

Abstract

This paper attempts to analyze Salman Rushdie's *The Satanic Verses*, its structure, multiple dimensions and characters through the lens of postcolonialism, separately from the infamous controversy. The thesis consists of three chapters which primarily deal with the themes of dehumanization, migration, exile, cultural contamination and possession (both literal and imaginary) of the territory through bodies. In addition to Rushdie's novel which lies in the core of this thesis, this paper also introduces a number of other literary texts and one film, all belonging to the authors coming from different backgrounds though curiously repeating and overlapping some of the notions when it comes to the portrayal of the migrants. Whereas the introduction of the thesis could be regarded as general, giving a necessary background to the reading of *The Satanic Verses* and outlining the methodology, the conclusion concerns not so much the repetition of what the chapters investigate, but rather draws the final line, discusses and interprets what the characters as well as entire narrative had arrived to. Whereas "the migrant can do without the journey altogether; it's no more than a necessary evil; the point is to arrive",¹ Rushdie's novel seems to continuously enable movement rather than fixity.

¹Salman Rushdie, *The Satanic Verses* (London: Viking Penguin, 1989) 377.