

Anna Taroyan

THE KERNEL CONCEPT "INDIANNES" IN SALMAN RUSHDIE'S NOVEL "MIDNIGHT'S CHILDREN"

Key words: culture bound-word, multiculturalism, postcolonialism, key concept, kernel concept, indianness, culture.

The culture of India is one of the world's oldest cultures, which has a great influence on history. It is one of the cultures with interesting festivals, holidays, and with the strangest traditions and customs. Indian literature has its own place in the Indian cultural life. There are many famous writers such as Kiran Desai, Khuswant Singh, Salman Rushdie and so on. We mainly concentrate on Salman Rushdie's works. Salman Rushdie's works are masterpieces of Indian literature and he has published many books which have become an inextricable part of Indian culture. Salman Rushdie is an important British contemporary author and critic. He belongs to the group of British authors with foreign origin with British education. Looking back at India's past beyond the realm of academia, S. Rushdie's imaginary saga "*Midnight's Children*" is the starting point for the investigation about India's current cultural and political situation, which is strongly influenced by historical events and nowadays by modernization and development processes in a time of neocolonialism, globalization, and transnationalism. Salman Rushdie's novel "*Midnight's Children*," published in 1981, took the literary world by storm. S. Rushdie rejected the traditional, social realist novel in favor of larger than-life allegorical characters and events in the tradition of magic realism. He not only showed the fluency in Standard English but also the confidence that allows the use of various kinds of Indian English. S. Rushdie made extravagant use of myth, oral tradition, and different versions and ideas of history. The style was extending, rambling, full of digressions and humor. He aimed at providing an opportunity to the members of marginalized national minorities to place themselves center stage in the drama groups or of national history, rather than feeling the pressure to subsume themselves in the mainstream. He, thus, dared to challenge the official version of History. "*Midnight's Children*" differs from earlier fiction in that most of the usual ground rules associated with the older form of fiction are broken: the unities of time and place and characters are, at best, unstable: It is a novel of signs and gestures and sleight of hand narrated with a passion for nomating rather than for clarifying meaning (Reddy 1999:99). «The novel is a piece of fiction-fiction, by one born in India but settled abroad who tries to recreate his homeland, mixing memory and desire, fact and fantasy reality and vision, time and timelessness (Walsh 1983:257). "*Midnight's Children*" is a novel which is about India in all its varied form. It reveals an India that must be felt, seen, and reacted to in all its varied textures overlapping mythologies, fabulous fantasies and harsh realities" (Mattoo 1977:63). "*Indianness*" in "*Midnight's Children*" operates at many levels, ranging from the explicit ones celebrated in the publisher's blurbs to the most subtly "evocative ones."

S. Rushdie's postcolonial and postmodern novel "*Midnight's Children*" draws a picture of the time since around 1915 and explains India's situation after it gained its Independence from the British colonizers; it describes Gandhi's Quit Indian movement, the violent partition of India into the new states India and Pakistan, and the State of Emergency from 1975 to 1977 through the eyes of Indian people.

His novel can be analyzed as a way of co-opting political and literary power, because he reconstructs India's latest past by analyzing post-colonial issues such as identity, the loss of the self, migration and fragmentation through displacement, and the difficulty of facing one's historical past. While Salman Rushdie mourns the missed

opportunities since the time of India's Independence, he also celebrates variety and values difference in his magical narrative, writing about processes of awareness and emancipation, rebirth, passion, hope, and love, expressed through his fictional characters who are struggling with their own fate. The symbolic figures in his work of fiction are therefore possible voices, which portray the countless diverse colonial, postcolonial, and nowadays globalized voices. It is surprisingly difficult to determine what languages the characters in Rushdie's novel are actually speaking. In this book S. Rushdie has used many key concepts of Indian culture and in this way he wants to give the exact image of Indian culture, as the key concepts are special for one particular culture and everybody in the world knows that Indian has rich cultural heritage. By reading this novel we may encounter words which only are used in India.

Having grown up in an Indian Muslim family S. Rushdie was surrounded by religious issues throughout his childhood and therefore, the influence of religion, religious beliefs and faiths is often reflected in his works. Various religious concepts appear and reappear throughout "Midnight's Children" and create an important part of the text.

As a typical representative of the post-colonial literature the novel "*Midnight's Children*" is written in English. Yet being an Indian novel, or rather, a novel by an Indian author about the Indian past, the choice of language is very unusual. One might suppose that it would be written in *Hindi*, *Urdu* or some other vernacular language of India but not in English. The fact, that "*Midnight's Children*" is written in English manifests that the imperialism left a deep trace in the Indian history, both cultural and political. In India, Standard English still functions as a medium, a language that everyone can understand, and a language that is closely connected with power and the upper-class. Since "*Midnight's Children*" depicts Indian political history before and after independence, the choice of English, as a wide-spread language, might suggest that the intention of the book was to be read all over the world. Yet the English used in "*Midnight's Children*" is not standard British English. Since Salman Rushdie is not a native speaker of the English language, his usage of English is influenced by his mother tongue and as he himself writes in the introduction of his novel he had an "*interest in creating a literary idiolect that allowed the rhythms and thought patterns of Indian languages to blend with the idiosyncrasies of 'Hinglish' and 'Bambaiyya'*" (Rushdie 1995:6). This special mixture of the English language and the vernacular language is a common characteristic of the post-colonial literatures written in English.

S. Rushdie's novel "*Midnight's Children*" constructs a complex view of India through the juxtaposition between story-telling and history. What makes this novel great is the immense enthusiasm of the story and the language in which it is written. The novel "*Midnight's Children*" is regarded as a foundational text of *post-colonialism*. The reason for this immeasurable popularity of S. Rushdie's "*Midnight's Children*" is to be found in its unique style. Not only is it set in India, is written by Indian writer in an Indian flavor of English, but also the theme is Indian Independence as reflected by the life of one boy and his friends. Even the superpowers are especially Indian, connected to Indian mythology rather than to the western myths that give us the American superheroes. The unusual power is derived from the date of his birth: midnight August 15, 1947, the moment in which India became independent. Every child born on this hour had some form of magical gift which connected them to their nation's fate. S. Rushdie links his characters with the absurd and satirical tones of the traditional mock heroic in order to pay huge attention and reverence to these specific historical moments. S. Rushdie focuses only on the developing perspectives of Saleem's vision of India, neglecting of crucial events in India's development.

Salman Rushdie created a sudden widespread enthusiasm with the publication of his novel "*Midnight's children*." Its popularity rests on two things: *the innovative use of English*, as a language and *the fantastic representation of history*. M. H. Rochere points to

the central idea of *"Midnight's Children"* as the power of fiction to capture and invent a new reality (Rochere 1999:10). While S. Rushdie applies the use of magic realism to oppose the Euro-centrism of master discourses, the innovativeness of S. Rushdie's English is prompted by a desire to capture the spirit of Indian culture with all its multiplicity and diversity. As a linguistic experimentalist, S. Rushdie attempts to destroy "the natural rhythms of the English language" and to dislocate "the English and let other things into it."

At first glance, the most innovating feature of Salman Rushdie's language is that he used *Hindi* and *Urdu* words combining with English and this colorful sprinkling provides a certain amount of oriental flavor to the novel. This is probably done for two specific purposes: *firstly*, to situate the novel in its geographical location in the various cities of India, Pakistan and Bangladesh; and *secondly*, to undermine a language associated with colonial powers. It is the English best suited to express the sensibility of South Asian readers, even if they are living abroad. But though the novel abounds in *Hindi* and *Urdu* words, Salman Rushdie has added no notes or glossary to explain them fully to Western readers. Rushdie makes use of a number of *Hindi*, *Urdu* and *Hindustani* words, phrases and expressions in *"Midnight's Children"* (www.toto.lib.unca.edu).

The total number of *culture-bound words* in Salman Rushdie's *"Midnight's Children"* novel is **1124** and the average number is **41.1 % cultural realias** in the work, and in the novel there are *culture-bound words* that are instantly repeated, but the number does not include the repetition of the same key concepts within a work. The *culture-bound words* which commonly appear in the work are *sari* (clothing) *sahib* (address terms) *verandah* (house, building), *dhoti* (clothing), *chapati* (food, drink) and many other words. These *culture bound words* have no equivalent or close meaning in English for replacing them, the large number of *culture bound words* are Anglicized and naturally mixed into the English usage in India, which shows that English and native Indian languages coexist and blend in the daily life of Indian people with a certain level of education. Main functions of Indian culture specific concepts and foreign words in the English texts are: a) *Giving local color to the text*, b) *Characterizing the speaker by mirroring his choice of language*.

In categorizing the *culture specific items* S. Vlahov and S. Florin included *flora* and *fauna* in the geographical unit. They are closely linked with culture. Especially trees, plants, flowers, animals are climate-bound.

— *Glued together by his imagination she accompanied him on all his rounds, she moved into the front room of his mind, so that waking and sleeping he could feel in his fingertips the softness of her ticklish skin or the perfect tiny wrists or the beauty of the ankles: he could smell her scent of lavender and chambeli.* (p. 33)

— *"I must describe my mother, her palm slanted outwards towards the advancing palmist, her eyes wide and unblinking as a pomfret's eyes."* (p. 95)

— *"And they are learning about ceiling-fans and gas cookers and the correct diet for budgerigars."* (p. 109)

— *"Escaped cobras vanished into the sewers of the city; banded kraits were seen on buses and on the cars"* (p. 155)

— *Others whisper that he was half snake himself, the child of an unnatural union between a woman and a cobra.* (p. 69)

— *His obsession with the venom of the banded krait-bungarus, fasciatus-was becoming legendary.* (p. 69)

In these examples the names of flowers are special only for Indian culture, and there is no translation for them. *Lavender* is the flower that can be found only in India. It has a purplish color and named after it. And *chambeli* is also the flower which grows in India and is special for Indian flora. A *pomfret* is a kind of fish, a popular food in coastal India. It is notable for its large eyes. A *budgerigar* is a small Indian parrot usually light green with black and yellow markings in the wild but bred under domestication in many colors. The common *krait* also known as *Indian krait* or *blue krait*, and *cobra* are a species

of venomous snake of the genus *Bungarus* found in the jungles of the Indian subcontinent. It is a member of the "big four" species, inflicting the most snakebites on humans in India. *Fasciatus* is a kind of fish and it is widespread in Southern parts of India. In this novel Salman Rushdie mentioned few items of *fauna* and *flora*.

The following subcategory of common expressions is *clothing terms*. This category refers to various types of artifacts worn by the members of a particular culture.

—*So he had risen in the bitter cold of four fifteen, washed himself in the prescribed fashion dressed and put on his father's astrakhan cap.* (p. 2)

—*This mother who had spent her life housebound, in purdah, had suddenly found enormous strength and gone out to run the small gemstone business.* (p. 25)

—*Memory of my blue bedroom wall: on which next to the P. M.'s letter, the Boy Raleigh hung for many years, gazing rapturously at an old fisherman in what looked like a red dhoti who set on what?-driftwood? and pointed out to sea as he told his fishy tales.* (p. 65)

—*"The chadar of Jamila Singer was held up by two tireless, muscular figures, also (but more simply) veiled from head to foot."* (p. 358)

—*"Lying on the mat behind his desk was a loose flowing garment like a dhellabah."* (p. 432)

—*"Hands clasped in her lap, a muslin dupatta wound miser-tight around her head."* (p. 43)

—*"Remembered glimpses of Mahalaxmi Racecourse cantered in her head as she pushed aside saris and petticoats."* (p. 70)

In the first sentence the word *astrakhan cap* refers to a cloth with a usually wool, curled, and looped pile resembling *karakul*. And only men wear it. The second word *purdah* is the isolation of women from public observation among Muslims and some Hindus especially in India. *Red dhoti* is a cloth that wear Indian women. It is their national clothing. *Chadar* is a cloth used as a head covering. And the word in the following sentence *dhellabah* is a beautiful Indian cloth with sparkling beads usually worn by Indian women. *Dupatta* is rather a large scarf worn by women to compliment a *salwar-kameez* (a long shirt and a pair of pants). The *dupatta* is often used to cover the head and is a mark of propriety, not unlike the *pallu of a sari* which performs the same function. *Petticoat* is an article of clothing; specifically an undergarment to be worn under a skirt or a dress in order to have the currently fashionable shape created by women's clothing.

In the novel "Midnight's Children" the reader finds many key concepts connected to *food* and the subcategory of *food* and *drink* includes not only all types of reference to various types of food and drinks but also names of terms related to the meals of the day and places where food and drinks are served or can be bought. India has created a rich variety in food of which the local people are very proud. Furthermore, eating is not only a matter of individual taste or nutrition, but has a strong connection with the various aspects of social life, like who can share a meal with whom, who can cook for whom, etc., which makes people highly conscious of eating.

—*Clatter-feet descended from a taxi and rushed into the narrow lanes; meanwhile, in their corner house, my mother stood in her kitchen stiring khichiri for breakfast, overhearing my father conversing with his distant cousin Zohra.* (p. 32)

—*Mumtaz made the paans for Nadir but did not like the taste herself. She spat streams of nibu pani.* (p. 26)

—*"How we made the revolutions: General Zulfikar described troop movements; I moved pepperpots symbolically while he spoke."* (p. 332)

—*"Amina ate the fish salans of stubbornness and the birianis of determination."* (p. 158)

—*"Mary Pereira took the time to prepare some of the finest and most delicate mango pickles, lime chutneys and cucumber kasaundies in the world."* (p. 70)

—*"Reverend Mother doled out the curries and meatballs of intransigence, dishes imbued with the personality of their creator; Amina ate the fish salans with the stubbornness and the birians of determination."* (p. 70)

In all these sentences we can find names of Indian food. *Khichiri* is the preparation made from rice and lentils. It was the inspiration for the Anglo-Indian dish *kedgerie*, and is also commonly considered to be the inspiration for the popular Egyptian dish, *kushari*. In Indian culture, it is considered one of the first solid foods that babies eat. *Nibu pani* is a drink made from lemon, sugar and water. *Pepperpot* is usually made using offcuts of beef, usually beef shin, and other meats can be used. *Pepperpots* are slowly cooked, spicy one-pot meals prepared on all the Caribbean islands. This version, using chicken rather than the more traditional fatty pieces of pork, also includes rice for an easy, oven-baked meal. *Salan* is a popular chili and peanut curry. It accompanies Indian *biryani*. This dish contains green chillies, peanuts, till seeds, dry coconut, cumin seeds, ginger and garlic paste, Raitha, turmeric powder, bay leaf and thick tamarind juice. *Mango Pickles* are a typical Indian food. This is ideally prepared using special variety of mangos that can stay crisp for longer periods when pickled. These variety of mangoes are specially bred and grafted for use. *Lime chutney* is a dish which is widespread in Indian subcontinent that can vary from a tomato relish to a ground peanut garnish or a yoghurt, cucumber and mint dip. *Cucumber kasaundi* is a food which is rich with unctuous tomato sauce or pickle. It has an Indian origin. *Curry* is a dish originating in the cuisine of the Indian Subcontinent. The common feature is the use of complex combinations of spices or herbs, usually including fresh or dried hot chillies.

One of the most common subdivision of *key concepts* is the division of *names of occupation* and *means of transportation* according to S. Vlahov and S. Florin. There are *occupations* and *statuses* specific to Indian society, the nuance of which is difficult to express in English.

— The thaw had come rapidly, as usual, many of the small boats, *the shikaras*, had been caught napping, which was also normal.... Close the door *ayah*, Ghani instructed the first of the lady wrestlers and then, turning to Aadam became confidential. (p. 23)

— "Possessed by an incomprehensible rage that appears to be directed at his erstwhile acolyte..." (p. 16)

— "Let us in, *majaharaj!*" (p. 72)

— "Amina would rise before he did, her assiduity driving her to dust everything, even the cane chick-blinds (until he agreed to employ a *hamal* for the purpose)." (p. 72)

— His dark skin stained with ashes, his hair loose and long-naked except for beads and ashes, the *sadhu* strides up amongst the red-tiled mansions. (p. 126)

— The rumor spread that a mad Bengali *snake-charmer*, a Tubriwallah, was traveling the country, charming reptiles from captivity, leading them out of the snake farms. (p. 69)

— There are *channa-vendors* and dog walkers promenading by the sea. (p. 67)

— "Scurrying of urchin through revolving door, leaflets falling in his wake, as the *chaprassi* gives chase." (p. 30)

— "To fuse the skills of Western and *hakimi* medicine for having an efficient result." (p. 71)

— "It issued from the rumps of the horses between the shafts of the city's many *tongas*, *ikkas* and *gharries*." (p. 30)

— "A sea on which the sails of Koli *dhow*s lowed scarlet in the setting sun." (p. 139)

While reading all the words in the sentences we feel the flavor of Indian culture, as each word in its own way describes Indian culture. In the first sentence there are two Indian words: *shikara* and *ayah*. The first one is a type of wooden boat found on Lake Dal and other waterways in Kashmir. And the latter means babysitter, a housemaid or children's nurse in South Asia. The next word *acolyte* is one who assists the clergyman in a liturgical service by performing minor duties. A *majaharaj* is a Hindu prince ranking above a *raja*. The word of the following example is the *hamal* and it is a hard job for a man, a porter in eastern countries. An the words *sadhu* means a usually Hindu mendicant ascetic, a holly man. *Snake-charmer* is a person who plays for a snake, and are not afraid for them. He can easily control every movement of snake. *Channa-vendor* is a person who sells

dishes outside. A **chaprassi** is an Indian doorkeeper and messenger. In the next example **hakimi** is a traditional Indian herbal medicine, Muslim doctor. **Hakimi** is presumably the adjective in English. **Tongas**, **ikkas** and **gharries** are means of transportation in India. **Tongas** are horse-drawn wagons still used for transportation in India, **ikkas** are donkey-drawn wagons transport in India and **gharries** are a horse-drawn cab used especially in India and Egypt. **Dhows** are an Arab lateen-rigged boat usually having a long overhang forward, a high poop, and a low waist.

Another most important division of *culture-bound words* is the division of **art** and **culture**. It includes the names of dances and musical instruments, all of which are quite difficult to find an English equivalent. In this novel there are few cases that S. Rushdie mentions their dance, music, games, rituals. All these are subcategories of this division.

—Astried his bicycle, leather attached to carrier, my grandfather Mastled. Despite irritations of the nose, his lips pursed. Despite the bruise on his chest which had refused to fade for twenty three years, his good humor was unimpaired. Air passed his lips and was transmuted into the sound. He whistled an old Indian tune: **Tannenbaum**. (p. 17)

—"I don't know how my grandmother came to adopt the term *whatsitsname* as her **leitmotif**." (p. 41)

—"The songs and dances were good and there was a beautiful **nautch** girl who would have looked more graceful if they hadn't made her dance in a ten-galloon cowboy hat." (p. 51)

—"A group of beggar-women had clustered around the tetrapod and were performing the rite of **puja**." (p. 201)

—"We had unconsciously been eager to see her grieving, looking forward to watching an accomplished tragedienne orchestrate her own calamity, anticipating a forty-day **raga** in which bravura and gentleness, howling pain and soft despond would all be blended in the exact proportion of art." (p. 312)

—"On the **thali** of victory: samosas, pakoras, rice, dal, puris, and green chutney." (p. 525)

—Hurling on, I pause to pick up the game of **hit-the-spittoon**. (p. 63)

—"I insert, forthwith, a brief **paean** to Dung." (p. 29)

—"Sacrificing themselves in an ecstasy of **Kundalini Art**, they saved the soul of their unborn son Lord Khusro." (p. 307)

—"Melodrama piling on melodrama; life acquiring a coloring of a **Bombay talkie**." (p. 75)

Games, music and dance, rituals varies from culture to culture. And every culture has specific key concepts concerning with art. The **Tannenbaum** is a name of a song. **Leitmotif** is a short, constantly recurring musical phrase associated with a particular person, place, or idea. **Nautch** is a feast in India, an entertainment in India consisting chiefly of dancing by professional dancing girls. The word "nautch" is an anglicized form of the Hindi/Urdu word *nach* derived from the Sanskrit *nritya* through the Prakrit *nachcha*, meaning dance. **Nautch** represented cultural interaction between the native and the early English settlers in India. **Puja** is the act of showing reverence to a God, a spirit, or another aspect of the divine through invocations, prayers, songs, and rituals. An essential part of **puja** for the Hindu devotee is making a spiritual connection with the divine. It is a focal point for honoring and communicating with the God. **Raga**, also spelled **rag** (in northern India) or **ragam** (in southern India), (from Sanskrit, meaning "color" or "passion"), in the classical music of India, Bangladesh, and Pakistan, a melodic framework for improvisation and composition. A **raga** is based on a scale with a given set of notes, a typical order in which they appear in melodies, and characteristic musical motifs. It is one of the *ancient traditional melodic patterns or modes in Indian music*. **Thali** is an Indian and Nepalese meal made up of a selection of various dishes. It simply means a round platter used to serve food. The idea behind a **Thali** is to offer all the 6 different flavors of sweet, salt, bitter, sour, astringent and spicy on one single plate. According to Indian food serving customs, a proper meal should be a perfect balance of all these 6 flavors. **Hit-the-spittoon** is a very popular game in India. **Spittoons**, and **betel-chewing**, are endowed with other significance

through the course of the novel, though never so explicitly as in the quotations above. Memory, truth, and storytelling are entwined into the motif of the *spittoon*. The word is a *joyous song or hymn of praise, tribute, thanksgiving or triumph*. *Kundalini* -the yogic life force that is held to lie coiled at the base of the spine. It is an art that Indians use when they want to be relaxed. *Bombay talkie* is an Indian band (A classical dictionary of Hindu mythology and religion, geography, history, and literature 1988).

The next division of realias is *socio-political* division. In this novel there are few words connected with this categorization. In this group S. Vlahov and S. Florin include administration, territorial units and representatives, whereas Newmark states that in this group must be included *work* and *leisure* (Newmark 1988:45).

—He is not sure if the *hartal* of pamphlet mosque wall newspaper is his fight, even though he is in occupied territory now. (p. 44)

—“A dark red fluid with clots in it like blood congeals like a red hand in the dust of the street and points accusingly at the retreating power of the *Raj*.” (p. 44)

In the first sentence the word *hartal* is a *strike action, the total shutdown of industry as a form of civil disobedience, it is used often during the time of the Indian Independence Movement, this movement also is known as the nationalist movement*. In addition to being a general strike, it involves the voluntary closing of schools and places of business. The term comes from *Gujarati* signifying *the closing down of shops and warehouses with the object of realizing a demand*. Mahatma Gandhi used the term to refer to anti-British general strikes. The next word *Raj* is *the former British rule of the Indian subcontinent, the period of British rule in India*. When English speakers borrowed *Raj* around 1800, they used exactly the same spelling and meaning as its Hindi parent. *Raj* in different contexts means *rule, king, ruler, emperor or royalty* in the Sanskrit language families of the Indian sub-continent including in Romans, its closest Indo-European relative. Also, *Raj* is a *Polish and Bosnian, Croatian, Serbian word meaning paradise or heaven* (1988:298-326). As we can see there are few terms connected with the *socio-political* categorization.

There is one more subcategory of *ethnographic group: furniture*. In this novel there are mentioned some pieces of furniture which are special only for Indian culture.

—“When tipped off about the gang’s impending arrival, would take sleeping draughts and pull their *charpoy* beds away from the buildings of the estate.” (p. 80)

—“At this rate” she thought “there will always be something fresh about him to love: so our marriage can’t go stale.” In this way, assiduously, my mother settled down to life in the old city. The tin trunk sat unopened in an old *almirah*. (p. 32)

—“Aadam’s mother is saying as she sips fresh lime water, reclining on a *takht* in an attitude of resigned exhaustion.” (p. 13)

In the first sentence the word *charpoy* is a *traditional woven bed used in the Indian subcontinent*. In some languages like in *Punjabi* and *Saraiki*, it is also called a *Manjaa* or *Manji*. It consists of a wooden frame bordering a set of knotted ropes. In recent times there has been decline in use of a *charpai* in urban areas. It is mostly used in rural areas. The next word *almirah* is a *large Indian cupboard or cabinet, often of carved wood*. *Takht* is a *large chair that kings used for lounging, seat or throne*. This piece of furniture is very popular in the Central Asian cultures where *takht*, often located in the backyards, serves as a place where people sit around to talk, eat and drink a cup of green tea.

While reading this novel we pay attention that Rushdie has used many *Indian God and Goddesses*. Of course, S. Vlahov and S. Florin have not categorized them in any division, but it is important to mention that they are also regarded as *key concepts*, as all the *Indian mythology* is included in it.

—“Doctor Aziz’s nose was comparable only to the trunk of the elephant-headed god *Ganesh*.” (p. 8)

—“Doctor Aziz looked down from his hotel window on to this scene as a **Jain** in a face-mask walked past, brising the pavement before him with a twig-broom, to avoid stepping on an ant, or even a fly.” (p. 30)

—“Sitting cross-legged in a room on whose walls are pictures of **Vishnu** in each of his avatars, he could roughly keep his tears.” (p. 92)

—“And, above it all, the benign presiding influence of the goddess **Mumbadevi**, whose name Mumbadevi, Mumbabai, Mumbai may well have become the city's.” (p. 115)

—“He was **Krishna** come to chastise his people, he was the sky-hued Jesus of the missionaries.” (p. 154)

—“He under whose supreme control are horses, all chariots, and the villages, and cattle; He who gave being to the Sun and Morning, who leads the waters, He, O men, is **Indra**.” Today, while he has been displaced by Vishnu and Shiva, he retains his importance as a noble deity and prominent figure in Hindu mythology and lore. “Thou hast powers of **Indra**.” (p. 222)

—“Once upon a time there were **Radha** and **Krishna**, and Rama and Sita, and Laila and Majnu; also (because we are not unaffected by the West) Romeo and Juliet...” (p. 297)

—“But the buddha knew she was **Kali**, fecund and awful, with the remnants of gold paint on her teeth.” (p. 421)

—“*Maya* in its dynamic aspect, is called **Shakti**; perhaps it is no accident that, in the Hindu pantheon, the active power of a deity is contained within his queen!” (p. 467)

As we can see Gods play an important role in Indians' life. And their belief is an inextricable part of Indian culture. **Ganesh** is a Hindu god of wisdom. In Hinduism, **Ganesha** is a son of Shiva and Parvati, and the husband of Bharati, Riddhi and Siddhi. His name is prefixed with the Hindu title of respect, “**Shri**.” Ganesha is known as **Aumkara**, because his body mirrors the shape of the Aum, the elephant god is thus seen as the embodiment of the cosmos. His elephantine head symbolizes the intelligence and beatitude of the elephant, powerful, yet gentle. He is the lord of wisdom, intelligence, education, prudence, luck and fortune, gates, doors, doorways, household and writing. He is the remover of obstacles. **Jainism** is a religion of India originating in the 6th century B.C. and teaching liberation of the soul by right knowledge, right faith, and right conduct. **Jain** texts reject the idea of a creator or destroyer God and postulate an eternal universe. **Vishnu** is one of the most significant god in Hinduism. He is the Supreme god *Svayam Bhagavan* of *Vaishnavism*. He is also known as *Narayana* and *Hari*. As one of the five primary forms of God in the Smarta tradition, he is conceived as “the Preserver or the Protector.” In Hindu sacred texts, *Vishnu* is usually described as having the dark complexion of water-filled clouds and having four arms. He is depicted as a pale blue being. **Mumba Devi Mandir** is an old Hindu temple in the city of Mumbai, Maharashtra dedicated to the goddess Mumba, the local incarnation of the *Devi* (Mother Goddess). The goddess Mumba was patron of the *agri* (salt collectors) and *kolis* (fisherfolk), the original inhabitants of the seven islands of Bombay. She is depicted as a black stone sculpture in the temple. An etymology of Mumba that is popular is “**Maha Amba**,” or “**Great Mother**,” one of the many of India's more well-known names for the Hindu Mother Goddess (*Devi*). It is a sacred pilgrimage spot and place of worship for Hindus and is thus visited daily by hundreds of people. It is not uncommon for visitors of **Mumbai** to pay their respects at the temple and is one of the popular tourist destinations in the city. **Krishna** is a Hindu goddess, worshipped across many traditions of Hinduism in a variety of different perspectives. *Krishna* is recognized as the complete and eighth avatar of the God *Vishnu* or as the *Supreme God* in his own right. *Krishna* is one of the most widely revered and popular of all Hindu deities. **Indra** is a principal Vedic deity associated with rain and thunder. The god of weather and war, and *Lord of Heaven* or *Swargaloka*, was the supreme deva of Hinduism during the early Vedic period. **Radha** is a Hindu goddess who is almost always depicted alongside *Krishna* and features prominently within the theology

of today's Vallabha and Gaudiya Vaishnava sects, which regards Radha as the original Goddess or Shakti. *Kali* is the Hindu goddess associated with empowerment, or *shakti*. She is the mighty aspect of the goddess *Durga*. The name of *Kali* means black one and force of time, she is therefore called the *Goddess of Time, Change, Power, Creation, Preservation, and Destruction*. *Shakti* represents the dynamic forces that are thought to move through the entire universe. *Shakti* is the concept, or personification, of divine feminine creative power (1988:190-325).

To sum up we can say that S. Rushdie's novel «Midnight's Children» includes all the categories of culture-bound words. Moreover, there are culture specific items that are not under the categorization. It means that Salman Rushdie work too carefully to give the reader all the characteristic features of India, starting from the *mythology* up to *rituals and customs*.

Աննա Թարոյան, «Մշակութային հատուկ հասկացությունները Սալման Ռուշդիի «Կեսգիշերի երեխաներ»-ը նույնպես: Սույն հոդվածը նվիրված է Սալման Ռուշդիի «Կեսգիշերի երեխաները»-ը մշակութային բնորոշ բառերի վերլուծությանը անգլերենում: Վերլուծության արդյունքում պարզ է դառնում, որ մշակութային հասկացությունները բնորոշ են միայն տվյալ լեզվին և չունեն ճշգրիտ թարգմանություն և դրանք համարվում են մշակութային առանձնահատկություններ:

Բանալի բառեր. մշակութային բառեր, բազմամշակութայնություն, հետգաղութային գրականություն, մշակութային հասկացություններ, հնդկականություն, մշակույթ:

Анна Тароян, "Особые понятия культуры в новелле "Дети полуночи" Салмана Рушди". Данная статья посвящена анализу слов присущих культуре в английском в новеле Салмана Рушди "Дети полуночи". В результате анализа выяснилось, что культурные концепции присуще только английскому языку, не имеют точных переводов и рассматривются как культурные особенности.

Ключевые слова: Культурные слова, мультикультурализм, постколониализм, ключевые концепции, индийская сущность, культура.