

**REPUBLIC OF TURKEY
VAN YUZUNCU YIL UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
DEPARTMENT OF ENGLISH LANGUAGE
AND LITERATURE**

POSTCOLONIAL BODY IN *MIDNIGHT'S CHILDREN*

BY

SALMAN RUSHDIE

M.A. THESIS

PREPARED BY

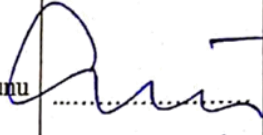
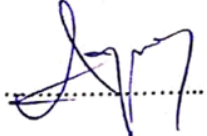
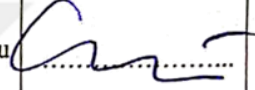

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<p>SERHAT BOLAT tarafından hazırlanan "Postcolonial Body in Midnight's Children by Salman Rushdie" adlı tez çalışması aşağıdaki jüri tarafından OY BİRLİĞİ / ile Yüzüncü Yıl Üniversitesi İngiliz Dili ve Edebiyatı Anabilim Dalında YÜKSEK LİSANS TEZİ olarak kabul edilmiştir.</p>	
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- Tüm bilgi, belge, değerlendirme ve sonuçları bilimsel etik ve ahlak kurallarına uygun olarak sunduğumu,
- Tez çalışmada yararlandığım eserlerin tümüne uygun atıfta bulunarak kaynak gösterdiğimi,
- Kullanılan verilerde herhangi bir değişiklik yapmadığımı,
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bildirir, aksi bir durumda aleyhime doğabilecek tüm hak kayıplarını kabullendiğimi beyan ederim.

Serhat BOLAT

(Yüksek Lisans Tezi)

Serhat BOLAT

VAN YÜZÜNCÜ YIL ÜNİVERSİTESİ
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**SALMAN RUSHDİE’NİN *GECEYARISI ÇOCUKLARI* ADLI ESERİNDE
POSTKOLONYAL BEDEN**

ÖZET

Salman Rushdie’nin eserlerinin zengin içeriği birçok kuramcı tarafından incelenmiş ve eleştirilere konu olmuştur. Hint kökenli İngiliz yazar olması nedeniyle Salman Rushdie kültürel melezliğini eserlerinde çarpıcı bir biçimde yansıtmaktadır. Bundan dolayı, eserlerinin içeriklerinde ve biçimlerinde hem Hint hem de İngiliz kültürünün izlerini bulmak mümkündür. Eserlerinde yer verdiği betimlemeler, karakterler ve kendine özgü biçemi ile Postkolonyal yazının öne çıkan örneklerini oluşturmaktadır. Eserlerindeki birçok unsur farklı bakış açılarıyla incelenmeye ve eleştirilmeye değer olsa da bunlardan dikkat çeken biri de eserlerinde kullandığı Avrupalı ya da beyaz olmayan karakterlerin bedenlerinde belirli bir deformasyon olması ve bunun etkisiyle ötekileşmeleridir. Bu çalışmada, Postkolonyal eleştiri, beden ve kültür ilişkisi ele alınacak ve Salman Rushdie’nin *Geceyarısı Çocukları* eseri Postkolonyal eleştiri ve kültür araştırmaları açısından incelenecektir. *Geceyarısı Çocukları* ve diğer romanları, aralarındaki metinsel ilişkiler açısından analiz edilecek ve beden metaforlarının karşılaştırılması yapılacaktır. Deformasyona uğramış bedenin bu ötekileşme sürecinde nasıl bir rol oynadığının üzerinde durulacak; beden ve kültürel temsil açısından etkileri ortaya konmaya çalışılacaktır. Bu noktadan hareketle, bu çalışmanın amacı bu deformasyonların Avrupalı ya da beyaz olmayan karakterlerde neden olduğu eksiklik ve sonuçları irdelenecektir. Bu çalışmanın önemi, beyazların gözünde “öteki” olarak adlandırılan insanların bu konumlarından kurtulmak yerine, bu durumu en baştan koşulsuz kabul ederek deformasyonlarının da etkisiyle kendilerini daha da ötekileştirdiklerini göstermek olacaktır.

Anahtar Kelimeler : Kolonyal, Postkolonyal, Beden, Kültür, *Midnight’s Children*, Salman Rushdie,

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Tez Danışmanı : Dr. Öğr. Üyesi Gülşen TORUSDAĞ

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**POSTCOLONIAL BODY IN *MIDNIGHT'S CHILDREN* BY SALMAN
RUSHDIE**

ABSTRACT

The rich content of Salman Rushdie's works has been examined and criticized by many theorists. Salman Rushdie is strikingly reflected his cultural hybridity in his works as he is an Indian-born British writer. Therefore, it is possible to find traces of both Indian and British culture in the contents and forms of his works. The depictions and characters in his works, and his unique style constitute the prominent examples of postcolonial fiction. While many of the elements in his works are worthy to be analyzed and criticized from different perspectives, one of them is the fact that the European or non-white characters he creates in his works have a certain deformation in their bodies and that they become the 'other' due to the effect of this. In this study, the relationship between postcolonial criticism, body and culture will be discussed and Rushdie's *Midnight's Children* will be examined in terms of postcolonial criticism and cultural studies. *Midnight's Children* and other novels will be analyzed in terms of textual relations between these novels, and body metaphors will be compared. The role of the deformed body in the process of othering will be emphasized and the effects of this are tried to reveal in terms of the body and cultural representation. From this point of view, the aim of this study is to examine why these deformations cause such a deficiency in non-white or non-European characters. The importance of this study is to indicate that people, who is regarded as the 'other' in the eyes of the white man, have unconditionally accepted this situation instead of getting rid of this and become more 'other' due to the deformations of their bodies.

Key Words : Colonial, Postcolonial, Body, Culture, *Midnight's Children*,
Salman Rushdie,
Quantity of Page : 74
Advisor : Asst. Prof. Dr. Gülşen TORUSDAĞ

DEDICATION

This study is dedicated:

To my mother and sister, Nevin BOLAT and Name BOLAT

To my late grandparents, Zahit TERDİ and Güendam TERDİ

To all my teachers who taught and helped me



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ÖZGEÇMİŞ

TEZ ORJİNALLİK RAPORU

1. INTRODUCTION

This study consists of six chapters. In introduction chapter, the title, subject, purpose, significance of the thesis, research questions, limitations of the research and related studies were discussed.

In methodology chapter, research model, universe and sample, data collection instruments, and data analysis were discussed.

In theoretical framework, explanatory knowledge about Post-colonialism was primarily given in terms of viewpoints of theorists. The terms associated with this criticism such as colonial, postcolonial, and post-colonial were discussed by giving the arguments of the theorists. The concepts, body and culture, were handled, and the relation between two of them was examined. These terms were explained from different viewpoints of critics who were interested in cultural studies, especially body studies. The information about Salman Rushdie's literary life and style was given, and summary of his works, *Midnight's Children*, *Shame*, and *Satanic Verses* were briefly told.

In the chapter, peripheral bodies, the definition of peripheral bodies were tried to be explained. In its subtitles, body and its metaphors were criticized and demonstrated from novels.

In the chapter, grotesque bodies, the term 'grotesque' was comprehensively explained based on Bakhtin's views, and the concepts, body and grotesque were criticized. Also, the characters with grotesque elements were examined, and examples of the body and grotesque were given from the novels in the subtitles of this chapter.

In last chapter, parted hair, the hair and its importance in India was analyzed and the characters associated with hair were criticized by giving examples from texts in the subtitles of this chapter.

1.1. TITLE OF THE STUDY

Postcolonial Body in *Midnight's Children* by Salman Rushdie

1.2. SUBJECT OF THE STUDY

Salman Rushdie is one of the prominent figures of contemporary literature. Postcolonial bodies in his famous works, *Midnight's Children*, which is center of the study and mainly focused on, *Shame*, and *Satanic Verses* form the subject of the study. In this context, postcolonial, body, culture, otherness and representation are included in the scope of this study.

1.3. PURPOSE OF THE STUDY

The aim of the qualitative research is to 'present a descriptive and realistic picture to the reader regarding the subject that it is' (Yıldırım and Şimşek, 2003). Salman Rushdie, a British writer of Indian origin, reflects his cultural hybridity in his works dramatically. Therefore, it is possible to find traces of both Indian and British culture in the contents and forms of his works. One of the striking points is that the European or non-white characters that he uses in his works have a certain deformation in their bodies and they become the 'other' due to this effect. From this point of view, the purpose of this study is to determine the relations between bodily deformations and otherness of the characters.

1.4. SIGNIFICANCE OF THE STUDY

The works of Salman Rushdie are the most notable representatives of contemporary literature that have been deemed worthy of many awards and translated into several languages. Rushdie is one of the controversial post-colonial writers by his treatment of religious and political subjects in an unusual way, and his works have been analyzed and criticized by many theorists. His cultural hybridity and multi-layered narration are reflected in his works as a British writer with Indian origin. His allegorical and multi-layered novels include historical and philosophical topics narrated by means of unusual characters, obsessional humors, and vigorous style. It is possible to see the elements of Indian and British culture in the contents

and forms of his works and therefore, his style and depiction of events become the prominent examples of post-colonial writing.

Midnight's Children is one of his remarkable literary works that attract wide critical acclaims. It is published in 1981 and tells the story of complex history of India through the character named Saleem Sinai. It has many materials to be analyzed from various viewpoints, magic realism to postmodernism. This long narration uses various linguistic, semantic, and syntactic styles; changes the form and content of classical novel with an eclectic mix of prose styles that include unusual combinations of long and elliptic sentences of English that is spoken in India. The old and contemporary Indian culture depicted by Rushdie in this novel is significant. With the elements of Indian culture and mythology, and their combination with English culture, *Midnight's Children* is rich fiction in terms of multicultural features.

The rich content of Salman Rushdie's works has been studied by many theorists and included several criticisms. In this study, the deformed body plays a role in this process of otherness. The importance of this study is to show that, instead of getting rid of becoming "other" in the eyes of whites; they admitted this situation unconditionally in the first place and they became more 'other' with the effect of their deformations.

While the literature review was conducted for this study, it was seen that there were few studies in the context of cultural studies on the works of Salman Rushdie that gave a new direction to contemporary literature. This study will be the first in terms of the investigation of body and culture representation in Rushdie's works. In this regard, this study is expected to contribute to the field.

1.5. RESEARCH QUESTIONS

The question 'Can Rushdie's works, which are important representatives of contemporary literature, be analyzed in the context of postcolonial criticism and cultural studies?' constitutes the main problematic of this study. In the context of this main question, answers to the following two questions will also be sought.

1-How are body and culture representations handled in the context of the concept of otherness?

2-What is the role of physical deformations in the process of othering?

Depending on these problems, in the selected novels, body and culture elements are tried to be analyzed in the context of postcolonial criticism.

1.6. LIMITATION OF THE STUDY

This research is limited to the study of Salman Rushdie's works, *Midnight's Children*, *Shame*, *Satanic Verses*, in terms of postcolonial criticism and body and cultural studies.

1.7. RELATED STUDIES

One of the postcolonial studies that constitute the significant reference of our study is *The Post-Colonial Studies: Reader* by Ashcroft, B., Griffiths, G., Tiffin, H. (1995), and this study contributes a detailed introduction to the significant works in post-colonial theory and criticism. Postcolonial theory is handled from different viewpoints and it includes crucial terms such as hybridity, colonialism, post-colonialism.

One of the other significant references that examine postcolonial theory is *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures* by Ashcroft B., Griffiths G. & Tiffin H. (1989). This study is one of the first important works that include postcolonial culture, criticism of postcolonial texts, and suggests different arguments about postcolonial theory.

Post-Colonial Studies: The Key Concepts by Ashcroft, B., Griffiths, G., Tiffin, H. (2000) is an important study to understand the key concepts about postcolonial theory. It also examines essential terms such as gender, race, colonialism, identity, and language.

The Location of Culture by Bhabha, H. K. (1994) is remarkable study that argues the concepts such as cultural hybridity, identity, national differences,

mimicry, and ambivalence. This study is also significant that it primarily questions the terms used in postcolonial theory from the viewpoint of cultural aspects.

Colonial and Postcolonial Literature: Migrant Metaphors by Boehmer, E. (1995) is a critical study about colonialism and postcolonialism. This study broadly explains the significant theoretical concepts and subjects in postcolonial theory.

Postcolonial Theory and the Specter of Capital by Chibber, V. (2013) is an influential study published in recent years. In this study, main arguments about postcolonial theory are discussed in terms of historical context.

Post-Colonial Theory and English Literature A Reader by Childs, P. (1999) is a notable study that examines important literary works in terms of postcolonial theory. Subjects include key terms such as identity, missionary works, and nationalism, and it indicates the practical use of theoretical discussions in the literary texts.

White Skins, Black Masks: Representation and Colonialism by Low, Gail Ching-Liang (1996) is a considerable study that includes the analyzes of works of Rudyard Kipling and Henry Rider Haggard. The representations of the colonizer and the colonized are examined in detail.

‘What is post(-)colonialism?’ by Mishra, V. & Hodge, B. (1991) is a significant article that includes the arguments about the postcolonial theory used with hyphen. The differences between postcolonial and post-colonial with hyphen are discussed from various viewpoints.

The Postcolonial Unconscious by Lazarus, N. (2011) is notable study published in recent years that examines the entire field of postcolonial theory. The key concepts are significantly questioned and discussed from a postcolonial viewpoint.

Cultural Studies: Theory and Practice by Barker, C. (2008) is one of the most significant reference books used in this study that explain the basics of cultural studies. The key terms of cultural studies are handled in detail.

Cultural Studies: The Basis by Lewis, J. (2008) is an important study used in this thesis. This is an introductory study to cultural studies that suggests extensive information. Sociological and philosophical backgrounds of cultural studies are primarily focused on and key issues are argued comprehensively.

Body in Culture, Technology and Society by Shilling, C. (2005) is a comprehensive study that offers a notable summary of theoretical framework in cultural studies. It includes extensive information about key concepts such as body, culture, society.

The Body and Society: Explorations in Social Theory by Turner, B. S. (1996) is a significant reference book that analyzes important terms such as structure, body, society, and class. It also includes the arguments of problematic terms attributed to the body.

The Cultural Studies Reader by During, S. (2004) is a considerable introductory book for cultural studies that explains the key concepts and influential figures in this field. It provides a comprehensive guide to the theoretical and conceptual backgrounds of these studies.

Cultural Studies by Grossberg, L., Nelson, C & Treicher, P. is a prominent study that includes the works of influential theorists in cultural studies. It provides a various cultural discussions about the key concepts in this field.

Representation: Cultural Representations and Signifying Practices by Hall, S. (Editor). (2003) is an extensive reference book for cultural studies that examines language, images, and representation. It serves as an introductory book for theories and backgrounds of meaning and representation in this field.

Unbearable weight: feminism, Western culture, and the body by Bordo, S. (2003) is a notable study that analyzes important subjects related to the body in cultural studies.

Rabelias and His World by Bakhtin, M. (1984) is significant study that analyzes humor and folk culture in the Renaissance and the Medieval Ages. It is an

important book about cultural explanation in terms of language, text, grotesque, and body.

Salman Rushdie by Cundy, C. (1996) is a comprehensive book used in this study. It includes literary criticism of Rushdie's works. The interpretations of his literary texts are examined in detail.

Salman Rushdie by Goonetilleke, D. C. R. A. (1998) is remarkable study that extensively examines the works of Salman Rushdie. His migrant and hybrid identity, literary elements of his works are handled comprehensively in this study.

Salman Rushdie by Grant, D. (1999) focuses on examining literary works of Rushdie in terms of historical roots and fictional aspects. It includes extensive analyzes of his novels with notable interpretations.

Salman Rushdie by Harrison, J. (1992) is a significant study that argues writing style and narrative types in the works of Rushdie. This study offers an introductory guide to literary world of Rushdie.

Salman Rushdie and The Third World by Brennan, T. (1989) is a considerable study that includes extensive analysis of British literary tradition and the new writing that rises in British communities.

'Leading History by the Nose: The Turn to the Eighteenth Century in *Midnight's Children*' by Hawes, C. (1993) is a considerable article about *Midnight's Children* that treats the part of the body, a nose, which is an interesting and notable element in this novel.

'The Migrant Intellectual and the Body of History: Salman Rushdie's *Midnight's Children*' by Kane, J. M. (1996) is notable article that examines the migrant and historical backgrounds of *Midnight's Children*.

'*Midnight's Children* and the Allegory of History' by Kortenaar, N. T. (1995) is a crucial article that explains the literary elements of *Midnight's Children* in terms of historical perspective.

‘Salman Rushdie’s Use and Abuse of History’ by Price, D. W. (1994) is a prominent article that interprets literary elements used in the works of Salman Rushdie.

‘Midnight’s Children and Parents: The Search for Indo-British Identity’ Couto, M. (1982) is a notable article that explains the literary elements used in *Midnight’s Children* in terms of hybridity.



2. METHODOLOGY

In this chapter; research model, universe and sample, data collection instruments, and data analysis were discussed.

2.1. RESEARCH MODEL

This study is based on the qualitative research method most commonly used in the Social Sciences. The aim of qualitative research is to ‘present a descriptive and realistic picture to the reader regarding the subject being investigated’ (Yıldırım and Şimşek, 2003). The ‘general survey model’ is based in the light of this method. “General survey models are survey arrangements made on the whole of the universe or a sample to be taken from a universe consisting of a large number of elements in order to make a general judgment about the universe” (Karasar, 2009, p. 79). Survey models are research approaches that aim to explain a situation as it is. The individual, subject or object, which is the subject of the study, is tried to be identified in its own terms, as it is.

2.2. UNIVERSE AND SAMPLE

In this study, the works of Salman Rushdie, *Midnight's Children*, *Shame*, and *Satanic Verses* constitutes the universe of the study. His work, *Midnight's Children*, is the basic work that constitutes the sample of the research.

2.3. DATA COLLECTION INSTRUMENTS

There are three types of data collection methods that are most commonly used in qualitative researches, such as interview, observation, and analysis of written documents. In this study, data is collected by “the analysis of written documents”, one of three methods of qualitative research’s data collection. “Document analysis” is one of the important ways that should be used in qualitative research because it saves the researchers’ time and allows him/her to access information directly. It also increases the validity of research by using this data triangulation” (Yıldırım and Şimşek, 2003, pp. 187-189). All written documents about the subject were examined

in detail with the general survey model and the obtained data were analyzed with a holistic approach.

2.4. DATA ANALYSIS

In this research, data collected by “the analyses of written documents” were analyzed within the scope of qualitative research method. Descriptive analysis was conducted for written documents scanned by general survey model. The obtained data were summarized, interpreted and explained according to the subject and content of the study in terms of the descriptive analysis for the related titles. Direct quotations were made occasionally. The data outlined and interpreted by descriptive analysis were depended on a deeper process by content analysis, and themes and terms that could not be discernible by descriptive analysis were identified at the end of this content analysis. The data were interpreted in depth and the implicit structures were tried to be revealed by content analysis.

In this study, as a result of the data analysis, some findings were reached by in-depth descriptions and interpretations which were the requirements of a qualitative study. Within the framework of qualitative research method, direct quotations were also included. Implicit meaning layers, which could not be noticed with descriptive approach, were interpreted by content analysis and the messages that the author would convey to his readers were reached.

3. THEORETICAL FRAMEWORK

This chapter describes the concepts like postcolonial theory, body, culture, and representations that form the basis for this study. This chapter also provides information about Salman Rushdie's literary life, his style and summaries of the novels examined.

3.1. WHAT IS POSTCOLONIAL?

Colonial and postcolonial are two of the most prominent terms in contemporary literature. These terms have gained popularity particularly in the late 20th century and have been defined by many researchers from various viewpoints. Simply, the term colonial refers to the colonialism that was practiced by imperial countries in the history of world, and postcolonial refers to the period which occurs after the Independence was granted to the colonized nations. However, there are still ongoing debates about postcolonialism as to whether it is a period after Independence or an ideological term. In literature, these terms are generally associated with works of the writers in colonial period and of the writers which emerges after Independence such as Hanif Kureishi, Kazuo Ishiguro, and Salman Rushdie. Postcolonial study demonstrates the linguistic, ideological, and cultural elements of former colonized nations including histories, lives, and representations of societies that are once defined by the West. To understand these terms in literature, the colonial and postcolonial texts should be analyzed in a detailed way and the main distinctions between these concepts are determined.

In the history of Europe, colonialism roughly started in the 15th century when the geographical explorations began. At that time, Europe was in crisis and struggling with the economic problems. Therefore, the idea of "the other lands" was charming and magical, and attracted many adventurers to explore these unknown territories. Not only did this process begin but also Europe was about to meet the unknown lands depicted by many adventurers who discovered those lands at first hand. Depictions of those lands were also interesting, exotic and provocative. As a result, Europeans thought that those wealthy lands could be the expected cure for

their crisis and thus, they began to explore these unknown territories (Ashcroft, Griffiths, Tiffin, 1989).

It is known that European history has been mostly formed according to colonial desire and therefore, several works written in this period can be regarded as colonial or postcolonial text. If a geographical definition is created, these terms can cover such a mass area in the world. This dates back geographical explorations to find new territories such as Columbus's discovery of Africa and landing in America (Boehmer, 1995: 1).

Explorations of the other lands also brought new stories to Europe. These explorations became the basis for adventure writing. Most of them depended on diaries of seamen, merchants, adventurers but then, there gradually appeared authors who wrote about their experiences and employed them in their works such as Daniel Defoe, Rudyard Kipling and E. M. Forster.

It is seen that colonial text is particularly written to show colonial expansion and desire. This type of writing is created by colonizing Europeans about non-European lands. These texts are significant to indicate the viewpoint of the white man. For this reason, they can be regarded as single-sided works of literature. Colonialist literature is criticized by theorists according to the rightness of colonizer states and the hegemony of Western culture. The writing is based on the relation between the white man and the colonized people (Boehmer, 1995: 3).

These colonial texts are narrated from the viewpoint of white man, and the white dominance can be plainly seen in them. White man is always right and their civilized culture is the main goal to be reached for the people living in those colonized lands. Also, the connection between the colonized and the colonizer has begun and its effects have been still seen in postcolonial texts (Ashcroft, Griffiths, Tiffin, 1995).

Intervention in language and education, missionary, and hegemony are the main characteristics of colonialism. When the white man settles down in those lands, he begins to colonize by transforming these social systems. These are the essentials

of their system they impose on the people of colonized lands. Colonial texts are the inevitable part of this system because those lands and their representations are introduced to the other people through them. These fictional representations turn into the reality and are begun to be admitted by people. For example, *Robinson Crusoe*, known as the first example of adventure writing, not only depicts those lands and their people but also shows how colonialism and imperialism work. Crusoe, the colonizer, dominates the island and obtains a slave, Friday whose name is also given by the colonizer. The representations of the people in colonial texts completely depend on stereotypes. These stereotypes are always weak, powerless, barbarian, and needs to be civilized (Ashcroft, Griffiths, Tiffin, 2000).

Boehmer (1995) points out how colonialists represent the people of colonized lands:

In literature, as in colonialist politics, one of the most significant aspects of European self—projection was its representation of the people who inhabited the lands they claimed: the natives, the colonized. They too were interpreted by way of metaphoric or - the more precise term in this instance—stereotypic reproduction. The familiar labels at once marked and masked the unsettling strangeness which colonized peoples represented (Boehmer, 1995: 79).

To white man, the people of colonized lands are not human beings but just like negroes, cannibals, and savages whose main aim is to destroy. There is no difference between the animals and them. They are like another form of animals that look like people. Nevertheless, they are creatures, man-eaters, uncivilized beasts as interpreted with their representations in colonial texts. Although these people represented as inhuman, the white people are always expressed as powerful, dominant characters as Boehmer notes: “Always with reference to the superiority of an expanding Europe, colonized peoples were represented as lesser: less human, less civilized, as child or savage, wild man, animal, or headless mass” (Boehmer, 1995: 79).

Master and slave relation is the most controversial aspect of colonial texts. The master, white man, has the power to lead everything in those occupied lands. The desire of being a king or a master is his main goal and he needs slaves under his service. When this process happens, the white man's power and his hegemony come true as the imperial power has slaves and occupied lands. "Colonialism involves the consolidation of imperial power, and is manifested in the settlement of territory, the exploitation or development of resources, and the attempt to govern the indigenous inhabitants of occupied lands" (Boehmer, 1995: 2).

Master teaches colonized people his language, English, to establish his hegemony. Education has a significant role in colonialism, and these people learn English to speak and understand their masters. As a result, English, which is the common point of the colonizer and the colonized, is also employed effectively by postcolonial writers later on. "Alongside English literature, the other cornerstone of the policy of anglicisation was language... From another perspective, language is seen as the basis of a common ancestry, of a shared "race" (Childs, 1999: 5).

Educational changes are the fundamental action of white man to maintain his power on those colonized lands. Education cannot be considered in narrow sense because its effects still continue in today's world in postcolonial states. Education is not merely a process to spread literacy but to maintain the values and beliefs that white man imposes to the people of colonized lands. Also, it is a permanent process to establish the rules, ideas, and power of white man. Education and hegemony are the main elements of colonialism and its other important aspect is Christianity because missionaries do not teach the people of colonized lands only religion but also language and the culture of white man to make them communicate coherently to white man (Childs, Williams, 1997).

Whether colonialism is done by state or missionary, directly or indirectly, education is the most effective canon of Empire artillery. But the military metaphor may seem unsuitable to Gramsci who asserts that education effects "domination by consent" unlike clear territorial aggression. This domination is achieved with consent via what is taught and how it is taught to colonized people and the following

placement of the taught topic in the continuous imperial system— for example the teaching English for public and legal services. Therefore, education is a way of invasion of a country and it constitutes the basis of colonial power that strengthens it by legal and administrative means (Ashcroft et al., 1995: 425).

The early example of colonial text is Defoe's *Robinson Crusoe* which is still argued one of the striking novels. Defoe depicts all the features of colonialism through the colonialist character, Crusoe. The other significant authors whose works are discussed as colonial texts are Kipling with his novel *Kim* and other stories, Forster with his *A Passage to India*, and Haggard with his *She* and *King Solomon's Mines*. These novels have been criticized by many researchers. All these works are written from viewpoint of the white man, and the habitants in those colonized lands are regarded as 'other'.

Postcolonial is a problematic term in literary academia at the contemporary age. What it means and when it begins is still open to question. Several ideas continue to be created by the theorists and these ideas are based on the eastern and western perceptions. Theorists claim that it is complicated to understand the East with Western ideas also suggest that the understanding of the West is also difficult with Eastern ideas. In other words, it can be difficult to perceive the East with ideas that are created and written by colonialists. The basis of the discussion is the ideas that are distinctively considered by the West, and the subjects are solely approached from the viewpoints of colonialists. For this reason, Eurocentric type of criticism is one of the problematic elements that are criticized in Postcolonial theory (Ashcroft, Griffiths, Tiffin, 2000).

The outcome is that the colonial and postcolonial formations cannot be incorporated into the same general framework as those of the advanced Western world. Not only do they differ in their basic structure, but the same broad trajectory of development cannot be assumed to follow. This premise draws a natural conclusion from postcolonial theory: If the reality of colonial social formation differs fundamentally from that of western social formation, then an understanding of the West cannot be based on theoretical categories generated by Western experiences (Chibber, 2013: 17).

In addition, the word 'post' is also a problematic expression and the use of the term with or without hyphen has been widely argued. Ashcroft et al. (1989) argues that postcolonial with hyphen demonstrates the period after Independence. They emphasize the periods such as colonial and post-colonial which mean before Independence and after Independence. It was used sometimes to divide between eras before and after the independence of some previous work ("colonial period" and "post-colonial period"), for example in the construction of national literary history. In general, however, the concept "colonial" was used in the era before independence and a concept for the purpose of distinguishing the period after independence was used to indicate national literature like "modern Canadian writing" or "recent western Indian literature" (Ashcroft et al., 1989: 1–2).

Mishra and Hodge (1991) argue that the term, postcolonial, has an advantage over the former term "Commonwealth Literature". Before the term postcolonial, these kinds of works are called under the name of Commonwealth literature but it has problems to cover all literatures written by the colonials. The term, postcolonial, is considered to be the right word to label it within the scope of this study. On the other hand, they regard postcolonialism as an ideological term which foregrounds politics and struggle. From the beginning, the fighting enterprise of "Commonwealth literature" was threatened by highly ideological implications of its name. There is now a new concept for "post-colonial" to indicate the field. In the former term, post-colonial (ism) contains several advantages. The policy of struggle and opposition is highlighted and the central-peripheral connection is problematized. It helped destabilize the barrier to "English literature", which safeguarded the primacy of the canon and its standards (Mishra & Hodge, 1991: 399).

Boehmer (1995) distinguishes postcolonial from the hyphenated one, post-colonial, and mentions the latter one to refer to a period of the post-Second World War Era. Boehmer also states that the term does not merely apply to English-speaking world or to literature. The postcolonial term must, following more recent use, be differentiated from the more traditional concept of the post-colonial period that is treated as another period term in this book that marks the post-World War II

era. Naturally, neither term must only apply in English, nor to literature (Boehmer, 1995: 3). In addition, Boehmer (1995) indicates that it is a shelter term to include these literatures created in these states which are colonies of the Empire in the past. “However, the term postcolonial still draws support for its usefulness as an umbrella term, a way of bracketing together the literatures written in those countries which were once colonies of Britain” (Boehmer, 1995: 4).

Postcolonial texts have many different aspects from that of the colonial; the racial differences, hybridization, cultural clashes, and ambivalence. Once the colonized is in the periphery, now s/he comes to the center. In colonial texts, the non-white characters are peripheral and constitute stereotypes such as powerless, savage but now they are in the center and form the plot of the texts. The “other” is the white man now. Cultural clashes are the basic characteristic of postcolonial texts (Lazarus, 2011).

Representation is one of the most notable subjects that are handled in postcolonial works. Although it appears to be different when compared to colonial works, it is possible to see the traces of these representations in postcolonial writings. The contradictory situation occurs between the created representations and the original representations, and the portrayals of these representations have been under the influence of an invisible colonial authority. Postcolonial writers aim to reveal approaches and thoughts against the difficulties of these misunderstood representations but this type of viewpoints have been still argued (Lazarus, 2011: 19).

The postcolonial writers also create a new form for the novel which is a Westernized production. They have employed their local elements and changed the form. Oral-storytelling, open-endedness and non-linear plot are used to transform the novel form that is a Western invention. Narrative concepts have been modified as well. Salman Rushdie has clearly stated that *Midnight's Children's* reflects the traditions of Indian oral history. This technique of circling from the present back to the past, of building the tale in the story and of continually delaying climaxes is all features of traditional narratives and theory (Ashcroft et al., 1989: 183-184).

In postcolonial texts, meeting of “us” and “them” reveals hybridization in various ways such as race, language, representation. There appear hybrid characters and a hybrid language which are completely different from colonial texts. The characters and the language have been transformed by the experiences of postcolonial authors. The main characteristics of novels have evolved in English literature. This insider-outsider confronts contemporary hybridity, which proclaims that postcolonial immigration and communications have changed the homogenous English population (Kaletha, 1998: 37).

The concept, hybridity, is one of the most discussed terms in postcolonial theory. It can be encountered both in literature and contemporary world. It is a mixed cultural formation that emerges thanks to cultural exchange. It can be seen in the social, political, linguistic, religious layers. Having roots in two cultures, a new identity appears and this demonstrates the characteristics of these two cultures (Bhabha, 1994).

It is an inevitable relation of the colonizer and the colonized as Kaletha (1998) mentions that the writers, who wrote postcolonial texts, are British as the characters in these novels. However, being British is new concept and it includes people whose names are like Hanif Kureishi or Kazuo Ishiguro or Salman Rushdie. All of them are British but several English critics don't understand this, unfortunately and so Britain's multicultural structure is not understood. These critics think that these authors are regional writers or writers in a kind of subgenre, let's say. They are still culturally marginalized and the hybrid world cannot be understood now (Kaletha, 1998: 7).

Barker (2008) puts forward and describes hybridity which supports what Kureishi wants to clarify. It is difficult to name people as Indian or English only because of their hybridity. They have ties with both cultures, English and Indian. The theoretical criticism of the hybridity and the physical encounter and blending of peoples cast doubt on the whole notion of national and ethnic literature. This means that it is not clear anymore how clear or stable the meanings of “national” or “ethnic” concepts like English or Indian are. Consequently, language, literature, and cultural

identities are hybridized, and creolized, a mutual subject emerges for postcolonial fiction and theory (Barker, 2008: 276).

Consequently, the English language is hybridized like the characters in postcolonial texts. The postcolonial writers have changed not only the form of the texts but also the language:

“One of the changes has to do with attitudes towards the use of English. Many have referred to the argument about the appropriateness of this language to Indian themes. And I hope all of us share the view that we can’t simply use the language in the way the British did; that it needs remaking for our own purposes. Those of us who do use English do so in spite of our ambiguity towards it, or perhaps because of that, perhaps because we can find in that linguistic struggle a reflection of other struggles taking place in the real world, struggles between the cultures within ourselves and the influences at work upon our societies. To conquer English may be to complete the process of making ourselves free” (Rushdie, 1991: 17).

Rushdie declares that he intentionally does the changes in English because it needs remaking for their own aims. Now, it is not the English of the empire but hybridized English which has been changed by postcolonial writers. To him, the way to freedom is to conquer the English which is the main instrument of the Empire to be imposed them at past. Like Rushdie, another postcolonial writer Achebe shares the similar idea with him:

Achebe, however, has concluded one of his essays by saying “I feel that English language will be able to carry the weight of my African experience. But it will have to be a new English, still in full communication with its ancestral home but altered to suit new African surroundings”. Achebe’s view is stated in terms which are questionable (they suggest both that language is referential and that it has a “home”) but it does acknowledge that language is situated – and the new voices and positions reinfect it (Childs & Williams, 1997: 196).

Postcolonial writers distinguish between English, imperial standard, and English, which they consider to be both the postcolonial and the post-colonial "world-language" subversive language codes. There are also some examples of English which undermine English power structures as in the use of neologisms, the altered syntax, the vernacular rhythms, or as a rejection of the object-position associated with slavery in the specific example of Rastafarins' replacement of "I" by "me" (Childs & Williams, 1997: 193-194).

Ambivalence is in the heart of the postcolonial texts. The relation between the colonizer and the colonized is ambivalent. The stand point of the colonized is complicated because s/he does not merely object to the colonizer. In other words, it is an ambiguous position that the colonizer and the colonized identify one another. It presents that there is a vague line between them, and also explains the colonial discourse that is related to the colonized. This indicates that the views of the colonized about the colonizer are complex and uncertain. The postcolonial writers have no proper standpoints and because of that they are always in ambiguity and in-between-ness. They portray the English and the local people in an unusual way. Therefore, they criticize both English culture and their local culture, and this leads to ambiguities and ironic situations in postcolonial works (Chibber, 2013).

Postcolonial literary studies have been studied by postcolonial theorists from social, cultural and historical viewpoints. They are mainly concerned with the ambiguous heritage as mentioned in social, political, economic, scientific, and cultural thinking of the West. According to them, this heritage is ambiguous because it is the heritage of imperial Western states and needs to be examined from different viewpoints. The analysis of the representations of non-Western thought and culture are formed by traditional and political practices of imperial Western states. Postcolonial theory offers that there have been several viewpoints and will continue to emerge as significant and dominant as the Western thought has existed, and the considerable thing is to examine and try to understand the relations between Western culture and non-Western culture. Consequently, the elements of postcolonial literary study are not restricted to a basic kind of writing. It has suggested that literature can

be examined and read to understand the connections of cultural codes affecting the creative fiction (Lazarus, 2011).

Postcolonial theory is mainly shaped by the effects of colonization while it is mostly associated with various methods and various disciplines related to each other. With the effects of various theories and methods, postcolonial studies have created a criticism that includes race, identity, migration, and cultural issues. For this reason, the debate about postcolonial theory never seems to come to an end but these discussions enrich the postcolonial texts and criticism, and postcolonial texts have been analyzed in various viewpoints and opened new horizons in English literature. However, English literature might turn into literatures written in English because of the postcolonial writers and their experiences. Boehmer (1995) points out this fact and makes a prediction about postcolonial texts. According to him, migrant writers such as Rushdie, Walcott, Timothy Mo, Michael Ondaatje and Bharati Mukherjee were almost necessarily cosmopolitans, translators, multilingualists and conversants in the West's cultural codes. This will have extensive inferences for the future interpretation of other types of writing, particularly national postcolonial literature (Boehmer, 1995: 237).

3.2. BODY AND CULTURE

At the end of the 20th century, it is understood that the concepts of body and culture have become important and have been studied by the researchers in the field of cultural studies. Many issues are started to be discussed with these two concepts and their relations with different concepts are examined. Many researchers such as sociologist, philosophers, historians, linguists have begun to examine these concepts from various viewpoints. Although the concepts, body and culture, seem to be different from each other, there is direct relation between these terms. In the course of time, it is seen that every society refers various meanings to the body as a result of its own culture, and the concept of body has changed with these meanings. The dominant values and cultural representations in the world play an efficient role in this transformation of the body. It is possible to understand and read the cultural codes and representations through the body. These cultural codes vary in every region of

the world and are perceived in different ways in the West and the East. Every culture creates its own body, and the body becomes an element that conveys and represents these cultural codes. For this reason, the body is not only considered to be a physical object composed of flesh and bone, but it is also appropriate to be regarded as a social object with cultural meanings. The concepts of body and culture are dependent on social, cultural, and historical subjects, and these subjects shape meanings and perceptions of body and culture. In other words, social transformations have changed and created the perceptions of the body and culture. Consequently, the culture is understood by the reflection and perception of the body. It is also formed as a result of the cultural codes that have gradually changed (Grossberg, Nelson, Treicher, 1992).

The term 'culture' has various usages and it comes from a French concept, which derives from the Latin 'colere' that means to cultivate (Longman, 2016). It is one of the significant terms within social sciences because theorists consider that it has a significant role in the lives of societies. This is a continuously dynamic organism that identifies structure of the society. It is notable for shaping the social relations and norms, defining how people understand the life, and in shaping daily experiences and behaviors. As a result, it becomes a complex concept to understand but it is described by researchers from various viewpoints. It can be simply defined as the customs, opinions and social behaviors of a specific group of people or the material and non-material things belonged to the societies that are conveyed to future generations. It includes wide range of things such as patterns of interactions and behaviors, values, beliefs, traditions, food, language, music, and so many things. Therefore, culture is the way of life that societies have experienced. It can be seen and understood in the history and heritage of the mankind. It demonstrates the cultural codes of the societies. People create a feeling of belonging and the skill to interact and understand each other through culture. Cultural codes and values has constantly transformed as societies interact with one another. These interactions become a key part of change and transformation in integrated world.

Spoken language has sounds, written language has words, musical language has notes on a scale, the language of the fashion industry uses clothing materials, the body language uses mimics or gestures, television uses digitally or electronically created dots on a screen, traffic lights show red, green and amber to “tell something”. These linguistic and non-linguistic elements such as sounds, words, notes, gestures, mimic, clothes are part of our natural and material world; but their significance for language is not what they are, but their function. Especially non-linguistic signs convey meanings outside their material being. They are the tools that convey meaning because they act as signs representing or standing for the meanings that we want to convey. Signs represent or stand for our terms, opinions and sensations in such a way that others can decode, read or interpret their meaning in approximately the same way people do (Hall, 2003: 4-5).

Culture has become an important research field within the cultural studies in literary academia. Its scope is wide and includes various issues such as popular culture, television culture. Many critics suggest different ideas to define what culture is and what it means. Culture is a crucial sign that demonstrates multiple meanings. Every culture has its own codes to be analyzed. For example, football or punk cultures have their own rituals and rules. Someone needs to learn cultural codes of his/her culture. For example punk culture, people engaged in it have different values, sharings and styles than the other people in society. Those values are only peculiar to them and are understood between them. Someone has no chance to understand if s/he is not involved in this culture. In addition to this, the members in punk culture also form a new type of culture with their social engagements. Translation is also a striking example for cultural codes and representation. When a translator tries to translate a passage from one culture into another, several problems can occur. Codes and representations in one culture may not exist in the target culture or can have different assumptions. Therefore, cultural gaps can emerge if the translator does not know the cultural codes and its representations in the context of that culture. “Representation is an essential part of the process by which meaning is produced and exchanged between members of a culture. It does involve the use of language, of signs and images which stand for or represent things” (Hall, 2003: 15).

It is pointed out that cultures are seen that contains the multiplicity of social and politic facts in itself. It is also indicated that all these multiplicities can be analyzed in terms of relations between cultural effects and meanings. These effects and meanings form the culture, and culture gathers meanings in this process:

“At the same time and in a connected way, ‘culture’ has become an important and much used theoretical and substantive category of connection and relation. Both in academic and popular writing and commentary we see countless references to ‘cultures of schools, organizations, pubs, regions, sexual orientations, ethnicities, etc.’ You name it and you can add, ‘culture of ...’ . All those evoked domains of ‘culture’ are seen as containing a multiplicity of human forms and relations: from micro-interpersonal interactions to group norms processes and values to communicative forms, provided texts and images; wider out to institutional forms and constraints, to social representations and social imagery; wider out still to economic, political, ideological determinations. All can be traced back for their cultural effects and meanings, all traced for their mutual interactions from the point of view of how the meanings of a particular ‘culture’ are formed and held to operate” (Barker, 2008: 1).

Culture has its own different meanings and meaning-making processes that need to be analyzed what it means and how it becomes. In this process, culture has various meanings that are formed by their members. The characteristics of culture appear in these kinds of processes. At that point, Lewis also interprets culture and how it is formed; “Culture as a diverse assemblage of meanings and meaning-making processes and practices, is an enthralling and extremely rewarding field of inquiry” (Lewis, 2008: 37).

At the end of the 20th century, the body has become a significant concept for political, social, cultural and economic discussions. It has come to be understood as an arguable environment that aesthetics, representations, and cultural codes are conveyed and transformed. It has also emerged as a problematic term in the social sciences and many theorists explain the body from disputable viewpoints. The

presence of the body in social, ethical and political life has affected the theories and researchers. The assumption, which bodies are solely organic elements, has collapsed and the meaning of the body has become a problematic concept for social, linguistic, and cultural researches (Shilling, 2005).

Every society has its own definition of the body and it becomes a symbolic construction that is seen and perceived by other people. There are several ideas about body that people see and understand. One of the most known in Western thought is the body as an object. Bodies are a form of source that enables the people to communicate and interact with the world. It is basically a visual culture with images to be shaped according to new trends and therefore, bodies become a reflection of the life people live. Body and culture create each other through mutual influence and interactional shaping. It is an extension of the cultural environment and has been transformed by cultural codes of that environment. The notions referred to body have changed in the history of mankind, and dominant cultural values have affected many societies and the definition of the body. Cultural traces can be seen in the body and it can be argued that body can help someone to connect to the society or become a burden for one to feel isolated and the “other”. The bodies, which people live, think, and feel, show how they act and represent the cultural codes in the society. “Our material interests and our bodies can be called to account, and differently implicated, depending on how meaning is given and taken, constructed and interpreted in different situations” (Hall, 2003: 10).

It appears a discussion of aspects that are significant and basic to understand the body totally, not only as a biological structure, but also as something complex that is affected constantly by the time and society. The body, its different forms, colors, types and meanings are made of sense in their cultural context. Its meaning has transformed over time, and it has symbolized many concepts such as power, desire, health, cultural representations. From ancient Greek to Mediaeval ages or 21st century, body and cultural representation have changed and the reflection, perception and cultural representation of the body have been transformed. Every trend and cultural code has changed the body in various meanings. For example, being slim

and fit has become a cultural representation in terms of wealth in today's world while gaining weight in the past is a cultural representation in terms of wealth. Consequently, it can be resulted in that the body has an important place in the societies during the history, and the body types have been transformed by the cultural codes and their validity has changed in the course of time (During, 2004).

Body is another field in the scope of culture that can be analyzed at contemporary age. It is a kind of metaphor that culture forms and shapes. At first, the body is not merely regarded as flesh and bones but it becomes a cultural sign that carries various meanings in this process. Bordo (2003) states that our bodies, what we eat, how we dress, the daily routine we take care of the body, are cultural signs. The body, as argued by anthropologist Mary Douglas, is a notable symbolic form, a surface where cultures' main rules, orders, and even spiritual commitments are attributed and therefore strengthened through the body's concrete language. The body can function as a metaphor for culture (Bordo, 2003: 165).

It also indicates who someone is, where s/he belongs to and in which period s/he lives; more importantly, the cultural codes can also be seen in the body because it reflects the formation of culture, "A concern to understand the way that the body has been subject to moulding and discipline by social and cultural forces, that is, the way that the body acquires meaning through contemporary culture" (Barker, 2008: 49).

As the term 'body' comes to the center in cultural studies and is criticized to be the crucial signs of many issues, it becomes a metaphor to carry various meanings in itself. For example, Punk fans always have a marginal haircut which indicates that they are Punk and a member of Punk culture. The main characteristics of them are the marginal hairstyles. There is also another example of different hairstyles. They are called "Emo" at contemporary age and always confused with Punk fans. They have long colorful hair and always cover their foreheads with their hair which is the basic characteristic of them. All of them have different hairstyles, a part of the body that is shaped by their cultural codes and representations. Their cultural codes lead them to make such hairstyles and they diverge from the other cultures in their society. It is peculiar to their cultural representations (Turner, 1996).

As a result, all of the cultural codes are formed through the body because it is a sign that shows what it denotes as Lewis mentions that bodies are briefly biological structures, they send and receive feelings; however, through culture, these biological actions are elicited, stimulated, experienced, understood, and made meaningful. Hair is lengthened, cut, bobbed, shaved, colored, combed in accordance with cultural codes, and it is immediately subject to cultural actions. The food we choose and how we eat it, how we experience sex and sexuality, our shelters, our relationships, our beauty definition and responses, our desires and needs, all are matter to culture. However, culture is also a possibility of the body's presence; by the presence of human bodies, subjectivity, identity, politics, discourse are shaped (Lewis, 2008: 296).

The body, which is the object of the cultural representation, is directly created by cultural and historical codes, and it creates meaning with interaction and communication. For this reason, there is a mutual connection between body and culture. It is essential to analyze cultural codes and representations in order to understand the body and culture. In addition, the culture can be examined through the body, and the body becomes a crucial aspect to represent cultural codes. This mutual relation has constantly changed according to the new trends and styles in the world. These concepts have continued to be argued by theorists because of their dynamic structures.

3.3. SALMAN RUSHDIE'S LITERARY LIFE AND STYLE

In this subtitle, the information about Salman Rushdie's literary life and style were given, and summary of his works, *Midnight's Children*, *Shame*, and *Satanic Verses* were briefly told.

3.3.1. HIS LITERARY LIFE

Salman Rushdie is the son of an Urdu-and English-speaking Muslim family. His mother is Negin Bhatt and his father is Anis Ahmed Rushdie. Salman Rushdie, who is of Indian origin and a citizen of Great Britain, has won many other prizes besides Booker Prize. After studying at Secondary School in Bombay, he went to

England in 1961 with his family to study high school. After finishing high school, they returned to Bombay and in 1964 he immigrated to Pakistan along with other Muslims and settled in Karachi.

Salman Rushdie studied history at Cambridge University after high school in England. He began writing novels at university. Many of his novels are about India. His narration is a style that intertwines myth and fantasy with reality.

After attracting the attention of critics with his debut novel *Grimus*, a fantastic science fiction essay he wrote in 1975, his novel *The Midnight's Children* (1981 Booker, 1982 James Tait Black, 1993 Booker of Bookers awards) become famous worldwide. This novel banned in India due to its critical approach to the history and politics of India. This time his other novel *Shame* was banned in Pakistan suffering the same fate. He won the 1988 Whitbread Prize with *Satanic Verses* (1988) written after the *Jaguar Smile* (1987) in which he told about his Nicaraguan memories. But later the book was banned in India and South Africa on the grounds that it insulted Islam. At the same time, Salman Rushdie received great reactions from the Islamic world on the grounds that he had accused the Islamic religious prophet Muhammed in his 1988 literary work "*Satanic Verses*". Publication of this book was prohibited in many countries such as South Africa, India, Saudi Arabia, Pakistan, Egypt, Somalia, Bangladesh, Malaysia, Sudan, Indonesia, and Qatar. He was given a death fatwa by Ayatollah Ruhollah Khomeini, on February 14, 1989, putting three million US dollars on Rushdie's head.

Salman Rushdie married Indian model and actress Padma Lakshmi on 17 April 2004. They divorced in 2008. He has two children named Zafer and Milan Rushdie.

3.3.2. HIS WRITING STYLE

Salman Rushdie is currently the master of storytelling and style. His narrative technique is used in a historical frame for factual representation. By realizing the true self, he creates enhanced imageries of reality and makes this reality with a fantasy

touch. The stories of his works contain both six centuries and nearly three generations of the history of India, before and after independence.

Salman Rushdie's *Midnight Children* determines the start of a fresh age for Indian English novels both in India and worldwide with their magical realism and style. It was awarded "The Booker of Bookers", the best fiction in 25 years of history that won the Booker Prize. The distinctive style of Rushdie is the cause of its unprecedented popularity and is thus regarded as an essential post-colonialist document. In his work towards the audience outside Indian parameters, his linguistic expertise is also apparent. The expressions of Hindi are interspersed in the English narrative, but all these words are clarified with their English correspondents which indicate a lack of knowledge by the expected audience.

Midnight's Children is one of his important works that is totally translated into English. In order to produce globalized fiction, he utilizes a fresh trend in fiction to break down differences between private and public. The use of autobiographical narration becomes a natural tool to respond to cultural backgrounds and commonalities in India because India is represented by various faiths, communities, religions, ethnicities, and cultures. A significant point about Rushdie's style of storytelling is that he uses the first person narration as seen in *Midnight's Children*. The novel is in the first person point of view from the very initiation to the end. The use of "I" makes the story authentic and reliable. Various aspects occur in history and characters are seen through the eyes and language of narrator Saleem Sinai. In order to develop the character of Saleem, Rushdie uses childlike idiocy, in *Midnight's Children* he puts languages in an intentionally accumulated and expressionistic style together. It celebrates the breakdown of the civil order since it represents the pluralism of democracy and opposes Indira Gandhi's dictatorial voice. (Couto, 1982).

Language is one of the most prominent issues for Rushdie's literary works. The language enables Indian English to become a central theme by using and emphasizing the peculiar idiosyncratic Indianisms of each character. Hybridization involves using at least one English and one from a mother tongue, as in *Midnight's Children* the word "Jailkhana", for example. In his novels, Rushdie uses a number of

words, expressions, and sentences in Hindi, Urdu, and Hindustani. In his novels, the language has become both creative and vivid, so Rushdie desires to destroy the traditional English language (Brennan, 1989).

Rushdie has drawn readers and journalists around the globe through his literary studies and his style and put Indian English fiction on a strong basis in today's most competitive literary world. His dense, cryptic, magical, metaphorical, meta-historical style is very near to his content. By its nature, metaphor colors and provides a certain amount of interpretation of the presentations of events, by comparing a set of events. Metaphor is regarded as the primary structure of the language, comparing one thing with another in a range of meanings that never indicate any reference. In his novels, Rushdie uses metaphors that reveals meanings indirectly. Rushdie's narrative technique also plays a significant role in creating ambiguity (Cundy, 1996).

Like a historian, Rushdie writes about important historical events and reaches historical inferences as an artist. Rushdie uses certain language tools to make his language more efficient, which make the book more attractive and meaningful.

3.3.3. SUMMARY OF *MIDNIGHT'S CHILDREN*

Midnight's Children of Salman Rushdie is a novel of magical realism about the liberty of India in 1981. It is semi-autobiographical, but Rushdie and his protagonist have magical powers. *Midnight's Children* was awarded "The Booker of Bookers," the best fiction in 25 years of history that won the Booker Prize to fiction. Saleem Sinai, the main character, was born on 15 August 1947 at the moment that India gains independence from Britain. Thirty years later, Saleem felt as though he was dying, so he chooses to say his lover, Padma, his life story. Saleem begins telling the story of his grandfather, Aadam Aziz who lived in Kashmir, India. In the story of Saleem, Aadam is a doctor who takes care of a lady named Naseem who is the grandma of Saleem. When she is being treated by Aadam, property demands that she stay behind a sheet.

Naseem's father wants Aadam to fall into love with her daughter, too, made the sheet a trick. It works and when she has headaches, he finally sees her face. Naseem and Aadam get marry. They go to Amritsar to live, where Aadam witnesses to Indian independence. These demonstrations are violently abolished and end with the killing of the protesters. Aadam became a supporter of an activist named Mian Abdullah, after three daughters and two children, Abdullah is murdered because of his convictions, and his assistant Aadam agrees to accept Nadir Khan, his assistant. Naseem labels Nadir as cowardly and protests his staying in their house.

Finally, Aadam's daughter Mumtaz and Nadir Khan fall in love. They marry, but they fail to complete their marriage even after two years. Nadir Khan is found to be hiding at Aadam's and flees, leaving his wife behind. Ahmed Sinai, a merchant, marries Mumtaz. She and her husband move into the big town of Delhi and Mumtaz decides to alter her name as Amina. Amina quickly becomes pregnant and comes to a fortune teller to know about the future of her unborn child. Her child's prophecy says he's never older or younger than his nation. He chooses to send them to Bombay due to a number of problems that Ahmed's factory is being burnt down by terrorists.

Mumtaz and Ahmed purchase a house in Bombay from William Methwold, an Englishman. One of their neighbors is Wee Willie Winkie, an entertainer living with his pregnant wife, Vanita. Unknown to Willie, Vanita has a relationship with Methwold who is her child's dad. Both Vanita and Mumtaz go into labor and have their children at midnight, though Vanita does not survive childbirth. The mother-in-law who recently has an affair with a socialist decides to turn her babies into a privileged baby, and vice versa. Saleem is not actually Mumtaz and Ahmed's biological baby, but of Vanita and Methwold. The mother-in-law is the child of Saleem out of guilt.

The birth of Saleem is widely covered in the media, as it coincident with the independence of India. Saleem looks odd, with a cucumber-like nose and blue eyes. One day Saleem is punished because he is hidden in his bathroom where he witnesses his mother accidentally using the toilet. She forces him to remain quiet for one day and notice that he can hear people's thoughts. He also understands that he

can hear the thinking of those kids who were born at the same time as him. He also discovers that all of them have power; the strongest are born nearest midnight. Shiva, the boy he was born with, is physically powerful and talented in the fighting.

Salem's finger is partly lost and rushed into the hospital. When the doctors get their type of blood, it emerges that Saleem is not the biological son of Ahmed and Mumtaz. Nanny of Saleem admits that at birth she changed the two boys. Ahmed, who is now an alcoholic, becomes vicious when he listens to newspapers which lead Amina and his sister to live together with her sister in the newly formed nation of Pakistan. The family moves back to Bombay after Ahmed died. India is currently engulfed in a war against China. Saleem's big nose gives him difficulty throughout his life, so he receives an operation to fix it. He is not telepathic anymore but he has an increased smell and can feel the feelings of people after the operation. The family moves back to Pakistan after India lost against China. During the conflict between India and Pakistan, his entire family is murdered, and he saves his sister Jamila.

After being struck in the head, Saleem loses his memory. He ends up in the military, even if he's uncertain how it ended. Saleem testifies to many war killings and barbarism, and he flees into the jungle of Bangladesh. Saleem gets some of his memory there but does not retrieve his name until he meets Parvati-the-witch, another of the kids at midnight's children. She helps him to remind his name and retreats into the ghetto of a magician.

Parvati wants Saleem to marry her, and he refuses. She has a relationship with Shiva, now a renowned hero of the war. Shiva and Parvati have difficulties, and Parvati comes back, pregnant, and unmarried, to the wizard's ghetto. Saleem is willing to marry her. India's Prime Minister, Indira Gandhi has started sterilization camps to decrease the population of India. She also ruins the ghetto of the magicians. Parvati dies after childbirth, and Shiva captures Saleem to take him to a sterilization camp. All of the midnight's children have been neutralized to secure the Prime Minister from their forces. The first election is not won by Gandhi.

All kids are free, and Saleem goes to see Aadam, the son of Parvati. He discovers him in the ghetto with a charming snake, and the three of them travel to

Bombay. He tracks down the chutney plant that his old nanny owns, and he meets the Padma there. He's like a snack, which reminds him of his nanny. He chooses to marry her, but he is sure that he will die and burst into dust on his thirty-first anniversary, the day of Indian independence.

3.3.4. SUMMARY OF *SATANIC VERSES*

The novel is split into nine sections alternating between the primary plot following the two characters and a series of sequences of dreams. The primary story starts with Gibreel Farishta and Saladin Chamcha, two of the primary characteristics. Gibreel is a known actor from Bollywood, who has a difficult youth and overcomes mental illness. Before the action of the plot, he has an affair with an English mountain climber Allie (Alleluia) Cone, causing his previous lover to commit suicide. Gibreel decides to follow the ghost of his former lover Allie to London. Saladin is an obscure voice actor who grows up with his father in Bombay and has a difficult relationship with his father. He joins a boarding school in London when he remarries to a girl who has the same name as his dead mother. He is completely alienated from his father. Saladin comes back in India to perform on a show where an old friend Zeeny starts having a relationship but breaks it down before leaving because he feels she is too sympathetic to his dad. The two protagonists board a flight to Britain that is hijacked and crashes into the British Channel by Sikh nationalists. When Gibreel falls from the plane, he becomes the archangel Gabriel and Saladin becomes Satan.

The two survive the occurrence and wash themselves off on the banks of England, where the elderly Rosa Diamond takes them. The cops think the people are illegal immigrants, but only Saladin is arrested. He begs for help from Gibreel, but Gibreel doesn't and Saladin is taken away. He is arrested by police who think he is not a British citizen, but finally liberates him into a hospital in order to recover. By this moment Saladin further turns to a human-goat hybrid, as do many hospital patients, which is a possible side-effect of white British citizens' discrimination. The patients run away from the hospital. Saladin goes back into his home, where Pamela's wife has an affair with his rival Jumpy Joshi. Joshi agrees to help hide

Saladin at a hotel run by his neighbors, but he grows too large to stay and must be hidden in the basement to a nightclub instead. Saladin starts to blame Gibreel for all his issues and he finally turns into a human by his hatred.

Gibreel discovers Allie and tries to revive the matter, but this is short-lived when he is told by an angel who requires the word of God to be spread. His efforts are encountered with rejection since all appear to believe that he is crazy, Gibreel stands in front of a car in a mood of disappointment. The guy hitting Gibreel hopes that Gibreel will once again become a movie star so he and Allie bring him for therapy in a hospital. The man offers Gibreel film roles, which he must promote by appearing in the dance-hall when he begins to recover. The crowd rushes the stage during his appearance; Gibreel lifts up them and vanishes, waking up at the door of Allie's. It is not clear whether these occurrences happen or whether they are illusions caused by the development of Gibreel's mental disease.

Saladin understands his real nature and chooses to fall victim to the evil in him and kill Gibreel. The opportunity, however, comes several times and he cannot take it. Rather, he learns a lot about the relationship with Gibreel with Allie and makes a number of sweeping phone calls to Gibreel to make him think that Allie is lying on him. Gibreel leaves Allie but he finally understands that Saladin had made telephone calls. Gibreel still saves Saladin, despite this experience, when a fire is bursting in their region and it gets trapped under a beam. More than a year after the fires, Saladin lastly juxtaposes with his dying Indian dad. After failing of his two movies Gibreel also returns to India. He kills Allie and the producer, and before murdering himself, confesses Saladin.

This is complemented by many of the dreams of Gibreel that recast aspects of Muhammad's life. First is a man named Mahound. In Jahilia, a territory dominated by polytheism, he began a new monotheistic religion called the Submission. First of all, the ruler of the city harshly punishes the supporters of Mahound but ultimately declares that he will protect them if Mahound recognizes three goddesses in Jahilia next to Allah. He does this by calling them the daughters of Allah, but he rapidly refers and declares the job of Satan as the revelation. Mahound and his followers

escape to Yathrib for their own security. Twenty-five years later, there has been widespread submission and Mahound has become extremely powerful. He again tries and succeeds in converting Jahilia, despite some opposition.

The child of Ayesha in the village of Titlipur tells us about another dream sequence. As Ayesha ages, she asserts her pilgrimage to Mecca on foot by predicting that she was in late archangel Gibreel. They do this, but the effort is tyrannical for Ayesha and there are numerous victims. As they get to the ocean, Ayesha says Gibreel is going to provide them with a route. The pilgrims walk into the water and begin to drown. No one is saved and corpses start washing up to the shore despite some doubtful people trying to rescue.

Although the Satanic verses received many positive reviews, it is criticized by the Muslim groups that claimed the novel is idolatrous and mocks their faith. Rushdie faces several unsuccessful efforts at murder and is ultimately put under the British government's security.

3.3.5 SUMMARY OF *SHAME*

The book is particularly shaming. Omar Khayyam Shakil is a personifying shame, while Sufiya Zinobia is an image of shame.

Omar is the son of three crazy sisters. These three women grow up trapped inside a “labyrinthine mansion,” with their father, and in that time, they develop a very intimate and powerful bond. Soon after their dad dies, the sisters throw a house party, one of the three becoming pregnant, to show how powerful this bond is. Nobody understands who the mom is outside of the sisterhood. Now, that seems odd. The bond they have developed link them so closely that they are one unit, and when the pregnancy reaches the stage of partitioning, the sisters close down into a room to secretly produce their son.

When Omar is born, the sisters raise him in his own home in the same manner that they are raised. They bring him as a single unit. But when Omar asks for permission to leave and go to school one day, the three women finally break up. The funny thing about this is that they have been merged into one thing for so long that

their personalities mix up when they disagree, and again divide into individuals. The elder begins to act as the center, the middle as the youngest and the smallest as the oldest. Munnee, Bunnee, and Chunnee come to an arrangement, allow Omar to study, and are merged again. They do not segregate for a long time.

Now, as the mom and dad hope for their first-born male, Suffiya, often called the "wrong miracle," is the symbol of the shame around her. It starts off small. She first demonstrates the shame by her often flushed face. However, the shame within her later becomes sick; a fever that eventually damages the advance of her intelligence and peaks when it reaches an intellect comparable to that of a 9-year-old child. However, the shame within her continues to develop, and it becomes a monster. In one body she gets two occupants. The beast can always be seen blinking in her eyes, but it is not often identified outside Sufiya otherwise. This is until she has the beast to kill Pinkie Aurangzeb's own goats. While the possession is new to the body of Sufiya, it has a physical burden, her vessel isn't strong enough to support the animal inside; she is very ill.

Omar Khayyam Shakil is her doctor, and he falls in love with her. They marry, and the beast disappointingly goes into remission inside Sufiya during those years. This is until her marriage begins to be questioned. She does not comprehend marriage — she sees no benefit in it. Sufiya knows that they are doing this thing when she begins to hear the sounds from her husband's bedroom (Shahbanou sleeps with Omar in the night). She doesn't understand precisely what that is, she thinks that's about fish and sea and she thinks that Shahbanou takes care of her. This moves the animal in her. One night she goes out, rapes and murders four boys. Her body no longer reacts negatively to her property (she doesn't fall ill)—that she gets accustomed to the beast she is carrying.

Raza Hyder (Sufiya's dad) and Omar learn about this crime, and they react by giving her an injection and hide her in the garret. To maintain her unconscious, Omar has to inject Sufiya twice a day. Sufiya's body is reassured by injections, but the beast still revolved inside, and she wakes up, ultimately escapes.

She becomes a mythological beast, known as a white panther, a creature with a black head and a body without hair. The stories of the killings of people and livestock are becoming more and more prevalent. The beast has power over Sufiya.



4. PERIPHERAL BODIES

From the point of view of white man, colonial texts are narrated, and the white dominance can be clearly seen in these texts. White man is always correct and the primary objective to be reached for the people residing in those lands is their civilized culture. The connection between the colonized and the colonizer has also begun, and the postcolonial texts have still included its effects. People's depictions in colonial texts rely entirely on stereotypes. These stereotypes are always weak, impotent, barbaric, and must be civilized. They are not human beings to white man, but only negroes, cannibals, and savages whose primary purpose is to ruin white man. They are like another animal form that looks like humans. Nevertheless, they are creatures, man-eaters, uncivilized beasts as interpreted with their representations in colonial texts. Although these people are represented as inhuman, the white people are always expressed as powerful, dominant characters. Consequently, white body is regarded as the ideal body and comes to the center, and people of colonized lands, who do not have white body, continue bring their burden as peripheral bodies (Childs, 1999).

People of colonized lands have different rituals, cultures, and physical features, and therefore they are depicted as savages, barbarians by the colonizers. When literary works written in colonial period are examined, the colonized people are represented as peripheral and weak characters. In addition, these people are narrated as the 'other' due to their skin colors and physical features. It is seen that white men always have powerful and ideal body in colonial works. In postcolonial fiction, it is also seen that non-white characters do not have this type of ideal body. Though these literary works are regarded as postcolonial fiction, white men are still the powerful characters who have the ideal body. As a result of this, it is indicated that ideal and central body is the bodies of white men, and non-white characters have peripheral bodies that include physical deformations and problems because they have no chance to have this type of body due to their physical features (Aschroft, Griffiths, Tiffin, 2000).

Midnight's Children, *Shame*, and *Satanic Verses* include the basic examples of peripheral bodies. These bodies lead the characters feel "other" because they have unusual physical features. Consequently, peripheral bodies become one of the main sources related to 'otherness'.

4.1. BODY AS A BURDEN

Rushdie creates a fictitious Indian family in *Midnight's Children* to tell the incidents in India. Saleem is an important character both for novel and Rushdie's fictitious family. He is a weird character and never resembles the typical kind of hero in the novel form. The whole story, and the past and future of India are narrated through his eyes. Knowing the fact that, a hero of the novel is a powerful, charming but Saleem has none of these characteristics. In the first pages of the novel, Saleem introduces himself in an unconventional way "I, Saleem Sinai, later variously called Snotnose, Stainface, Baldy...." (*Midnight's Children*, 2006: 3).

As introducing himself, he also gives clues about his nicknames which are basic elements to be shown in the latter parts of the novel. His nose, face and hair are mentioned at the beginning and the stories of the nicknames are understood plainly in the rest of the novel. He is always humiliated by people, even his teacher treats the same way although he is the hero of the novel. Every nickname has its own story why people call Saleem with these weird names. Every mutilation he experiences, a new nickname appears. He is always in pain not only his physical mutilations but also by his emotional ones. Those emotional ones are the main points that lead him to isolate himself. Therefore, he feels himself the "other" and embarrassed of his body. His body becomes his shame which is the eternal burden he has to carry all his life. As a result, people mock him and call him various ugly names as Saleem tells:

Zagallo's legacy: a monk's tonsure; and, worse than that, a whole set of new taunts, which my classmates flung at me while we waited for school buses to take us home to get dressed for the Social: 'Snot-nose is a bal-die!' and, 'Sniffer's got a map-face!' (*Midnight's Children*, 2006: 322).

As mentioned in the beginning of the book, nicknames are used by people. His classmates mock him. He has a face that resembles a map is said by his

geography teacher, Mr. Zagallo. Being a geography teacher, he knows much about maps, geology and other issues. He briefly tells that Saleem's face is similar to India and kids begin to mock Saleem. He also gets angry while asking questions to Saleem and decides to punish him by pushing his hair. Unfortunately, Mr. Zagallo tears Saleem's hair and this is the first of his mutilation that affects him deeply in his life:

The first mutilation of Saleem Sinai, which was rapidly followed by the second, took place one Wednesday early in 1958 – the Wednesday of the much-anticipated Social – under the auspices of the Anglo-Scottish Education Society, That is, it happened at school. Saleem's assailant: handsome, frenetic, with a barbarian's shaggy moustache: I present the leaping, hair tearing figure of Mr. Emil Zagallo, who taught us geography and gymnastics, and who, that morning, unintentionally precipitated the crisis of my life. Zagallo claimed to be Peruvian, and was fond of catling us jungle-Indians, bead-lovers; he hung a print of a stern, sweaty soldier in a pointy tin hat and metal pantaloons above his blackboard and had a ways of stabbing a finger at it in times of stress and shouting, "You see heem, you savages? Thees man eez civilization! You show heem respect: he's got a sword! And he'd swish his cane through the stonewalled air (Midnight's Children, 2006: 318).

Mr. Zagallo makes them memorize their lessons who they are and what they look like. His humiliations about Saleem are also about India and Indian people. His only aim is to teach those ugly savages that they are "other". His geography teacher's origin of Portuguese is another issue because Portugal and Spain are the very first of the imperialist countries that employs expansionist policies in the past. Consequently, Saleem is ashamed his body firstly and later on, his other mutilations lead him to feel "other". The worst way is that all mutilations he has are the basic fact of his otherness. He feels disgusted about his body because people laugh at him and employs humiliating words which are related to his body. His finger lost also causes the same impact on him:

"Where are you running, little hero?" But there's no time for her now, mustn't let them get me, into the nearest classroom and try and shut the door,

but Fat Perce's foot is in the way and now the two of them are inside too and I dash at the door, I grab it with my right hand, trying to force it open, get out if you can, they are pushing the door shut, but I'm pulling with the strength of my fear, I have it open a few inches, my hand curls around it, and no Fat Perce slams all his weight against the door and it shuts too fast for me to get my hand out of the way and it's shut. A thud. And outside, Masha Miovic arrives and looks down at the floor; and sees the top third of my middle finger lying there like a lump of well-chewed bubble-gum. This was the point at which she fainted. No pain. Everything very far away. Fat Perce and Glandy Keith fleeing, to get help or to hide. I look at my hand out of pure curiosity. My finger has become a fountain: red liquid spurts out to the rhythm of my heart-beat. Never knew a finger held so much blood (Midnight's Children, 2006: 325).

After his torn hair, he feels the same emotions and never gets rid of the otherness:

And still harder and still higher... "Once more!" But suddenly it ends; my feet are flat on the ground again; and the class has fallen into a deathly hush. "Sir," Sonny Ibrahim is saying, "you pulled his hair out, sir." And now the cacophony: "Look sir, blood." He's bleeding sir." "Please sir shall I take him to the nurse?" (Midnight's Children, 2006: 322).

His mutilated body becomes his prison and he always sees himself peripheral, powerless and shameful. The impacts of mutilations lead his life from center to periphery. Having narrated the story of India through his family and living in independent India, Saleem himself plays his role not in the center of the events but in the humiliated, mocked side of it. In later parts of the novel, Saleem is deeply in pain because of these mutilations but he has nothing to do. He confesses to lead his life in a different motive but experienced incidents change everything totally "...but I wish to suggest a nobler motive: maybe, despite everything, despite cucumber-nose stainface chinlessness horn-temples bandy-legs finger-loss monk's-tonsure and my (admittedly unknown to them) bad left ear...." (Midnight's Children, 2006: 418).

Despite every bad experience, he still wants a nobler motive but he never succeeds. He continues to feel the pain deeply. Saleem's body, which is the source of his shame, also causes him to be alienated not only to his body but also himself. His burden that he wants to get rid of bounds every corner of his life. His deformation he mentions above is in his mind and every time he remembers in a painful way. At last, he doesn't admit all those things he experiences and summarizes briefly those unfair incidents:

... and now, I lamented cucumber—nose, stain-face, bandy legs, horn-
temples, monk's tonsure, finger-loss, one-bad-ear, and the numbing, braining
spittoon; I wept copiously now, but still my name eluded me, and I repeated -
'Not fair; not fair; NOT FAIR!' (Midnight's Children, 2006: 516).

His lamenting is very poignant that demonstrates how these incidents affect all his life. All of these events are unacceptable to Saleem but it is no use repeating at that point. Having such touching experiences make his body a burden which he hate all his life. In the end, this burden becomes so heavy that he feels powerless to carry on and weeps by remembering all those unfair experiences. Goonetilleke (1998) mentions Saleem's status on the novel and indicates the relation between Saleem's life and his misfortunes which makes Saleem anti-hero:

Emil Zagallo jeers at him and pulls out clump of his hair. His head in a bandage and ascribing it to 'a sporting accident' (p. 233), he becomes soft on Masha Miovic at the Cathedral School Social. Goaded by Masha, he takes on two bullies, then turns tail and loses a segment of his middle finger as his hand is caught in a door slammed by one of them. 'When he hears voices in his head for the first time and announces this to his family and ayah, he expects 'pats on the back, sweetmeats, public announcements, maybe more photographs' (p. 104), but his mother calls him 'a madman' and his father delivers a huge blow on the side of his head, which permanently impairs the hearing in his left ear. Saleem's life turns out to be a series of mishaps and misfortunes; his physique is disfigured and maimed. Far from emerging as a hero, he becomes an anti—hero — the two notions being in constant collision in the text. (Goonetilleke, 1998: 32)

Ahmed Sinai is happy at last when his skin is white due to his illness. All his life, he carries his burden and then suddenly it becomes white. Despite being ill, Ahmed is joyful to experience such a weird incident. This demonstrates that his shameful body becomes his pride. This also means that the white body is the main goal to reach and the ideal beauty in the eyes of the 'others'. He is proud of his new look and talks about his new ideal body in the party:

As for Ahmed Sinai: I swear that it was after Narlikar's and the arrival of the women that he began, literally, to fade... gradually his skin paled, his hair lost its color, until within a few months he had become entirely white except for the darkness of his eyes. (Mary Pereira told Amina: "That man is cold in the blood; so now his skin has made ice, white ice like a fridge.") I should say, in all honesty; that although he pretended to be worried by his transformation into white man, and went to see the doctors and so forth, he was secretly rather pleased when they failed to explain the problem or prescribe a cure, because he had long envied Europeans their pigmentation. One day, when it was permissible to make jokes again (a decent interval had been allowed to elapse after Dr. Narlikar's death), he told Lila Sabarmati at the cocktail hour: "All the best people are white under the skin; I have merely given up pretending." His neighbors, all of whom were darker than he, laughed politely and felt curiously ashamed (Midnight's Children, 2006: 247).

As aforementioned, he feels pleased secretly with his new body. His situation is ironic and comic; he is sick but white. For many years, he is jealous of pigmentation of European people and immediately he becomes white. Then, he puts one step forward to declare his ironic statement "all the best people are white under the skin" to humiliate the other dark people in the party. It is the inevitable result because Ahmed benefits his situation. By making this kind of joke, his only aim is to humiliate the others just as the white people does. He is a white man now and he has a right to humiliate the "others" which is a tragicomic situation. Kortenaar (1995) denotes that historical texts frequently say that Indians who have received an English education became "Westernized"; a whitening of the skin reflects this metaphorical process in the novel (Kortenaar, 1995: 44).

This incident also mentions that all his life Ahmed is ashamed of his body. White is the ideal color of the body and it is seen that he has an opportunity to become white. His illness provides him the chance to get rid of his burden, and now it is his turn to humiliate the other ashamed people who have to continue to carry their bodies as burden.

4.2. THE FAT, THE BLACK AND THE BROWN AS “THE OTHER”

Fatness is one of the elements which alter the aesthetic of the body in an ugly way. This being fat is one of the burdens of the body that one has to carry. S/he has to bear both the body and its burden, fatness, and if someone is black or brown, this getting worse. These kinds of examples can be seen in the book and several representations of the characters in the fictional world of Rushdie are based on their weight and skin color which later become the basic factors of their otherness. Compared to colonial texts, they are still fat, ugly and the “other” in postcolonial texts which is a contradictory situation.

Nadir Khan who becomes Red Qazim in the latter parts of the novel is described as a fat, ugly, weak man and his fatness comes first before his name. He is just a fat man and his fatness is emphasized in the novel coherently, “That fat soft cowardly plumpie?....” (Midnight’s Children, 2006: 62).

In this expression, Nadir is mentioned without name but his physical appearance. There is a strong emphasis on his appearance and he is known with it. His fatness becomes his reputation, and his name is forgotten but the fat man takes places on the stage. His fatness becomes his shame and he is humiliated by represented as a fat, weak man, “That fat poet did it to the poor blackie?” (Midnight’s Children, 2006: 70).

The fat poet is Nadir and the poor blackie is Mumtaz who later changes her name to Amina. If this kind of statement took place in colonial texts, there would be nothing wrong but these representations without names in a postcolonial text gain importance. These characters return to periphery from the center. This symbolizes the meeting of peripheries; Mumtaz who is called blackie and Nadir who is a fat poet.

There is an emphasis on their physical appearances which is the main effect of their “otherness”. From this point of view, they resemble peripheral characters of the colonial texts. At that point, Nadir has a relation with Ahmed Sinai who later becomes husband of Mumtaz, “Also, his stomach began to spread, until it became the yielding, squashy belly in which none of us, consciously at any rate, compared to the pudginess of Nadir Khan” (Midnight’s Children, 2006: 88).

An interesting coincidence is that Mumtaz chooses fat darlings both her husband and her lover. One thing they have in common is the fatness and their darling, Mumtaz.

A third man who has got a fat reputation and has the same fate with Ahmed and Nadir is Omar Khayyam in *Shame*:

“School is school; everyone knows what goes on there. Omar Khayyam was a fat boy, so he got what fat boys get, taunts, ink-pellets in the back of the neck, nicknames, a few beatings, nothing special” (*Shame*, 1983: 37).

“Who was that fellow,” she asked, “the fat one, whose horse sat down under him when your procession arrived?” (*Shame*, 1983: 80).

Omar is what a fat boy gets, humiliation and mocking. From his school years to his adult years, he is humiliated due to his fatness. Being fat has never been such a humiliation before and he experiences it deeply like Saleem due to his mutilations. His name is also mentioned but his physical appearance as Nadir has the same. From the beginning of the novel to the end, his fatness is in the center but there is something missing, Omar. His physical appearance takes part in the novel but there is no trace about Omar as he declares in later parts that he is a peripheral man and the others act the fundamental role even in his life, “I am a peripheral man,” Omar Khayyam answered. “Other persons have been the principal actors in my life-story” (*Shame*, 1983: 283).

He unconditionally admits all these things and he states his status in the periphery. According to himself, he is the “other” and weak and lets him to the hands of the other people. Although other people are the principal actors in his life, he is the fundamental actor of his ‘otherness’:

And finally the trouble did come, and because it was the fate of Omar Khayyam Shakil to affect, from his position on the periphery, the great events whose central figures were other people but which collectively made up his own life (Shame, 1983: 108).

Later years of his life he is still fat and ugly and wants to cover his fatness by wearing different clothes. This demonstrates that he is ashamed of his fat body and has nothing to do but he prefers to hide it. He continues to carry his shame, fatness:

Where is Omar Khayyam Shakil? What has become of our peripheral hero? He has aged, too; like Pinkie, he's in his middle forties now. Age has treated him well, silvering his hair and goatee beard. Let us remind ourselves that he was a brilliant student in his day, and that scholarly brightness remains undimmed; lecher and rakehell he may be, but he is also the top man at the city's leading hospital, and an immunologist of no small international renown. In the time since we last knew him well he has travelled to American seminars, published papers on the possibility of psychosomatic events occurring within the body's immune system, become an important chap. He is still fat and ugly, but he dresses now with some distinction; some of Isky's snappy sartorial ways have rubbed off on him. Omar Khayyam wears greys: grey suits, hats, ties, grey suede shoes, grey silk underpants, as if he hopes that the muteness of colour will tone down the garish effect of his physiognomy (Shame, 1983: 126-27).

In *Midnight's Children*, Saleem's aunt Alia has a genetic heritage of his mother, Naseem Aziz, to gain weight. This is the inevitable fact that both Indian men and women experience in their life. They have a tendency to put on weight as Rushdie describes that the word 'to balloon', "One more thing: Alia had inherited her mother's tendency to put on fat. She would balloon outwards with the passing years" (Midnight's Children, 2006: 62).

In addition to being black or brown, they balloon in the years and become ugly, fat people. Their burden gets bigger as Rushdie's descriptive word "ballooning".

In *Satanic Verses*, Hind, the wife of Sufyan gains weight and become ugly and fat:

When she reproached him — ‘You don’t like my cooking? For whom I’m doing it all and blowing up like a balloon?’ — he answered, mildly, looking up at her (she was the taller of the two) over the top of half-rimmed specs (*Satanic Verses*, 1988: 246).

Her husband, Sufyan complain about his fatness and Rushdie again employs the word “balloon” to emphasize the fatness. Being fat is the inevitable fact that Indian woman confronts. This shows that being fat has become one of the features of Indian characters in the postcolonial text. Fatness is a serious physical problem that changes the physical appearance and causes deformations on the body in an ugly way. While having black or brown skins are major problems, being fat has also become a significant impact on the process of othering.

5. GROTESQUE BODIES

The word 'grotesque' is primarily known for bizarre and ridiculous ornamental art in ancient Roman structures. In the excavations, these works, which belonged to the old Roman period, include drawings that have mixtures of human body, plant and animal bodies. These motifs are characterized as ugly and horrific, and become a source for a complex culture that expresses different narrative styles. In order to explain these drawings, it is known that the word 'grotte', which means cave, and derived from the adjective 'grottesco' and the word 'le grottesca' (Longman, 2016). It is seen that the meaning of grotesque, which is also used as a style of decoration, changes according to various periods and gains different meanings over time. Grotesque is firstly employed in the literature to combine two controversies, that is, the beautiful and the ugly is started to be used together.

This term is mainly used to define ridiculous, rude, bizarre exaggerated works, and the rude and ridiculous characters in the works of art. The ridiculous ugliness, which made it possible to distinguish grotesque style, has been one of the basic elements of the art. In this sense, grotesque aims to portray the entities with extraordinary features, introduces hybrid, transformed characters and adapts a different style of expression in the literature by creating various deformations on their bodies. The basic characteristics of grotesque narration are hyperbole, exaggeration. Grotesque style creates a different reality within itself and chooses to express its elements by exaggerating with the opposite. With these unusual characteristics, grotesque in literature paves the way for the authors to narrate their stories with disturbing images in an unusual way.

Mikhail Bakhtin is one of the foremost researchers who analyze body and grotesque terms. The grotesque body is a concept coined by Bakhtin in his critic of François Rabelais' work. The main elements of grotesque term are hybridity, metamorphosis, and deformation. It is seen that he points out two significant concepts which are grotesque body and carnivalesque. In his book, he analyzes the connection between biological and literary aspects of body.

Bakhtin mentions “Bodies could not be considered for themselves; they represented a material bodily whole and therefore transgressed the limits of their isolation” (Bakhtin, 1984: 23). He also states “In the new bodily canon the leading role is attributed to the individually characteristic and expressive parts of the body: the head, face, eyes, lips, to the muscular system, and to the place of the body in the external world” (Bakhtin, 1984: 321).

In his views, every part of the body has different role to be analyzed and has various meanings. These parts and their deformations and transformations have various meanings that include symbolic representations. At that point, grotesque gains prominence in the text to make meanings. Over the course of thousands of years, the grotesque paves way to represent the body and body dominated art and creative forms. This way of representation still exists, from the perspective of extensive use; grotesque shapes of the body prevail not only in the art of Western people, but also in their folk culture, in particular the comic style. In addition, these shapes are prevalent in people's unofficial lives. The topic of ridicule and abuse, for example, is almost entirely corporal and grotesque (Bakhtin, 1984: 318-319).

He also states that India has many elements of grotesque. These grotesque elements are fantastic characters that changes from giants to pygmies. All of them have common feature of anatomical deformations. The cycle of legends is a significant source of grotesque-bodily images and the works of literature have a relation to the wonders of India. This definitely have an impact on entire medieval fantasy works of art (Bakhtin, 1984: 344).

However, the description of extraordinary people is the most important thing in our mind. These creatures are grotesquely distinguished. There are some who are half human, half animals with hoofs, sirens and fishtails that bell like dogs, satyrs and onocentaurs. They have half animal feet, sirens and fishtails. This is a whole image gallery with component bodies. Giants, dwarfs, pygmies are also present. There are different monsters: scipeds, with only a leg, leumans, with no head and a chest face, cyclops, with only one eye on the head, other eyes with backs or

shoulders, creatures with too many arms, other eyes feeding through the nose, and so on. All of this is a frantic fantasy, so well-liked in Middle Ages (Bakhtin, 1984: 345).

In *Midnight's Children* and his other work *Satanic Verses*, Rushdie creates characters that have grotesque elements as Bakhtin states. These grotesque sides of the characters make them feel other because they have unusual physical features that the other people don't have. Saleem, Shiva, Saleem's adopted child Aadam, and Saladin are main examples of grotesque characters that are related to 'otherness'.

5.1. SALEEM

Saleem is a grotesque character in *Midnight's Children* and his grotesque body affects him in an unusual way. His mutilations turn his body into a grotesque one and he is ashamed of his appearance. His ear, face, hair are exemplified in many parts of the novel and Saleem feels deeply isolated. It is appropriate to say that Saleem is one of the unfortunate characters whose life includes several problems similar to the history of India. Saleem, who has misfortunes in every part of the novel, becomes alienated to his essence and this causes him to be isolated. The fact that he is regarded as a different creature rather than a human being by both his peers and his teacher lead Saleem into deep psychological problems. Saleem, whose body is in a bizarre shape, transforms into a weird entity as a result of other events he has experienced as aforementioned. Even though his power of telepathy is an extraordinary feature expected from a hero, he is not aware of his extraordinary force and cannot use it because of the oppressions of his physical deformation. These deformations suffered by Saleem are seen in many parts of the novel. His body becomes a center of torture and in this respect; he is constantly humiliated by society. Repeated humiliation exhausts Saleem emotionally and makes him feel the 'other', "See, boys – you see what we have here? Regard, please, the heedeous face of thees primitive creature" (*Midnight's Children*, 2006: 320-321).

Another problematic dimension is that these deformations are permanent. It is not possible to interfere in these physical problems and Saleem has to continue his life with these deformations. Although Saleem knows that his life is not easy, he fails to manage this process and endure these difficulties. Every time he talks about

himself, he speaks as if he is telling someone else and becomes alienated to his identity. Saleem is no longer regarded as a normal person by the society and he is severely humiliated. This deformation in his body as a result of the events he has experienced leads his life to an abnormal stage. In this regard, Rushdie reflects some of the painful historical events in the background of India through the body of Saleem, and it is seen that there is a connection between Saleem and India in terms of the suffering experiences. Thus, Saleem does not have the characteristics of a traditional hero and he emerges as an anti-hero. Because of his grotesque body, he is humiliated and therefore, he is not regarded as a human being but a grotesque creature.

His teacher and torturer Mr. Zagallo makes his presence on the stage again and humiliates him as a primitive creature. Zagallo points out that he is only a creature and Saleem has the worst experiences in his classes as mentioned former chapters. Zagallo is the important actor in one of his mutilations and humiliations. He also mocks Saleem in the class with his students and Saleem never recovers such incidents. He is a peripheral character in Zagallo's classes. He is weak, ugly and has to admit unconditionally what the others call him. At this point, Zagallo symbolizes imperial power and he is the first character humiliating Saleem. This teacher and student relationship actually reflects the relation between the colonized and the colonizer. The colonizer has constantly tried to transform the colonized and makes changes over the colonized. These constant changes cause deformations. Saleem's grotesque body is formed as a result of these painful experiences that are a process described in the novel. Physically distressed Saleem feels himself more 'other' with these deformations in his body because these deformations extremely deform the problematic body. The state of being the "other", which occurs due to physical appearance and skin color, is getting worse with the deformations in the body. Through the end of the novel, he confesses it with these words:

I realized that I had not seen myself in a mirror for months, perhaps years, and walked across to stand beneath it. Looking upwards into the mirror, I saw myself transformed into a big headed, top-heavy dwarf; in the

humblingly foreshortened reflection of myself I saw that the hair on my head was now as grey as rainclouds; the dwarf in the mirror, with his lined face and tired eyes, reminded me vividly of my grandfather Aadam Aziz on the day he told us about seeing God. In those days the afflictions cured by Parvati-the-witch had all (in the aftermath of drainage) returned to plague me; nine-fingered, horn-templed, monk's-tonsured, stain-faced, bow-legged, cucumber-nosed, castrated, and now prematurely aged, I saw in the mirror of humility a human being to whom history could do no more, a grotesque creature who had been released from the pre-ordained destiny which had battered him until he was half-senseless; with one good ear and one bad ear I heard the soft footfalls of the Black Angel of death (*Midnight's Children*, 2006: 624).

Goontelleke summarizes these physical deformations in the novel that lead Saleem to turn into an anti-hero rather than a hero. Emil Zagallo jeers at him, pulls out his hair clumps. He becomes soft on Masha Miovic at the Cathedral School Social, ascribing it to 'a sporting accident' (p. 233). Goaded by Masha, he picks up two bullies, then turns the tail and loses a segment of his middle finger as one of them slams his hand in a door. 'When, for the first time, he hears voices in his head and announces this to his family and ayah, he expects' pats on the back, sweetmeats, public announcements, perhaps more photoprraphs' (p.104), but his mother calls him 'a madman' and his father gives a huge blow to the side of his head, which permanently impairs his left ear's hearing. The life of Saleem turns out to be a series of mishaps and misfortunes; it disfigures and mutilates his physique. Far from emerging as a hero, he becomes an anti-hero that two notions in the novel are constantly colliding (Goontelleke, 1998: 32).

Saleem is abused and humiliated all his life and at last, he sees himself in the mirror and analyzes all experiences he had in the past. Saleem, who is not able to get rid of these inner conflicts throughout the novel, reflects his mood perpetually. This process makes him more 'other' and he is ashamed of his body. Finally, he has to accept to be a grotesque creature and approves what the other people call him. At

that point, Bakhtin's analysis about grotesque is suitable for Saleem's transformation in the novel; mouth and nose have the major role in the grotesque shape of the body of all characteristics of the human face, and when the novel characters acquire the shape of abnormal creatures, head and ear especially transform into those of grotesque characters (Bakhtin, 1984: 316).

5.2. SHIVA

Shiva is the enemy of Saleem and a threat to all children born at midnight. He is switched at birth with Saleem by a nurse and has to live a difficult life that is the poor and harsh side of India. Shiva's life, whose fate has changed during his birth, is also influenced by historical events. In this context, his whole life turns into series of grotesque events. Like Saleem, his body includes grotesque elements that lead his life to problematic stages. His knees are one of the grotesque elements in the novel. His knees are so huge that Saleem is surprised when he confronts him. While portraying India through these two characters, Rushdie employs grotesque elements. His knees are ugly but symbolize his power because he kills people with his knees during assaults in the army. Despite being representation of the strength, his knees are emphasized to be ugly and weird. Goonetilleke states "his most prominent physical trait is his knees, suggesting strength, basis, foundation, someone nearer to soil" (Goonetilleke, 1998: 28).

Saleem, who is also a grotesque creature, introduces Shiva as a grotesque proportion. Shiva and Saleem represent India in two ways. Saleem is the hybrid new India and Shiva is old traditional one. This is the reason why they are in debate, and Shiva refuses him to talk about the telepathical conferences of children. Although both characters are the main characters, they cannot get rid of Indian origins and they are portrayed with grotesque elements. They represent India in different aspects but grotesque elements are the common characteristics of them. While Saleem represents hybridity and Shiva represents traditionality, grotesque is the main element of their representation. The main characters of the novel cannot be literally depicted but they are represented as anti-hero who has grotesque characteristics:

When I first introduced myself to Shiva, I saw in his mind the terrifying image of a short, rat-raced youth with filed-down teeth and two of the biggest knees the world has ever seen. Faced with a picture of such grotesque proportions.... (Midnight's Children, 2006: 304).

It is seen that Shiva also appears to be indistinguishable from Saleem due to the knees that have grotesque elements. His knees also symbolize the destruction with this grotesque proportion. Saleem and Shiva are the two most active midnight's children. Rushdie emphasizes grotesque characteristics of both characters as he describes the conflict between them. Saleem has a big nose when Shiva has huge feet. These physical characteristics, which are not normally portrayed, reflect the ugly and weak side of the characters with the grotesque narration. In this regard, the ugliness and weakness of his knees are shown instead of their strength. As a result, Shiva, who is Saleem's alter ego, is already felt as the 'other' with his physical appearances.

5.3. AADAM

Aadam Sinai, adopted son of Saleem, has the grotesque elements and he has colossal ears while Saleem has huge nose. The grotesque narrative continues and he is told as a next generation of independent India. Grotesque elements do not only affect the past, but also affect future generations. While Aadam Sinai will be a beautiful baby properly, his psychological and physical characteristics are not taken into consideration and his presence is merely understood with his colossal ears. The fact that his ears are so huge that cause his head to resemble a small elephant in a sense. His destiny is determined at his birth and he continues his life with his huge ear which is a grotesque element. Grotesque elements are seen in Saleem, Shiva, and other Indian characters. These grotesque characteristics emerge as a deficiency in their existences and cause them to describe themselves as the 'other' in society:

... because the boy, the baby boy, the boy-my-son Aadam, Aadam Sinai was perfectly formed – except, that is, for his ears. On either side of his head flapped audient protuberances like sails, ears so colossally huge that the triplets afterwards revealed that when his head popped out they had thought, for one bad moment, that it was the head of a tiny elephant.... (Midnight's Children, 2006: 586).

The grotesque features can be seen even in next generation because they never become a normal human being in the course of history and their bodies have the grotesque figures. Rushdie explains this with India's history and mythology. Grotesque elements are not unfamiliar to the India and Indian society but are a part of them literally. All these elements rooted in Indian society cause them to become 'other' instead of providing them to create their integration. However, these historical and mythological elements does not become a source of pride for them, a contrary situation emerges. The points, which are constantly emphasized, are not their bodies but the deformed parts of their bodies. Aadam resembles the God Ganesh with his big ears as Saleem figures out: "He was the true great-grandson of his great-grandfather, but elephantiasis attacked him in the ears instead of the nose – because he was also the true son of Shiva-and-Parvati; he was elephant-headed Ganesh;" (Midnight's Children, 2006: 587).

Rushdie employs Indian myths in his fiction because he is also half-Indian. The traces of his Indian roots can be seen in his characters and the grotesque also takes place in the Indian mythology. These grotesque characteristics, which are at the roots of society, are compared not with human beings but with other creatures. These cause the characters to feel themselves more 'other' and indicate that they have to carry this burden on their bodies in a lifetime. While mental deformations can be hidden in a way, it is not possible to hide the physical disorders of the body. At this point, grotesque elements emerge as characteristics that are not possessed but rather to be hidden or deleted:

A child of such grave good nature that his absolute refusal to cry or whimper utterly won over his adoptive father, who gave up laughing hysterically at the grotesque ears and began to rock the silent infant gently in his arms; (Midnight's Children, 2006: 587).

As Goonetilleke mentions that in every generation, the grotesque parts continue to change and represent different features of the characters. Actually, the whole characters are the representatives of India, itself, and thus, they are the grotesque face of India from one generation to other. The extra-large nose is

in Saleem; the ears are in Aadam's case. Saleem has a touching experience in his homeland. His nose is the factor of experience. The ears are superior. The kid understands what and how to do it; his silence offers power. He is an elephant-leader Ganesh, mythological character, who suggests that "Ganesh is the patron of the shop owners" is a promise of wisdom and welfare, rooted in this soil (Goonetilleke, 1998: 52).

5.4. SALADIN

In *Satanic Verse*, Saladin Chamcha, who is actually Salahuddin Chamchawala, comes to London to study. He likes British culture and usually tries to hide his Indian roots. Saladin, who seeks to reject his own culture, tries to identify his presence in England and gain a place in society. This ultimate desire appears in the subconscious of colonized societies. This emerges as a natural result of the life under the colony for years. In this respect, the journey of Saladin to England and his search to gain a place in society is the part of this process. The hopes of Saladin, who comes to England expecting different life, bring different dimensions as a result of the transformation he experienced. Saladin has a transformation and turns into a devil. This kind of transformation is surprising even though it is expected that Saladin, a migrant from a colonized land, transforms in various aspects. This grotesque transformation affects the entire life of the Saladin and brings harsh difficulties he will experience as a migrant. This kind of grotesque is one of the ancient types as Bakhtin mentions "Schneegans correctly points out the grotesque character of the transformation of the human element into an animal one; the combination of human and animal traits is, as we know, one of the most ancient grotesque forms" (Bakhtin, 1984: 316).

Actually, Saladin is a citizen of England but he has no chance while arrested by police. He is now a migrant, and migrant is another type of "other". He has horns and resembles a devil after his metamorphosis. Saladin, who has a small chance in England, encounters more difficult process as a result of this transformation. Although a physical change can be regarded as positive factor, he has become an unwanted and hated person in terms of creature that he is transformed into. Saladin,

who dreams to become British as a migrant from the colonized lands, can be considered the 'other'; he becomes even more 'other' by this transformation:

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 (Satanic Verses, 1988: 158).

Although he wants to deny his roots and changes his name to become a total English man, the grotesque elements are the basic parts of him. Like Saleem, Saladin returns from center to periphery due to his grotesque body. He feels himself the "other" and become isolated from the society. The burden of this transformed body is heavy for Saladin, and he, who once regards a citizenship of UK as a free man, is now seeking to destroy himself:

The blows raining down on him now felt as soft as a lover's caresses; the grotesque sight of his own metamorphosed body no longer appalled him; even the last pellets of goat-excrement failed to stir his much—abused stomach. Numbly, he crouched down in his little world, trying to make himself smaller and smaller, in the hope that he might eventually dis-appear altogether, and so regain his freedom (Satanic Verses, 1988: 162).

He is ashamed of his body and thinks that disappearing is the only way to get rid of this problem. His body loses his human side and become a nonhuman entity. This grotesque transformation makes him more 'other' and causes his dreams to disappear. In this sense, Rushdie allegorically reflects the process of othering for migrants, who come from colonized lands to England, by handling the grotesque elements:

I am by nature an inward man, he said silently into the disconnected phone. I have struggled, in my fashion, to find my way towards an appreciation of the high things, towards a small measure of fineness. On good days I felt it was within my grasp, somewhere within me, somewhere within. But it eluded me. I have become embroiled, in things, in the world and its messes, and I cannot resist. The grotesque has me, as before the quotidian had me, in its thrall. The sea gave me up; the land drags me down (Satanic Verses, 1988: 260).

Saladin's devilish body becomes his prison and he hides in Shaandaar café and his body becomes a lifetime burden for him. By experiencing an identity crisis with his grotesque transformation, Saladin gradually becomes isolated from society and experiences the most distressing part of this physical deformation. These physical problems become the most significant issue in his life compared to his colonized background and migrant experience in UK. The migrants are portrayed with these grotesque elements and they are generally regarded as nonhuman entities in the eyes of white man, "In the *Satanic Verses*, the importance of migration in the thematic is signaled by the epigraph of the novel which suggests that Satan is, in a sense, a migrant" (Goontelleke, 1998: 79)



6. PARTED HAIR

Hair is not just regarded as a physical part of the head but it is an element to be examined for historical and cultural connotations. It has a considerable role in social and genetic evolution of body in several cultures. Multiple social symbols and meanings are related to hair and therefore, it becomes a social object to be analyzed. In various fields such as literature, music, art, hairstyles are the key feature to represent symbolic meanings. Someone can be accepted or rejected by the social groups according to her/his hairstyle. In these social groups, the hairstyle is the distinctive feature of the member like metal fans or rockers. It is also associated with beauty and ugliness in the history of mankind, and some hairstyles are not admitted by the society or regarded as marginal.

With different hairstyles, one can gain different identities and represent the characteristics of the group s/he belongs as the short hair is associated with soldiers and Afro style with the blacks. Consequently, the hairstyle or the color of hair can easily lead someone to create a different identity, and become a significant element of expression. Political view, religious belief, status of a person can be concluded by hairstyle. Hair can represent various things such as social norms and ideas according to its contextual form. Hair can also be characterized as a political element. While various political ideas support different hairstyles, governments with different views define certain limits for hairstyles, and in totalitarian regimes, dissidents are primarily tried to be put under pressure by buzzcutting their hair. In this sense, hair becomes an important element representing human characteristics. Hair representations are widely studied and interpreted by several theorists from different fields. Bakhtin states that the new canon assigns the leading role to the individual and meaningful component of the body: the eyes, lips, head, face, the muscle structure and the position of the body in outside world (Bakhtin, 1984: 321)

Hair is a key element to convey messages about sexual representations. For example, long hair is associated with femininity and short hair is masculinity. It is also a sign for group identity to be accepted. In some groups, hairstyles are the main feature to emphasize the social identity of the group s/he belongs to. It cannot be

considered only as a part of the body; it is also a part of personal identity to express. Furthermore, it describes the identity and conveys messages about the traditions of a social group.

In *Midnight's Children*, William Methwold and Mrs. Gandhi (the Widow) are the significant characters that should be examined in terms of their hair and representations. Hair is the common element of these characters and parted hair plays a significant role in Indian history told in the novel. Methwold is the typical representation of a colonizer and the Widow is representation of the colonized. Actually, there is no difference between them. Though she is a colonized, Mrs. Gandhi (the Widow) follows the same footsteps of the colonizers and uses her power to humiliate India in many ways, and this is an ironic situation.

6.1. METHWOLD

William Methwold is biological father of Saleem and a typical Englishman living in India till the sale of his estate. Methwold and his parted hair symbolize the colonizer and his main aim is to show the imperial power of empire in every circumstances. The secret of the parted hair is seen at the end of his farewell to colonized lands. In fact, he is bald but he hides it with fake hair. All of his charm is just a lie and he cheats people to maintain the imperial tradition. In this regard, the hair, which is an important part of the body, is used in accordance with Methwold's own desires and it is properly managed and hidden until he leaves India (Cundy, 1996). Although he lacks hair in his essence, that is, he is bald; he turns it in his favor and deceives the Indian people. This is a double standard in terms of physical deformation. When the colonized has a physical deformation and s/he is humiliated by the society, the white man can hide his physical problem and present himself to be more powerful. In this way, the body emerges as powerful elements for the white man while it is regarded as humiliated elements for the colonized people.

Methwold does not only complete the missing part of his physical appearance but he also emphasizes the colonial power in the society, and it is interesting that he solely achieves his goals with his hairpiece. However, it is also ironic that Methwold keeps hiding his hairpiece until he leaves India and maintains the imperial power

over colonized people. On the contrary, Saleem, whose hair is pulled and torn, experiences the opposite results. He cannot hide his physical deformation and he is harshly humiliated. Methwold's baldness is noticed when he leaves India, but colonial power has achieved its goals until that time:

William Methwold raised a long white arm above his head. White hand dangled above brilliantined black hair; long tapering white fingers twitched towards centre-parting, and the second and the final secret was revealed, because fingers curled, and seized hair; drawing away from his head, they failed to release their prey; and in the moment after the disappearance of the sun Mr. Methwold stood in the afterglow of his Estate with his hairpiece in his hand. "A baldie!" Padma exclaims. "That slicked-up hair of his... I knew it; too good to be true!" Bald, bald; shiny-pated! Revealed: the deception which had tricked an accordionist's wife. Samson-like, William Methwold's power had resided in his hair; but now, bald patch glowing in the dusk.... (Midnight's Children, 2006: 153).

His charm lies on his hair and he seduces Vanitha who gives birth to Saleem. Using a wig demonstrates that the colonizers can do everything to maintain their power in these colonized lands. His wig symbolizes the covered bad sides, trickery of the Western world. Methwold is the typical example of this tradition as Price states "as Saleem indicates, it is Methwold's presence more than anything else that elicits the imitative response among Ahmed and his friends" (Price, 1994: 96).

His parted hair, which is actually hairpiece, is regarded as the center of power and supports the colonial power. The hairpiece used by Methwold to trick the colonized people is represented with strong images. He leads the Indian society with his body, which represents the power, and emphasizes the imperial power. With the advantage of being a colonizer in terms of body and cultural representation, Methwold meticulously uses his powerful image to influence the colonized people. He is described as a strong character because he is not questioned thanks to the thoughts in the minds of the colonized people (Grant, 1999). His hair, originally a wig, is the basis of his charm; Methwold manipulates all the colonized people:

So now, without more ado, I present him to you, complete with the centre-parting in his hair... a six-foot Titan, this Methwold, his face the pink of roses and eternal youth. He had a head of thick black brilliantined hair, parted in the centre. We shall speak again of this centre parting, whose ramrod precision made Methwold irresistible to women, who felt unable to prevent themselves wanting to rumple it up... Methwold's hair, parted in the middle, has a lot to do with my beginnings. It was one of those hairlines along which history and sexuality moved (Midnight's Children, 2006: 125).

He deceives everybody and leaves the colonized lands. It is not his hair that attracts woman but it is his hairpiece that is charming to them. At last, it shows how he uses such methods to be seen powerful and attractive. The hair has a crucial role in the history of India and Methwold is typical symbol of colonizer to maintain the imperial generation. Goonetilleke mentions that when the sun sets on Methwold's property, his centrally divided hair, which the women focus on, is demonstrated to be a hairstyle which reveals him in a less charming light, indicating dishonesty, the distinction between the specialization and implementation of Empire (Goonetilleke, 1998: 26).

6.2. BRUNO

Bruno is one of the minor characters in *Satanic Verses*. Although he is a minor character, he appears as an important detail in the novel in terms of representation of imperial power. He is an immigration officer who catches Saladin Chamcha and beats him terribly. Saladin is humiliated and treated badly by officer Bruno. In a sense, he shows the colonized power and scolds Saladin his place who comes to England as a migrant. When his physical appearance is described, it is seen that his hair becomes the important characteristic of his body. Thus, the flamboyant expressions are given about Bruno who symbolizes the power of the colonizer in terms of hair, "... while officer Bruno, who struck Chamcha was having grown exceedingly handsome all of a sudden, his hair shiny with styling gel and centrally divided, his blond beard contrasting dramatically with the darker hair on his head" (Satanic Verses, 1988: 160).

Bruno can be a minor character, but he is properly represented and portrayed because of his colonized roots. With styling gel and centrally divided, his hair has similar physical aspects with William Methwold in *Midnight's Children*. It is seen that Methwold is one of the major characters in *Midnight's Children* and Bruno is one of the minor characters in *Satanic Verses*, one thing is clear that they are the colonizers and symbols of the imperial power. For this reason, whether minor or major character, they show the power and the hegemony, and they are also important for their dominance over the colonized people. Representations of colonizers have been vigorously depicted even in the novels criticized as postcolonial texts.

6.3. Mrs. GANDHI

Mrs. Gandhi as known the Widow in the novel has also parted hair and plays an important role in the history of India like Methwold. Her hair is the symbol of power and her policies are rigid in the history of India. Although she is of Indian origin and the colonized, she is not different from a colonizer in terms of using and reflecting power and hegemony. One of the main elements is that her hair is centrally parted just like the colonizer, Methwold. For this reason, Mrs. Gandhi has a colonizer heritage and acts as a colonizer to her own people and shows the imperial power which the parted hair symbolizes. In the novel, it is narrated that Mrs. Gandhi, who maintains the hegemony of a colonizer with harsh policies, causes a lot of trouble to the people of India. She is represented as the powerful image of imperial heritage and maintains the rigid policies that are once practiced by colonizers:

As Rushdie indicates in his introduction to Ali's book, the island facts that have arisen about the Emergency that Indira Gandhi declared in 1975 are those that Gandhi herself proclaimed to a Western audience that wanted to believe her and "saw that a rehabilitated Mrs Gandhi would be of great use" (xv). These island facts ignore the suffering and hardship inflicted on those who endured the Emergency. As Inder Malhotra, former correspondent of *The Statesman* and editor of *The Times of India*, points out., "according to Amnesty International, 140,000 Indians were detained without trial in 1975—76" (178). Zareer Masani, a biographer of Indira Gandhi, believes that she

resorted “to measures more Draconian than those used by the British Raj” (305). And in the words of The Shah Commission Report on the Emergency, “thousands were detained and a series of totally illegal and unwarranted actions followed involving untold human misery and suffering” (qtd. in Ali 186). These forgotten segments of history were swept away by the flood of monumentalism that Indira Gandhi released in her quest to retain power (Price, 1994: 97).

However, she maintains the imperial power and manages the country in a strict way. It is due to his parted hair which is the same as Methwold’s hair, the imperial power. Similar to Methwold in terms of hair, Mrs. Gandhi also emphasizes this with her policies. Her reign brings many difficulties to India and it is seen that her governance is not different from the colonial period in this respect. Price mentions that what is also stated in the biographical draft of Saleem, and never included in any Indira Gandhi discussion, is the disclaimer that Indira is “not linked to Mahatma M. K. Gandhi” (501). What is strange about this repeated expression in Indira Gandhi's writings is that she is nevertheless associated with him by denying her family ties to the Mahatma and therefore, she raised her position of significance in the history of India (Price, 1994: 99).

Her hair is white and black. Black is Indian and white is the imperial side of her. Her influence on Indian history is striking and costs much at her rule. Saleem also experiences her strict policies when he is caught by Shiva, and he knows her well. In addition to centrally divided hair, Mrs. Gandhi, whose hair is black on one side and white on the other, influences India's history and proves that she is the same as the colonizers during her governance with her policies. At this point, it is seen that the emphasis on the color and style of the hair directly affects the history of India:

Influence of hairstyles on the course of history: there’s another ticklish business. If Methwold had lacked a centre-parting, I might not have been here today; and if the Mother of the Nation had had a coiffure of uniform pigment, the Emergency she spawned might easily have lacked a darker side. But she

had white hair on one side and black on the other; the Emergency, too, had a white part – public, visible, documented, a matter for historians — and a black part which, being secret macabre untold, must be a matter for us (Midnight's Children, 2006: 587).

She also has no relation with Indian holy leader Mahatma Gandhi and practices the harsh, strict policies as done in the rule of the imperialist. Although India is a free state, she maintains the imperial tradition and reminds of Methwold with her parted hair. Although the rigid policies she has implemented are evaluated in terms of her own decisions, it can be seen that she has torn India into pieces in many ways like Methwold. It is ironic that the basic policy of the colonizers, conquer and divide, is implemented by the colonized this time. During this period, India has become weak and non-purposeful as in the colonial period (Harrison, 1992).

In this respect, Mrs. Gandhi, whose hair, a basic physical characteristic, is emphasized in the novel, proves that her methods is not different from the policies of colonizers. It is seen that colonial heritage has still influenced the India with different political figures. However, it is understood that they are not only the colonizers who practice their imperial policies but also the colonized who implement these policies in these colonized lands. The people, who have the hair with a powerful image, can change but its effects can maintain in these territories in the same way in postcolonial period as occurred in colonial period. This indicates that the people in these colonized lands have currently tried to get rid of their colonial heritage to gain their original existences. It is a matter of dilemma, to get rid of colonialism and to resemble to the colonizers, in terms of colonized people.

Goonetilleke states that the hair of Indira Gandhi is centrally divided like Methwold and people have experienced the troublesome and stressful years of Indian history. The English man is estranged but not Mrs. Gandhi; the sacred cow and calf is the symbol chosen for her party. But in symbolizing forms of oppression they are alike. Under the widow's rule, India is literally impotent, as demonstrated by the children of midnight and Saleem itself, by vasectomy and metaphorically, as well. children of midnight have no power, no hope, no future (Goonetilleke, 1998: 34).

7.CONCLUSION

In contemporary literature, colonial and postcolonial are two of the most notable terms. These terms are particularly popular by the end of the twentieth century and have been defined from various perspectives by many researchers. As it is simply expressed, the term “colonial” means colonialism practiced in the history of the world by the imperial countries and “postcolonial” refers to the period after the colonized nation’s independence is granted. However, postcolonial is still under discussion whether it is a post-independence or an ideological concept. In literature, these terms are usually associated with the works of colonial writers, and postcolonial authors who arise after Independence.

Postcolonial study demonstrates the linguistic, ideological and cultural elements of colonized nations by including the history, lives and images of Western society. The colonial and postcolonial texts should be analyzed in detail in order to understand these terminologies and to demonstrate the main distinction between these concepts. The colonial texts are created from viewpoint of the white man and they show the white dominance. White man is right and the main goal for the people living in those colonized countries is to reach the civilized culture of white man. In addition, the link between the colonizer and the colonized people has started and in postcolonial texts, its effects still remain. Postcolonial texts, like *Midnight’s Children*, are criticized in many viewpoints and become materials to various researches. Mostly, postcolonial texts have been analyzed in terms of cultural clashes, hybridization and migrant problem. In colonial texts, representation and culture of the inhabitant is weak, ugly, and white man plays the most notable role in the text. In postcolonial texts, as seen in this study, most characters are represented as the same depictions as indicated in colonial texts.

As understood from the text, the thought that bodies are exclusively organic elements has changed and the meaning of body became a problem for social, linguistic and cultural researchers. The body is the sign of cultural representation and creates meaning through interaction and communication. Cultural and historical codes create meaning. Consequently, the body and culture have a mutual connection. To understand these concepts, it is necessary to analyze cultural codes and

representations. Moreover, the culture can be examined by the body, and the body becomes a vital factor for cultural codes. According to new trends in the world, this mutual relationship has constantly changed. Culture and body build one another by mutual influence and interaction. It is an extension of the cultural environment and has been transformed in that environment by cultural codes. The notions of body have changed over the history of humanity. Many societies and the definition of the body have affected the dominant cultural values. The bodies that people live, think, and feel, demonstrate how the cultural codes of society act and represent. Body and cultural representation have been considerable characteristics of colonial and postcolonial criticism. The states, cities, people become an object to represent the traces of colonial and postcolonial aspects. In this study, it is indicated that there is an ironic situation because the representations in this postcolonial text are not different from the colonial text. In addition, physical deformations become the main source for these cultural representations. It is expected from postcolonial texts to narrate powerful, independent and heroic representations of people who are once colonized. It is seen that these have the traces of same representations written by colonizers.

Body and cultural codes become metaphor to express the otherness in *Midnight's Children* due to physical deformations. These deformations are the distinctive aspects of the process of othering. One of the characters has a transformation and the other has mutilations which indicates that they are still in the periphery and do not come to the center. At that point, it can be concluded that the characters of the postcolonial texts are mostly inhabitants of the colonized lands but they are still not admitted by white people and represented "the other". At first step, they unconditionally accept that they are "the other" and with their bodily problems such as mutilations, fatness, skin color, hair or face they become more other than the beginning. Their bodies are the crucial sign of that otherness to demonstrate their cultural representation. They are still fat, black, brown and peripheral to lead their own story.

Body metaphors and cultural representations were analyzed to reveal the process of otherness in this study. The role of the deformed body in the process of othering was emphasized and the effects of this process were tried to reveal in terms of the body and cultural representation. Many characters such as Saleem, Shiva, Aadam, and Nadir are the remarkable examples of the physical deformations to feel themselves more 'other'. It is a known fact that the lack of a white skin color is hardly admitted by the colonized people. Invisible colonial voice is indicated in postcolonial texts, and the physical deformations of the colonized people are emphasized and represented with the expressions such as one-handed, bald, fat, lame, and a grotesque creature. Although it is regarded as a postcolonial text, it still appears to have colonial marks in terms of body and culture representation.

In the context of the characters in the works of Rushdie, it can be inferred that the colonizers impose their language and culture on people of the colonized lands. It is seen that the colonizers try to transform the cultural and religious elements of these people in terms of sociocultural context. Intervention to education is also another significant tool and easy way to dominate and colonize a nation. The use of English language in education and administrative works are primary goals of the colonizers. Language, religion, and culture are the significant ties that constitute a society. When these ties are intervened, they are harmed, lose their importance, and the society can be colonized and led by the external powers easily. People, who live in these colonized states, starts to feel inferiority complex. These marginalized people turn into a society with a lack of confidence and therefore, they are ruled by the desires of the colonizers.

Autobiographical narrations are seen in the works of Rushdie. As a result, it can be evaluated as a voiceless cry of the author in terms of reflecting various aspects of once colonized India. To sum up, with striking depictions of body and cultural representations, *Midnight's Children* is the fundamental postcolonial text for body studies and body – otherness relation. For this reason, it will be an essential text to be criticized from this point of view by researchers who want to study body and otherness concepts in postcolonial texts.

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