

**SALMAN RUSHDIE'S GROTESQUE IN
MIDNIGHT'S CHILDREN AND SHAME**

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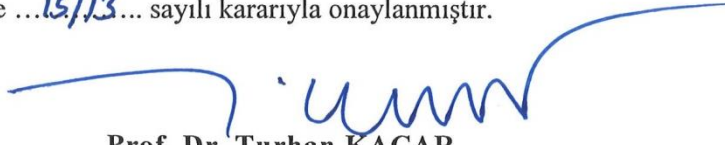
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ABSTRACT

SALMAN RUSHDIE'S GROTESQUE IN MIDNIGHT'S CHILDREN AND SHAME

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The dissertation is an attempt to examine the grotesque as a theory and an approach in Salman Rushdie's Midnight's Children and Shame to unveil how the grotesque that embodies the mixture of both positive and negative traits operates its ambivalent nature. The first chapter extensively explores the grotesque in two parts; the comic and the terrifying. As the grotesque covers multiple oppositions and dimensions, it rejects a fixed definition or a categorisation. In a way, the definition makes sense in its ambiguous and distorted state of the ineffability. Thus the history and characteristics of the grotesque are examined through the perspectives of Kayser, Freud, Kristeva, Foucault and Bakhtin.

The novel, Midnight's Children, written in 1981, comprised of the historical span of the independent Indian nation that is comingling, transforming, and partitioned into three countries can be regarded as a compilation of the grotesque. Rushdie reproduces India as a grotesque entity which is composed of millions of tiny fragments by combining different styles and themes.

Shame, published in 1983, reflect similarly a grotesque knot combining realities of life and the feelings of shame and lack thereof to underline the grotesque beings and events in the public and private spheres of Pakistan.

Keywords: Grotesque mixture, subversion, the comic, the terrifying, Kayser, Bakhtin, Freud, Foucault and Kristeva

ÖZET

SALMAN RUSHDIE’NİN GECEYARISI ÇOCUKLARI VE UTANÇ ROMANLARINDA GROTESK

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Yüksek Lisans Tezi, İngiliz Dili ve Edebiyatı ABD

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Bu tezin amacı, Salman Rushdie’nin Geceyarısı Çocukları ve Utancı romanlarında pozitif ve negatif özelliklerin karışımı olan groteskin muğlâk doğasının nasıl işlediğini ortaya koymaya çalışmaktır. Birinci bölüm, groteski; komik ve korkunç grotesk olmak üzere iki kısımda incelemektedir. Grotesk birçok karşıtlığı ve boyutu kapsadığından dolayı, sabit bir tanım ya da sınıflamayı reddetmektedir. Bir şekilde, tanım sadece tanımlanamazlığın ikircikli ve çarpık durumu ile anlam kazanmaktadır. Bu yüzden groteskin özellikleri ve tarihi Kayser, Freud, Kristeva, Foucault ve Bakhtin’in perspektiflerinden incelenecektir.

1981 yılında yazılmış olan üç ülkeye bölünmüş, birbirine karışmış ve dönüşen bağımsız Hindistan’ın tarihi sürecini kapsayan Geceyarısı Çocukları grotesk bir derleme olarak kabul edilebilir. Rushdie farklı stilleri ve temaları karıştırarak milyonlarca küçük parçadan oluşan grotesk bir varlık olarak Hindistan’ı baştan yaratmaktadır.

1983 yılında basılmış olan Utancı, benzer şekilde, Pakistan’ın özel ve kamusal alanlarındaki grotesk varlıkları ve olayları vurgulamak için hayatın gerçekleri ile utanç duygusunu ve eksikliğini birleştiren grotesk bir düğümü yansıtmaktadır.

Anahtar Kelimeler: grotesk karışım, altüst etme, komik, korkunç, Kayser, Bakhtin, Freud, Foucault, Kristeva

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LIST OF ABBREVIATION

IH	<u>Imaginary Homelands: Essays and Criticism 1981-1991</u>
MC	<u>Midnight's Children</u>
S	<u>Shame</u>
STA	<u>Step across this line: Collected Nonfiction 1992-2002</u>

INTRODUCTION

Midnight's Children and Shame by Salman Rushdie are grotesque books. It can be argued that both Midnight's Children and Shame are established on similar foundations to express the concepts of hybridity, transformation and combination of cultures, ideas and politics and popular culture. His art as a post-colonial writer reflects the former "struggle between insiders and outsiders" in which he felt "simultaneously on both sides" (SAL, 2010: 266). The struggle ends up with his concept of the unbelonging that is a kind disorientation as an artistic style (SAL, 2010: 266). It would not be incorrect to say that Salman Rushdie is a writer of the grotesque that fosters the combinations of ideas and blurring of the strict line of definitions and thus a space freed from the predetermined notions and classifications. The identity in the post-colonial cultures offers alternatives and plurality above racial definitions. In this sense, the post-colonial identity is reflected in the grotesque body that celebrates similar characteristics such as equality, hybridity and plurality. To this end, Midnight's Children and Shame will be analyzed in the dissertation. Midnight's Children will focus on the Salem and his life that is connected to the history of India while in Shame, the focus will be on shame and grotesque violence as regards the politics of gender, religion and power in Pakistan. This study aims to analyze the term grotesque and the elements of the grotesque in the post-colonial context in Rushdie's novels concerned.

Grotesque is a thing without a form or a fixed definition. Its connotations alter in every age. It is as fluid as the human condition. The first chapter entitled as "The Grotesque Theory: The Terrifying and The Comic" attempts to explore the history of the grotesque, the components of grotesque and different perspectives on grotesque that cover Horace, Montaigne, Ruskin, Kayser, Freud, Kristeva, Foucault, Baudelaire and Bakhtin. The grotesque will be analyzed in two opposing parts: the comic and the terrifying. The first part of the chapter focuses on the history of the grotesque from Antics to the present day. Furthermore, it elaborates the definition of the grotesque. Grotesque can only be explained by means of its components such as the suddenness, excess, incongruity, disharmony, distortion, and being a mixture. The second part of the chapter deals with Freud's theory of the uncanny, Kristeva's theory of abjection and Foucault's theory of Abnormal. The Uncanny by Freud is characterized with the return of the suppressed. The familiar but forgotten parts of the unconsciousness return. It

creates the feeling of the uncanny which is deeply related to grotesque. Then, the abject theory by Kristeva is explored in terms of identity formation and maternal body. Foucault's theory of abnormal marks the last point related to grotesque. The last part concentrates on the comic grotesque that is investigated as regards to Baudelaire and Bakhtin. Bakhtin offers a theory of the grotesque body and the carnivalesque while Baudelaire underlines demonic aspect of laughter.

The second chapter entitled as “Grotesquery in Midnight's Children” focuses on the novel that combines a grotesque mixture of narrative styles, characterization and the plot construction. Saleem Sinai's life which is interwoven with the national history illustrates the grotesque that parallels between Saleem and India as counterparts. Rushdie explores the borders of Indian national identity and blurs them in order to enable hybridity, polyphony and identity through Saleem's body and identity. The narration covers up pre-independence and post-independence of India that experiences violent but generative transformation that lead to a new Indian identity by attributing it a grotesque character. Grotesque will be explored in terms of identity, meaning, history, violence and transformation in relation to the novel with reference to the various related theories.

“Grotesque Transformation in Shame” will elaborate how grotesque emerges as a transformative power on the axis of power, shame and violence. The chapter aims to illuminate the grotesque power of shame from the male and female perspectives. Bakhtin suggests that grotesque image is manifested in transformation. It is an “unfinished metamorphosis, of death and birth, growing and becoming”, and “the poles of transformation” are “the old and the new, the dying and the procreating, the beginning and the end” (Bakhtin, 1984: 24). The bodily images will also be investigated in the novel. Omar Khayyam Shakil will be analyzed through his grotesque peripheral existence and Sufiya Zinobia Hyder will be analyzed in terms of shame and her bestial transformation in a country of political upheavals and violent actions.

Lastly, the prominent aim of this study is to shed light on the relation between the grotesque and the post-colonial identity by focusing on various determinants such as gender, religion, race, language, history, and the politics. The study presents a link between grotesque and post-colonial identity and body, which makes it authentic in this

sense. Many studies have been made on Salman Rushdie and grotesque. John Clement Ball discusses satire in Midnight's Children and Shame since they are often “associated with satire and the satirical. In “Pessoptimism: Satire and the Menippean Grotesque in Rushdie's *Midnight's Children*”, Ball explores the novel in terms of Menippean satire that is characterized by grotesque degradation, subversion, plurality, and ambivalence (Ball, 2003: 216). Edward and Graulund focus on the grotesque power relation in Midnight's Children. Fed on history and politics, Rushdie's fiction, they indicate, is deeply loaded with grotesque abuses of power. Neil Ten Kortenaar underlines that “the metaphor of nation as a body is made literal and therefore comical (35). India is grotesquely personified in Saleem whose grotesque body suggests the question of paternity and credibility (35). Maria S. P. Biscaia specifically explores grotesque from postcolonial and feminist standpoints. She focuses on René Girard's theory of sacrificial victim and the carnivalesque- grotesque in Shame. In this study, it is purported to disclose grotesqueries in Rushdie's other prominent novels Midnight's Children and Shame with references to the previous studies that analyzes the novels. The comprehensive exploration of grotesque will clarify the connection between grotesque and the novels concerned and underscore the common ground shared by the grotesque and postcolonial conditions in India and Pakistan.

CHAPTER ONE

THE GROTESQUE THEORY: THE TERRIFYING AND THE COMIC

Grotesque, a constantly changing concept, has been one of the most controversial terms in art and literature throughout the ages. It is defined as “extremely ugly in a strange way that is often frightening or amusing” according to Oxford Advanced Learner’s Dictionary (Hornby, 2005: 658). However, it would be incorrect to claim that it is limited to a definition. The grotesque is hard to define. Therefore the critical attempts from a wide range of fields including art, literature and sculpture are present but they are far from a complete definition for grotesque. The reason why it is a term so complicated to define stems from its ever-changing nature with several components characterising it. Grotesque is intricately related to many other terms such as abnormal, uncanny, monster, absurd and caricature, etc. The concepts function both as different fields of study and a complementary part for the concept of grotesque.

Wolfgang Kayser, the German scholar, attempts to draw outlines of the grotesque from the Renaissance to the twentieth century. His attempts to define the nature of grotesque mostly dwell on the grotesque’s terrifying and fear-evoking nature although he mentions the comical aspect of the grotesque. In order to perceive the concept, as Kayser does in The Grotesque in Art and Literature, it is essential to examine closely the etymological root of the word grotesque to reveal its nature. The term is derived from the Italian word *la grottesca* and *grottesco* that refers to *grotto* which means cave. Derived from the root *grotto*, grotesque refers to “a certain ornamental style which came to light during late fifteenth-century excavations, first in Rome and in other parts of Italy as well, and which turned out to constitute a hitherto unknown ancient form of ornamental painting” (Kayser, 1968: 19). The *grottesco* is found in Renaissance and it is related to both “something playfully gay and carelessly fantastic and something ominous and sinister in the face of a world totally different from the familiar one” (21). In the sixteenth century the combination of inanimate things with animals, plants, and human beings is regarded as an ornamental style. During the sixteenth century the grotesque art makes its way throughout the whole Europe. In the seventeenth century, it marks more blurred lines between “limbs and heads of fantastically distorted animals and monsters” that produce new limbs and

beings (23).

The definitions of grotesque have been modified in every age. French authors in the seventeenth century used grotesque synonymous with wild, bizarre and extravagant. Unlike the connotations of the seventeenth-century, French authors, Schmidlin's dictionary of German and French signifies grotesque with a wide range of meanings covering odd, bizarre, strange, funny, ridiculous, and caricature (Kayser, 1968: 28).

Grotesque, as Kayser specifies, is to be applied in three realms: the creative process, the work of art itself, and its reception (1968: 180). The reception of grotesque is the most important realm for grotesque since the perception of grotesque is closely related to culture that evaluates it. Unfamiliar with the concerned culture which creates the work of art, one may find its application grotesque but the work of art which is grotesque for one is within "an intelligible frame of reference" for the other (Kayser, 181). In this sense, what is unfamiliar and inaccessible is labelled as the grotesque. For example, certain animals such as snakes, owls, toads, and spiders, since they are generally inaccessible to places human beings inhabit, cause one to experience the sense of strangeness, almost of the ominous (Kayser: 182).

There are recurring notions that characterize the grotesque. The grotesque does not conform to a stable and constant definition. There are yet other components that define the grotesque. Suddenness and surprise are essential parts. The abrupt and surprising nature of the grotesque inverts the world which is familiar to an alien and threatening one. It unsettles the audience with the sudden manifestation of the surprising being that it embodies. Kayser states that the world suddenly turns the strange and the unfamiliar at the encounter of the grotesque (1968: 187). The uncanny sensation created by the grotesque takes a hold of the audience and throws it into a topsy-turvy experience. The grotesque appears out of the incomprehensible, the inexplicable and the impersonal. As Kayser suggests, it lies in the failure of orientation to the physical world (185).

Incongruity and disharmony simultaneously outline the grotesque. Disharmony is not only related to the work of art, but it is also associated with the response of the audience and the creative process of the author. Disharmony refers to "conflict, clash,

mixture of the heterogeneous or conflation of disparates” (Thomson, 1972: 20). The clash between the external objective world and the internal subjective interpretation of the world, especially in the modern ages, is labelled as the grotesque since it feeds chaos and incongruity (Mc Elroy, 1989: 21). The incongruous nature of grotesque offers “disjunction between the horrifying and the comic” (Edwards and Graulund, 2013: 15). Grotesque is surrounded with the parts that produce the conflicting mixture of the opposite in a union without homogenizing it into a monstrous creation.

Distortion, particularly in physicality, marks the grotesque in the context of creating the monstrous, thereby the counter discourse against the dominant discourse. It sets the abnormal against the normal regardless of whether the distortion forming the grotesque is in physicality, appearance and psychology. The grotesque offers transgression of the norms constructed. In this way, it also provides multiplicity and polyphony which create space for the marginality and the alternative realities. It also ensures possibilities that lead to creativity by way of avoiding the standardization. Dislocation of the norms even in the body causes the process of questioning about the self and the other. Such distortion surely results in the perception of the self and the other (Edwards and Graulund, 2013: 22). In Mc Elroy’s words, the source of grotesque is reposed in the fascination in the monstrous (Mc Elroy, 1989: 21).

Exaggeration and extravagance are also the essential components of grotesque. Grotesque is shaped by exaggeration and excess. Exaggeration is associated with grotesque in terms of transgression of the frame of normality in bodily proportion or conduct. Exaggeration is classified in two categories; firstly individual part exaggerated such as a huge belly and giant nose or ears, secondly the whole entity such as giants (Edwards and Graulund, 80). Due to exaggeration, the body transgress the physical, moral and psychological boundaries. If exaggeration creates the asymmetrical proportion, Leslie Friedler categorizes it into three groups: the exaggeratedly tall, the exaggeratedly strong, and the exaggeratedly overweight (1978: 81). The one whose height, strength and weight exceed the natural boundaries turns out to be grotesque. Their looks are simultaneously similar and dissimilar to the definitions of the normal.

Being a mixture is the last important point to characterize grotesque in that the mixture embodies the conflicting qualities within itself. Moreover, the mixture of the

conflicting elements is not in the appearance of grotesque but it is also in the response. As Harpham suggests, grotesque creatures “knotting the alien whole with more or less familiar parts” both stir and defy the “conventional, language-based categories”, and they are perceived in bits by the mind which “moves toward a level of detail at which those categories are adequate, at which we can say for certain, “This is an ear,” “This is a claw,” “This is a wing,” and so forth” (1982: 5).

Harpham asserts that the perception of the grotesque is never a fixed or stable thing, but always a process, a progression (17). The definitions of grotesque remain inadequate attempts since “each age redefines the grotesque in terms of what threatens its sense of essential humanity” (1976: 463). The most systematic definitions are by Kayser who states that “the grotesque is a structure. Its nature could be summed up in the phase [...] THE GROTESQUE IS THE ESTRANGED WORLD” (1968:184). The familiar world is reposed under the alien lights. His second definition is that "THE GROTESQUE IS A PLAY WITH THE ABSURD. It may begin in a gay and carefree manner. [...] But it may also carry the player away, deprive him of his freedom, and make him afraid of the ghosts which he so frivolously invoked” (187). The creator of the grotesque art questions the human existence in the margins of the meaning and absurdity. It is also an “ATTEMPT TO INVOKE AND SUBDUE THE DEMONIC ASPECTS OF THE WORLD” (188). The comic that grotesque harbours helps to detect the demonic and horrifying elements and overcome them through laughter. According to Chesterton, the grotesque is “a means of presenting the world in a new light without falsifying it” (qtd in Thomson, 1972: 17). The most basic definition of grotesque, for Philip Thomson, is “the *unresolved clash of incompatibles* in work and response” and “the 'ambivalently abnormal’” (1972: 27).

Since grotesque has been a slippery term, the definition must combine multiple dimensions and different interpretations of art and ages. Horace in The Art of Poetry draws an image in order to justify unity and harmony in the art of poetry. The picture of different body parts of a woman, of a fish and feathers of birds becomes a threat to unity and harmony. It is to be laughed and degraded since it does not make sense.

What if a Painter, in his art to shine,
A human head and horse's neck should join;
From various creatures put the limbs together,

Cover'd with plumes, from ev'ry bird a feather;
 And in a filthy tail the figure drop,
 A fish at bottom, a fair maid at top:
 Viewing a picture of this strange condition,
 Would you not laugh at such an exhibition? (2005: 8-15)

Disunity in the art of poetry is considered “gross and fantastic” (Horace, 2005: 35). Poets should avoid such extravagant combinations although it is in their power to create. Horace also adds the combination of the opposites is not a favourable and right attitude to adopt: “But not the soft and savage to combine/ Serpents to doves, to tigers lambkins join” (2005: 35). Classical literature deems grotesque unnatural although it harbours many grotesque figures like the mythological figures in Homer’s The Odyssey (Clark, 1991:17).

Likewise, Montaigne recognizes the link between the creation of art and such a grotesque creation “On Friendship” in his Essays. In reference to Horace, he likens his process of creation to a painter who fills his pictures with “grotesques which are odd fantastic figures without any grace but what they derive from their variety, and the extravagance of their shapes” (Montaigne, 2011: 79). Montaigne argues that his writings are also grotesque and monstrous just like the image created by Horace since his writing is also made of parts, which makes a new “accidental order, coherence, or proportion” (2011: 79). Montaigne’s view on grotesque and the nature of literary creation relating grotesque to literature as the creation of a literary work, ingredients of which have many different sorts of words and meanings, is grotesque by nature.

John Ruskin, notable for his lasting art theories, puts forward the ideas on grotesque although his theories are not specifically related to literature. He states that grotesque is composed of two elements. The elements ludicrous and fearful that intertwine and are present in the grotesque make it easy to categorize it into groups: sportive grotesque and terrible grotesque (Ruskin, 2007: 126). The categorization must not stand as generalization on the grounds that there is not a sharp distinction between whether grotesque is sportive or terrible. Mostly grotesque includes both elements to a certain degree. What quality is dominant is the criterion for such categorization. As Ruskin suggests, “there are few grotesques so utterly playful as to be overcast with no shade of fearfulness and few so fearful as absolutely to exclude all ideas of jest” (Ruskin, 2007: 126). Ruskin proceeds with the idea that grotesque consisting of

opposing elements presents “the essence both of human creation and of human degradation” (Harpham, 2006: 222). The basic pattern of grotesque, which is dualistic, harbours the true and false, the noble and the ignoble, the beautiful and the ugly. Terrible grotesque attains its final form as it is perceived in its “true light, and with the entire energy of the soul” (Ruskin, 2007: 150). Grotesque stands up and embodies more than the grotesque meaning. Ruskin enlarges the argument that true grotesque in Grotesque Renaissance is a play of serious minds. He supports the grotesque that is made by respectable man of intelligence and also such grotesque expresses “a delight in the contemplation of bestial vice, and the expression of low sarcasm, which is, I believe, the most hopeless state into which the human mind can fall” (2007: 121).

Ernst Jentsch, whose work on the concept of the uncanny precedes the acclaimed essay of Sigmund Freud, states that an attempt to assign a certain definition to the uncanny would be futile by virtue of its nature. The uncanny happens when someone comes up with an unexpected and foreign situation and does not feel at home and at ease (Jentsch, 1995: 8). The uncanny as a word suggests that “a lack of orientation is bound up with the impression of the uncanniness of a thing or incident” (Jentsch, 1995: 8).

Sigmund Freud, in his essay The Uncanny written in 1919, takes the concept of the uncanny a step further dwelling upon Jentsch’s ideas on the uncanny. Freud declares that the uncanny undoubtedly “belongs to the realm of the frightening, of what evokes fear and dread. It is beyond doubt that the word is not always used in a clearly definable sense, and so it commonly merges with what arouses fear in general” (Freud, 2003:123). The uncanny evokes fear and it can be classified as the horror part. To have a better grasp of the uncanny, Freud discusses the etymology of the word in German. The German word ‘unheimlich’, translated as uncanny into English, is opposite of ‘heimlich’ [‘homely’]. Since the uncanny is related to what is unknown and unfamiliar, it evokes fright. It would not be right to make a generalisation that every unknown thing must be frightening. Jentsch ascribes the essential factor in the production of the feeling of uncanniness to intellectual uncertainty (125). The uncanny arouses when one cannot define and explain what is unfamiliar to him/her. Elaborating Jentsch’s idea of intellectual uncertainty, Freud claims that “the better orientated he was in the world around him, the less likely he would be able to find the objects and occurrences in it

uncanny” (125). Kayser suggests that the grotesque world which is not basically our own world affects us ambiguously. The perception of the familiar and apparently harmonious world is smashed “under the impact of abysmal forces which break it up and shatter its coherence” (Kayser, 1968: 37).

Freud defines the origin of the word *unheimlich*. *Unheimlich* has negative connotations due to the prefix “un”. The prefix “un” is tantamount to the adjectives eerie, weird, arousing gruesome fear (Freud, 2003: 123). When Freud attempts to explain the uncanny, he refers to German dictionary entries of *unheimlich*. He presents entries in two sets which are almost contradictory in meanings. The first set comprises entries the first of which means "belonging to the house, to the family, familiar" (Freud, 2003: 126). The second entry means tame as it is used in sense of animals. The third category is "intimate, cosily homely, arousing a pleasant feeling of quiet contentment, etc., of comfortable repose and secure protects" (Freud, 2003: 127). The fourth in meanings is cheerful serene. As suggested by dictionary entries, no negative connotations are allocated in the word *heimlich* in the first set. The entries in the second set mean “concealed, kept hidden, so that the others do not get to know of it or about it and it is hidden from them” (Freud, 2003: 129). The first set of meanings places *heimlich* in the territory of the familiar and the homely whereas the second set is, with a different nature in meanings, is associated with the secret and the hidden. The antonym of *heimlich* is *unheimlich* with negative traits. It means “arousing uneasy fearful horror” (Freud, 2003: 131).

What is striking for Freud is Schelling's view on the uncanny which suggests “something quite new- something we certainly did not expect -about the meaning of *unheimlich*” , namely, that the term uncanny (*unheimlich*) applies to “everything that was intended to remain secret, hidden away, and has come into the open” (Freud, 2003: 132). Freud illustrates the meanings by means of the German Dictionary of Jacob and Wilhelm. *Heimlich* and *unheimlich* are interchangeably used for hidden and secret. Freud draws attention to *heimlich* which becomes “ambivalent until it finally merges with its antonym *unheimlich*” (Freud, 2003: 134).

The uncanny, just like grotesque, is discussed as a part of aesthetics. They are both neglected because they inhibit negative traits. Aesthetics generally dwells on the

sublime and the beauty that arouse noble feelings. Due to their negative nature, grotesque invoking lowly feelings such as fear and disgust, when compared to the sublime, is described in line with the theory of the uncanny. The uncanny, Jentsch argues, makes use of the storytelling technique to produce the effects of fear and uneasiness in the readers. A similar view is held by Freud in that they both use the same story “The Sandman” by E. T. A. Hoffmann, whose story supports the very argument in terms of evoking the sensation of the uncanny, though the results and implications vary for Jentsch and Freud.

Hoffman's story features a young boy Nathaniel whose unconscious is filled with the terror of the Sandman that is a myth about a man tearing out children's eyes. Nathaniel identifies the Sandman with their family-lawyer named Copelius whom he already detests and fears. The meeting between Giuseppe Coppola and Nathaniel kindles the former childhood fear about the Sandman. Nathaniel falls into hysteria. Freud handles the story in a critical way that he stresses psychoanalytical points in the story. He refers to Jentsch's theory of the automaton. Freud signifies the hesitation between human-like inanimate objects or robots and human beings as a cause of the uncanny. In Hoffmann's story, the presence of Olympia, who is robotic, functions the uncanny sensation. Anneleen Masschelein argues that “a recurring element of the uncanny in the visual arts is the importance of the (human) figure. Be it in the form of dolls, waxworks, giants, robots, body parts, or the plastified corpses of *Körperwelte*, the human and the posthuman are at the center of the uncanny in the visual arts” (2011: 148). Freud regards that the source of the uncanny in the story is not only the automata, Olympia but also as the most important one, the Sandman himself. The weather glass becomes the symbol of a revelation of the repressed past fear for the Sandman. In other words, the familiar feeling kept hidden (*heimlich*) is disclosed (*unheimlich*).

The loss of eyes indicates the fear of castration by the evil father figure. Freud reflects that “the uncanny element we know from experience arises either when repressed childhood complexes are revived by some impression, or when primitive beliefs that have been *surmounted* appear to be once again confirmed” (Freud, 2003: 155). The double (*doppelgänger*), created by narcissism of the child, guarantees the child's immortality. As the child grows up, the double is demolished and the complex is surmounted. When the repressed part of the double evokes in adulthood, it creates the

uncanny because the forgotten but the familiar part of the self is brought to the light. The double is an alter ego created to reflect the thing unacceptable to the super-ego. What it embodies is about the self but it is long suppressed to conform to the rules of the super-ego. The repetitions are also the source of the uncanny because the repetition, when it is unavoidable, produces helplessness that becomes the uncanny. The vicious circle of the repetition and the unstoppable causes the loss of control over life. Loss of control evokes fright since everything is associated with the unknown and randomness that cannot be controlled and managed (Freud, 2003: 146).

Julia Kristeva proposes the theory of the abject in which there is a pre-symbolic phase outlined by horror and repulsion for certain objects, people and situation (1982: 69). In societies and cultures, purification rituals cause horror which is strongly connected to the sacred in order to prohibit defilement. The connection between the sacred and the abject can be exemplified in a Jew's disgust for pork or a Hindu's revulsion for killing a sacred cow. "Prohibition and transgression— pollution and purification— are, then, tied to abjection" (Lechte, 2003:10). The abject is something detested, feared, rejected, and cast out. The abject is what evokes horror since it signifies a threat to the ego struggling for autonomy. The abject both seduces and repels.

There looms, within abjection, one of those violent, dark revolts of being, directed against a threat that seems to emanate from an exorbitant outside or inside, ejected beyond the scope of the possible, the tolerable, the thinkable. It lies there, quite close, but it cannot be assimilated. It beseeches, worries, and fascinates desire, which, nevertheless, does not let itself be seduced (Kristeva, 1982: 1).

As one of the principal concerns of psychoanalysis, forming an identity takes place in the semiotic chora which precedes any borders secured by the symbolic order formulated by Jacques Lacan (McAfee, 2004: 45). The abject, McAfee notes, is "a process of jettisoning what seems to be part of oneself" (McAfee, 2004: 46). The first abject is the mother. The first and the most painful abjection occurs in birth since in order to create *I*, the child rejects the mother and draws the border between him/her and the mother. Thus, the child sets borders of his/her identity and splits his/her being from that of the mother. Stacy Keltner suggests that 'abjection is a process of rejection by which a fragile, tenuous border that can become mommy-and me is demarcated' (2011: 46). The process is painful because the end of the process marks repelling the essential part, the mother. In this way, the subject abjects the mother and becomes a separate

being. Kristeva describes maternal abjection as a “violent, clumsy breaking away, with the constant risk of falling back under the sway of power as securing as it is stifling” (Kristeva, 1982: 12). The abject is a frontier in which the ‘I’ does not disappear and “a forfeited existence” is embodied in “the sublime alienation” (9).

Abjection protects the subject against the primal repression which is prior narcissistic identification with mother (Oliver, 1993: 60). The child and mother become abject since they expel one another. However the relation between the primal repression and the abject is not completely surmounted. The body of mother, which is without borders and where both the subject and the abject are born, becomes an object of struggle that is simultaneously tempting and repugnant for the subject in formation (Kristeva, 1982: 12).

The other, claims Kristeva, lurks in the abject. It occupies space as the child's alter-ego. The abject is somewhere between the self and the other. It is the reason why the abject is “ambiguous and in-between” (Kristeva, 1982: 4). Kristeva asserts that abjection is of ambiguity since “while releasing a hold, it does not radically cut off the subject from what threatens it [...] on the contrary; abjection acknowledges it to be in perpetual danger” (Kristeva, 1982: 9).

The abject is not a consequence of "lack of cleanliness or health". It is what disturbs identity, system and order (Kristeva, 1982: 4). System is always under the threat. The abject ensures the borders by means of threats on the borders of the system that are continually attempted to maintain the system. The abject ignores and disrespects the boundaries, thereby the unity and identity (Kristeva, 1982: 4). It is the abjection threatening the ego and resulting from the dual confrontation in which the uncertainties of primary narcissism reside (Kristeva, 1982: 63).

Kristeva highlights and reassesses the female body in all shapes, sizes and dimensions and also bodily functions such as excretions, menstruation, and pregnancy in order to subvert the patriarchal order. Kristeva redefines the corporeality of woman body and thus the corporality of woman. What Kristeva redefines is the grotesque body of woman devouring, procreating, defecating and feeding (Edwards and Graulund, 2013: 46). The body is in process of repelling and receiving; open to the world

(Kristeva, 1982: 2). The process of the abject is associated with the elements of the grotesque body such as blood, pus, and bile. Kristeva posits that the *deject*, who is a deviser of territories, languages, works, “never stops demarcating his universe whose fluid confines – for that constituted of a non-object, the abject – constantly question his solidity and impel him to start afresh” (1982: 8). The bodily fluids prove that one is not dead. They are the symbols of healthy systems of body that are working. Adversely, the unhealthy body, as the bodily fluids such as “a wound with blood and pus”, and “acid smell of sweat, of decay” suggest, also serves to signify the corporeality and mortality. “These body fluids, this defilement, this shit are what life withstands, hardly and with difficulty, on the part of death. There, I am at the border of my condition as a living being” (Kristeva, 1982: 3).

Kristeva’s abject is in the epitome of grotesque. The reactions of humour and horror are in the theory of the feminine monstrous which is directly connected to the female grotesque as the body of the mother is “a corporeal manifestation of horror, a feeling emancipation from the fear of reincorporation into the Mother, as well as in the fear of the mother’s generative power” (Edwards and Graulund, 2013: 45). Kristeva’s description of the leaking body is grotesque in its openness and reflecting circular nature.

Loathing an item of food, a piece of filth, waste, or dung. The spasms and vomiting that protect me. The repugnance, the retching that thrusts me to the side and turns me away from defilement, sewage, and muck. The shame of compromise, of being in the middle of treachery. The fascinated start that leads me toward and separates me from them. ... I experience a gagging sensation and, still farther down, spasms in the stomach, the belly; and all the organs shrivel up the body, provoke tears and bile, increase heartbeat, cause forehead and hands to perspire. Along with sight-clouding dizziness, *nausea* makes me balk ... I expel *myself*, I spit *myself out*, I abject *myself* within the same motion through which "I" claim to establish *myself* (Kristeva, 1982: 2-3).

In a way, Kristeva bases the abject on the realms of anxiety and abhorrence characterised by the threat and danger. Grotesque arises out of the uncertainty, the blurred lines of borders in which to what extent the subjectivity is transgressed or where the objectification starts is unknown (Kristeva, 1982:32). Kristeva’s analysis of Celine's works which Kristeva describes as carnivalesque underlines grotesque since she recognizes “the affirmative ambivalence” in which laughter and horror, joy and repulsion coexist and mix. As Edwards and Graulund express, “here, at the end of the

world, the end of night, Kristeva finds an ‘interface between abjection and fascination’ or, to put this way, an attraction to and repulsion from that what is grotesque” (2013: 48).

Michel Foucault, one of the key thinkers in the twentieth century, recognizes the grotesque in sovereignty, bureaucracy, and fascist systems (2003: 12). Foucault associates Ubu-esque terror that refers to Alfred Jarry's *Ubu roi*, grotesque sovereignty that he calls grotesque with “the maximization of effects of power on the basis of the disqualification of the one who produces them” (2003:12). The abuse of power, claims Foucault, has a grotesque nature in the hands of those which are discredited as odious, despicable, or ridiculous (2003: 12).

In Discipline and Punish, Foucault underlines the fact the judges of normality such as the teacher- judge, the doctor- judge, the educator- judge, the social worker- judge are present everywhere in the society to ensure the process of normalization (1991: 304). The institutions set the norms to be normal. The division between the normal and the abnormal is solidified in order to justify the existence of “a whole set of techniques and institutions for measuring, supervising and correcting the abnormal” (Foucault, 1991: 199). The power-knowledge matrices which feature devices of normalization and objects of knowledge determine “those who are relegated to the margins or classified in specific ways, such as the insane, the criminal or the pervert” (Edwards and Graulund, 2013: 40). Foucault reflects three figures of the abnormal; “human monster”, “the individual to be corrected”, and “the child masturbator” (Foucault, 2003: 57). “Human monster” has a place in the scope of grotesque due to the combination of the impossible and the forbidden. It stands out outside the society and the law of nature. It creates anxiety as it positions outside the law. It provokes violence, suppression or pity.

[...] the monster is essentially a mixture [...] of two realms, the animal and the human: the man with the head of an ox, the man with a bird’s feet—monsters. It is the blending, the mixture of two species: the pig with a sheep’s head is a monster. It is the mixture of two individuals: the person who has two heads and one body or two bodies and one head is a monster. It is the mixture of two sexes: the person who is both male and female is a monster. It is a mixture of life and death: the fetus born with a morphology that means it will not be able to live but that nonetheless survives for some minutes or days is a monster. Finally, it is mixture of forms: the person who has neither arms nor legs, like a snake, is a monster (Foucault, 2003: 63).

The monster marks “the confusion or transgression of natural limits” (Foucault, 2003: 63). Monstrosity arises out of conflicting, overturning or disturbing law. It incorporates “the kind of natural irregularity that calls law into question and disables it” (Foucault, 2003: 63). Foucault exemplifies what is called monsters as incongruous mixtures in the eighteenth and the nineteenth century. Firstly, Siamese Twins are regarded as monsters. He presents a case in which one of the twins commits a crime. The inseparable quality of the Siamese Twins highlights the problem of monstrosity inasmuch as they embody the grotesque mixture of sin and innocence. The problem lies in the juridical decision concerning how one of them can be punished while the other is free of punishment (Foucault, 2003: 65). Secondly, a similar stance is taken against hermaphroditic individuals in the seventeenth and eighteenth century. They are forced to choose their sex and live in accordance with the chosen sex. They transgress the law of nature by existing as a strange mixture of both sexes, which also defies the social order. They are the abnormal in need of fixing. Monstrosity that is associated with crime lies not in nature but in conduct. In other words, monsters are not criminals by nature; criminals are monsters since they disturb and threaten societal norms. Foucault expresses “the theme of the monstrous nature of criminality, of a monstrosity that takes effect in the domain of conduct, of criminality, and not in the domain of nature itself” (2003: 75).

The terrifying aspect of grotesque has been focused upon so far. Due to the dualistic nature of grotesque it feels necessary to take the comic aspect of grotesque into consideration. Frances Barasch suggests that “the grotesque genre has always been a reflection of creative possibility, of hope overlying human anguish” (1995: 9). Therefore, the laughter that characterizes the comic grotesque offers a release for fear and transforms fear and anxiety into joy.

Charles Baudelaire asserts that laughter follows the fall so the essence of laughter is not divine (qtd in Harpham, 2006: 97). On the contrary, it is filled with the satanic and the evil. Laughter recognizes the fracture and disconnection between the ‘infinite grandeur’ and the ‘infinite misery’. As they contradict, laughter gets stronger (Harpham, 2006: 97). Grotesque, for Baudelaire, stands for the absolute comic. For, it is closely related with innocent primitive part of human. It is not judged by morality or

religion; it is productive. It bears a positive feature; regeneration by means of laughter (Harpham, 2006: 98). Herein lies the difference of Baudelaire from Kayser who fails to recognize the productivity of grotesque.

Mikhail Bakhtin, echoing Baudelaire in terms of the function of laughter and grotesque, brings out the sixteenth century French author, Rabelais, whom he thinks underrated. The most striking feature of Rabelais for Bakhtin is his "exploration in depth of a sphere as yet a little and superficially studied, the tradition of folk humour (1984: 3). The tradition of folk humour is exemplified by Bakhtin from Medieval ages to today. Laughter, as suggested by Bakhtin, opposes the official world of ecclesiastical and feudal culture of mediaeval ages. Carnival which defies the serious hierarchical structures of the medieval society presents "the carnival type; the comic rites and cults, the clowns and fools, giants, dwarfs, and jugglers, the vast and manifold literature of parody" (Bakhtin, 1984: 4). All these concepts and images produce the cult of folk carnival humour. The folk culture of humour is best represented in religious festivals such as Feast of the Asses and Feast of Fools when people from every level of social structure participate in the carnival that stripes them of official and serious tone of mediaeval institutions.

Clowns and fools are images of medieval culture of humour since they represent carnival spirit in everyday life. In line with the fact that they stand at the threshold of life and art, clowns and fools reflect reality according to Bakhtin. Carnival life also suspends all hierarchy. The suspension of hierarchical order creates communication that can never be managed in real life. Freed from social etiquette and barriers, people develop a new way of speech and manners. It is the point where a spirit of carnivalesque is born (Bakhtin, 1984: 8).

Laughter is in Renaissance sense of philosophy since it provides the view to the world and truth which can only be attained through laughter. As opposed to Renaissance, Bakhtin argues that laughter belongs to low forms of literature since it displays the private life of individuals and inferior social levels in the seventeenth century (Bakhtin, 1984: 67). Laughter is a degrading and regenerating principle as feasts of folk cultures are full of parody and laughter. Laughter causes degrading or vice versa. It eliminates official rules and elements imposed on people. They degrade sacred texts

and applications which arouse laughter defying the serious and sombre tone of the Church. Laughter embraces all (Bakhtin, 1984: 84). Laughter is universal. It enables comfort for all humankind. It dismisses the boundaries, fears, and strict rules of official life (Bakhtin, 1984: 89).

Besides universalism and freedom, the third important trait of laughter was its relation to the people's unofficial truth. The serious aspect of class culture are official and authoritarian; they are combined with violence, prohibitions, limitations and always contain an elements prevailed in the middle ages. Laughter, on the contrary, overcomes fear, for it knows no inhibitions, no limitations. Its idiom is never used by violence and authority. (Bakhtin, 1984: 90)

Billingsgate, the language of marketplace, is the other point to consider is to get a better perception of grotesque since the fusion of language and images suggests a carnivalesque spirit in which the grotesque flourishes and places itself a reality. The language of marketplace consists of certain forms of familiar speech notably curses, profanities and oaths. In carnivalesque, “the colloquial and artistic forms are sometimes so closely interwoven that it is difficult to trace a dividing line” (Bakhtin, 1984: 153). Therefore, they make a grotesque mixture. The marketplace that is the centre of the unofficial is endowed with an atmosphere of “freedom, frankness, and familiarity” (Bakhtin, 1984: 153) so the language of marketplace is characterized as people's honest free play of words. Marketplace becomes a place where the opposites become united. Disunity of people from different ranks becomes harmony itself. Rabelais, as Bakhtin refers, “recreates that special marketplace atmosphere in which the exalted and the lowly, the sacred and the profane are levelled and are all drawn into the same dance” (1984: 160).

The language of the marketplace is closely related to the grotesque realism since characterized by abuses, curses and oaths; it is interwoven with the images of the grotesque body. The curses and abuses are of ambivalence. They reflect the negative pole of the lower stratum mainly death, sickness, dismemberment, and disintegration. They transgress the limits and restriction of official language and create a familiar free discourse since the restrictive application of government and the Church deny freedom of people's speech, which does not kill only familiarity but also creativity (Bakhtin, 1984: 188).

According to Bakhtin, exaggeration and hyperbole are fundamental to grotesque. German scholar Schneegans' definition of grotesque is not a satisfactory attempt for Bakhtin since Schneegans ignores ambivalent nature of grotesque which also carries procreative nature as well as its negative connotations, Schneegans states that hyperbole is a characteristic of grotesque such as enormous growing of body parts but Bakhtin points out Schneegans is faulty in his view that the authors of grotesque is "drunk" by exaggeration and loses their focus of satire since Schneegans himself loses the focus on the grounds that he only attributes negative meaning to grotesque (qtd in Bakhtin, 1984: 307).

Bakhtin suggests that the king, the strongest authority, becomes the clown in the carnivalesque. He is abused and dethroned as he loses power. His loss of power symbolizes the dying year. He is the clown once dressed as the king. He is travestied. His metamorphosis is followed by trashing and abuse, which reveals the face of the abused. The king is uncrowned. Abuse is, therefore, followed by praise. They make a grotesque state consisting "two aspects of one world, each with its own body" (Bakhtin, 1984: 198). Trashing which has a carnivalesque nature is ambivalent because it begins in negativity and transforms into positive and regenerating power. It is accompanied with laughter. It embraces two contradictory poles of becoming (Bakhtin, 1984: 203). Death signifies transformation; "former youth into old age, the living body into a corpse" (Bakhtin, 1984: 197). It is followed by regeneration.

Carnival, as Danow highlights, "celebrates the body, the senses, and the unofficial, uncanonized relations among human beings that nonetheless exist" (1995: 3). The body is the grotesque body that gives birth, eats, urinates, and defecates. The bodily activities make it organic and down to earth. Their functions as a part of life cycle support their role in debasement and regeneration. The grotesque body transgresses and outgrow boundaries through orifices such as mouth and sexual organs. It raises awareness about the materiality of existence. Via the grotesque body, recognition of existence in the world is accomplished. Rabelais, depicting Gargantua's delivery, epitomizes the grotesque body. Gargamelle's labour and her intestine falling out suggest a link between her intestine and the animal intestine devoured. The interwoven bodies in the act of labour and the emergence of the intestine mark the grotesque body in fertilization and devouring (Bakhtin, 1984: 221). The human organs and animal organs

mix to construct a grotesque belly. The line is erased between the bodies. The body of woman is, Bakhtin explains, essentially associated with the material bodily lower stratum as the “incarnation of the stratum that degrades and regenerates simultaneously” (1984: 240). The ambivalence and dualistic nature woman causes her to be referred to the “womb of the earth and the ever-generated body of the people” (Bakhtin, 1984: 226). The other scene of labour in the street among the men fighting provides an outlook for the grotesque body; on the one side birth, on the other side, killing in the same public sphere.

Eating and drinking are essential for the grotesque body. The open unfinished nature of the grotesque body and its interaction with the world becomes evident in the act of eating. The body oversteps the boundaries of its own frame. Through the mouth, the world is swallowed, devoured and adopted. The grotesque body takes a bite of the world and makes it a part of itself, creating a grotesque mixture in the body. In a way, eating and drinking ensure the materiality of the grotesque body. The exaggerated size of the human organs such as the nose has a grotesque nature. The nose symbolizes the phallus. By means of exaggeration, the nose is allocated a comic character. The transformation of the nose into a beak or snout displays a grotesque mixture where the animal and human organs are likened and misplaced in a body. The mouth, “the wide-open bodily abyss”, is the place where the world is taken inside the grotesque body (Bakhtin, 1984: 317). The bowels, the genital organs and the anus are other means of swallowing the world. The grotesque body is “a body in the act of becoming”. It is always open and unfinished. It is always shaped in the process of building and being built, and crating and being created. The orifices that the world is swallowed serve the purpose of the process of becoming (Bakhtin, 1984: 317).

All these convexities and orifices have a common characteristic; it is within them that the confines between bodies and between the body and the world are overcome: there is an interchange and an inter-orientation. This is why the main events in the life of the grotesque body, the acts of the bodily drama, take place in this sphere. Eating, drinking, defecation and other elimination (sweating, blowing of the nose, sneezing), as well as copulation, pregnancy, dismemberment, swallowing up by another body—all these acts are performed on the confines of the body and outer world, or on the confines of the old and new body. In all these events the beginning and end of life are closely linked and interwoven (Bakhtin, 1984: 317)

Grotesque, as it is hard to define and categorize, is often associated and mistaken

with the other modes and terms. Philip Thomson suggests that there are many different ways to describe and talk about the same thing (1972: 21). To display the similarities and differences between the grotesque and other forms, the relation of grotesque with the other modes and terms must be examined.

Harpham suggests that grotesque can only be compared to paradox in the closest sense. He defines paradox as “a way of turning language against itself by asserting both terms of a contradiction at once” (Harpham, 1982: 23). Likewise grotesque, paradox at times appears disturbing or meaningless. It can tear veils covering the truth and becomes something close to the holy (Harpham, 1982: 23).

The absurd, just as in case of grotesque, has an extensive application on anything ridiculous and highly eccentric. The absurd is shaped by the view that human condition is essentially absurd. The prominent men of letters such as Jean Paul Sartre and Albert Camus view “a human being as an isolated existent who is cast into an alien universe; to conceive the human world as possessing no inherent truth, value, or meaning” (qtd in Abrahams and Harpham, 2009: 1). It presents human life as a meaningless journey from meaninglessness to eternal meaninglessness. Albert Camus underlines the futile human existence, making use of the Myth of Sisyphus. Camus defines the absurd as the clash between the individual search for meaning and the world (qtd in Childs and Fowler, 2006: 1). Eugene Ionesco puts an emphasis on the grotesque outcome of the absurd. “People drowning in meaninglessness can only be grotesque; their sufferings can only appear tragic by derision” (qtd in Abrahams and Harpham, 2). As suggested by Thomson, there is a distinction between the grotesque and the absurd. In contrast to the absurd, the grotesque can be formed on a certain shape. The absurd does not emerge in certain formal pattern. It can emerge in content, as a quality, a feeling or an atmosphere, an attitude or world view (Thomson, 1972: 29). Grotesque functions as a means of conveying the absurd.

Briefly, grotesque is something without a definition. What is striking about grotesque is that it defies constant and fixed definitions. It engenders multiplicity and space for alternative voices, forms, ideas or feelings. Relativity of concepts such as the beautiful, the ugly, the terrifying and the comic typifies the impossible nature of grotesque that refuses to persist a fixed and stable meaning. It may be the reason why

grotesque has been a term so lasting from the primitive ages when the grotesque figures were imprinted on the walls of the grottos to the present day when one comes across grotesque in everyday life. Grotesque has a dualistic nature embracing, just like Janus's face, a positive trait and a negative one; the comic and the terrifying. Edwards and Graulund argue that the representations of grotesque are manifold and it rejects to be categorized in a single set of meaning and thus the point where grotesque stands marks a post- phase (2013: 149). In a homogeneous world where the norms are discarded, the cultures are reinvented, the people from all around the world share the same interests and tastes, is it also possible to talk about the post-grotesque? Given that grotesque does not only exist in representation but also in response, the global standardization at the reception of grotesque may characterize the post-grotesque. With the question of the post-grotesque in mind, grotesque seems to last as an intriguing concept to study on further.

CHAPTER TWO

GROTESQUERIES IN MIDNIGHT'S CHILDREN

What formulates grotesque is that it combines the incompatibles into a new creation by giving a flavour of ambiguity and disharmony. Edwards and Graulund claim that grotesque in post-colonialism reflects “divisions, oppositions and juxtapositions”. Its focus is on the “disproportionate power relations, and highlight ‘difference’ by identifying old and new spaces of centrality and normalcy” in order to “transgress the boundaries” that set by a colonial power (Edwards and Graulund, 2013: 135). Midnight's Children embodies such a grotesque mixture since it depicts India in the process of redefinition and reformation by means of Saleem Sinai. The novel incorporates different types of narrative styles and literary sources, which makes it truly grotesque. Rushdie creates a mixture of everything like a pickle jar each of which represents a peculiar taste of a particular period of Independent India. The pickle jar representing each of thirty chapters of the novel is embedded with the strange mixture of socio-political public events and the private life of Saleem Sinai whose life is absurdly interlinked with the history of India from his birth at the stroke of midnight when the independence is declared (MC, 2011: 3). For further inquiry of the grotesque in the novel, the chapter illuminates the concept of grotesque in Midnight's Children in terms of the narrative style, characterization and plot construction.

The grotesque in the novel is not only accomplished with a single aspect. In accordance with the nature of the grotesque, Rushdie makes use of several literary techniques and approaches in the grotesque body of his text. John Clark states the techniques of the satiric grotesque such as degradation of the hero, dislocation of the language, gaming with the plot, intrusion of the narrator, and discordant ends. The techniques mentioned to create the grotesque in the style can easily be detected in Midnight's Children. Clark asserts that counter culture represents opposing values and ideas (1991: 29). Degrading the hero, therefore, functions a purpose that questions, transforms and subverts the dominant perception for the individual. Saleem Sinai's misplaced self-importance suggests a comical consequence. Saleem, endowed with the super powers, turns out to be the grotesquely drawn portrait of a hero.

Rushdie's manipulation of the language dislocates the language. He underlines

defects and fragments that characterise the post-independent India. The dislocation of language of the former colony, namely English, is reclaimed and possessed by Rushdie by means of distortion, transformation and creation of a grotesque hybrid new language that consists of Urdu and English. Nandini Bhattacharya illustrates how Rushdie subverts the authority of colonial language by mixing and modifying. One of the techniques is Yoking of the words in English and words in the different dialects spoken in India such as ‘dottroi-attache’, ‘dugdugee-drum’, ‘chik-blind’, ‘dia-lamp’, ‘hey pehlelwan- hey little wrestler’ (2006: 73). Rushdie’s use of vernacular language such as ‘ayah’, ‘angrez’, ‘ekdum’, ‘nasbandi’, ‘dhoban’, ‘zenena’, ‘ooper neechay’, ‘sarpanch’, ‘crorepati’, ‘barfi’, ‘nibu pani’, ‘bhel puri’ create the grotesque outcome of the hybrid language used in its natural course. Rushdie forms grotesquely comic joint sentences and phrases such as ‘whatdoyoumeanandhowcanyousaythat’, ‘overandover’, ‘blackasnight’, ‘downdowndown’, ‘birthanddeath’, ‘godknowswhat’, ‘dirtyfilth’ (Bhattacharya, 2006: 73). Rushdie makes up new words such as ‘mediocrely’, ‘dislikable’, ‘writerly’, ‘unbeautiful’, ‘suicidally’, ‘memoryless’, ‘sonship’, ‘chutnification’, ‘Bombayness’, ‘historyless’, ‘Dupattaless’ (Bhattacharya, 2006: 73). In a way, the language which India is subjected is controlled by newly-found India. The comic grotesque lies in the meaningless repetitions of the sounds articulated as ‘clubshup’, ‘pumpery-shumpery’, ‘writing-shitting’, and ‘writery-shitery’.

Creating a version of a language means creating a version of reality. The language assigns its own meaning by disregarding the inadequate space for expression of the dominant policy of the Colonizer. Rushdie argues that the people colonized by the language overturn the language by “remaking it, domesticating it and becoming more and more relaxed about the way they use it” and thus finding “large territories for themselves within its frontiers” (IH, 1991: 64). “Remaking it for our purposes”, Rushdie suggests, is “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” (IH, 1991: 17).

Gaming with the plot, is a method for the grotesque that the author is “adept at tampering with, loosening and even overturning the fundamental conventions and foundations-stones of fiction-making” (Clark, 1991: 67). To this end, Rushdie employs non-linear fragmented narration which is full of circles, cycles and repetitions. The

uncanny feeling that is created by familiarisation and repetitions creates a grotesque response in the reader. Moreover, the cycles and repetitions inform that the story is about death and regeneration, beginnings and endings, which is as grotesque as life in its fragmented and discordant way. The history of India that covers sixty-two years is not linear and unitary. The fictionalized version of it cannot be linear and simple, as well. The narration repeats and interlinks the characters and themes in a grotesque manner. The coherence and meaning of the novel become comprehensible for the reader at the end of the narration. The uncanny dreams about the Widow and the digression of the premature information about the characters and events in the novel suggest disunity and fragmentation in the narration.

Richard Bradford argues that the genre novel now consists of the “multinarratives with no cohering pattern, horrible descents into the grotesque, arbitrary switches between the plausible and the unimaginable” (2007: 9). Rushdie constructs his story on history of India and the combination of Western mythology and Indian mythology. By incorporating grand narratives, religions, myths and a wide range of Western and Indian epics such as the Odyssey or the Ramayana, Rushdie sets up a fictional India with a touch of both reality and fantasy. Saleem Sinai, the “hero” of the story, is “mysteriously handcuffed to history” (MC, 2011: 3). He believes himself to be destined for being an epic hero of the post-Independence Indian nation. His manipulation of historical events and his hesitation to act underscore his fragility and his lack of heroic courage and valour. His extraordinary features serve a comic purpose. His self-justified centrality presents Saleem a comic grotesque hero whose failure as a person is satirically connected to political and social upheavals of India. Saleem’s misperception of himself as the main actor of almost every serious event in personal and political life provides Rushdie with the chance of creating a comic atmosphere among dramatic events. Aadam Aziz, as his name suggests, is an allegory of the humanity. Unlike Adam, he is always sceptic about his faith. The novel opens with the praying scene in which the earth strikes him in the nose. Aadam Aziz’s nose is the most striking feature of his physical appearance. The nose symbolizes the phallus. Tai the boatman, in the novel, comments on Aadam’s nose which is a trait suitable “to start a family on” (MC, 1991: 9-10). At the very beginning of the novel, Aadam is placed as a patriarch. The encounter of his nose and the hostile land through the praying mat indicates the loss of faith. The problematic reference to Aadam as the first man and a man without faith

make Aadam a grotesque one.

Midnight's Children is stylistically grotesque as it embodies a strange of multiple techniques and different types of rhetoric. Rushdie makes use of, parody, dark humour, hyperbole and dichotomies. The techniques are closely related to the grotesque. The grotesque possesses the very similar purpose and the intended response to the techniques mentioned. In A Poetics of Postmodernism, Linda Hutcheon asserts that Rushdie's *Midnight's Children* employs parody "to restore history and memory in the face of the distortions of the 'history of forgetting' [quoting from Thiher (1984, 202)]" (1990: 129). She regards that parody makes the authority of any act of writing questionable since it places the "discourses of both history and fiction within an ever-expanding intertextual network that mocks any notion of either single origin or simple causality" (129). Dark humour is present all over the novel. Saleem narrates his own birth although he claims to be deeply related to them, he ignores the events that are significant in the country.

I shall not describe the mass blood-letting in progress on the frontiers of the divided Punjab ...I shall avert my eyes from the violence in Bengal and the long pacifying walk of Mahatma Gandhi. Selfish? Narrow-minded? Well, perhaps; but excusably so, in my opinion. After all, one is not born every day (MC, 2011:112).

Hyperbole characterizes the novel from the appearances of the characters to the encyclopaedic length of the novel in which narration is "exploited into the magnitude of an entire language" (Bharucha, 1994: 159). The gargantuan size of the noses and ears highlight the grotesque characters of midnight's generation and the subsequent one in search of meaning and authentic existence marked with in-betweenness. The exaggeration in the characterization of the Widow is to satirize the rule of Indira Gandhi and the years of the Emergency that suspends the civil rights for almost two years.

Mikhail Bakhtin stresses on "many voiced or the artistic orchestration of a diversity of social discourses" (2009: 12). Rushdie incorporates the different influences and rhetoric to produce the narration of the novel ranging from cinematic narration, formal writing, and newspaper writing to Indian tradition oral telling. The cinematic narration is used by the narrator multiple times to refer the popular American western cinema in the introduction of Evie Burns and the Bollywood in the scenes of his mother

Amina Sinai and Qasim Khan in the Pioneer's Cafe. Saleem watches them and describes like a movie that he watches.

now hands enter the frame-first the hands of Nadir-Qasim, their poetic softness somewhat callused these days; hands flickering like candle-flames, creeping forward across reccine, then jerking back; next a woman's hands, black as jet, inching forwards like elegant spiders; hands lifting up, off reccine tabletop, hands hovering above three fives, beginning the strangest of dances, rising, falling, circling one another, weaving in and out between each other, hands longing for touch, hands outstretching tensing quivering demanding to be-but always at last jerking back, fingertips avoiding fingertips, because what I'm watching here on my dirty glass cinema-screen is, after all, an Indian movie, in which physical contact is forbidden lest it corrupt the watching flower of Indian youth (MC, 2011:301).

Saleem's note to Commander Sabarmati is a grotesque joining of the multiple headlines from the press. He glues and creates a note to lead Sabarmati to suspension and ultimately murder. Saleem's other use of newspaper headline occurs in the headline FLOUTS LAW! SABARMATI SCANDAL NOW A PUBLIC DISGRACE!... (MC, 2011: 366). The rhetoric of journalism exemplified displays the lies of objectivity and the ideas imposed via media.

The narration incorporates manifold references to Christian, Islamic and Hindu cultures, and Western-Indian cultures. No cultural reference overwhelms the other, making the body of the work essentially a free polyglot multicultural literary space just as Saleem's body that represents the ethnical and social diversity of India. Rushdie's use of Indian folklore of oral telling provides a method to produce a novel that comingles the western forms of comedy and tragedy. Malak suggests oral tradition supports multi dimensional perspective just as the folk humour celebrates the grotesque.

An oral narrative does not go from the beginning to the middle to the end of the story. It goes in great swoops, it goes in spirals or in loops, it every so often reiterates something that happened earlier to remind you, and then takes you off again, sometimes summarizes itself, it frequently digresses off into something that the story teller appears just to have thought of, then comes back to the main thrust of the narrative. Sometimes it steps sideways and tells you about another related story, then all come back. (Malak 1993: 113-4)

The western and eastern influences also coexist in the novel. Magical realism as a term can be applied to illustrate the incongruous corporation of western reality and eastern magical aspects of life. Saleem likens himself to Scheherazade (MC, 2011: 3).

Rushdie stresses the reason why he develops “a form of fiction in which the miraculous might coexist with the mundane” is his “acceptance then notions of the sacred and the profane both needed to be explored, as far as possible without pre-judgement, in any honest literary portrait of the way we are” (IH, 1991: 417). Magic realism presents such a grotesque existence of dualities that coexist in the post-colonial societies in order to create possibilities of self generation and self redefinition. Saleem’s supernatural abilities and his partial omnipotent narration of the realities and history spanning about thirty years before his birth indicates extraordinary history of India. *Midnight’s Children’s* existence as a generation of magic and independence helps Rushdie illuminate how realities of India can go wrong and how magic of subversion of the colonial rule can work. The high pitch voice of Hummingbird, which once induced “erections in anyone within vicinity” and thus the possibility of fertility and growth, is silenced (MC, 2011: 55). The grotesquely big ears of Aadam Sinai can still hear its echo, namely the hope.

The incorporation of the religious references can be traced even only in Saleem’s existence. The real parentage of Saleem is complicatedly mixed. His biological father, William Methwold is a former colonizer and his mother Vanita is Hindu. He is brought up in a Muslim household. Mary, his ayah, functions as a surrogate mother. She refers to Virgin Mary. He has Ganesh-like nose. . His rival and alter-ego Shiva refers to Hindu god of destruction and regeneration. As his name suggests, Shiva becomes a destructive and regenerative power in the novel with his knees and virility. His grandfather Aadam loses his Islamic faith in Eden-like Kashmir. His mother Amina is named after the prophet Mohammed. The meaning of the name Amina is trustworthy. Saleem’s mother Amina’s honesty is paradoxically questionable. Even his surname that is derived from a famous Muslim scholar does not belong to him. Like India, Saleem is also surrounded by religions, cultures and ambivalence of meaning. The names of the characters contribute the grotesque atmosphere of the novel in line with or opposition with the referred meaning. The novel embraces the chaotic assemblage to eliminate the single dimensional view on India and Indian society.

The setting in the novel helps create the grotesque body of writing since the story deals with the fragmented parts of every social layer of Indo-Pakistani world from the family of Saleem Sinai who grows up in the house of middle-class Muslim family to

the Magician's Ghetto which forms another location for the Saleem's topsy-turvy sense of belonging. The upside-down nature of settings that include the washing chests to the minaret of the mosque in Dacca reveals Saleem as a grotesque character whose degraded and celebrated state of being intermingle in such an opposing manner that the washing chest, a place of dirty clothes, becomes almost a sacred place for Saleem since he becomes aware of the voices in his head for the first time. He mistakenly believes that they are divine interventions. The mosque minaret where azan, the call for prayer, is proclaimed become a place in which Shaheed whose name means the martyr releases the last cry of agony. One of the most violent moments of the novel, Shaheed's grotesque death, puts the martyrdom and Islamic fundamentalism into question. The Sundarbans also display an uncanny character since the unit Canine experiences the most grotesque feelings of fear, frustration, hopelessness, helplessness, and alienation. The memories and dreams haunt them. The return of the suppressed, as Freud put, releases grotesque fear and guilty consciousness materialized in the physical body. The search for meaning becomes a grotesque journey. Saleem now purified and without memory, experiences a different process from the others. His loss of memory is his loss of identity. He becomes grotesquely void existence.

Saleem's changing locations between the countries and societies suggests transgressions of borders. The borders set by the controlling power, Foucault asserts, put the notion of normalcy (1991:199). Saleem's physical transgression of real boundaries alongside with the mental ones poses Saleem out of a single acceptable category of existence. He possesses and adopts foreign pieces of places and minds to create an authentic peculiar identity just like India. Saleem's return from Dacca to Bombay is a grotesquely uncanny form of transformation in Parvati's basket of invisibility. Magical transgressing implies Saleem's liminal space and identity exposed to the grotesquery of the geography and culture of Indo – Pakistani world. (Bhabha, 2004: 2)

Geoffrey Harpham claims that the grotesques "stand at a margin of consciousness between the known and the unknown, the perceived and the unperceived, ...of dividing the continuum of experience into knowable particles" (1982: 3). The grotesque, by definition, denotes the in-between and the intelligible. Instead of the homogenous single body of meaning, the grotesque focuses on the fragments that

suggest heterogeneity, plurality and multi-layers of the meanings and experience. For Salman Rushdie, meaning is always as ambiguous and slippery as the grotesque is. It is “a shaky edifice we build out of scraps, dogmas, childhood injuries, newspaper articles, chance remarks, old films, small victories, people hated, people loved” (IH, 1991: 12). Therefore it depends on personal experiences and the bunch of experience resulting in the meaning is a grotesque accumulation. Saleem Sinai justifies the ways to the meaning with the statement that “if one wishes to remain an individual in the midst of the teeming multitudes, one must make oneself grotesque” (146).

Saleem’s attempt at “ending up meaning-something” is absurd and futile (MC, 2011: 3). It is a grotesque attempt to create a meaningful identity “in the midst of the teeming multitudes” (MC, 2011: 146). The generation of Saleem, in pursuit of a dream are the children who are partially “the off-springs of their parents” and also “fathered by history” (MC, 2011: 159). The midnight children offer a strange combination of all India covering Hindus and Muslims as well as a great number of ethnical groups and the colonial society.

The absurdity in the meaning in the novel is exemplified in Ilse’s suicide. Having no intention of committing suicide, she kills herself in the lake of Kashmir. Her suicide indicates a search for meaning in life and it is sometimes grotesquely devoid of one. Similarly, the death of Tai the boatman conveys such a grotesque message since his intention to make peace leads to his own destruction, a scene of violence. The sacred meaning of the name Shaheed and his grotesque dreams of martyrdom clashes and the question of validity of the notion arises. Grotesquely, his dream of a pomegranate over his head turns out to be a grenade that dismembers him into two parts and kills him in excessive pain and without dignity.

Fate and chance determine the meaning of life in the novel. The meaning does not depend on human will. Soumitra, one of the midnight’s children, has the ability of time travelling. Soumitra warns about the pointlessness of Midnight’s Children Conference because those with power finish Midnight’s Children Conference before Midnight’s Children Conference starts (MC, 2011: 317). Chance has grotesque ways in Midnight’s Children. Amina’s excessive chance in the horse races is frighteningly uncanny. The arbitrariness of chance results in death in the case of Ayooba Baloch. In

his attempt to comfort Buddha, he becomes a target of the bullets and dies. Saleem underlines the paradox by stating “in dying, he saved my life” (MC, 2011: 517). Farooq’s death creates a grotesque reaction since his position of death mimics the praying scene in which Aadam Sinai loses faith. Sonny Ibrahim is found by Saleem in a small pyramid of dying bodies in the same place where Farooq dies. Grotesquely enough, Saleem and Sonny Ibrahim exchange greetings as if they met in a regular day. The harsh reality of death is treated in a paradoxically comical manner.

Saleem’s sense of centrality is distorted since from Mary to the Widow, he is “a perennial victim” but he insists on being a hero. Likewise, the meaning is not justified in the existence of the Midnight’s Children but in the annihilation of them. Saleem states that none of them suggested that “the purpose of Midnight's Children might be annihilation; that we would have no meaning until we were destroyed” (MC, 2011: 317).

Saleem’s abuse of power reflects a Foucauldian idea that the abuse of those with power has a grotesque nature (Foucault, 2003: 12). Saleem’s newly-found skills of telepathy are exercised in the petty actions of cheating at school, the more powerful he becomes, the more ruthless his actions are. His punishment of Lila Sabarmati is a tool for him to prove Amina mistaken about her possible dishonesty. Similarly the Widow exerts such a grotesque power. Her power controls and normalizes the people such as the notorious Emergency months of India.

Widow symbolises Indira Gandhi and her rule of terror during the Emergency period (1975–77), while at the level of myth, she is made to resemble the evil goddess Kali, who is often represented ‘with protruding tongue, garland of skulls, and hands holding weapons and severed heads, stark naked upon the prostrate body of her beloved consort Shiva’ (Arnds, 2008: 77).

Rushdie subverts the idea that there is a single way of reality and history. Saleem’s link to the history of India is grotesque since he is comically and tragically connected (IH, 1991: 26). Rushdie argues that India of thousand years of history is not “a unified creature”. At that midnight of the Independence, “the thing that had never existed was suddenly free” (IH, 1991: 27). Ten Kortenaar (2004) declares that when India was regarded as a person, just like Saleem, the paternity of India is highly debatable (35). The connection between Saleem and India is ambiguous. Laffont asserts

that Saleem is grotesque for others as he is a child of cross-breeding of the English and the Indian. India, like Saleem, shares the cross-breeding of cultures. (2013: 53) Brennan argues:

Characterization in any conventional sense barely exists—only a collection of brilliantly sketched cartoons woven together by an intellectual argument. Narrative never follows the emotional logic of the characters' lives, but the brittle, externally determined contours of "current events" (1989: 84-85).

Saleem assumes responsibility of several central events that shape Indian history since his birth. The announcement of Amina's pregnancy saves Lifafa Das' life. Ironically, the foetus in Amina's womb is not Saleem but Shiva. Saleem justifies his reason to narrate his life story:

And there are so many stories to tell,-too many, such an excess of intertwined lives events miracles places rumours, so dense a commingling of the improbable and the mundane! I have been a swallower of lives; and to know me, just the one of me, you'll have to swallow the lot as well. Consumed multitudes are jostling and shoving inside me... (MC, 2011: 4).

The grotesque body swallows life from the orifices and the body becomes a space for excess, multiplicity and dualities. Saleem's life mirrors a great deal of multiplicity and the mixtures of lives intertwined and dichotomies of the realities and miracles. To understand him is to understand India of diversity and extremity.

Saleem is addressed to the prime minister's letter that states that Saleem's life is the mirror of the nation. The grotesque connection in which one individual's birth coincides with the declaration of Independence forces Saleem to experience the violent cracking, disintegrations and turmoil of the country in his material body. His fragment his cracking body equates the population of India. Saleem believes language riots are stimulated by him; he also accepts his share in the partition of Bombay. The reason of Indo Pakistani war is an attempt to eliminate his "benighted family from the face of the earth" (MC, 2011: 586). The war is in Dacca is for Saleem to meet some old friends. The purpose of the emergency is the annihilation of the Midnight Children. The misshapen sense of self-importance characterizes the perception of the self for Saleem. The major events are absurdly interwoven with trivial personal reasons.

Reality embodies a grotesque nature. It is likened to a picture in the cinema screen. It only makes sense from a further point. The reality becomes “a question of perspective” (MC, 2011: 229) since meaning and reality are constructed on subjective basis. Therefore, the fragments and the whole may suggest different meanings. The whole represents a mixture of perspective and thus meanings. It makes the whole grotesque that never fails to embrace multitudes and difference. The realities have metaphorical meanings in the novel. *Midnight Children*, each of which embraces his/her version of reality, provide “a thousand and one possibilities” and “dead ends” simultaneously (MC, 2011: 278). Moreover, Saleem associates his childhood in India with infinite number of possibility and reality. His Pakistani adolescence is associated with disorientation and an infinite number of lies and unrealities (MC, 2011: 453). At the age of ten, Saleem expresses that “there is nothing but trouble outside [his] head, nothing but miracles inside it” (MC, 2011: 283).

Life is grotesque in the world of Midnight's Children. What shapes one's history is another's misplaced judgement of social justice. Mary switches the name tags of Shiva and Saleem and their personal histories are switched. Mary's decision is completely based on her personal loyalty and her pursuit of Joseph D'Costa's affection. (MC, 2011: 138-9) Yet, the romantic reason behind the act does not make history less valid.

Rushdie's idea of India is always based on “multiplicity, pluralism and hybridity” (IH, 1991: 32). India is associated with “the crowds which is superabundant, heterogeneous many things at once” (IH, 1991: 32). Midnight's Children hosts destructive and regenerative forms of plurality materialized in the leitmotif of monstrosity. Many headed monster emerges in many forms in Midnights Children. It appears as the many-headed many-mouthed rapacious monster that is the public, the Ravana; a gang terrorizing the city, the crowd protesting or celebrating, the Hindus conflicting the Muslim, or suspicion that is a haunting monster with many heads. They all tell a story about a nation in the making and history that frames it. The emergence of many headed monster is parallel. The many headed monsters Ravana gang and the neighbourhood of Lifafa Das are witnessed by Amina and Ahmed. When Amina loses her “city eyes”:

My mother lost her city eyes and the newness of what she was seeing made her flush, newness like a hailstorm pricking her cheeks. Look, my God, those beautiful children have black teeth! Would you believe... girl children baring their nipples! How terrible, truly! And, Allah-tobah, heaven forfend, sweeper women with-no!-how dreadful!-collapsed spines, and bunches of twigs, and no caste marks; untouchables, sweet Allah!... and cripples everywhere, mutilated by loving parents to ensure them of a lifelong income from begging... yes, beggars in boxcars, grown men with babies' legs, in crates on wheels, made out of discarded roller-skates and old mango boxes; my mother cries out, 'Lifafa Das, turn back!'... (MC, 2011: 105)

Amina feels threatened by a terrible monster, “a creature with heads and heads and heads” with “a power” and “force which does not know its strength, which has perhaps decayed into impotence through never having been used” (MC, 2011: 106). She vaguely realizes the potentiality of such a crowded plurality and opportunities lost. Ahmed’s parallel journey is frightening with a grotesque figure of demonic evil pops out:

While, down below, my father has seen a grotesque figure emerging from the gloom. Not knowing a thing about the disaster which has taken place above, he observes the monster from the shadow of his ruined room: a ragged-pajama'd creature in the head-dress of a demon, a papier-mache devil-top which has faces grinning on every side of it... the appointed representative of the Ravana gang (MC, 2011: 111).

The sense of unfamiliarity attacks both Amina and Ahmed. They are estranged from their own familiar world. The distorted and incongruous are materialized in a figure of many headed monster. The abject scene both repels and attracts Amina’s eyes. She cannot help watching it. The people around Amina are the cast-outs of Bombay in Kristevan terms (Kristeva, 1982: 131).

Saleem’s distorted memory of midnight’s children of miraculous birth keeps them as many-headed monsters. They are the “essence of multiplicity” (MC, 2011: 137). The Widow considers them as “the grotesque aberrational monsters of independence” (MC, 2011: 606). Midnight’s Children appears such a chaotic time when changes with the Independence of India and the reformation of India and Pakistan after a long rule of Colonial Britain. Being out of order of things makes the monster hybrid, which disturbs the society and materialises incongruous entity. The rejection of categorisation is a direct reference to the Foucauldian Abnormal in which the incorrigible is the monster. The mixed nature of the monster, which defies categorisation, demands “a system allowing polyphony, mixed response (difference in

sameness, repulsion in attraction), and resistance to integration” (Cohen, 1996: 7). It presents alternative interpretation free from the established schools that denote a fixed meaning in the hermeneutic circle. The existence is, Cohen views, “a rebuke to boundary and closure” (Cohen, 1996: 7). In line with Foucault’s idea that monsters are living transgression, Cohen places monsters at the margins of meaning and culture. Saleem’s attempts to explain his experience at washing chest is not welcomed by family members because it makes him extraordinary, out of ordinary classifications. Saleem soon learns to keep what he knows to himself. Saleem’s Midnight children conference is a method for him to create a platform that allows polyphony and existence out of system. Saleem along with other midnight’s children reflect extraordinary qualities of history which are both destructive and harmonizing. The monsters are rejected, marginalized or repressed in the unconscious, they always return and haunt. They are a part of humanity that cannot be ignored and forgotten. Monsters are the bearers of human self-knowledge. They ask “how we perceive the world and how we have misrepresented what we have attempted to place” (Cohen, 1996: 20). They challenge the established cultural assumptions about race, gender, difference, tolerance for the representation of the difference in all levels of society (Cohen, 1996: 20). The Midnights children, scattered around India, symbolize different parts and lineages that make a nation of which culture and history are multilayered. It seems to be unattainable due to his controversy with Shiva on the ideology of and leadership of the conference. The grotesque violence marks the novel. The novel is loaded with the linguistic, political and psychological violence. Saleem turns out to be both the agent and the victim of violent acts. He is attacked by the diseases. He loses his finger and his hair is pulled out. Adult Saleem is on the verge of exploding into millions of fragments under the burden of violent history. His passion for centrality and heroism puts him under the pressure that he leads to the murders. He becomes a part of massacre in Dacca and witnesses the atrocities of war. Aadam Aziz survives thanks to his grotesquely enormous nose by chance in the massacre of Amritsar. His survival implies the nose is the guiding instrument for himself and Saleem. Murder scenes in the novel occupy a significant place and invoke terror and tension from Evie’s memory of her crime to atrocities of Dacca that Saleem describes “the impossible hallucination of the night” (MC, 2011: 449). Hummingbird’s nightmarish assassination full of crescent knives and the bodies dismembered by the dogs reflects the grotesque nature of violence. Zafar’s murder of his father evokes terror and chaos in which the son who is oppressed and

ridiculed for wetting his bed results in his violent act of the father. The Civic Beautification Programme led by the government, as opposed to its name, is designed to annihilate and control the Communist tendencies in the Magician's Ghetto. The Magician Ghetto is grotesquely beautified and dismantled.

Shiva, named after the god of procreation and destruction, is given "the gifts of war" by the midnight. (MC, 2011: 277). Shiva is embodiment of intentional violence without mercy. Saleem expresses his terror at the possibility of meeting him. Shiva-of-the-knees is "the most formidable of the midnight children" (MC, 2011: 303). For Saleem he comes to represent "all the vengefulness and violence and simultaneous-love-and-hate-of-Things" (MC, 2011: 415). "His terrifying, nonchalant violence" is grotesque since he murders, destroys and haunts everyone around him. (MC, 2011: 303). As opposed to his procreative power, his drive to kill is materialized in his series of whore murders.

Christopher Warnes argues that "the metamorphosis stands as one part of a culturally-specific, non- Western way of relating to the world in which categories like natural and supernatural do not hold"(2005:15). In Midnight's Children, metamorphosis becomes a metaphor that illustrates "how meanings are carried over from text to text, from language to the world and to the body, and back again" (Warnes: 2005: 15). The chutnification of history suggests such a metaphor of transformation. Saleem underlines the mutual fictiveness of his narration and the history by means of the metaphor of pickling that offers the hope for redefinition of Indian identity.

My special blends: I've been saving them up. Symbolic value of the pickling process: all the six hundred million eggs which gave birth to the population of India could fit inside a single, standard-sized pickle-jar; six hundred million spermatozoa could be lifted on a single spoon. Every pickle-jar [...] contains, therefore, the most exalted of possibilities: the feasibility of the chutnification of history; the grand hope of the pickling of time [...] in words and pickles, I have immortalized my memories, although distortions are inevitable in both methods (MC, 2011: 137).

Bakhtin asserts that the grotesque reflects "a phenomenon in transformation, an as yet unfinished metamorphosis, of death and birth, growing and becoming" (1984: 24). The relation to time and ambivalence determines the grotesque image. The grotesque celebrates the "poles of transformation, the old and the new, the dying and the procreating, the beginning and the end" (Bakhtin, 1984: 24). Saleem's cracking and

subsequent death realizes one pole of the transformation and provides the chance of Aadam Sinai's complete existence.

“Transformation without end” (MC, 2011: 332) encircles the novel. Naseem transformation is sharp since it represents the growing Islamic Fundamentalism. The girl Aadam Sinai falls in love in fragments through a perforated sheet turns out to be grotesquely frightening woman who invades the dreams of his daughters and fights a war of silence and starvation with Aadam. Her image resembles that of a witch. She looks like “a prematurely old, wide woman, with two enormous moles like witch's nipples on her face” and she leads a life in “an invisible fortress of her own making, an ironclad citadel of traditions and certainties” (MC, 2011: 47). The pantry which is identified with her is an “enigmatic world within, a world of spices and food” and even “wooden brooms” (MC, 2011: 48). She renames herself as the Reverend mother, who is “moustachioed, matriarchal, proud” (MC, 2011: 456)

Saleem's relationship with women is also complicated since he thinks women have “made and unmade” him from the Reverend Mother to the Widow that deprives him of his identity which clearly poses a threat to the system. They transform Saleem and shape his tendencies and realities.

Women have always been the ones to change my life: Mary Pereira, Evie Burns, Jamila Singer, Parvati-the-witch must answer for who I am; and the Widow, who I'm keeping for the end; and after the end, Padma, my goddess of dung. Women have fixed me all right (MC, 2011: 266).

Saleem's former talent working as a radio transmitter ends with a sinus operation. It is replaced with the sharp sense of smelling every single feeling around him. His talent as one of the midnight children transform since although it vanishes at a point, it reappear at another until the infamous emergency incident that another transformative attempt to terminate the midnight children. His greatest transformation is the bestial one. Saleem, in his time as Buddha, experiences a grotesque change that stirs the other members of his military unit in which he now purified and without memory, is reduced to a status of a kind of tracking dog. His bestial transformation puts “the view of the self as a stable, self-contained entity” into question through drastic changes in life (Booker, 1991: 54). He is “pulled up by his roots to be flung unceremoniously across

the years, fated to plunge memoryless into adulthood whose every aspect grew daily more grotesque” (MC, 2011: 482). He is made fun of until the incident that the give electricity to Saleem in order to prove him wrong about his inability to feel and they fail. The incident results in a new source admiration for Buddha.

Midnight’s children, who are microcosm of India, harbour the figure of the “trickster,” that mediates the categories such as “sub-human and superhuman, a bestial and divine being” and. his sex is “optional despite its phallic qualities: he can turn himself into a woman and bear children” (Jung, 2014: 263). Midnight’s Children Conference has “a boy who could increase or reduce his size at will”; “a gender-bending child who will later be sterilized twice by the Widow” (Gopal, 2009: 100).

Amina is both transformed and transformative. Karamchi underlines multiple names that Amina has: “Amina Sinai, once Mumtaz Khan, born Mumtaz Aziz. Her multiplicity of names and identities illustrates India's diverse selves in small. This is the Indian mythology that Rushdie wishes to establish: India's self lies in its magical, inclusive multiplicity of selves and origins” (1986: 83). Amina’s first marriage, when she was Mumtaz, is shaped such a limitation because Nadir Khan’s forced to take shelter underground. Mumtaz is also forced to live with him underground. It is a secret marriage that cannot be consummated due to Nadir Khan’s impotence and it is bound to be a failure in the end. Mumtaz, now Amina, is also haunted by Nadir Khan and her guilty consciousness for betraying Ahmed Sinai. She transforms Ahmed to a version of Nadir Khan until his stomach turns into the yielding, squashy belly just like Nadir Khan (MC, 2011: 88). Ahmed’s peculiar trait of virility against Nadir Khan’s impotence becomes a grotesque echo that is continually lost and found.

Jamila’s transformation is also reversed in the novel. The Brass Monkey, which is bestial epithet, becomes Jamila Singer. Her fanaticism is grotesquely directed towards two opposing sides; her zealous interest for Christianity is transformed into Pakistani nationalism based on Islam. Saleem’s incestuous love for his supposedly sister denotes such a transgressing of boundaries for Saleem. It is alluringly sinful. His forbidden love for Jamila continues to haunt him in his marriage to Parvati whose face transforms into a distorted grotesque version of Jamila in certain moments. Jamila becomes his profane lust for sister.

Bakhtinian images of the grotesque body that celebrates regeneration and the ambivalent character of laughter are present in Midnight's Children in which pluralism, democracy, hybridity, and change are juxtaposed with the “forces in modern India and Pakistan that deny those principles: fundamentalism, despotism, purity, and stasis” (Arnds, 2008: 756).

The carnival which temporally centralizes the grotesque becomes “a safe realm of expression and play” (Cohen, 1996: 17). It provides a safe space to express desire. The grotesque body requires “the neutralization of potentially threatening aspects with a liberal dose of comedy” (Cohen, 1996: 18). Since anxiety and desire cooperate simultaneously, it reinforces the enticing nature of the monster (Cohen, 1996:19). Magicians' Ghetto serves admiration and scorn at the same time. Magicians' talent about the art of illusion amazes and frightens the others. It creates a safer place for an outlet for the things and feelings unacceptable in the real life. The Carnival declares a “temporary suspension” and thus “a new type of communication” that “always creates new forms of speech or a new meaning given to the old forms” (Bakhtin, 1984: 10). In Saleem's mind, there is a carnival that creates a channel of communication:

that was after I heard, beneath the polyglot frenzy in my head, those other precious signals, utterly different from everything else, most of them faint and distant, like far-off drums whose insistent pulsing eventually broke through the fish-market cacophony of my voices... those secret, nocturnal calk, like calling out to like... the unconscious beacons of the children of midnight, signalling nothing more than their existence, transmitting simply: 'I.' From far to the North, 'I.' And the South East West: 'I.' 'I.' 'And I.' (MC, 2011: 233).

The carnival is, Bakhtin argues, a place where every voice can exist without suppressing each other. Saleem's head becomes the place of carnival. Although the voices are faint, they suggest their existence. Saleem's head is a platform where fosters polyphonic and diverse existence of every level of Indian society. It creates an alternative space free from the dominants forms and authorities.

Bakhtin notes that the grotesque body is “a body in the act of becoming”. “It is never finished”. It “builds and creates another body” (Bakhtin, 1984: 317). It is swallowed and swallows dualistically. The grotesque body highlights the significance of

the bowls and the phallus, which overgrow and transgress its own material body. The nose alternatively symbolizes the phallus in its detachment. They are subjected to exaggeration. By means of exaggeration, they disjoint the unity and harmony. They transgress the borders of the self and get over the limitation of the world (Bakhtin, 1984: 317).

Next to the bowels and the genital organs is the mouth, through which enters the world to be swallowed up. And next is the anus. All these convexities and orifices have a common characteristic; it is within them that the confines between bodies and between the body and the world are overcome: there is an interchange and an interorientation. This is why the main events in the life of the grotesque body, the acts of the bodily drama, take place in this sphere. Eating, drinking, defecation and other elimination (sweating, blowing of the nose, sneezing), as well as copulation, pregnancy, dismemberment, swallowing up by another body – all these acts are performed on the confines of the body and the outer world, or on the confines of the old and new body (Bakhtin, 1984: 317).

The prominent trait that is shared by the characters is Ganesh-like figure. Saleem, Aadam Aziza and William Methwold have gargantuan noses. The grotesque bodily image of noses bears deeply positive meaning. Doctor Aziz's nose-comparable only to the trunk of the elephant-headed god Ganesh- establishes his right to be a patriarch because there are dynasties waiting inside it like snot (MC, 2011: 9-10). The bodily fluid is likened to another, the seed that is regenerative male power. The nose is “a place where the outside world meets the world inside you” (MC, 2011: 15). For the first time when Naseem sees his nose, she exclaims “But Doctor, my God, what a nose?” (MC, 2011: 28-9). Nose is ridiculed and becomes a tool to parody Romeo and Juliet by William Shakespeare. “What’s in a name?” asks Juliet to Romeo (Shakespeare, 2003: 107). The line is parodied in Midnight’s Children:

What's in a nose? The usual answer: 'That's simple. A breathing apparatus; olfactory organs; hairs.' But in my case, the answer was simpler still, although, I'm bound to admit, somewhat repellent: what was in my nose was snot (MC, 2011: 213).

Aadam Sinai who is true great-grandson of his great-grandfather is born, his exaggerated part of body is his ears “which flapped so high and wide that they must have heard the shootings in Bihar and the screams of lathi-charged dock-workers in Bombay ... a child who heard too much, and as a result never spoke” (MC, 2011: 587). He is the true son of Shiva-and-Parvati; he was elephant-headed Ganesh. His genitals

“stick out instead of in” (MC, 2011: 587). The materiality of Aadam is emphasized in the exaggerated parts of his body.

The leitmotif, the snake, embodies the essence of the novel since the ambiguous nature of the snakes in the novel indicates the ambiguity of the life. Saleem is saved by the venom of snakes twice although snake’s venom is fatal. On some extraordinary circumstances, it turns out to be healing. His rapid growth rate slows down as he gets the venom in his body. His body and venom form a survival balance. Snakes warn about life with the ambiguous lesson that “snakes can lead to triumph, just as ladders can be descended” (MC, 2011: 204).

To sum up, Midnight’s Children is a version of Indian history that is blended with memories that are by nature distorted and pickled since Rushdie’s India embraces “multiplicity, pluralism, and hybridity” that offer alternative dimensions of existence and ideas (IH, 1991: 32). The pickled memories and histories are always the grotesque mixtures. Rushdie urges the writers in similar writers to “create fictions, not actual cities or villages, but invisible ones, imaginary homelands, Indias of the mind” (IH, 1991: 10). No version will be more valid than any other version.

CHAPTER THREE

GROTESQUE TRANSFORMATION IN SHAME

“Woman, what a term! Is there no end to the burdens this word is capable of bearing? Was there ever such a broad-backed and also such a dirty word?” (S, 1995: 62) asks Mahmoud the Woman in Shame. Sufiya Zinobia Hyder’s grandfather, Mahmoud’s statement suggests the ambivalence of the women as both victims and agents of violence. Mikhail Bakhtin examines dichotomies of life such as life-death, old-new by employing the notion of the grotesque realism and the concept of carnivalesque. To understand the folk culture better, Bakhtin analyzes the society of carnival and the grotesque body in which the world is turned upside down. Power and authority are handed down from the king to the clown in the carnival. Boundaries in the layers of society imposed by civil and religious authority are transgressed without remorse and shame. Decay results in regeneration in the grotesque body as in the carnival. Bakhtin points out that the popular festive images of the grotesque and the carnivalesque become “powerful means of grasping the reality” (1984: 211).

Salman Rushdie’s Shame is a story of power and possession. Throughout the history, people have wished for the power both in private and public spheres so the characters in Shame are no exceptions. In search of power and domination, the characters experience chaos, order, renewal and death. The vicious circle of power plays a pivotal role in Shame. Teverson (2007) argues that Shame offers “a double satire on a pair of ‘conjoined opposites’ – the playboy and the puritan, the socialist democrat and the autocratic dictator” (136). He elaborates the idea with the metaphor of “two sides of the same coin: a Jekyll and Hyde of authoritarian politics” (136). The novel is constructed on the dualistic combination of two opposite faces. The transformative force of the grotesque arises from the excess of shame. The word shame cannot be limited to a singular sense. It rejects definitions. The meaning of the shame in English is devoid of transmitting the nuances:

This word: shame. No, I must write it in its original form. Sharam, that's the word. For which this paltry 'shame' is a wholly inadequate translation. Three letters, shin re mim (written, naturally, from right to left)... A short word, but one containing encyclopaedias of nuance. It was not only shame that his mothers forbade Omar Khayyam to feel, but also embarrassment, discomfiture, decency, modesty, shyness, the

sense of having an ordained place in the world, and other dialects of emotion for which English has no counterparts... What's the opposite of shame? What's left when sharam is subtracted? That's obvious: shamelessness. (38-9)

Beginning with the story of birth of Omar Khayyam Shakil, Rushdie creates the grotesque atmosphere with his authorial intrusion and deliberate omissions in the narration. Rushdie chooses to give and avoid information on purpose. His self-reflective narration poses him almost a character in the novel. The mystery and implicit references encapsulating the narration make the events ambiguous for the readers since he points out, "How hard to pin down the truth, especially when one is obliged to see the world in slices; snapshots conceal as much as they make plain" (S, 1995: 116). The fragmented realities produce grotesque meanings that are distorted and dislocated. The meaningful unity becomes impossible in the lens of fragmentation.

Shame is the dominant feeling with either its presence or absence in the novel. The narrator comments on the shame that is almost ordinary like piece of furniture. Shame becomes a driving force that controls the society's choices, beliefs and lifestyles in the novel notwithstanding the genders of the members of the society. Omar Khayyam Shakil's birth is a revolt of his three mothers who decides not to be enslaved by shame against the patriarchal and religious authority. They try to change the world by celebrating the death of the patriarch. They throw a party which is an echo of carnival in which eating, drinking and sexuality play a large part. It is the night Omar Khayyam is conceived by a stranger and either of three Shakil sisters. They overthrow the authority and celebrate the fall of the king and then come the chaos, disorder and rebirth. Omar Khayyam's life is jumbled. His perspective is distorted from the first moment of his life.

Born in death-bed, about which there hung (as well as curtains and mosquito-netting) the ghost-image of a grandfather who, dying, had consigned himself to the peripheries of hell; his first sight the spectacle of a range of topsy-turvy mountains... Omar Khayyam Shakil was afflicted, from the earliest days, by a sense of inversion, of a world turned upside-down (S, 1995: 21).

In the grotesque body, death is an incident that leads to rebirth in the next generation. The deathbed of Old Mr Shakil is a place for a birth, a renewal that is caused by a delivery made by three women who display symptom of pregnancy changes the order of the previous authority. The secret of the women who give birth is uncannily unknown. Who gives birth to Omar Khayyam loses its significance. This is where the

act of birth prevails on the actor. The grotesque, Bakhtin points out, occurs when “one body offers its death, the other its birth, but they are merged in a two-bodied image” (1984: 332). The order is restored now with a twist.

Hell above, paradise below; I have lingered on this account of Omar Khayyam’s original, unstable wilderness to underline the propositions that he grew up between two eternities, whose conventional order was, in his experience, precisely inverted (S, 1995: 24).

The narrator introduces Omar Khayyam as a “dizzy, peripheral, inverted, infatuated, insomniac, stargazing, and fat” hero who is actually described as an anti-hero (S, 1995: 5). Omar Khayyam is a grotesque character since his appearance underlines the excessive weight and his sense of dizziness suggests his ethical and physical instability. In line with the grotesque body, his overweight body reflects “a picture of dismemberment, of separate areas of the body enlarged to gigantic dimensions like men with monstrous bellies” (Bakhtin, 1984: 328). His peripheral state and upside down perspective subvert the norms of the society characterized by sharam and violence that is rooted.

Eduardo recognizes “the possibilities of his true, peripheral nature.” that make him a good doctor. The narrator elaborates the reason why Omer becomes a doctor, because a doctor is a “legitimized voyeur, a stranger whom we permit to poke fingers and even hands into places where we would not permit most people to insert so much as a finger”, “an outsider admitted to our most intimate moments (birthdeathetc)” and “paradoxically central” at the moment of crises (S, 1995: 49). Unlike Sufiya Zinobia who is the symbol of shame, Omar Khayyam represents shamelessness. Rani Harappa comments on his appearance as such “what a shameless type he must be, to carry all that tummy about and all.” (S, 1995: 80) Omar Khayyam becomes the embodiment of shamelessness because he is instructed not to feel shame by his three mothers throughout his life. He never feels ashamed of what he does, feels and thinks as his beliefs and identity are already determined by other authorities.

He was not free. His roving freedom-of-the-house was only the pseudo-liberty of a zoo animal; and his mothers were his loving, caring keepers. His three mothers: who else implanted in his heart the conviction of being a sidelined personality, a watcher from the wings of his own life? (Rushdie, 35)

He is a “degenerate entirely without shame, he doesn't know the meaning of the word, as if some essential part of his education has been overlooked” (Rushdie, 81). His affair with Farah which leads her pregnancy is rooted in shamelessness. His lack of shame bears regenerative consequences. The responsibility of his action never concerns him. The narrator accuses Omar of “being ugly inside as well as out, a Beast”, of “playing God or at least Pygmalion” (S, 1995: 144). Eduardo realizes his true, peripheral nature. He suggests Omar Khayyam be a doctor. His shameless nature makes him a healer who is a generating and renewing person. He deals with the question of life and death.

The other point to mention is the relationship between Iskander Harappa and Raza Hyder. Iskander Harappa is also a shameless man who always tells filthy jokes as his wife Rani accused him but his transformation from shamelessness to shame is striking since he discards his old self like a snake while “the old Iskander slips rustling and discarded to the floor, a shrivelled snakeskin in a hard diamond of sunlight” (S, 1995: 125). His new self devours the old one. Bakhtin stresses the fact that the grotesque imagery builds “a double body” (53). In the endless chain of bodily life, in which the life of one body is born out of the death of the preceding, older one it ensures the continuation of the movement (S, 1995: 318). The circular movement of life is evident in the rise and fall of Isky Harappa. He becomes a legend when he is dead and buried and flowers bloom in his graveyard, which is a clear sign of the life circle in which the dead body flourishes the new form of life. In his cell before his execution, he ponders on the paradoxical inversion of power and authority. Isky realizes the grotesque transformation of power that Raza turns him into his still-born son.

His son. Who emerged dead from the womb with a noose about his neck. That noose seals my fate. Because now he understands the cell, the throbbing walls, the smell of excrement, the drumbeat of a foul invisible heart: death's belly, an inverse womb, dark mirror of a birthplace, its purpose is to suck him in, to draw him back and down through time, until he hangs foetal in his own waters, with an umbilical cord hung fatally round his neck. He will leave this place only when its mechanisms have done their work, death's baby, travelling down the death canal, and the noose will tighten its grip. (Rushdie, 230-31)

Isky makes an analogy between his prison and the womb in which Raza's son dies. His analogy is redundant with the grotesque bodily images that an organ of regeneration coexists with the excrement. The womb also becomes a grotesque tomb in which the

nourishing umbilical cord becomes a fatal noose. Iskander's transformation follows a reverse method. As his death approaches, his identification with a baby although he is still-born, gets greater. The uncanny wisdom of primal interaction with a maternal womb echoes Kristeva's identity formation that is enabled in opposition to the maternal body by means of abjection.

Raza Hyder's sense of shame fed on his extreme religious fundamentalism hands him the authority. He detects what is absent in Iskander Harappa. It is shame. Shame is almost materialized in the novel to test the characters. It is not easy for Raza to awaken his army from sleep of embarrassment. He accomplishes the task with double victory. He loses against his soldiers in the game of wrestling and he is beaten by the men under his authority. The act of beating symbolizes the gay thrashing in the carnivalesque. He becomes equal to his men in "that macabre fellowship of shame" (Rushdie, 203). In the carnivalesque-grotesque, the official borders are trespassed to exist in the atmosphere of freedom, familiarity and fraternity. The interaction help Raza rise but this transformation from the man of good fortune to the tragic hero is caused his tendency to be manipulated by "Maulana Dawood, who "plays the role of the Machiavellian tempter or malcontent, whose wicked and subversive suggestions help to lead the hero astray (Teversan, 2007: 138).

The recurring symbol of excrement in relation to Raza indicates his upcoming downfall. The sacred place for Raza, Kabaa, is poured excrement. The sacred is taken from its divine place to earth. The fall of Raza would be "in improbability; in chaos; in women's clothing; in black." (Rushdie, 262) He is emasculated by Belquis who makes the clothes. Raza, once a giant, is now pygmified. Belquis blames him and exclaims "Pygmies pygmies everywhere, also insects and ants shame on the giants, isn't it? Shame on them for shrinking" (Rushdie, 271). Raza's first transformation occurs in his gender. He loses his authority. In a way he is emasculated. His journey in women's clothing mirror the grotesquely tragic-comic perspective of women experience. His loss of authority transformed him in a pygmy that his existence is limited to a dwarfish figure. Raza recovers from illness to find himself soaked in perspiration, urine and excrement at the end of novel. Although defecations and urination have positive connotation, Rushdie designs an end to degrade Raza, whose Islamic faith orders being 'pak'. Raza is transformed into a grotesque body that fecundates and is fecundated, that

gives birth and is born, devours and is devoured, drinks, defecates, is sick and dying (Bakhtin,1984: 319). The grotesque debasement of Raza, argues Biscaia, signals the transformation in which he is juxtaposed with Belquis:

The successive debasing processes prove to be successful as Hyder rises from his sick bed overtaken by a determination to win. His body is also rejuvenated as he showers away the remnants of those processes. Having no clean clothes, he covers himself with nothing but a towel which, on being removed, presents Raza Hyder as a contrast with himself: the naked man purges the veiled woman. But he also plays the double to his daughter, whose nakedness is emphasised in most descriptions of her animal self, and to his wife who suffered an inverse process from youth to mature age. Once she had been naked, but he covered her and eventually she retreated into a veil; later it is she who veils him (2011: 259).

Shame is, as Rushdie claims, is a woman's tale rather than man's tale. Women in Shame are victims of shame. Shame is everywhere, mostly for wrong reasons. Sufiya Zinobia, who is mentally disabled, is the concretion of shame. She proves the statement "Humiliate people for long enough and a wildness bursts out of them" (S, 1995: 117). She is the victim, she is the saint. In the same time she is the beast. Her dual nature which suggests that she is the murderer and the murdered reflects a grotesque meaning. Rushdie examines the roots of violence:

Between shame and shamelessness lies the axis upon which we turn; meteorological conditions at both these poles are of the most extreme, ferocious type. Shamelessness, shame: the roots of violence" (S, 1995: 115-116).

Sufiya Zinobia is shame. She is the root of violence. Her mother calls her shame and treats her like mud. Sufiya Zinobia blushes uncontrollably even when she is acknowledged by someone. She blushes and feels ashamed for those who are shameless. She is the point on which all unfelt shame pours down. Sufiya's blushing foreshadows the bad things coming. The first blushing is at her birth. She blushes right after her birth since she is wrong miracle who is thought to be a baby boy. She blushes because her birth means the death of dead brother who dies in the womb once again. She feels ashamed for her mother. She is ashamed for her father and his violent reactions claiming her vagina must be (an underdeveloped penis. Sufiya's first casualty is the

ghost of her dead brother.

The second incident happens when the wind Loo blows. Sleeping Sufiya finds a way out of the house and finds turkeys and hens and kills them tearing their heads and brings intestines instead of heads with bare hand. When she gets consciousness, she finds herself soaked in blood. The intestines reflect a grotesque character. The turkeys are made upside down by Sufiya. There are two possible reasons why she kills the hens; first for her mother's disappointment over Raza's possible infidelity, the other is to let anger out of her father rejected by the owners of the hens, Pinkie. It would be hard to accept her reasons. The only reason is the shame that overworks. She is a magnet for the sense of shame around her. This accumulation of shame arises in Sufiya as a destructive power. It encourages the beast of shame living in Sufiya and takes over her from time to time.

What seems certain is that Sufiya Zinobia, for so long burdened with being a miracle-gone-wrong, a family's shame made flesh, had discovered in the labyrinths of her unconscious self the hidden path that links sharam to violence; and that, awakening, she was as surprised as anyone by the force of what had been unleashed (S, 1995: 139).

It is the first time the Beast of Shame comes to light and it won't be the last. Sufiya is "The beast inside the beauty" She embodies "opposing elements of a fairy-tale combined in a single character" (139). Rushdie entertains the idea of two opposing roles of humankind as healer or killer by making use of a fairy tale, Beauty and the Beast. The line between beauty and the beast, Dr Jekyll and Mr Hyde, is annihilated. Two faces of Dr Jekyll and Mr Hyde, who embody evil and good dimensions of human nature, signal the human and the beast. Sufiya embodies such a contradictory co-existence of the beat and the human, the pure and the evil. Sufiya's reaction to the Beast's taking her body over is sickness in which blotchy rashes, red and purple with small hard pimples appear. Sufiya fights for dominance of her own body and violence let out is turned inwards. Omar Khayyam discovers that it is the most violent uprising he's ever seen. Here there is a parallelism between her grotesque body with scars and pimples to the political state of Pakistan since opposing forces fighting for dominance on the country. Leslie Fiedler maintains that the true freak raises terror and sympathy unlike fabulous monsters since he is one of us. The true freak try to destroy the boundaries between "male and female, sexed and sexless, animal and human, large and

small, self and other, and consequently between reality and illusion, experience and fantasy, fact and myth” (Friedler, 1978: 24).

“whatif, whatif a Beastji somehow lurked inside Beauty Bibi? Whatif the beauty were herself the beast? But I think he might have said I was confusing matters: 'As Mr Stevenson has shown in his Dr Jekyll and Mr Hyde, such saint-and-monster conjunctions are conceivable in the case of men; alas! such is our nature. But the whole essence of Woman denies such a possibility.’” (S, 1995: 159)

At Naveed’s wedding, Belquis and Raza will have to come across with the Beast of Shame since the wedding takes place with Talvar Ulhak instead of Haroun Harappa. Belquis will have to write notes about the change of the groom. Cohen argues that the monster who vanishes certainly reappear at another (1996: 8). At the tipping point that forces re-emergence of the Beast. Sufiya attacks and pulls his neck and twists until the point of breaking it. This incident bears positive consequences. It makes peace between Raza and Talvar Ulhaq. He involves in the birth of a spirit of forgiveness and reconciliation within Raza Hyder, who “found it hard to ostracize a man whom his daughter had almost killed” (IH, 1991: 171).

The last and complete emergence of The Beast refers that the fact that Sufiya Zinobia is not in the same body with the Beast of Shame It devours her and kills her. She is the first of the serial murders consisting of four adolescent boys whose heads are torn apart and never found. The Beast of Shame is merciless and revengeful. As Raza falls and escapes, the beast follows them and ends the live of everybody of its circle in one way or the other. She is embodiment of Kali, Indian Goddess of Vengeance, Time and Change. Kali symbolizes wholeness and healing, she is generally associated with repressed female power and sexuality. She heals and also symbolizes death, destruction, and the consuming aspects of reality just as Sufiya embodies pureness in Rushdie’s term being pak, as well as the evil lurking in her soul. The image of Kali is related the way Sufiya kills by pulling the head of the victims apart from their bodies.

On all fours, the calluses thick on her palms and soles. The black hair, once shorn by Bilquis Hyder, long now and matted around her face, enclosing it like fur; the pale skin of her mohajir ancestry burned and toughened by the sun, bearing like battle scars the lacerations of bushes, animals, her own itch-scratching nails. Fiery eyes and the stink of ordure and death. 'For the first time in her life' - he shocked himself by the sympathy in the thought - 'that girl is free.' (S, 1995: 254).

“What is a saint?” asks Rushdie. “A saint is a person who suffers in our stead” (S, 1995: 141). He clearly considers Sufiya is a saint, victim and sacrifice. Since as Rushdie puts forward Shame is collective and the shame of any one of us sits on us all and bends our backs. Sufiya suffers from all the shame that is rejected to be felt by Omar Khayyam Shakil, The Shakil Sisters, her mother Belquis, her Father Raza Iskander Harappa and Naveed. That’s why she is a saint who suffers and makes up for shamelessness with her grotesquely exaggerated sense of shame. Nobody tries to understand her since to understand her is to accept responsibility; they would shatter the illusion of reality (S, 1995: 199). Sufiya’s grotesque presence is caused by the beast that lives not in peripheries but the civilized part of society.

This was the danger of Sufiya Zinobia: that she came to pass, not in any wilderness of basilisks and fiends, but in the heart of the respectable world. And as a result that world made a huge effort of the will to ignore the reality of her, to avoid bringing matters to the point at which she, disorder's avatar, would have to be dealt with expelled (S, 1995: 199-200).

Chunny, Bunny and Munnee represent three headed monster. They act as if they were a body and a soul. Their synchronic reactions in the births of Omar and Babar and their rejection to feel ashamed under any circumstances make them a grotesque monster. Their imprisonment and Old Mr Shakil's oppression transform the Shakil sisters into a multi-limbed monster which is ready to attack the norms of the society. They also transgress the natural bodily laws when they give birth and experience the symptoms of pregnancy. Giving birth and breastfeeding become the maternal abilities shared. In both Kristevan and Bakhtinian terms, their existence mirrors the manifestation of the grotesque body. They symbolize the cycle of life and death. Omar’s Khayyam Shakil’s life cycle, in a way, started and terminated at home in Nishapur where they reside. They are referred as witches by Omar. Witches bear a grotesque character since they are both destructive and regenerative. Their physical appearances are depicted ugly and they have the ability of transformation. The second witch-like figure is Bariamma whose name means “big mother”. Ironically she is depicted as blind toothless tiny amoral woman. She tells the grotesque stories of intrigues, murders and betrayals about family history. Her indifference to the sexual encounters that occur in secrecy and darkness produce a grotesque opposition with the religious persona of the

matriarch.

Arjumand Harappa is known as “the famous 'virgin Ironpants’”. She is “ruled by extremes” (S, 1995: 126). She regrets she is a woman since she tells her father that the body of a woman” brings a person nothing but babies, pinches and shame” (S, 1995: 107). Arjumand is stuck with her ambitions and her gender. She detests her own mother Rani who symbolizes both mohajir identity and the female gender. Thus, Rani is “the epitome of defeat”(S, 1995: 126). Arjumand believes that she is obliged to rise above her gender to make room in “a man’s world” for her existence (S, 1995: 126). She transforms herself into a man, specifically a version of her father Isky to survive. To preserve the memory, she transforms into “her father's epitaph” which the memories “fill her up, her bowels, her lungs, her nostril” (S, 1995: 178). Her devotion to her father bears a grotesque character since her love for Isky is almost incestuous. Her way to possess him is to transform into him in spite of her disadvantages like her female gender and patriarchal traditions. Grotesquely enough, her aspiration for power is based on her idea of her father who comes to be an autocratic ruler. She supports Isky’s grotesque abuse of power since she scorns people, exclaiming “Give people democracy and look what they do with it”(S, 1995: 179).

Belquis Hyder, Sufiya’s mother, transforms into a mohajir. After the explosion of her father’s cinema, she is left outside naked and eyebrowless. She is stripped of identity and history. because it is “the fate of migrants to be stripped of history, to stand naked amidst the scorn of strangers upon whom they see the rich clothing, the brocades of continuity and the eyebrows of belonging at any rate”(S, 1995: 63 64). While Rani Harappa is torn between her desire and her dislike for her husband Iskander Harappa, she considers herself shameless “to settle for such a small part of my man”(S, 1995: 95). Her dilemma and her memory transform into art by making shawls. She depicts herself “as being composed of the same materials as the house, wood, brick, tin, her body merging into the fabric of Mohenjo, she was earth and cracks and spiders” (S, 1995: 194). Her body reflects the cosmic body of the grotesque. The grotesque body, Bakhtin claims, is “cosmic and universal”. It merges with “various natural phenomena, with mountains, rivers, seas, islands, and continents”. (1984: 318). Rani’s grotesque body that merges various natural phenomena is reflected in her art of embroidery which signifies the women of Pakistan. They are marginalized in the history and society.

Through her art, Rani seeks a way to reclaim her point of view as a woman and productive being in the society.

Naveed Hyder is one of the most grotesque existence and deaths in Shame. She is conceived by another man whose grotesquely big lips are rematerialized in the womb of Naveed. The orifices of mouth and womb embrace the grotesque meaning. The mouth that swallows the world is transformed into the womb that is grotesquely regenerative. Talvar's remark about why he chooses Naveed is explanatory in the context of the grotesque body: "On account of the hunger of your womb,' he told her. 'You are appetite and I am food'" (S, 1995:163-4). Naveed's potential to procreate overcomes her identity. The ability of procreation transforms into self-ordained and devouring thing. Naveed, the narrator comments, "proved utterly incapable of coping with the endless stream of humanity flowing out between her thighs" (S, 1995: 207). She feels like a fertile soil that is worn out by an overzealous gardener her depression leads to suicide. Her suicide is full of the grotesque bodily images. She uses the most expensive perfume "to cover up the smell of her bowels opening in her death" with a suicidal note that indicates "her terror of the arithmetical progression of babies marching out of her womb" (S, 1995: 228). The babies threaten her identity. She cannot bear any more literally and metaphorically.

In conclusion, the feeling of shame is transformed in violence as Sufiya, retarded and pure, transforms into the violent beast of shame. In her violence lies her burden of the shame. She purifies the countries "by her single, all-consuming explosion of shame" (S, 1995: 162). The narrator mentions that Sufiya Zinobia is born out of the corpse of Anna Muhammed who is murdered by her father (Fletcher, 1994: 169). All the characters in the novel are grotesque since they embody the extremity of shame or shamelessness. They experience the psychological and physical transformations abundant with the grotesque imagery. Life in shame turns out to be a grotesque transformation marked with the cycle of life and death.

CONCLUSION

Midnight's Children and Shame are grotesque books. They celebrate familiarity, subversion of the authority, multiplicity, hybridity and polyphony as the books are abundant with the grotesque characters, events, tone and symbols. Their body incorporates various narrative styles, techniques and references. The body of the novels have no conventional narration since the reality and the meaning are fragmented. In this context, the dissertation aimed to analyze the term grotesque and the elements of the grotesque in connection with the techniques of postmodernism, post-colonialism and magic realism in Midnight's Children and Shame.

The study has attempted to highlight the link between the postcolonial body and the grotesque body since the post colonial condition can be manifested in terms of grotesque since the postcolonial identity suggests disorder, displacement, and mixture just as grotesque does. The postcolonial identities incorporates the past and the present, the colonizer and the colonized, the tradition and the escape from it but always seeks a space to reflect the in-between state and identity and a way to express disorientation and to exist in its liminal third space (Bhabha, 2004: 2). Likewise, grotesque feeds on the similar notions such as mixture, hybrid, freedom, equality, chaos, displacement and disorientation in order to declare that it exists and needs a space for expression.

Throughout the study, which is composed of three parts, it is discussed that the grotesque, the stylistic and thematic grotesque in Midnight Children and the grotesque transformation in Shame successively. The first chapter entitled "The Grotesque Theory: The Terrifying and The Comic" focused on the historical manifestation of the grotesque, theory of the grotesque and different perspectives on the grotesque that cover Horace, Montaigne, Ruskin, Kayser, Freud, Kristeva, Foucault, Baudelaire and Bakhtin. The grotesque was analyzed in two parts: the comic grotesque and the terrifying grotesque. The chapter respectively dealt with the history of the grotesque, the terrifying aspect of the grotesque with regard to Freud's theory of the uncanny, Kristeva's theory of abjection and Foucault's theory of the abnormal, and the comic grotesque in line with theories of Baudelaire and Bakhtin.

In the second chapter entitled "Grotesquery in Midnight's Children", the novel

which is a grotesque mixture was analyzed by means of narrative styles, characterization and the plot construction. Rushdie created Midnight's Children as a personification of the country that struggles for a form and an identity. The elements of the grotesque were investigated in terms of identity, meaning, history and reality with reference to the various related theories. Stylistically, Rushdie makes use of postmodern techniques and magic realism. His style becomes a combination of various techniques and references by posing history in the centre and Saleem's struggle for being in a centre rather than a margin. Saleem's struggle that indicates the struggle for an identity serves a grotesque purpose since his life marks a period right after independence of India. Being a grotesque mixture of races, ideas, the good and the evil Saleem, along with the other midnight children, completes his duty in the course of Indian history and paves the way for the younger and more promising generation of Aadam Aziz who is one step further than Saleem in pursuit of an identity. The grotesque features of Aadam Aziz, Saleem Sinai, and Aadam Sinai demonstrate the challenge of the postcolonial Indian identity in a grotesque premise against all the established institutions and perceptions.

“Grotesque Transformation in Shame” aimed to elaborate how the grotesque served as a transformative power. The elements are constructed on power relations, shame and violence. The chapter attempted to illuminate the grotesque power of shame from the male and female perspectives. The bodily images were inserted into the novel to degrade or exalt the characters. The peripheral hero Omar Khayyam Shakil and the beast of shame Sufiya Zinobia Hyder, were analyzed through a metaphor of bestial transformation that matches the political upheavals and violent action of the country. The grotesque transformation is noted by Rani who remembers “Raza Hyder when he was not a devil with horns and tail, and also Isky, before he became a saint” (S, 1995: 108).

Briefly, grotesque, in its innovative and generative dimensions, is present in Rushdie's Midnight's Children and Shame as well as the destructive and chaotic dimensions of the grotesque. The conflicts and wars of India and Pakistan make them grotesquely joint countries and citizens who are possible to differentiate but impossible to cleanly divide. They are in search of identity and self-expression in their peripheral conditions. The novels are investigated in this study as the grotesque mixture of

diversity and nationality, religion and secularism, chaos and expression, and distorted memory.

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