants from the colonised nations who are exposed to torment and turned into a "manticore", a "water buffalo", or a "snake", and became mutants just like Saladin:

"Saladin was still puzzled. The other seemed to be suggesting that these mutations were the responsibility of-- of whom? How could they be? -- "I don't see," he ventured, "who can be blamed . . .The manticore ground its three rows of teeth in evident frustration. "There's a woman over that way," it said, "who is now mostly water-buffalo. There are businessmen from Nigeria who have grown sturdy tails. There is a group of holidaymakers from Senegal who were doing no more than changing planes when they were turned into slippery snakes. I myself am in the rag trade; for some years now I have been a highly paid male model, based in Bombay, wearing a wide range of suitings and shirtings also. But who will employ me now?" he burst into sudden and unexpected tears"(1989: 168).

The reasons of monstrous mutation is linked to the power of the West to describe the non-Westerner constructing the migrant identity alongwith the Orientalist projections and representations shaped by hierarchized dichotomies of self/other, them/us that assume a fixed and deragatory identity not only for the colonised but also for the migrant. As Cundy puts the depiction of migrants in The Satanic Verses as monsters demonstrates "dehumanization of the migrant's identity by the coloniser" (1996: 76). In

the novel, Rushdie clearly addresses this issue of description through the voice of Manticore who utters that "they describe us... That's all. They have the power of description, and we succumb to the pictures they construct." (1989: 168). According to Soren Frank "demonization of the immigrant" in this novel can be put to be problematic because the monstrous immigrants in the hospital "stage an iconoclastic event" in their escape from the hospital" (2008: 148). Frank writes that "to the patients in the hospital, the colonial gaze has become the defining element in their self-understanding and self-image (2008: 148). However, "the patients escape and thereby project a collective line of flight that deterritorializes the coloniser's previous monopoly of power" (2008: 148). In the novel Saladin and the other monstrous migrant patients' escape from the hospital is narrated as follows: "The monsters ran quickly, silently, to the edge of the Detention Centre compound, where the manticore and other sharp-toothed mutants were waiting by the large holes they had bitten into the fabric of the containing fence, and then they were out, free…" (1989: 171). Hence, their escape come to symbolize their flight from the clutches of the gaze of the British and the definitions made by them to imprison the non-Westerner migrant within the fixed and inferior categories of identity. In a way, as Frank puts it is because of their escape that "they become transforming subjects, instead of being objects acted upon" (2008: 148). In Imaginary Homelands Rushdie clarifies this issue of transformation experienced by the migrant:

"To migrate is certainly to lose language and home, to be defined by others, to become invisible or even worse, a target; it is to experience deep changes and wrenches in the soul. But the migrant is not simply transformed by his act; he also transforms his new world. Migrants may well become mutants, but it is out of such hybridization that newness can emerge" (qtd in Frank, 2008: 148).

Saladin's metamorphosis, as well as other migrants', indicates the way his identity was translated or carried across through the act of migration. Severed from his past, history and country, Saladin enters into a new culture in which his self is conferred upon new meanings. He begins to gain a new identity that is transferred from one cultural space into another and thus becomes hybridized. Rushdie draws a parallelism between the notions of migrant, metaphor and translation. He connects the act of migration to the concepts of metaphor and translation that both "derive from the meaning 'to carry across' in Latin and Greek respectively" (2009: Clingman,). Just as

the metaphors and translated texts, the migrants gain new meanings beyond themselves since they are carried across through the act of migration. Hence the migrant undergoing a metamorphosis becomes no longer identical with its old self and thus becomes hybrid in order to survive. The relation between metamorphosis and hybridity is exemplified in the novel in an iceberg's attempts "to be a land" and a mountain's attempt to blend with the sky:

"an iceberg is water striving to be land: amountain, especially a Himalaya, especially Everest, is land's attempt to metamorphose into sky; it is grounded flight, the earth mutated- nearly-into air, and become, in the true sense exalted" (1989: 303).

As Hassan Ben Deggoun discusses "a migrant undoubtedly carries a great part of his past some of which is inevitably lost. One of his urgent tasks in the new country is to invent the ground beneath his feet, to turn the old vanished certainties into hybrid constructs." (Ben-Deggoun: 34). Within this respect, the postcolonial condition and migrant experience both for Gibreel and Saladin in The Satanic Verses come to mean an act of survival in which their identities are exposed to a great deal of "unbearable disruptions" (Ben-Deggoun 34). The narrator of the novel implies that the newness Saladin will face in a new space and culture can be associated with his attempt to survive and thus form a new identity because while metamorphosing he inevitably becomes hybrid. This is implied in the novel through the narrator's comment that if Saladin "were to survive he would have to construct everything from scratch, would have to invent the ground beneath his feet before he could take a step" (1989: 132). Saladin's condition parallels to what Stephen Clingman unravels: "migration, the transitive demands mutability: It is the only way to survive" (2009: 127).

In the novel Rushdie employs a discussion concerning the "mutability of the essence of the self" through two clashing views of Ovid and Lucretius. When Saladin escapes from the hospital of "the Detention Centre" he is offered a shelter by the Sufyan family living as migrant in London and running the Shaandar café. Hiding in the attick of Sufyan's, Saladin's goat-form begins to get more intensified because of which he tells Muhammad Sufyan that "I really can't say what came over me, -- but at times I fear I am changing into something, -- something one must call bad." (1989: 276). This statement of Saladin initiates a discussion between him and Muhammad Sufyan concerning the philosophical ideas of Lucretius and Ovid on the issue of change. While

Lucretius says: "whatever by its changing goes out of its frontiers… by doing so brings immediate death to its old self", Ovid, whose view is supported by Sufyan, holds that our spirits! Our immortal essences- are still the same forever but adopt in their migrations ever-varying forms" (1989: 276-7). Saladin standing "in-between two borderline conditions" (Bhabha, 1994: 224)takes an ambivalent stance uttering that"either I accept Lucretius and conclude that some demonic and irreversible mutation is taking place in my inmost depths, or I go with Ovid and concede that everyting now emerging is no more than a manifestation of what was already there" (1989: 277). Saladin's hybridity and ambivalent identity makes itself manifest here in his opt for neither Lucretius nor Ovid totally, but both of them partially in that while undergoing transformation Saladin realizes the necessity of comprimising with his essence, his old self. Bhabha relates Saladin's condition to "the liminality of migrant experience" as "living in the interstices of Lucretius and Ovid, caught in-between a nativist, even nationalist, atavism and a postcolonial metropolitan assimilation" (1994: 224)

Saladin's assimilation into Englishness and his estrangement from his nativism can also be conceived as the reason of his transformation into a monster. Leaving his past behind, he turns into an unrecognizable being from the aspect of his Indiannes. In the Shaandaar Café where he takes refuge as a goat-man with horns, he insists on his anglophilism as such "on his second attic morning, they brought him a masala dosa instead of packet cereal complete with toy silver spacemen, and he cried out, ungratefully: "Now I'm supposed to eat this filthy foreign food?" (1989: 258) Yet, when the daughters of Bangladeshi Sufyan family, Mishal and Anahita Sufyan wonder about where their identity belongs and ask Saladin "What do you think we are? Saladin remains uncertain. This is sensed when Mishal says that "Bangladesh ain't nothing to me. Just some place Dad and Mum keep banging on about" Saladin's inner thoughts on the issue reveal his ambivalence as he thinks that "they weren't British, he wanted to tell them: not _really_, not in any way he could recognize. And yet his old certainties were slipping away by the moment, along with his old life" (1989, 259). In a way, Saladin realizes that migrants retain their pasts while transforming at the same time in the context of migrancy.

The newness mentioned at the beginning of the novel inevitably arises because of the coexistence of past and present, here and there, or India and England evoked by

the act of migration whose shaky ground leads to "the struggle with discontinuity of identity" (Cundy, 1996: 68). The issue of continuity and discontinuity is elucidated in the novel through the portrayal of differing identities of Gibreel and Saladin in their relation to fixity and change. The narrator informs that while Gibreel is a man of continuities, Saladin is a man of discontinuities:

"Gibreel for all his stage-name and performances, and in spite of born –again slogans, new beginnings, metamorphoses- has wished to remain, to a large degree continous- that is joined to and arising from his past; - that he chose neither near fatal illness nor transmuting fall; that, in point of effect, he fears above all things the altered states in which his dreams leak into, and overwhelm, his waking self, making him that angelic Gibreel he has no desire to be; - so that his is still a self which, for our present purposes, wemay describe as "true"... whereas Saladin Chamcha is a creature of selected discontinuities, a willing re-invention; his preferred revolt against history being what makes him, in our chosen idiom, false? And might we then not go on to say that it is this falsity – call this evil – and that this is the truth, the door, that was opened in him by his fall?" (1989: 427).

During their journey of survival to be migrants, Gibreel remains resistant to change and alteration. He fails to acknowledge that his identity is encompassed by impurity, heteregoneity and the combination of coexisting differences flourishing in the contact zone of the intermingled boundaries. As a result, he bases his identity "on an idea of the self as being (ideally) homogeneous, non-hybrid, "pure", -- an utterly fantastic notion!" (1989: 427). After being protected by Rosa Diamond as he transformed into an angel with a halo, Gibreel roams in the streets of London in search of the woman he fell in love with, Alleluia Cone. Yet as a migrant in London Gibreel is highly overwhelmed by the sense of alienation in such a way that he cannot distinguish between the dream and the reality as given by the narrator below:

"Sometimes when he sleeps Gibreel becomes aware, without the dream, of himself sleeping, of himself dreaming his own awareness of his dream, and then a panic begins, O God, he cries out, O allgood allahgod, I've had my bloody chips, me. Got bugs in the brain, full mad, a looney tune and a gone baboon" (1989: 92).

In reality, it is the split of Indiannes and Englishness he encounters in London that torments Gibreel's identity and thus invites him to develop a schizophrenic identity oscillating between belief and doubt or dream and reality. In a way, the migration causes on the side of Gibreel disintegration and mental illness. He is constantly

overwhelmed by visionary dreams that "leak into his waking self" leading him to wrap himself up in the role of Archangel that would help him to redeem London:

"He drew out of the right-hand pocket of his overcoat the book that had been there ever since his departure from Rosa's house a millennium ago: the book of the city he had come to save, Proper London, capital of Vilayet, laid out for his benefit in exhaustive detail, the whole bang shoot. He would redeem this city: Geographers' London, all the way from A to Z" (1989: 322).

For Gibreel, London is a place of "corruption" and adversary that mark it to be a kind of "wasteland" (1989: 327). Due to his imaginary role as the archangel, the angel of recitation, London seems to Gibreel as a "metropolis of the ungodly" where he should bring the "knowledge of God" back. (1989: 320). In his dreams that haunt him while he is awake Gibreel moves between the twentieth century London and the seventh century "Jahilia", an imaginary name for Mecca. The events taking place in his dreams consists of the life of the prophet Muhammad, the birth of Islam, and the story of Ayesha including her pilgrimage. Such a shift of setting and narrative is explained by Rushdie with the novel's concern with metamorphosis. In an interview on The Satanic Verses, Rushdie says that it is "'a novel about metamorphosis, which should itself constantly metamorphose'. He has explained that a novel about transformation 'should also be metaphoric in form' alternating between the surrealistic and naturalistic" (qtd. In Finney, 2006: 120).

The dreams Gibreel envisions can be interpreted to be his projections resulting from his schizophrenia. Confronting with a secular atmosphere of London, Gibreel's old established certainties concerning religion begin to shatter. He projects the Islamic episodes to recover from the loss of his faith in God as he articulates that "God had decided to punish him for his loss of faith by driving him insane" (1989: 189). As the angel of recitation, conveying the verses in Quran to the prophet Muhammad, Gibreel visions himself speaking "verses in Arabic, a language he didn't know" (1989: 340). Especially the verses concerning "Al-lat, Uzza and Manat, the three female goddesses who the pagans of Mecca believed to be daughters of Allah" are claimed to be first inserted into Quran praising them as "exalted cranes or beautiful women", but then revealed to be refuted by the prophet Muhammad arguing that "these are the names of false idols" (Morton, 2008: 63). Since it is argued that it is the Satan that put this verse "upon Muhammad's tongue", it becomes apparent that "the voice that possesses Gibreel

is that of the Devil rather than God" (Morton, 75). Hence Gibreel begins to hesitate about his identity that is assumed to be angelic but overwhelmed and intervened by devilish inclinations.

While Rushdie aims to demonstrate that profane(satanic) and sacred verses may coexist, Gibreel's inability to embrace the coexistence of the complementary opposites in his identity, namely hybridization, is laid bare here in his split leading his identity crisis and schizophrenia as he refuses to acknowledge his satanic side. Goonetilleke notes that "Gibreel retains his past in the sense of an Islam he can neither believe nor escape" (2010, 96). Hence, his angelic mission that asserts purity and refuses the intervention of the other, or in other words contamination by the devil, can be seen as evoked by the binary dichotomies encompassing his imagination and thus preventing him from crossing the boundaries resulting in painful split. His move between the dream and the reality results in destructive effects as such his supposed murder of Allie Cone because of jealousy, and in his own suicide at the end of the novel. According to Brian Finney, the problem with this failed journey of Gibreel stems from his resistance to transform his mind that was already compartmentalized.

The interfusion of Gibreel's dream world into his life in London makes it clear that "what truly afflicts Gibreel is the alienation of the migrant subject" (Finney, 2006: 120). Gibreel implies this adaptation problem of him in his utterance that "the trouble with the English was their… their weather" because he thinks that "moral fuzziness of the English was meteorologically induced" (1989: 354). In a way, unable to fit in English culture, Gibreel desires to "transform London", in other words "to fix London to suit himself" (Sharma, 611). This is what he means when he says that "I am going to tropicalize you". The narrator reveals the reasons of his intention to "tropicalize" London in the quotation below:

"Gibreel enumerated the benefits of the proposed metamorphosis of London into a tropical city: increased moral definition, institution of a national siesta, development of vivid and expansive patterns of behaviour among the populace, higher quality popular music, new birds in the trees (macaws, peacocks, cockatoos), new trees under the birds (coco--palms, tamarind, banyans with hanging beards). Improved street--life, outrageously coloured flowers (magenta, vermilion, neon-green)…Religious fervour, political ferment, renewal of interest in the intelligentsia. No more British reserve; hot-water bottles to be banished forever, replaced in the foetid nights by the making of slow and odorous love. Emergence of new social values: friends to commence dropping in on one another without making appointments, closure of old folks' homes, emphasis on the

extended family. Spicier food; the use of water as well as paper in English toilets; the joy of running fully dressed through the first rains of the monsoon" (1989: 354-5).

Although Gibreel cannot achieve to compromise with his Englishness, his attempt to transform London indicates a reversal of the binaries serving for the operation of colonial discourse and orientalism. Sharma interprets Gibreel as a "vengeful postcolonial angel" that "flies over London personifying the return of the repressed" (Sharma,611). Similarly Bhabha defines him as "the avenging migrant" that is "at once schizoid and subversive" because, though "his postcolonial migrant presence does not evoke a harmonious patchwork of cultures, but articulates the narrative of cultural difference which can never let the national history to look at itself narcissistically in the eye" (1994: 168). This is highly manifest in the novel through these comments about Gibreel put by the narrator:

"He would show them -- yes! -- his _power_. -- These powerless English! -- Did they not think their history would return to haunt them? -- "The native is an oppressed person whose permanent dream is to become the persecutor" (Fanon). English women no longer bound him; the conspiracy stood exposed! -- Then away with all fogs. He would make this land anew. He was the Archangel, Gibreel. -- _And I'm back!" (1989: 353).

It is this through this act of tropicalization or making "anew" of London that a kind of inauthenticity and uncertainty of assumed English culture are laid bare. Gibreel believes in the necessity of the intervention of Indian climate within the English weather. Implying the difference within in English culture through Indian climate, Rushdie turns upside down the Western based rules of recognition in which India is conceived as margin and England as centre to be pure and distinct spaces. Hence, Gibreel's desire to transform London can be interpreted in Bhabha's terms as estranging the basis of the authority conferred upon dominant discourse dominating the English weather. Metropolitan space cannot be thought independent of the migrants of it, an idea addressed in the novel directly in these words: "Not all migrants are powerless, the still-standing edifices whisper. They impose their needs on their new earth, bringing their own coherence to the new-found land, imagining it afresh." (1989: 458). Therefore, "the ambivalence of cultural difference" (Bhabha, 1994: 169) is implied via Gibreel's menace of tropicalization as it removes distinct boundaries of "them" and "us" identification, a menace figured out by Bhabha as well:

"For the liminality of the Western nation is the shadow of its own finitude: the colonial space played out in the imaginative geography of the metropolitan space; the repetition or return of the postcolonial migrant to alienate the holism of history. The postcolonial space is now 'supplementary' to the metropolitan centre; it stands in a subaltern adjunct relation that doesn't aggrandize the presence of the West but redraws its frontiers in the menacing, agonistic boundary of cultural difference that never quite adds up, always less than one nation and double" (1994: 169).

Nevertheless, Gibreel cannot metamorphose himself into a reconciled being as Saladin does because, unlike Saladin, he cannot deal with the change wrought by migrancy. He conceives that it is his task to redeem London, a city that is full of superficialities, corruptions and "devil-masks" (1989: 120). However, even at the beginning of his arrival to the underground parts of London after the explosion, the narrator presages about schizophrenic end of Gibreel who succumbed into "insanity" due to his inability to struggle with such a "hellish maze" that exhausts him:

"And even though he did not have any idea of the true shape of that most protean and chameleon of cities he grew convinced that it kept changing shape as he ran around beneath it, so that the stations on the Underground changed lines and followed one another in apparently random sequence. More than once he emerged, suffocating, from that subterranean world in which the laws of space and time had ceased to operate, and tried to hail a taxi; not one was willing to stop, however, so he was obliged to plunge back into that hellish maze, that labyrinth without a solution, and continue his epic flight. At last, exhausted beyond hope, he surrendered to the fatal logic of his insanity and got out arbitrarily at what he conceded must be the last, meaningless station of his prolonged and futile journey in search of the chimera of renewal" (1989: 201).

As for Saladin, his metamorphosis leads a more painful change in his identity whose utmost form in terms of pain makes itself visible in his transformation into an exact image of Satan in the attic of Shaandaar Café:

"Chamcha had grown to a height of over eight feet, and from his nostrils there emerged smoke of two different colours, yellow from the left, and from the right, black. He was no longer wearing clothes. His bodily hair had grown thick and long, his tail was swishing angrily, his eyes were a pale but luminous red, and he had succeeded in terrifying the entire temporary population of the bed and breakfast establishment to the point of incoherence" (1989: 291).

Such a portrayal of Saladin associated with Satan illustrates that "the immigrant encounters prejudice, resentment, and demonization on the part of the national" (Finney,

2006: 111). This "national" stands for the "former imperial power" in colonial context "now learning (or not) to live without its imperial identity" (Finney, 2006: 111). Hence, it becomes inevitable for the historical description of the migrant identity in demonized form to be a part of "British colonialism" (Finney, 111). In this way colonized migrants are conferred upon fictive identities that are invented within the context of the colonial discourse. The prologue of The Satanic Verses that is drawn from Daniel Defoe's The Political history of The Devil underlines this issue of imagined identity of the postcolonial migrant in connection with the Satan as follows:

"Satan, being thus confined to a vagabond, wandering, unsettled condition, is without any certain abode; for though he has, in consequence of his angelic nature, a kind of empire in the liquid waste or air, yet this is certainly part of his punishment, that he is . . . without any fixed place, or space, allowed him to rest the sole of his foot upon" (Defoe, qtd in Rushdie, 1989: 1).

Just as the Satan, the postcolonial migrant is "unsettled", has no "fixed place", because they are both punished and discarded from the Eden. In the novel it is not only Saladin, but also Gibreel that is trapped within the same condition of Satan, a "vagabond, wandering" in his angelic form. Hence they both share "the devil's predicament" as migrants, but on the other hand "they also pass through a transformative environment" (Finney, 2006: 111) because of the "empire in the liquid waste or air" (Rushdie, 1989: 1). Therefore, Rushdie brings forth the argument of whether migrancy is punishment or a chance for a freer life devoid of any boundaries and fixities shackling the mind and the imagination of the individual thorough fictive constructions. Hence, approached from the freeing side of migrancy, Saladin's achieved hybridity appears not as a loss but as a gain that help him to develop an enhanced vision while crossing the boundaries.

After completing his metamorphosis "Mr Saladin Chamcha himself, apparently restored to his old shape, mother-naked but of entirely human aspect and proportions, humanized" (1989: 294).Facing the real England that is in complete opposition to the "Proper London" of his imagination and experiencing its infidelity just as his wife Pamela's infidelity who opts for Jumpy Joshi, a friend of Saladin, to be her husband, Saladin realizes the necessity of the time for renewal or a sort of "resurrection" (1989: 35-401). Yet, his "resurrection" would be only possible via his reconciliation with his

past and present, in other words by bridging the gap between his new and old self, his Englishness and Indianness, in brief his hybridity. As Cundy points out it is Saladin's subsequent experiences in London and the death of his father" that provide the necessary impetus for the change, which has to be a rebirth rather than a reinvention" (1996: 80).

"Eighteen months after his heart attack", Saladin decides to return to Bombay and this decision of him is evoked through the telegraph informing his father's fatal illness "multiple myeloma, a systematic cancer of the bone marrow" (1989: 511). It was since the time Changez cut off the "walnut-tree" upon Saladin's demand that they did not contact each other as father and son. Yet, his return to Bombay and reconciliation with his father completed the restoration of his touch with his past that was lost when he craved for an English identity. Therefore, he comes to terms with his multiple selves once rejected in the past:

"To fall in love with one's father after the long angry decades was a serene and beautiful feeling; a renewing, life-giving thing, Saladin wanted to say, but did not, because it sounded vampirish; as if by sucking this new life out of his father he was making room, in Changez's body, for death. Although he kept it quiet, however, Saladin felt hourly closer to many old, rejected selves, many alternative Saladins -- or rather Salahuddins -- which had split off from himself as he made his various life choices, but which had apparently continued to exist, perhaps in the parallel universes of quantum theory" (1989: 523).

The ending of the novel promises for Saladin a renewed life that is born out of his double consciousness as an Indian and English. When his father dies, the inheritance he leaves for Saladin is a "copper-and-brass lamp, his renewed inheritance" standing for the newness Saladin's identity achieves. Furthermore, "Zeeny's re-entry into his life completed the process of renewal, of regeneration (1989: 534). In this way, Saladin can be characterized as a reconciled migrant dwelling on an in-between space and forming a new identity through the disruptions and overlappings posed by his double consciousness and hybridity. His return does not mean that he totally feels himself as belonging to India, because Saladin's identity is construed by diffuse elements in that he is both an Indian and an English, or a migrant and a native.

To conclude, The Satanic Verses, in its concern for postcolonial migrancy, can be characterized as a novel throwing light on the crossed boundaries that result in ambivalent, hybrid and blurred identities. In the novel, Rushdie's portrayal of postcolonial migrant identity moving between cultures, undergoing dislocations, transformations, and crossing the boundaries can be interpreted to be an example of Ruhdiesque politics that aims to dismantle the representation of dichotomized, stereotyped and fixed cultural identities legitimated through the colonial discourse and orientalism to which the migrant were exposed to. Since the characters' identities are portrayed to be changing and unstable, undergoing splits and identity crisis of migrancy, the question of purity and authenticity for Englishness and Indianness remains ambivalent in The Satanic Verses just as it is in Shame and The Midnight's Children. In other words, the novel becomes the embodiment of multiplicities, impurities and heterogeneity that flourish within the in-between and hybrid space of cultural difference and posits a threat against monolithic and dichotomized views of identity that conceive self and other, good and bad, angel and devil, and the East and the West to be separate categories in Rushdie's blending of these forms like a "melange" and "hotchpotch" (Rushdie, 1991: 394).

CONCLUSION

Throughout this study it has been explored that Rushdie's novels Midnight's Children, Shame and The Satanic Verses exemplify postcolonial discourse and anti-colonial resistance in their intention to undermine the monolithic and totality seeking nature of colonial discourse. In its concern for re-visioning the colonial history, postcolonial discourse has been found out to be operating in Rushdie's fiction as offering alternative possibilities and renewed visions of the past. In The Empire Writes Back the underlying motive of such an attempt within the scope of postcolonial literary theory is noted as to "construct a future" by dealing with the problems of transmuting time into space, with the present struggling out of the past" (Ashcroft et all., 2002: 35). Hence, as this study has put forward the revisionist stance of Rushdie makes itself visible in the texts analysed through his questioning of construction of identities and cultures that are claimed to be pure and authentic by colonial discourse. Any forms of fixity and essentialism have been revealed to be put under investigation in Rushdie's fiction through his employment of ambivalent and hybridity, the space where "cultural meanings and identities always contain the traces of other meanings and identities" (Ashcroft et all., 2007: 53). Within this frame, the present study has attempted to demonstrate how postcolonial discourse employed by Rushdie finds out the fragility and unreliability of the authority and power of colonial discourse in representing the colonial and postcolonial cultural identities authentically. To do this, Midnight's Children, Shame and The Satanic Verses classified under the category of postcolonial fiction have been analysed as exemplary postcolonial texts.

In its concern for postcolonial arguments of culturally constructed colonial and postcolonial identities, the study has first attempted to highlight the relationship between culture and colonialism. It has found out that postcolonialism has raised questions about the West's attempts of colonization through cultural influence upon the East by which Western ways of thinking are tried to be imposed. Furthermore, postcolonial critics were revealed to be underlining that the mere tool used to maintain and justify European colonial dominance through the "cultural constructs of colonialism" is colonial discourse (Pennycook, 1982: 2). Thus, regarding the colonial

discourse as an "instrument of power" that produces knowledge about the colonized and colonizer's identity through Western way of representation, postcolonial theory conceived colonial discourse as producing cultural differences (Ashcroft, et. al., 2007: 37). Out of these differences for postcolonial critics, fixed, categorized and distinct cultural identities for both the colonized and colonizer are fictionalized and imposed in order to maintain and legitimate the superiority of the colonizer over the colonized. Hence postcolonial discussions on cultural identity have dealt with interrogating the colonial and imperial fictions invented to subordinate the native through colonial and Orientalist modes of representation. Similarly, in Rushdie's texts the authentic representation of these culturally constructed identities is problematized through his employment of hybrid and ambivalent identities that disrupt any claim to essentialist and pure identities put forth by colonial discourse.

This thesis has emphasized that hybridity and ambivalence operate in Rushdie's novels to be the key elements of postcolonial discourse in terms of their tendency to problematize the boundaries and thus pose a challenge against the naturalness of hegemonic identities valorised by colonial discourse. This challenge is achieved within Rushdie's texts through his representation of multiplicities, transformations and discontinuities encompassing characters' identity flourishing within their hybrid and ambivalent condition out of which new identities and positions come into being. In underlining the collision of the differences out of which newness emerge the theories of hybridity have demonstrated the fact that cultural identities are not pure and self-contained but rather impure and containing the traces of the other with which the self contacts. This impurity stemming from the collision and intermingling of the cultures renders it impossible to categorize the world into distinct categories as the boundaries are revealed to be interpenetrating and blurring. Likewise, this study has demonstrated the way Rushdie's fiction exemplifies this collision of the differences born out of the interaction between margin and centre, or self and other. All these distinct categories strategically used by colonial discourse to define colonial and postcolonial identities leak into each other within the texts analysed. Hence, the question whether the characters' cultural identities fit into the representation of the colonized or colonizer's, in other words, Indianness or Englishness in colonial and postcolonial context remains ambivalent in the hands of Rushdie. In a way, it has been observed that Rushdie's major concern in producing these most celebrated and controversial works of him is to decentre all the fixed

categories of colonial and postcolonial identity that clash with the atmosphere of pluralities, discontinuities and overlapping induced by hybrid and ambivalent condition of the individuals. By doing so, Rushdie's fiction has been claimed to convert the univocal voice of colonial discourse into poly-vocal voice of postcolonial discourse by which he re-visions and re-inscribes the boundaries of the culturally established identities and hegemonic borders.

Alternative identities and possibilities offered by the postcolonial discourse function to represent the displaced and translated in-between identities of both colonial and postcolonial individual. In this way, the transgression of the hegemonic borders construct the thematic backbone of the texts analysed in which the characters are portrayed dwelling on the borderlines or in-between the domain of self and other, margin and centre, us and them. This is manifested in Midnight's Children especially through Saleem's identity into which many other identities leak and blur the origins of him and the nation's, in Shame through Omar's outsider and insider condition and in The Satanic Verses through Saladin's postcolonial migrant identity generating mutations, splits and dualities of his hybrid and ambivalent identity. The in-between identity of all these characters mentioned above generated either by colonial contact or postcolonial migrations is revealed to be appearing in the form of adherence to nativism and assimilation within the novels. Within this frame, the identity problems experienced by them become the major illustrator of their oscilliating identities or selves whose sense of distinct home and belonging is dispersed. Hence, the characters are found out to be representing the condition of colonial and postcolonial individual whose cultural identities become neither totally Indian nor English in reality. In this sense, this thesis has suggested that Rushdie's representation of Indian and English cultural identities to be ambivalent, impure and heterogeneous on account of the interaction of the cultures both in colonial and postcolonial context turns into a liberating tool offering an elusive ground upon which colonial discourse dwells.

Each of the texts analysed within this study handles not only the stories of the individuals but also of the countries employed as the setting. Within this frame, Midnight's Children, Shame and The Satanic Verses have been analysed narrating the

story of India, Pakistan and England respectively. They are also the places with which Rushdie interacts and thus form the basis of Rushdie's own hybridity and ambivalence as a postcolonial individual and writer. Rushdie believes that a hybrid self, dwelling in-between the borders, is an unsettled and translated being that can get rid of the socially, culturally and linguistically established boundaries as long as s/he can develop fresh and new visions. To that extent, his texts illustrate his intention to evoke altered and renewed visions concerning the colonial and postcolonial history, identity and culture by raising arguments whose major concerns become hybridity and ambivalence of the self.

To conclude, Rushdie's fiction has been observed as interrogating the colonial history by creating doubts about the naturalness of colonial and postcolonial identities produced by colonial discourse. Essentialist distinctions set up to legitimize a sense of pre-given essence in the form of self and other, black or white, margin and centre are found to be shaky and elusive through Rushdie's texts that portray the cultural identities of the individuals and nations to be composed of multiple elements, fragmentary pieces that are induced from the encounter of different cultures, peoples and ideas. In this way, they experience the world both as self and other whose divisional distinctions are erased. Within this frame, this study has found out that Rushdie's postcolonial texts offer the possibility of getting rid of colonized imaginations by shaking the stable ground of colonial discourse through which cultural identities and structures fictionalized to be pure and authentic.

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