



## Developing Epistemes in Salman Rushdie's Midnight's Children

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### ABSTRACT

This research paper aims to examine a study on language struggles that leads to epistemic violence. It reflects on Rushdie's treatment of society during post-colonial India respectively and looks at applying the theory of cultural altercations post colonizers. It also focuses on the similarities that these colonies have encumbered the mindsets of the colonized. Writer's literary texts are analysed within the parameters of these issues. "*Decolonization, as Postcolonial studies, is a paradigm shift from colonial dominance to the freedom of natives, from subordination to co-ordination, from suppression to expression, from imposition of language and culture to one's own choice, from surrogate Englishman to indigenous man, from forced civilization to ethnic culture, from autocracy and dictatorship to democracy, from domineering politics to the politics of human welfare, from the exercise of the castration of psyche to re-gaining of manhood and many other things*<sup>1</sup>." Salman Rushdie is criticised by society for promoting silence and the invisibility of women and the emergence of a gender lens. In fact, he attempts to represent how women feel distorted and alienated within their culture and tries to bring a fair justification for contemporary women and enable them to see a world without restricted freedom.

**Keywords:** Epistemic Violence, Orientalism, Language, Gender and Marriage, postcolonial discourse, Feminism, Patriarchy

### Introduction

The fundamental concept of language plays a vital role in sociological concepts as stated "*The sociological literature reveals but rudimentary concepts for the analysis of language as a social system, for comparative studies, and for study of the role of language in a total society. There seems to*

<sup>1</sup> [https://www.academia.edu/35447784/Decolonizing\\_the\\_Indian\\_Theatre](https://www.academia.edu/35447784/Decolonizing_the_Indian_Theatre)

*be widespread recognition that language is important, but no one has been quite sure what to do about language as a general social pattern. Sociology contains a rich store of classifications, terminology, propositions, and concepts applicable to most dimensions of its universe of study, but it has only scanty and rudimentary ones for the study of sociolinguistics*<sup>2</sup>” Salman Rushdie discusses the Muslim community as Indian natives and the British colonizers. *“The English language is nobody’s special property. It is the property of the imagination.”*<sup>3</sup> Upon the release of his book, *Midnight's Children*, Salman Rushdie evoked a furore. Its appeal stems from two factors: the novel use of English as a language and the imaginative depiction of history. The inventiveness of Rushdie's English is motivated by a desire to convey the essence of Indian culture in all its richness and diversity. Rushdie, as a linguistic experimenter, tries to break "the inherent rhythms of the English language" and dislocate "the English and let other things into it." *Midnight's Children* is the clearest example of Rushdie's method of "Indianizing, revitalizing, and decolonizing the English language."

Sociolinguistics<sup>4</sup> is the comprehensive study of the influence of all possible components of societal structure, notably ethnic standards, expectancies, and contexts, on how language is employed and the influence of society over language. In *Midnight's Children*, the relationships between language and society are quite eloquent providing an understanding to the audience regarding intercultural communication "...involves interaction between people whose cultural perceptions and symbol systems differ enough to alter the communication event."<sup>5</sup>

Saleem Sinai, the protagonist of *Midnight's Children*, was an Englishman by blood but an Indian Muslim by birth, exhibiting inter-culturally throughout his character. He has continually adjusted to the cultural differences he has faced throughout his life. He uses English, Hindi, and Hinglish terms and phrases that are widespread among Indians and Pakistanis. For instance, during a discourse, Saleem shows warmth and ease in revealing his secrets with Mary Pereira (his Christian nanny) and his reluctance with his mother.

To further grasp it, we can observe that religion is driving the narrative of the story and that specific terminologies have been used throughout the text such as Ayah: an ayah is traditionally a native caretaker recruited by Europeans in India. Throughout *Midnight's Children*, protagonist Saleem Sinai refers to Mary Pereira, his nanny, as his ayah. Rushdie's usage of this phrase illustrates the continued impact of British culture and practices in postcolonial India, yet after independence, and is consistent with Rushdie's numerous allusions to British colonialism and

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<sup>2</sup> <https://items.ssrc.org/from-our-archives/notes-on-the-sociological-study-of-language/>

<sup>3</sup> [William Baer, \*Conversations with Derek Walcott\* \(Jackson : University of Mississippi Press, 1996\), 109.](#)

<sup>4</sup> <http://eprints.uny.ac.id/8365/3/BAB%202-06211141009.pdf>

<sup>5</sup> <https://quizlet.com/150755767/chapter-1-flash-cards/>

post-colonialism. Despite the fact that Saleem's family is not European, they nonetheless refer to Mary as an ayah.

## **Orientalism**

It is the study of the orient or better known as the eastern world. The title of Edward Said's book (first published in the year 1978) is exemplum the concept of orientalism. "It insinuates the fallacious Western conjectures about the Eastern countries preponderate throughout centuries the perspective of the Eastern world." Three major pillars of orientalism are as follows: -

1. *Westerners misrepresented knowledge about the easterners for their own covetous incentive*<sup>6</sup>.

The orientalist (who was experts on the orient) had misidentified the eastern world. The repercussion was the fallacious beliefs sprouting stereotypical, irrational as well as exotic which would lead them to the understanding that Easterners would blindly follow their wild passions and desires. The concept of orientalism initiated to act like the judicious body manoeuvring the mind-set in terms of fictitious and realistic, claiming to assimilate eastern parts of the world, which led to further growth of the westerners by dominance and objectifying the potential of these regions and their people.

The political and economic prosperity of the Westerners, dived with the prospects of the eastern countries as they were considered and mentioned as the "Other". In Salman Rushdie's *Midnight's Children*, the way Mr William Methwold sells his mansion to Ahmed Sinai. "*The Estate, Methwold's Estate, is changing them. Every evening at six they are out in their gardens, celebrating the cocktail hour, and when William Methwold comes to call they slip effortlessly in their imitation Oxford drawls; and they are learning, about ceiling fans and gas cookers and the correct diet for budgerigars, and Methwold, supervising their transformation, is mumbling under his breath. Listen carefully: what's he saying? Yes, that's it. "Sabkuch ticktock hai," mumbles Methwold. All is well.*"<sup>7</sup> The said quotation takes place once William Methwold had already transferred all of the estates on his property (each titled upon an iconic European palace) to Ahmed as well as the other Indian occupants, and all of them had already adhered to his terms and conditions: that they will acquire the estates completely with all of Methwold's possessions, and that their sales wouldn't be finalized till the precise juncture of India's liberation from British.

Methwold reflects the notions of western orientalism in which he demeans Vanita (Wee Willie Winkle's wife and Shiva's mother). As William Methwold flirtatiously grabs Vanita by her waist implicitly flaunting her pregnant belly in front of Amina Sinai, this showcases the concept that colonized were abiding the pathway of exotic passions blindfolded thus

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<sup>6</sup> <https://fddocuments.in/document/the-violences-of-knowledge-edward-said-sociology-and-social-scientists.html>

<sup>7</sup> <https://www.litcharts.com/lit/midnight-s-children/quotes>

representing them as irrational and barbaric. Rushdie's explicable exposes the Orientalists (the colonizers) or the British mirroring the fallacious belief systems within the Westerners speculating the superiority over the Eastern culture or in this scenario the Indians. The effort of eradicating the Indianization from the very roots of the 'Other' and making them like the Westerners and their culture and forcing them to abide by their ideologies and concept that William Methwold implicated over Ahmed Sinai.

2. *While few attempted to comprehend the east, past versions of Orientalism obstructed an authentic view of these civilizations.*<sup>8</sup>

The character of these areas was obscured by the Orientalist subtleties that surrounded these cultures. Much of the variety among these nations was lost because of this characterization approach. This blinded everyone from seeing the originality accurately of the orient. The irrationality of the orient was a common notion and hampered the minds trying to discover the eastern world. If rationality was discovered in any scenario, they were claimed to be exceptions and were dismissed. In *Midnight's Children*, Aadam Aziz treated the Reverend Mother as the orient, whose opinion didn't matter when it came to deciding the future of her daughters which can be seen from quite beginning as Aadam Aziz doesn't share the same belief as his wife Naseem in religion. He portrayed that science and practicality was the only thing required for his children, majorly parenting by the book. Whereas Naseem like most orients had faith that there is some higher power looking after each of her children. This sense of belief in religion was seen by Aadam Aziz as irrational like every orientalist pictures the orient. This prevented the understanding of the readers of the female characters of the novel. As the female was also oppressed by the male characters in the novel and are also conserved under the category of "Other" or in this scenario the orient.

### ***Orientalism is still very much prevailing.***<sup>9</sup>

Orientalism is prevailing in today's times as well. As the colonizers like in *Midnight's Children*, the British may be long gone from India yet their tenets of orientalism within the psychology of the nation had taken root a long time back. During the *Midnight's Children's* Conference, Shiva the antagonist of the novel hushes Parvati from interfering between his and Saleem's argument. This showed that even after knowing the fact that Parvati-the-witch is powerful, portraying the misogynistic approach towards Parvati and how Shiva is dismissing her input as if irrelevant and irrational to the conference.

The work of Edward Said altered how scholars discussed a region previously known as "the Orient," assisting researchers from various countries in breaking free from a Eurocentric perspective and cementing the post-colonial ideology Edward Said is credited with developing. Said's work

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<sup>8</sup> <https://fdocuments.in/document/the-violences-of-knowledge-edward-said-sociology-and-social-scientists.html>

<sup>9</sup> <https://fdocuments.in/document/the-violences-of-knowledge-edward-said-sociology-and-social-scientists.html>

reveals the essentialist and epistemic dimensions of figurative violence inherent in knowledge creation in an imperial relationship among both the colonizer (British) and the colonized (Indians). Knowledge of the Britishers provided them with the power to conquer the massive Indian sub-continent and sociologically known that oppression over another can only be achieved by violence in this novel, it's quite evident through linguistically the male characters have oppressed female characters through epistemic violence in orientalism. Unveiling the forms of epistemic violence engraved while conquering the nation or the household. The way Ahmed Sinai informs his wife that they'll be shifting to Bombay as he wants to strike the iron while it's hot and how he changes his wife's name From Mumtaz to Amina at the beginning of their journey. This showed that epistemic violence was the handmaiden to oppression done domestically and by the European imperial powers over India.

### **Epistemic Violence**

Gayatri Spivak devised the term "*epistemic violence*"<sup>10</sup> which referred to the dynamic configuration of power-knowledge enunciated in Orientalism, which expounds a paradigm remotely mounted, far-flung and heterogeneous and ordained by the imperial power to refer to the term "other" to the colonial subjects. "*Her specific example of this is "a narrative of codification" via "the legitimation of the polymorphous structure of legal performance, 'internally' noncoherent and open at both ends, through a binary vision."*<sup>11</sup> Gayatri Spivak showcased "*the British study of Indian history and languages led to the stabilization and codification of Hindu law*"<sup>12</sup> The ideology of epistemic violence has been exercised by post-colonial researcher like Spivak who applied the concept in a very general sense whenever the other had been constructed. Physical violence which was the core of colonies has led to epistemic violence as after effect because much has been lost like history and language which connects generations.

The postcolonial author Salman Rushdie used the concept in his novel *Midnight's Children*. The phenomenon refers to "the Other" throughout the novel by placing the major characters in this category. The European eyesight viewing in the colonized, way of looking at the world is westernized. Epistemic violence has caused "the other" to be wiped off from their heritage and beliefs which would have been mobilized if taught.

*"At the same time, influential feminist linguistic research has argued that men also engage in acts of conversational domination over women such as interruption, lack of uptake of women's topics, and problematizing of women (Fishman 1983; Ochs and Taylor 1995; Spender 1985). Although radical feminism has been critiqued for its emphasis on the subjugation of women*

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<sup>10</sup> <https://jan.ucc.nau.edu/~sj6/Spivak%20CanTheSubalternSpeak.pdf>

<sup>11</sup> <https://fdocuments.in/document/the-violences-of-knowledge-edward-said-sociology-and-social-scientists.html?page=5>

<sup>12</sup> <https://fdocuments.in/document/the-violences-of-knowledge-edward-said-sociology-and-social-scientists.html?page=5>

*under patriarchy to the exclusion of other issues, its insights into the mechanisms of gendered power remain directly relevant to feminist linguists' efforts to combat linguistic and physical violence (e.g., Kitzinger and Frith 1999; Trinch 2003)."*<sup>13</sup>

They are unable to converse isn't because of their evident omission from the scholars writing regarding them (though this is significant), but because those in hegemony have irreversibly transformed their methods of expressing and comprehending the world. Since epistemic violence is related to knowledge creation, it is worth noting that most of the violence engaged in the imperial reencounter would have been more than figurative; colonial violence was just not in their thoughts. Edward Said asserted that knowledge regarding the "other" was manipulated to subjugate as well as dominate them physically. A lacuna between physical and psychological violence using knowledge was disregarded by an extensive process of epistemic violence.

*"Conceptualizing and categorizing the social reality of the "other" involves a complex nexus of symbolic and material realities."* <sup>14</sup>Throughout the novel *Midnight's Children* the female characters have barely spoken, considering any scenario like when Joseph D'Costa who's a notorious Communist, is a wanted criminal, and the unrequited love of Mary. Blindly in love, Mary swaps the destiny of two children by adhering to the concept that let rich be poor and the poor become rich stated by Joseph to Mary in the hospital when Saleem and Shiva were born. Even after knowing the fact that it's incorrect and would be a sin causing her regret in the long run acted without conscious as she was instructed by her beloved Joseph. Therefore, this demonstrated the psychological suppression of Joseph over Mary. Another instance of epistemic violence was when the Reverend Mother opposes the stay of Nadir and his affair with Mumtaz, whereas Aadam Aziz dismisses the Reverend Mother each time.

Conceptualizing the fact that females weren't taken seriously and were categorized as the "other". Symbolizing the psychological oppression of the female characters and which led to disastrous repercussions like Mumtaz first love was the impotent Nadir. And their spark for each other leads to a strain in the mother-son relationship, when Saleem follows his mother and finds her kissing another man. The epistemic violence prevailed throughout masculine to feminine characters is seen when Saleem the son of Amina Sinai his mother doesn't provide an opportunity to reconcile. Saleem threatens and denounces her while informing his father about the incident. Rushdie implies that the word mother is of nil importance to both father and son.

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<sup>13</sup> <https://escholarship.org/uc/item/6cz7k5s8https://fdocuments.in/document/the-violences-of-knowledge-edward-said-sociology-and-social-scientists.html?page=1>

<sup>14</sup> <https://fdocuments.in/document/the-violences-of-knowledge-edward-said-sociology-and-social-scientists.html?page=5>

History of violence leads to epistemic violence hence the instance when Saleem was admitted to the hospital when he was young and had a head injury, in that moment the doctor inquired whether Saleem was adopted as Ahmed and Amina isn't a blood type match for Saleem. While this confusion occurred, Ahmed considered infidelity, eventually leading him to slap her. This act of violence led to an implicit impression on Saleem leading him towards disbelief in women entirely. As he had lost the father that loved him the most in a blink of an eye and throughout Saleem's life Ahmed never once talked to him again. Female characters in the novel weren't liberated to speak out which led to disasters when provided the chance by the writer to speak. The way Mary grabs the opportunity after so many years to disclose the identity of Saleem not being Ahmed and Amina's biological son, narrating the entire swap of Saleem and Shiva.

In *Midnight's Children*, numerous manners have been implemented by Salman Rushdie to demonstrate the oppression of the weaker side, bestowing the struggles of epistemic violence irrespective of gender and colonialism. This can be witnessed through characters throughout the novel:

### **SALEEM SINAI (Protagonist)**

#### **Childhood**

*"He, young-Saleem-then, was afraid of an idea that his parents' outrage might lead to a withdrawal of their love; that even if they began to believe him, they would see his gift as a kind of shameful deformity..."* As a child, Saleem Sinai lacked knowledge, which led to psychological maltreatment and, subsequently, epistemic violence. As said in the discourse, the phrase "deformity" reflects how his parents regard him as the Orient. Eventually developing faulty attitudes and misjudge their son. Saleem, despite being the novel's male protagonist, is confronted with orientalism and epistemic violence. He gradually finds imperfection in himself as a result of his parents' indoctrination and demeanour toward him whenever he needs support and affection. Saleem believes it is best to remain silent and conceal his skills to safeguard the presumptuous connection he has with his parents.

#### **Adulthood**

*"Herbs thou hast been uprooted by Bulls!" Then I have ground herbs in water and milk and said, "Thou potent and lusty herbs! Plant which Varuna had dug up for him by Gandharva! Give my Mr Saleem thy power. Give heat like that of Fire of Indra. Like the male antelope, O herb, thou hast all the force that Is, thou hast powers of Indra, and the lusty force of beasts."* Saleem's impotency is being used against him by his wife, who is hinting that God assists her husband to regain his manhood, to which she refers by describing the bulls. The bull impregnates many cows, exhibiting the animal's overwhelming passion. Padma Sinai is committing epistemic violence towards Saleem Sinai. After many years of Indian independence

and even in the modern day, he still faces the reality that impotency is considered abnormal. Padma, presumably, thinks impotency to be a disgrace and wants to rid herself of it quietly.

## **Reverend Mother (Aadam Aziz's Wife)**

### **Pre-Marriage**

She is one of the major characters who's orientalist and is a victim of epistemic violence. Initially, she is known as Naseem Ghani before her marriage to Aadam Aziz. When Aadam Aziz arrives to examine Naseem, it is revealed that her father, Ghani Sahib (The Blind Landlord), has appointed a virile lady to guard his precious daughter. These so-called guardians are capable of physically dominating any man who would pose a threat to Naseem Ghani. "*A woman with biceps of a wrestler was staring at him, beckoning him to follow her into the room. The state of her sari told him that she was a servant; but she was not servile.*"<sup>15</sup> We can see from this that even Naseem was physically oppressed, causing her character to be shy and subservient to force, similar to how the Britishers subjugated the Indians. Epistemic violence is highlighted, implying that she possesses the characteristics of the "other" and has the potential to become wild or savage if unfettered. Demonstrating physical dominance eventually implicates epistemic violence.

### **Post-Marriage**

Naseem, presumably, has no preference when it comes to choosing a suitor and demonstrating her weakness in the face of being a wife and mother. Her husband Aadam Aziz eventually gave her the appellation Reverend Mother, as though her name didn't mean anything to him. "*...and how can Reverend Mother permit a strange a strange man to dwell in the same house as Alia's gravity, Mumtaz's black, luminous skin and Emerald's eye? ... 'You are out of your mind, husband; that death has hurt your brain.'*" Through the application of ellipsis on a routine basis and the plaintive tone of a mother concerned about the safety of her three kids. The interruptions and omissions in Reverend Mother's discourse demonstrate Aadam Aziz's customary dominance over her. The insignificance of a mother's anxiety over her precious daughter's exposure to a strange man, Reverend Mother experiences epistemic violence through her daughter's father Aadam Aziz.

The few themes that can be discussed that demonstrated epistemic violence within the novel *Midnight's Children* by Salman Rushdie are gender and marriage, relationships, feminism, patriarchy

### **Gender and Marriage**

Matrimony is the sacred union between a man and his wife the Indian custom of *Shaath phere* refers to their love relationship lasting seven

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<sup>15</sup> <https://lucian.uchicago.edu/blogs/around1948/files/2012/09/1981-Chp-1-Midnights-Children-S.-Rushdie-.pdf>



lifetimes. Marriage, be it arranged or love, is the central element around which the characters revolve. In the chapter perforated sheet, Aadam Aziz as well as the readers are only able to identify Mumtaz piece-by-piece. During the first generation, the marriage of Aadam Aziz and Naseem is quite extraordinary and not a traditional marriage. As Aadam Aziz tells Ghani Sahib after marriage that he won't make Naseem wear the veil, implementing a modernistic thought process as Aadam was a doctor from Germany, making Ghani Sahib furious. Mumtaz Aziz initially falls for Nadir Khan, who is the personal secretary of the Hummingbird and the first husband of Mumtaz. But after their marriage, Aadam Aziz finds out that Nadir is impotent and creates havoc in the household that her daughter is a virgin even after marriage. This demonstrated how a parent disrespects the nuptials and how her daughter is to blame for falling in love with such a man. Aadam Aziz's violent tone toward his adored daughter Mumtaz reflects the dominance of the male over the insignificant female characters. After Nadir runs away and divorces Mumtaz, Ahmed Sinai leaves her sister Alia and pursues Mumtaz

### **Relationships**

In the novel, we encounter two types of relationships of which one was Saleem Sinai, and the contradiction is Zafar. Saleem's childhood was tragic in the beginning, but Ahmed and Amina loved Saleem and he understood the importance of healthy relationships. Throughout the years, Mary becomes increasingly close with Saleem and his family, making her confession difficult, and when she finally confesses after being driven nearly mad by her guilt, Mary runs away and lives with her mother. She remains absent until Saleem finally reveals her as the owner of the pickle factory where he works, and the ayah of his son, Aadam Sinai.

Zafar on the contradiction was harassed by Zulfikar and Emerald throughout his childhood. The apogee was when Zulfikar asked in a response to his son's incompetence, Zulfikar insults Zafar by calling him a woman, and to further insult him, a Hindu. Zulfikar serves as a stand-in father to his nephew Saleem Sinai, before being murdered by his son, Zafar, a young man who repeatedly wets his pants growing up and is generally rejected by his father. Epistemological violence was contrived in all relationships and began in childhood making it almost impossible to emancipate.

The tone, attitude, and pressurizing into something not only derogatory but also impertinent for Saleem and Zafar can be compared to the violence Mr William Methwold implicated when he was discussing his deal with Ahmed Sinai.

### **Feminism**

*"Early feminist critics of Rushdie were uncompromising in their view that his work consisted of a series of wholly misogynistic texts."* <sup>16</sup>Despite new

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<sup>16</sup> [https://d31kydh6n6r5j5.cloudfront.net/uploads/sites/111/2019/07/Madelaine\\_Horn.pdf](https://d31kydh6n6r5j5.cloudfront.net/uploads/sites/111/2019/07/Madelaine_Horn.pdf)

freedoms, the women of *Midnight's Children* are still treated like second-class citizens in society. Salman Rushdie's *Midnight's Children* is a harsh critique of the gender-related power struggles of postcolonial Indian society. After generations of purdah the belief that Muslim and Hindu women should live separately from society, behind a curtain or veil, to stay out of the sight of men postcolonial women are encouraged to become modern Indian women and remove their veils. Countless years in the domestic sphere have branded them as weak, demure, and dependent on men, and the women of *Midnight's Children* struggle against these traditional gender stereotypes. However, as Saleem Sinai, Rushdie's protagonist, tells the story of India's independence, women wield much of the power, in the domestic sphere and beyond. Rushdie's portrayal of women in *Midnight's Children* dispels the common misconception that women are the gentler sex. *Midnight's Children*, women comprise within their household and family, many know it as the domestic sphere which inculcated nurturing the children, domestic life's domestic realm like maintaining the house and religion.

*"Feminism as a collection of ideologies and movements has developed over periods of time and space."*<sup>17</sup> After marriage Naseem's potential ameliorates, as no objectification of her figure and amplified domination of decision-making in the household. Being a married woman, she takes on a new name representing her emotional as well as physical alterations. Naseem entered in the role of motherhood with the name of Reverend Mother, while Mumtaz has acquired that potential through her reproductive abilities. All the female characters have varying capacities of power over their lives but are limited by society cause of domestic purposes and social constraints.

## **Patriarchy**

*"Patriarchy or as it is literally known, 'the rule of the father', refers to a system of belief that women are inherently inferior to men and 'thus open to control and domination, or discrimination and exclusion.'"*<sup>18</sup> Patriarchy is an ideology that has been seen throughout *Midnight's Children*. Patriarchy has been an idiosyncrasy throughout Indian society. One major exemplification was when Shiva the antagonist of the novel behaves at the *Midnight's Children* Conference in Pakistan the last time. Shiva hushes Parvati-the-witch and tries to ignite a revolutionary fight with Saleem Sinai. The ideologies Shiva depicts can also be seen in various instances such as Pia and Homi both have an affair. Homi spares no effort to sever the relationship by writing a letter regarding the same. After years of intimacy, Homi doesn't have the basic courtesy of offering a personal explanation regarding the split. Many such instances within the novel reflect the general notion of people in social spectrum.

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<sup>17</sup> <https://researchonline.nd.edu.au/cgi/viewcontent.cgi?article=1279&context=theses>

<sup>18</sup> <https://researchonline.nd.edu.au/cgi/viewcontent.cgi?article=1279&context=theses>

## Conclusion

In evolution of knowledge traditions now perceived all over the world in the singular as “western knowledge” is a complex story. This has involved many sub-streams drawn from many civilizations in ancient times and many continents in modern times, but all woven together into rationality based matrix of knowledge developed in modern Europe. The complexity is so much that it would be impossible to trace all of the origins of the knowledge system. Yet, at the heart of the entire process was a conception of knowledge as an intellectual outcome, a body of verifiable abstraction. The western system thinks of knowledge as a known, as “logos”. In contrast Indian traditions of thought-theistic as well as atheistic –looked at knowledge as an experience, as “knowing” (a verb), an internalised acquisition, or to use a Greek term, as “gnosis”.

In conclusion, Spivak’s specific example of this is “a narrative of codification” via “the legitimation of the polymorphous structure of legal performance, ‘internally’ non-coherent and open at both ends, through a binary vision.” Gayatri Spivak showcased “the British study of Indian history and languages led to the stabilization and codification of Hindu law” The ideology of epistemic violence has been exercised by postcolonial researcher like Spivak who applied the concept in a very general sense whenever the other had been constructed. In *Midnight’s Children*, the relationships between language and society are quite eloquent providing an understanding to the audience regarding intercultural communication “...involves interaction between people whose cultural perceptions and symbol systems differ enough to alter the communication event.” Saleem Sinai, the protagonist of *Midnight's Children*, was an Englishman by blood but an Indian Muslim by birth, exhibiting interculturality throughout his character.

Gayatri Spivak devised the term “epistemic violence” which referred to the dynamic configuration of power-knowledge enunciated in Orientalism, which expounds a paradigm remotely mounted, far-flung and heterogeneous and ordained by the imperial power to refer to the term “other” to the colonial subjects. Knowledge of the Britishers provided them with the power to conquer the massive Indian sub-continent and sociologically known that oppression over another can only be achieved by violence in this novel, it is quite evident through linguistically the male characters have oppressed female characters through epistemic violence in orientalism.

In *Midnight’s Children*, numerous manners have been implemented by Salman Rushdie to demonstrate the oppression of the weaker side, bestowing the struggles of epistemic violence irrespective of gender and colonialism. Saleem, despite being the novel's male protagonist, is confronted with orientalism and epistemic violence. History of violence leads to epistemic.

“Conceptualizing and categorizing the social reality of the “other” involves a complex nexus of symbolic and material realities.” Throughout the novel *Midnight’s Children* the female characters have barely spoken, considering any scenario like when Joseph D’Costa who’s a notorious Communist, is a wanted criminal, and the unrequited love of Mary.

Rushdie, as a linguistic experimenter, tries to break "the inherent rhythms of the English language" and dislocate "the English and let other things into it." *Midnight's Children* is the clearest example of Rushdie's method of "Indianizing, revitalizing, and decolonizing the English language." Sociolinguistics is the comprehensive study of the influence of all possible components of societal structure, notably ethnic standards, expectancies, and contexts, on how language is employed and the influence of society over language.

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