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**TITLE: POST-COLONIAL ELEMENTS IN ARUNDHATI ROY AND SALMAN  
RUSHDIE'S NOVELS.**

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## **1. Introduction**

This study investigates the postcolonial qualities of South Asian writers Arundhati Roy and Salman Rushdie's writings, with an emphasis on their depictions of colonialism, cultural hybridization, and identity quest following British empire. The research employs postcolonial theory and literary criticism to examine Roy's use of magic realism, non-linear narrative, and local dialect in his writing. It also investigates how memory and emotion shape actors' perspectives of the past and their place in society following decolonization. The study's goal is to disclose Roy and Rushdie's achievements to postcolonial writing, as well as the long-term impacts of colonization.

## **2. Literature review**

"The God of Small Things" is Arundhati Roy's debut novel, published in 1997 and gaining her international acclaim. Set in Kerala, India, it delves into the complicated intersection of affection, relationships with relatives, socioeconomic status, and politics in post-independence India. The lives of Kochamma family members serve as a lens through which the story examines the tension between ancient and contemporary civilizations.

Salman Rushdie's "Midnight's Children" is a seminal work of colonialist fiction that intertwines individual and public history. Published in 1981, it relates the narrative of Saleem Sinai, who was born on August 15, 1947, the day Britain handed Indian freedom. The novel delves into issues of identity, recollection, and past colonies, emphasizing how nationalities are formed and the ongoing impact of British power.

Arundhati Roy's "The Ministry of Utmost Happiness" marks her return to fiction after a 20-year absence, concentrating on the experiences of disadvantaged individuals with disabilities in modern India. The work addresses topics such as neglect, congestion, and a need for connection amid a fragmented community. Roy's evocative narrative and political dedication highlight the repressed perspectives of the nation's poor, encouraging readers to confront the harsh realities of a neocolonial country grappling with its present and history.

Arundhati Roy's "Kashmir: The Case for Freedom" delves into the complicated past and tactics of the Kashmir conflict, depicting abuses of power through the perspective of Kashmiri activists and rebels. Published in 2008, it urges for a peaceful resolution to the ongoing conflict.

Salman Rushdie's novel "Shame" satirizes Pakistan's post-liberation political milieu by following two families caught up in webs of power, corruption, nepotism, and intrigue. Published in 1995,

"The Moor's Last Sigh" is an epic narrative that spans decades and nations, focused on the da Gama-Zogoiby family's financial situation. With wit and inventiveness, Rushdie presents a comprehensive vision of Indian culture through the eyes of the main character, Moraes Zogoiby, from colonial times to independence conflicts.

### **3. Analysis**

#### **3.1 Overview**

Postcolonial literature, notably those by Indian authors such as Arundhati Roy and Salman Rushdie, investigate the complexity of colonial control, the battle for self, and imperialism's long-term impact on societies.

Roy's "The God of Small Things" looks into the complexity of colonial-era caste systems and societal hierarchies, examining colonialism governments' oppressive frameworks as well as the subjugation of marginalized communities.

Rushdie's novel "Midnight's Children" recounts India's volatile post-independence past, concentrating on the complexities of self-experience and the dissolution of national unity.

Roy's second novel,

"The Ministry of Utmost Happiness," takes a broader look at Indian culture, tackling gender, non-state conflict, and government corruption.

She condemns the Indian kingdom's militaristic approach against Kashmir, citing human rights violations and systematic attacks on Kashmiris.

Rushdie's "Shame" explores questions of power, mismanagement, and identity amid colonialism and partition, criticizing political instability and moral deterioration in Pakistani subculture using comedy and metaphor.

Both Roy's and Rushdie's novels give in-depth insights on the postcolonial experience in India and South Asia, addressing topics such as character, authority, competitiveness, and colonialism's long-term effects.

### **3.2 Comparative analysis and critique of the texts**

Arundhati Roy's "The God of Small Things" and Salman Rushdie's "Midnight's Children" are two novels on the lives of people in Kerala, India. Roy's work concentrates on the particular issues of individual homes in Kerala, but Rushdie's drama goes beyond India's history. Both works depict the emotional intricacies of the characters through non-linear narratives and poetic language, whereas Roy describes their inner depths through a non-linear narrative and lyric language. Rushdie employs magical realism and political allegory to weave together India's personal and public history. Despite their disparities in breadth and technique, both volumes focus on the tensions between old and modern, British colonialism's assault on Indian culture, and the quest for self in an ever-more interconnected globe.

Arundhati Roy's Kashmir: The Case for Freedom vs Salman Rushdie's "The Moor's Last Sigh" both delve into the nuances of South Asian identity, history, and politics. Roy opposes India's military occupation of Kashmir and supports its claim to freedom of choice. Rushdie depicts India as a place of color, with cultural elements like as poverty and sectarian bloodshed. Roy's writing is based on political action and factual realism, whereas Rushdie's novel weaves history, myth, and satire to create an imagined setting that reflects the complexities of Indian culture. Both writers present a better grasp of South Asia's colonial past and state formation issues, emphasizing the region's complicated identity, history, and politics.

## **4. Post colonial perspective**

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Arundhati Roy's "The God of Small Things" investigates the influence of the caste system in postcolonial India, with an emphasis on the imperialist authoritarian mechanisms that govern social connections and interactions. The plot revolves around individuals such as Velutha and Ammu, who flout societal standards and experience disastrous results, illustrating colonial rule's continued effect on contemporary Indian culture.

Salman Rushdie's "Midnight's Children" is a kaleidoscopic portrayal of postcolonial India, concentrating on the road from colonisation to freedom and depicting political upheaval, corruption, and atrocities. The book also looks at the impact of British colonization on India's cultural and socioeconomic fabric, as well as the intricate connections between nationality, self-worth, and citizenship in a varied and fractured country.

Arundhati Roy's "The Ministry of Utmost Happiness" delves into postwar India from unexpected angles and regions, highlighting the continued battle for equality, decency, and independence. The novel features individuals such as Anjum, a transgender woman, and Tilo, a Kashmiri lady, who oppose isolation and persecution. Roy exposes Indian government brutalities and emphasizes identity battles within heterogeneous cultures, underlining the long-term impacts of colonialism as well as the continuous fight for liberty and justice.

Arundhati Roy's "Kashmir: The Case for Freedom" criticizes state control in Kashmir, focusing on human rights violations and the ongoing issue. It appears that Indian governments have refused to offer Kashmiris the constitutional right to independence. Roy's book illustrates the suffering and tyranny experienced by Kashmiris, emphasizing the continuous wrongs caused by colonial legacies and the necessity for a peaceful settlement to this protracted conflict.

"Shame" by Salman Rushdie , In "Shame," Salman Rushdie provides a satirical appraisal of postcolonial Pakistan, criticizing government corruption, religious extremism, and societal inequalities in a country that was previously united under British control before being divided into India, East Pakistan (Bangladesh), and West Pakistan. His image of Pakistan's ruling class as corrupt and morally bankrupt reflects frustration with post-independence administration and a failure to achieve nationalist expectations. Rushdie employs metaphorical characters and bizarre situations to show mad and brutal power dynamics in postcolonial civilizations where anger and devotion play critical roles in determining individual or communal fate.

Salman Rushdie's novel "The Moor's Last Sigh" delves into postcolonial India, examining identity, cultural transnationality, and colonialism. The tale follows the da Gama-Zogoiby family,

who had similar experiences with their country. Rushdie criticizes postcolonial administrative failures as well as religious and ethnic conflicts in a heterogeneous country. His distinct storytelling style and beautifully developed characters illustrate the complexities of India since its freedom from British domination. The novel offers a thorough portrayal of postcolonial India.

## **5. Narrative techniques used by:**

### **5.1 Arundhati Roy**

Arundhati Roy's novels use a nonlinear narrative technique, blending past and present to create a mosaic of memories and experiences. This method expands on topics of memory, trauma, and history. Roy's prose is lush, lyrical, and evocative, evoking her characters' bodily experiences and transporting readers to magnificent settings and historical moods. Her use of symbolism and metaphor is obvious in the way she uses items, topics, or situations with symbolic meaning to fill the tale with symbolism and resonance. Her use of numerous perspectives allows readers to perceive the tale from several views, allowing for a more thorough depiction of complex relationships and societal dynamics.

### **5.2 Salman Rushdie**

Salman Rushdie's works frequently combine magical realism with historical fiction, using legendary elements to explore complicated themes like as sense of self, migration, and the clash of cultures. He employs intertextuality and mythology, referring to other written works or texts on religion from many civilizations. His stories resonate beyond time and geography, using sarcasm and comedy to expose societal injustices and religious extremism. Rushdie also uses layered storylines and literary metafiction to blur the line among fiction and truth, leaving listeners wondering what defines a story or the fabrication of proof. His use of comedy and sarcasm reveals important insights into current issues and power relations.

## **6. Common themes used by both the authors**

1. Colonialism and Postcolonialism: In their books, Roy and Rushdie investigate the social, cultural, and psychological consequences of colonialism and imperialism on people and societies alike. Roy's "The God of Small Things" investigates the influence of British colonial authority on discrimination based on caste and cultural supremacy, whereas Rushdie's "Midnight's Children" and "The Satanic Verses" deal with postcolonial identities and East-West interconnections.

2. **Identity and Hybridity:** Roy and Rushdie's writings investigate identity development, notably diaspora and cultural hybridity. Roy develops characters that struggle with caste, socioeconomic status, sex, and ethnic background, frequently torn between the old and the new. Rushdie emphasizes identity mobility, cross-cultural human interaction, and the amalgamated character of modern people as a result of migration and globalization.
3. **Memory and Trauma:** Roy and Rushdie's stories rely on memory, both personal and communal. Roy combines nonlinear storytelling and sensory descriptions to reawaken the characters' memories, emphasizing how sad events from the past are still important today. Rushdie's characters are haunted by memories and past events, having been through unpleasant events such as partition, political instability, and hiding, which undermine their sense of self and connection.
4. **Social Justice and Inequality:** Both writers are committed to promoting social equality, with Roy focusing on the plight of marginalized populations in Indian society as well as Rushdie using satire to denounce systems of power and community customs, exposing intolerance toward religion, graft in politics, and cultural and social prejudice as root causes to inequalities. Both authors stress the battle for fairness and equity.
5. **Magic Realism and Mythology:** Both authors' works are characterized by magic realism and mythology, blurring the line between ordinary and supernatural. Roy incorporates magical realism with superstitious events and traditional themes, while Rushdie uses legends, folklore, and fantasy to explore the interrelationships of myth, history, and imagination.
6. **Love and Loss:** Roy and Rushdie's writings address love in a variety of ways, including intense devotion, kindred bonds, and companionship. They investigate intricate interpersonal interactions in a turbulent social-political climate, with grief as a common subject, whether of being innocent, beloved ones, or prior heritage.

Roy and Rushdie's writings emphasize human similarities and highlight geographical, cultural, and geopolitical contexts. Both writers' wonderful work sheds light on the continuous battle for liberties, sense of self, and belonging in our society.

## **7. Conclusion**

Arundhati Roy and Salman Rushdie's works are effective at exploring the intricacies of postcolonial society. Roy's "The God of Small Things" in Kerala, India, delves into the injustices caused by colonial hierarchical institutions as well as fights for independence and identity. Rushdie's "Midnight's Children: Looking into Post-Colonial Identity Complexity in India"

employs magical realism to break up the monotony of historical events, concentrating on Saleem Sinai and other infants born at midnight. Rushdie's "The Ministry of Utmost Happiness" broadens the scope by addressing modern concerns such as gender inequality, religious tensions, and governmental corruption in Indian society. It intertwines people from all walks of life to demonstrate the complexities of self-identity, belonging, and resistance in a postcolonial context. Roy investigates the current Kashmir crisis via postcolonial philosophy and denounces the Indian government for its focus on militarism in relation to Kashmir.

Rushdie's "The Moor's Last Sigh" follows several generations of a Goan family as they grapple with cultural hybridization, a postcolonial sense of self, and India's diverse nature. The narrative critiques colonialism via institutional racism, religious prejudice, and corruption, but also applauding residents' perseverance in the face of battle.

In conclusion, Roy and Rushdie's books shed light on post-colonial global order by concentrating on regular lives and ordinary people while providing incisive appraisals of the complexities of postcolonial cultures and battles for justice.

## **8. References**

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