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**Shades of Postcolonialism:  
Magical Realism in Salman Rushdie's  
*Midnight's Children (1981)***

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## **Dedication**

I dedicate this work to my beloved mother, whose efforts and givings can never be described or measured. Thank you from the bottom of my heart.

To my father, whose love, help and encouragement span throughout my life and during the academic journey crowned with this dissertation. Heartfelt thanks.

I also extend my warmest dedication to my brothers and my dear friends who were my second family. I wish you all success and happiness in your lives.

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## **Abstract**

Over the past few years, Magical Realism has flourished in world literature and has become the fashionable style for prominent authors in crafting their novels. One of them is the Indian author Salman Rushdie, who has mostly succeeded in incorporating Magical Realism in his novels. This study aims to show aspects of Postcolonialism as mirrored through Magical Realism, demonstrating the multiple faces of Colonialism as they impacted the Indian society in Rushdie's novel *Midnight's Children* (1981).

Three chapters build up this work. The first one, under the title "Magical Realism and its Peripherals," deals with the meaning, origins, leading thinkers, and features of Magical Realism. The second one, titled "Literary Quintessential Manifestations of Magical Realism," displays the essential themes, techniques, and the various novels that presented Magical Realism. The final one, labelled "Magical-Realist Figures of Postcolonialism in *Midnight's Children* (1981)," provides a look into the narrative of the novel and a number of the features of Magical Realism that reflect Postcolonialism in the novel.

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## **General Introduction**

## General Introduction

At the end of World War I in Germany, the term Magical Realism was introduced with the post expressionist movement "Nue Sacklickiet" by the renowned artist Franz Roh in 1925 (Faridatul and Khatib, 2009, p.20). After a few years, Magical Realism caught the eyes of many prestigious writers between the 1940s and 1950s, beginning with Latin American writers such as Jorge Luis Borges and Alejo Carpenter. Among the avant-garde celebrated texts that ended up internationally renowned in their use of Magical Realism was "*A Hundred Years of Solitude*" by Garcia Marquez (Faridatul and Khatib, 2009, p.20). Since then, the term has been well presented and used in literature and has become a highly fashionable narrative style mainly for postmodern and postcolonial writers such as Salman Rushdie and Ben Okri.

However, the concept of Magical Realism, known mostly in literature as a tool of writing and narrating every daily life, is in our view also a critique tool used to show the aspects of Colonialism through its characteristics. One of the most significant critics and writers that hired Magical Realism to depict Colonialism is Salman Rushdie and his novel *Midnight's Children* (1981) (Faridatul and Khatib, 2009, p.21). To this event, the main objectives of the dissertation are firstly the discovery of the manifestations of magical-realist features in *Midnight's Children* and secondly the demonstration of how Magical Realism is applied by Salman Rushdie to reflect aspects of Postcolonialism.

To accomplish the desired purpose, this research raised the following questions: (1) What is the significance of Magical Realism and how did it start in the first place, and who are its essential thinkers and principal characteristics? (2) What are the themes, techniques, and Major works of Magical Realism? (3) How do the features of Magical Realism perform the aspects of Postcolonialism in *Midnight's Children*?

These questions occurred to test the following temporary hypothesis as proposed answers. Firstly, Magical Realism can be defined as a literary and artistic style that mixes fantasy with real events. It started after the end of World War I in Germany, mainly in the art field. To extend later in the literary field, and flourish throughout the world as a renowned narrative style. Magical Realism has a bunch of thinkers who played an essential role in its emergences such as Franz Roh, Massimo Bontempelli, and Amaryll Chanady. Moreover, the significant components of Magical Realism are hybridity, metafiction, fantastic elements, and alienation. Secondly, the themes used in most magical-realist novels are identity, food symbolism, and political critique, along with the integration of magic and myth in the setting and questioning the real world. Among the renowned magical-realist novels, *Like Water for Chocolate* by Laura Esquivel, *Master and Margarita* by Mikhail Bulgakov, *The Kingdom of This World* by the Latin American writer Alejo Carpentier, and *Skellig* by David Almond. These novels used techniques to show some manifestations of Magical Realism in their narratives. Like the irreducible details, defocalisation, mirror between past and future, and the implementation of fantastic components into the Pragmatic world. Finally, in the novels of Salman Rushdie, he bestows the sense of colonisation through the Indian copying the British language and lifestyle beside the colonised educated and civilised by the coloniser. However, at the same time, he exposes western culture in this process. Also, Magical Realism was delineating this picture through its items, which are hybridity, loss of identity, alienation and political critique.

This research relies on a review of literature and criticism contributed by different thinkers and researchers about Magical Realism in *Midnight's children*. First of all, in 2009 Jo. Walton states: “*Midnight's children* invites you to immerse yourself in India the way you would with Fantasy World” (Floss, 2017, p.24). In this quote, Walton proclaimed that the use of Magical Realism by Salman Rushdie in his postcolonial novel paves the way for the

readers to imagine India as they like and engage in the events as they are part of the plot. Secondly, Kevin Bongoirni in his article "Michael Haneke's *Amour* in The Light of Italian Neorealism" said that: "Magical Realism in *Midnight's Children* both novel and film, is used to say something about the lives of characters (like their violent personality for example), or to simplify them through the use of magic" (Floss, 2017, p.26). According to him, the technique of Magical Realism hired as a way to portray the characters alive and in building their personality perspective. Moreover, Sara Upstone in her article "*Domesticity in magical –realist postcolonial fiction*" noted: "I want to suggest, the magical realist novel refuses both colonial and notional metaphor" (Floss, 2017, p.26). Sara, through this quotation, stated that Rushdie utilised Magical Realism in his work as a kind of resistance of colonial beliefs and culture. Finally, Asli in her paper titled "*The notion and Supernatural in Salman Rushdie's Midnight Children*" said: "Magical Realism is often suited to the representation of communities in transition" (Floss, 2017, p.40). In this quote, she is noting that Magical Realism draws the transformation of backward communities or the third world from common and ordinary society to the urban and civilised society.

The intent in this study is to join the previous thought in some aspects but with a certain divergent angle. *Midnight's children* is thus a political allegory that deals with events in India before and after independence, and the use of Magical Realism intends to show Reality not on the paper, but through the reader's emotions, full of sorrow and beauty.

To this end, this research relies on the following research methodology that will enable a comprehensive framework. Firstly, the descriptive approach will explain and validate the term of Magical Realism and its essential features and thinkers, mainly in chapter one. Then, I will hire analytical research to resolve the themes and techniques of Magical Realism and its significant works by illustrating with examples. This type of research will be adopted in chapter two. In the end, the concluding chapter will hold correlation research to explain the

dominant characteristics of Magical Realism in a detailed manner that exposes the aspects of Postcolonialism.

The structure of the study goes in this sense producing three chapters. The first one will describe Magical Realism and its essential characteristics and thinkers. The second chapter will be about the themes, techniques, and illustrative works of Magical Realism. Finally, the concluding part will be about the features and instances of Magical Realism that picture Postcolonialism in Rushdie's *Midnight's Children*.

This study reveals many details that enhance our understanding of the novel and could probably give many possibilities for new explorations of Magical Realism as a style and literary choice adopted by Salman Rushdie and similar writers.

## **Chapter 1: Magical Realism and its Peripherals**

## 1.1. Introduction

The Twentieth Century was a century of modernity and thriving in art, literature, and drama. Probably, one of the reasons was that many prestigious art and thinking movements occurred during the time. One of these was Magical Realism. The denomination reveals that many people, chiefly artists and authors, admired the traits of this trend only because it lifted them to another exotic World. Thus, what is Magical Realism and what are its components, features and background?

## 1.2. A Historical Overview of Magical Realism

The term Magical Realism evolved in Germany during the 20th Century mainly in art context. In fact, the art before Magical Realism was based on a sense of frustration, uneasiness, and prevailing folding of excessive emotions inspired by the post-war (Origins and The Development of Magical Realism, n.d, p.10). However, the art critics felt that the current generation of artists was producing insufficient work since the modernist movements drifted too far toward abstraction. As a result, the artists celebrated a modern style called “Magischer Realismus” by stimulating a prosaic life with a twist of bizarre fantastic elements (p.11). They marked this extraordinary style with many techniques such as thinning of oil media, using lazes and egg tempera (p.39). The initial one that pointed Magical Realism in art was "Franz Roh" who originally described magical Realism as abstract simplicity of line colour and restoration to human figures that make it something like the opposite of the expressionism that predated the youngster's twenties in Germany (p.34). Later on, Magical Realism was adopted by many prominent artists around the world such as Gustav Hurltialb who initiated the art under the name "New Objectivity" or "New Sachlichkeit". Ivan Albright was famous for his works "Ida Rogers". Ivan is regarded as one of the essential American painters of Magical Realism, and he is generally referred to as "the painter of horrors".

Moreover, the metaphysical pictures of Giorgio De Chirico who employed architectural and metropolitan locations immensely impressed Albert Carel Willink. Subsequently, Magical Realism captured a wave of authors and was implemented in the literary context. Initially, this term started with Latin-American writers, like Gabriel Garcia Marquez, with their depiction of Reality with curious and magical items to show that their culture was dynamic and complex (p.53). After that, it was used in the 1940s by the Spanish American writers such as Miguel Angel Asturias and Alejo Carpentier. Then in the 1980s, Magical Realism was classified as the most authoritative modern writing style in the whole world, becoming employed by many novelists such as Salman Rushdie and John Fowles (p.54).

### **1.3. The Authoritative Thinkers of Magical Realism**

As Magical Realism became recognised as a worldwide style of writing, it caught a good number of thinkers who assisted its prevalence in different aspects of life. Definitely, some significant thinkers contributed to the thriving of Magical Realism. First of all, Friedrich Von Hardenberg, recognised by his Nickname of “Novalis,” who in 1798 visualised in his book and noted that there are two styles of a prophet called “Magischer Realist.” In his view, the latter might live outside of enlightening-ended without losing contact with the important world (Warnes, 2006, p.11). Henceforth, in 1925 Franz Roh stressed in his manifesto of “Magischer Realismus” that “realistic representation” must recognise the recent concrete phenomena of the standard in technology and nature, instead of the abstract theme through a meticulous depiction. He contended that the world is revealed not as a mimetic reproduction, but as complete one with all of its magical and rare qualities. Like he stated, "It isn't, the "old Aristotelian idea" of mimicry including a metaphysical quality, but of representing the fact, the inside argues, of the outside world. This

mattered little or no to expressionism" (Zamora, 1995, p.6). Furthermore, Massimo Bontempelli was remarkable for his literary formula "Realismo Magico," which was published in France and Italy mainly in 1926. He combined modernist personalities like James Joyce, Rilke and Max Jacob with a mythical atmosphere by recounting its particularly realistic detail. Furthermore, he insisted to be primordial with a past. As he claimed: "Adam and Eve had no past—he alleged, per the surrealist standard of a return to the primordial. We can't be Adams again: (Siamo dei primitivi con un passato) (188)". Being primitive again means the return to one's tradition and this can contradict with Magical Realism beliefs (Lopez-Clavo and Ignacio, 2014, p.5). Additionally, Thereto Amaryll Chanady in her book *Magical Realism and therefore the Fantastic* points out that the term Magical Realism is identified by two antagonistic prospects, the primary one supported an "enlightened" and reasonable regard of Reality. The other one endorsed the adoption of the miraculous world as a part of the standard life (Baker; 1992, para.8). Finally, the Canadian critic Robert Wilson states that Magical Realism produces as "space within which the spatial effects of canonical Realism and people of axiomatic fantasy are interwoven. In other words, Magical Realism creates a hybrid space where contrary and ranging aspects are incorporated, and Wilson called this fact "dual spatiality" (Baker, 1992, para.4).

#### **1.4. The Distinct Interpretations of Magical Realism**

Magical Realism is a compound concept that is built of two notions. For this, it is necessary to look at each one separately then seek to see the overall meaning we can get. Firstly, "Magical" is an act in which nations engaged magic elements in their social and cultural context (Bailey, 2006, p.2). Secondly, "Realism" is a literary movement, which represents the truthful image of a certain society by applying a real style of literature (Holt et al, 1988, p.2).

The term Magical Realism refers to a style of writing, which mixes fascinating elements with the supernatural events which are portrayed realistically. It challenges the essence of Reality and attracts consideration to the act of production by employing a contemporary consolidation of the ordinary and imaginary (Thamarana, 2015, p .263). Magical Realism is also a narrative style in which components like dream, fantasy and metaphysical aspects oppose the foundations of science (Shanthini, 2019, p. 248). It also can be defined as a belief toward the Reality that may convey publicly in civilised forms or simple styles unfamiliar or strange systems. Magical Realism attempts to discover Reality and to unravel what is curious intimately in life and human attitudes. (Zamora and Faris, 1995, p. 119-123).

Magical Realism is denoted by Professor Matthew Strecher as: “what arises when things very outlandish to regard occupy an extremely comprehensive and rational framework”. This implies that Magical Realism plans to capture the odd things of society (Hossain, 2018, p. 64). Furthermore, Magical Realism within the words of Ray Verzasconi is: "An expression of the new world reality without delay combines the rational elements of the super-civilisation and also the irrational elements of a primitive America" (Souma, 2018, p.1). In another way, Harmon views that Magical Realism is: "Magic Realism – the frame or surface of the work could also be conventionally realistic, but contrasting elements like a supernatural, myth, dream fantasy – invade the realism and alter the full basis of the art." (Souma , 2018, p.249). Henceforth, Benet's Reader Encyclopedia claimed that "Magic Realism - the capacity to counterpoint our idea of what's 'real' by incorporating all dimensions of the imagination, particularly as expressed in magic, myth, and religion". (Souma, 2018, p.249).

According to the Merriam-Webster dictionary, the term Magical Realism is defined as the merge of imaginative or allegorical aspects into other real fiction.

(Merriam-Webster's Dictionary). It is also defined by the Oxford dictionary as "kind of recent fiction which fabulous and fantastical elements are included during a narrative that maintains the reliable tone of objective, the realistic report" (Hossain, 2018, p. 64). In another step, Heritage Dictionary proclaimed that Magical Realism is "A Chiefly filtering style or genre originally in Latin America that mixes fantastic or dreamlike elements with reality" (H.P, Souma, 2018, p.249).

## **1.5. The Features of Magical Realism**

### **1.5.1. Hybridity**

Hybridity is the transformation of contemporary cultural terms formed by the coloniser to the backward world (Khatib, 2009, p.6). It is also an interpretation of the antagonistic sectors of a contrary location as metropolitan and agrarian or Western and primitive people (Suma, 2018, p.381). In other words, hybridity is a creative process that constitutes a momentary emotion between two distinct civilisations, and it produces within the content where the colonial government seeks to translate its identity to the primitive society (El.j, 2014, p.125).

### **1.5.2. Fantastic Elements**

The Latin term "phantasticus" for fantasy is an art that employs magic and mythical elements as an essential component of plot, theme, or setting (Havirona, 2007, p.25). Furthermore, fantasy is a genre that emphasises the extraordinary elements of our observed truth. The employment of Fantastic elements provides the readers with what is necessary to explore an unfamiliar type of viewing life, reaches an imaginary condition, and leads them to relate relations between the fictive plot and their social Reality (Mikhail, et al,2006).

### **1.5.3. Metafiction**

Metafiction is a sort of fiction that consists of the meditation of features of literature and fiction like a novel about writing novels (Bowers, 2004, p.127). In other words, metafiction is a fiction that relates or stands as its fictional writing and its protocols (Merriam-Webster, n.d.). Omega and Lambda (1996) states: “novel writing is inherently reflexive: the discourse of the novel is simultaneously a mirrored image on past and present ways of telling a story” (p. 2) (as cited in Reguig, 2014, p.41).

### **1.5.4. Alienation**

The term alienation stems from the Latin word "alienationem" that holds the thought of tearing out something (Sarfraz, 1997, p.46). Alienation is the deviation of a private from his common standards (Merriam-Webster. n.d.). The theme reflects the prevalent status in which many colonised people have suffered from in their lands. Moreover, this extends to be part of their ongoing dilemma as they migrate to the coloniser's country.

### **1.6. Conclusion**

Magical Realism is an artistic and literary style that first appeared in art in Germany by Franz Roh in 1925. Then it has extended to be the renowned writing style in the literary world mainly by Latin American Writers between 1940s and 1950s. Through its various features, Magical Realism contributes to creating a chance to discern the traditions and culture of a nation fantastically. Besides, it offers the audience an exceptional experience of life as if they are part of the novel. Moreover, it gives authors space through their characters to express their thoughts, desires, dreams, emotions, and ambitions smoothly.

## **Chapter 2: Quintessential Literary Manifestations of Magical Realism**

## 2.1. Introduction

After Magical Realism had become one of the basic styles in the art arena during the 20th Century, it prevailed through literature and got appointed as one of the influential literary styles for many writers such as Gabriel Garcia, Laura Esquivel, Mikhail Bulgakov, Franz Kafka, Isabel Allende, Alejo Carpentier, and Salman Rushdie. Magical Realism typically employs freakish techniques by merging the logical and the illogical or the real and the strange to award novels a grotesque sense. Authors adopt Magical Realism to tackle their political concerns, emotions, and thoughts and at the same time to offer an ambiguous message to the outside world about the miseries of ex-colonised societies. Magical Realism also forms an odd realm for the readers, a fact that makes them live and imagine what was happening at that period by approving multiple themes such as time, identity and violence.

## 2.2. Thematic Motifs of Magical Realism

### 2.2.1. The Implication of Magic and Myth

In Magical Realism contexts, authors include mythical and explainable items along with the common ordinary dilemmas, and they hire both of them as a medium of resistance in life of modern times. Besides, Magical Realism empowers spiritually to recount the history, cultures and civilisations which no longer remain (Aljohani and Fayzeh, 2016, p. 3). For instance, in the novel *One Hundred Years of Solitude*, the readers notice that father Nicanor Reyna is about six inches over the earth. As Gabriel Garcia states in his novel: "Father Nicanor rose six inches above the level of the ground ...raised his hands and the four legs of the chair all landed on the ground at the same time"(Garcia p. 455).

### 2.2.2. The Reconnoitring of Identity

Identity is generally created from the multiple voices and cultural hybridity of the narrator in the Magical Realism atmosphere. It is also referred to as a means to formulate a character's charisma (Faris, 2004, p.25). As we see in the novel *One Hundred Years of Solitude*, when the situations get worse in Macondo town, families started to lose their identity, and simply became machines controlled by the coloniser throughout their daily lives. Gabriel embraces this idea in this speech: "Where a father was remembered faintly as a dark man who had arrived at the beginning of April and the mother was remembered only as a dark woman who wore a gold ring on her left hand."(Garcia, p. 259). The "dark" colour is a symbol of no voice, no identity, no principles, and the disappearance of the sense of nationalism.

### 2.2.3. The account for “Trauma”

The fundamental rule of Magical Realism in novels is to portray the misery of backward societies through the experiences of people, their torture, and the savagery treatment of the coloniser. For instance, in *Monkey Beach* by Eden Robinson who accounts for the impact of colonisation on the Haisla communities in Canada (Mark, 2013, p. 7), the narrator Castricano depicts this idea:

For the Haisla, the 'unspeakable' consists of the real and material effects of the forced relocation of Aboriginal people by the government of Canada pursuant to the Indian Act; the loss of traditional land and water rights; the pollution of the environment [...], and, perhaps even more insidiously, the psychological and emotional damage to Aboriginal children in residential schools where the suppression of language and culture and the outlawing of first Nations spiritual practices all manifest in emotional and spiritual trauma [...].(Robinson, p. 802)

#### 2.2.4. The Quest for Rationality in the World

The innovative language and the stunned tone are employed by the narrator in the Magical Realism world. They turn fantasy into facts and more familiar and common facts into bizarre and extraordinary (Faris, 2004, p.17). Such as in *One Hundred Years of Solitude*, where many chapters illustrate Marquez's manipulation of language and words to deceive the truth and the mythical details in José Arcadio's death. The narrator refers to this idea when he states that:

A trickle of blood came out under the door, crossed the living room went out into the street, continued in a straight line across the uneven terraces, went down steps and climbed over curbs passed along the Street of the Turks, turned a corner to the right and another to the left, made a right angle at the Buendía house went in under the closed door, crossed through the parlor, hugging the walls so as not to stain the rugs, went on to the other living room. (Márquez, p.704)

#### 2.2.5. The Political Critique

The political critique is an essential part of magical-realist functions because the combination of the magic and the real elements often depict politics in ambivalent cultures or civilisations. The rationale is that novelists cannot freely criticise political and civil injustice. Therefore, they utilise metaphors and rhetoric to expose their emotions (Magical Realism, p.19). Such as the case in *One Hundred Years of Solitude* where the Narrator describes the western wickedness in his way:

It rained for four years, eleven months, and two days. There were periods of drizzle during which everyone put on his full dress and a convalescent look to celebrate the clearing, but the people soon grew accustomed to interpret the pauses as a sign of redoubled rain. The sky crumbled into a set of destructive storms and out of the north came hurricanes that scattered roofs about and knocked down walls and uprooted every last plant of the banana groves. (Gracia, p.165)

### **2.2.6. Food's Shifting Significance**

Food in magical-realist novels serves as a scope where the interior emotions of the characters shift to the readers such as love, hate, pain, sadness and happiness in a mythical sense (Rainer, et al, 2009, p. 36). For instance, in *Like Water of The Chocolate* at the wedding of Pedro, Tita tiers mixes with the cake of the wedding. Actually, this symbolises Tita's sadness as the narrator says: "When she finished beating the meringue, it occurred to Nacha to lick some of the icings off her finger to see if Tita's tears had affected the flavor" (Esquivel p. 35).

## **2.3. Writing Techniques in Magical-Realist Novels**

### **2.3.1. The Irreducible Details**

The magical-realist authors aim to deliberately set the irreducible elements, things we cannot explain according to the laws of the real universe, in their works to create a paradoxical sense in the novel's setting and characters' personality. Hence, the readers will confront a complexity in combining facts with the events (Faris, 2004, p.1). For example, in the novel *So Far from God*, Ana Castillo clearly inserts the irreducible factors in the dead persons to convince any doubts in her audience's mind. She said:

Esperanza (who had died) was also occasionally seen. Yes, seen, not only by Loca but also by Domingo who saw her from the front window...And once, although she had thought at first it was a dream. Esperanza comes and lies down next to her mother. (Castillo, p.8)

### **2.3.2. Defocalisation**

In the Magical Realism realm, the focalisation is limited due to it typically covers two dissimilar types of situations, real and magic, where the consciousness of the readers become troubled. In other words, Magical Realism often challenges our habitual norms by assimilating defocalized narrating (Faris, 2004, p.43). As in *Tim Drum by*

*Günter Grass*, Oskar narrates his birth from two conflicting views. He says: "I was one of those clairaudient infants whose mental development is completed at birth and often that merely needs a certain amount of filling in. the moment I was born I took very critical bulbs" (Grass, p.7).

### **2.3.3. The Mirror of Past and Future**

In magical-realist fiction, writers embrace the technique of time zigzags to trick the readers as they display pictures of the past events and leap toward the present and the future. This permits us an entrance to the mutuality between telling and temporality (Gustavo and Martínez, 2004, p. 2). As in *One Hundred Years of Solitude*, the narrator at the opening of the novel started with this expression: "Many last years as he faced the firing squad, Colonel Aureliano Buendia was the remember that distant afternoon when his father took him to discover" (Gabrial, p.1). Applying the timing statement "A long time ago" leads the readers to comprehend that the events have already happened in the past and the narrator is the one who located them in the present time.

### **2.3.4. The Implementation of Fantastic Components into the Pragmatic World**

The style of Magical Realism offers some characteristics that disorder the rationalist standards. These illogical elements such as dreams, delusions, metaphors, and lies cannot be "decontextualised" according to the truth. Thus, this allowed novels to enhance mystery and ambiguity touch (Anne, p.5). As in *One Hundred Years of Solitude* in Macondo, the existence of odd aspects which cannot be justified to logic. A man whose age is two hundred years shows this, as the narrator describes him: "Francisco the Man, an ancient vagabond who was almost two hundred years old and who frequently passed through Macondo distributing songs that he composed himself" (Gabrial, p. 50).

## **2.4. Eminent Illustrated Novels of Magical Realism**

### **2.4.1. *Like Water for Chocolate* by Laura Esquivel**

In her novel *Like Water for Chocolate* (1992), Esquivel offers us her superb skill of drawing a part of Mexico's culture to the rest of the world, mainly through the adaptation of Magical Realism items in the love story witnessed by its protagonists (Márquez and Urioste, 2017, p.31). The perfect examples that mark Magical Realism in *Like Water for Chocolate* are:

#### **2.4.1.1. The Magical Birth of Tita**

In *Like Water for Chocolate*, the readers can notice that the birth of Tita was unlike the other children. She was born miraculously, as the narrator stated: "The way Nacha told it, Tita was washed into this world on a great tide of tears that spilled over the edge of the table and flooded across the kitchen floor" (Esquivel, p.6).

#### **2.4.1.2. Emotional Transmission of Tita through Food**

Food is one of the most prestigious magical-realist themes. Often, when used in corresponding novels, food is a tool of shifting the inner emotions of characters such as hate, love, and sadness to the readers (Márquez and Urioste, 2017, p.25). This manifests in *Like Water for Chocolate* by this expression: "When she finished beating the meringue, it occurred to Nacha to lick some of the icings off her finger to see if Tita's tears had affected the flavor" (Esquivel, p.39).

### **2.4.1.3. The occurrence of Ghosts**

Usually in the magical-realist plot, the readers are introduced to death characters or preceding events mixed with the present scene (Márquez and Urioste, 2017, p.27). As in *Like Water for Chocolate*, the narrator states:

A furious Mama Elena came into her room and said to her: "See what you've done now? You and Pedro are shameless. If you Don't want the blood to flow in this house, go where you can't do any to anybody, before it's too late." "The one who should be going is you. I'm tired of your tormenting Me. Leave me in peace once and for all!" "Not until you behave like a good woman or a decent one at least!" "What do you mean, decent? Like you?" "Yes."(Esquivel, p.199)

### **2.4.1.4. The Usage of Myth Items**

Laura in her novel employs figurative elements to award her story a sense of elusiveness (Márquez and Urioste, 2017, p.29). This exemplifies at the end of the novel when the narrator declared:

At that moment the fiery bodies of Pedro and Tita began to throw off glowing sparks. They set on fire the bedspread, which ignited the entire ranch. The animals had fled just in time to save themselves from the inferno! The darkroom was transformed into an erupting volcano. (Esquivel, p. 245)

### **2.4.2. *Master and Margarita* by Mikhail Bulgakov**

*The Master and Margarita* is a novel offered by Mikhail Bulgakov and was published during the years 1966-1967 in Moskva Magazine and as a book in 1968. The novel tells a critical view of Soviet life that raises chaos around certain issues such as totalitarianism, human nature, and nihilism by embracing Magical Realism in many aspects of the plot (Annie and Nic, 2014, p. 5). The Magical Realism's hallmarks in *Master and Margarita* are:

#### **2.4.2.1 Hybridity**

When the readers confront the story, they will apprehend that *The Master and Margarita* is arranged in two realms: Soviet Moscow and Jerusalem. Thus, Jerusalem shifts the setting to be the spot of holy Realism while Moscow holds the fancy scene (Jessica, p.2).

#### **2.4.2.2 The Presence of Ghosts**

The ghosts are exposed in the novel as a form of devils. The Devil and his crew arrive at Moscow embodied in the shape of Professor Woland who was a master of the black magic (Annie and Nico, 2014, p.3). This echoes in this quote: "Devil take you? That, in fact, can be done!"(Bulgakov,2005, p.89).

#### **2.4.2.3 The Simulation of Magical Atmosphere**

This extraordinary atmosphere evidenced by the Satanic Ball, which Mikhail designs as Disney Land (Bulgakov, 2005, p.1). As Margarita states in the novel:

I have never seen such a ball in my life. They were all carrying tailcoats, there were only a few jackets and smoking.... In the room where we had dinner, the table where we were sitting was covered with a green transparent cloth lit from inside. There were armfuls of tulips and roses. I do not mention the abundance of food and champagne. On the upper floor (it is a big and luxurious mansion) they had arranged a room with a grillroom for.  
(Bulgakov, p.277)

#### **2.4.3. *The Kingdom of this World* by Alejo Carpentier**

Alejo Carpentier wrote the novel in 1949 and published it in 1957. It is around the facts of the Haitian rebellion. Carpentier in his novel develops aspects of the magic against real to proclaim a particularly Afro-Caribbean cultural identification that does

not obey Western civilisation norms (Cunningham and Lincoln, 2013, p.4). The epitomes of Magical Realism in *The Kingdom of This World* are:

#### **2.4.3.1 Supernatural Powers**

This shows up in the novel typically in Makandal who transforms into a butterfly to fly from his killers. Besides, at the same time Ti Noel appears to have the same power. In the final part of the story, she turns to an animal and runs from the oppressive conditions (Cunningham and Lincoln, 2013, p. 7).

#### **2.4.3.2 The Sense of Alienation**

*In the Kingdom of This World*, the French masters are more alienated from nature, wars, and hunt than Africans kings who had continually faced more severe circumstances (Cunningham and Lincoln, 2013, p. 11). This is demonstrated in the novel mainly in Ti Noël's speech:

In Africa, the king was a warrior, hunter, judge, and priest; his precious seed distended hundreds of bellies with a mighty strain of heroes. In France, in Spain, the king sent his generals to fight in his stead; he was incompetent to decide legal problems, he allowed himself to be scolded by any trumpery friar. And when it came to a question of virility, the best he could do was engender some puling prince who could not bring down a deer without the help of stalkers, and who, with unconscious irony, bore the name of as harmless and silly a fish as the dolphin. (Carpentier, p.15)

### **2.4.4.3 Irreducible components**

This technique occurred in Maman Loi's attitudes that put the readers in trickery sense because they have no clear explanation for the rational world. (Cunningham and Lincoln, 2013, p.14). As the narrator confirms:

In response to some mysterious order, she ran to the kitchen, sinking her arms in a pot full of boiling oil. Ti Noël observed that her face reflected an unruffled indifference; Ti Noël observed that her face reflected an unruffled indifference, and – which was stranger – that when she took her arms from the oil they showed no sign of blister or burn, despite the horrible sputter of frying he had heard a moment before. As Macandal seemed to accept this with complete calm, Ti Noël did his best to hide his amazement. (Carpentier, p.25)

### **2.4.4. *Skellig* by David Almond**

The novel caught Michael's relationship with Skeling who is a strange man with magical winged (Vielma, 2015, p.39). The magical-realist illustrations that confirm this in David Almond's work are:

#### **2.4.4.1 Skellig as a Magical Thing among the Ordinary world**

Skellig himself is the most magical symbol in this novel. He acts strangely as he eats spiders and flies using his black wings (Vielma, 2015, p. 40). As Michael portrays him in these lines:

We stared at each other. My hand trembled as I reached out toward Skellig's wings. I touched them with my fingertips. I rested my palms on them. I felt the feathers and beneath them the bones and sinews and muscles that supported them. I felt the crackle of Skellig's breathing. I tiptoed to the shutters and stared out through the narrow chinks. "What you doing?" [Mina] whispered. "Making sure the world's still really there". (Almond, p. 95)

#### **2.4.4.2 Dreams**

In the novel, the readers remark that the characters are in a dilemma because they do not know if the things in front of them are indeed occurring (Vielma, 2015, p. 43). As the protagonist says:

"We're not dreaming this?"

"We're not dreaming it."

"We're not dreaming it together?"

"Even if we were we wouldn't know." (Almond, p.83)

#### **2.4.4.3 Old Tales and Myths**

Mythology and magical references appear in different parts of the novel. In a discussion raised by Mina's mother, the ancient myth of Persephone is revealed (Vielma, 2015,p. 45). She accordingly said:

"An old myth," I said.

"Yes," she said.

"But maybe it's a myth that's nearly true." (Almond, p.147)

### **2.5. Conclusion**

In conclusion, Magical Realism is a unique style that hires impressive techniques such as the irreducible details, time zigzags, and defocalisation in designing the plot of the novel. Additionally, it is a tool for authors as well as poets to write about many themes and issues, which they lived, or their society faced. Its main concerns are political critiques, the loss of identity, and violence. Magical-realist novels also invite the readers to use their senses to dive into the proposed vivid contexts and find the hidden meanings or secrets that the authors imbed in their works.

**Chapter 3: Magical-Realist Figures of Postcolonialism  
in *Midnight's Children* (1981)**

### 3.1. Introduction

As Magical Realism gained a prestigious role in literature, and caught the eyes of writers all around the world. It became an expressive critique device for most third world authors to display the misery of their societies and to depict the coloniser's damage and leftovers. One of the most important magical-realist and postcolonial authors is Salman Rushdie. His novel *Midnight's Children* comes at the centre of his critique of colonialism. Hence, an essential question is raised: how does Magical Realism contribute to the portrayal of postcolonial aspects in this novel?

### 3.2. Brief Summary of the Novel

*Midnight's Children* is one of the outstanding and popular Indian English novels. It is classified into political fiction that depicts many faces of Indian political issues (Narrative Experiments, 2018, p.15). *Midnight's Children* was published in 1981 by Salman Rushdie, and its events are actually recounting Indian history between 1910 to 1976. The writer uses the first person by adopting the English language as the prime language mingling it with some Hindi and Urdu Words (Granta, 1991, p.6). Salman Rushdie's novel was able to reach a magnificent success around the world, winning the Man Booker prize in 1993 and The Game Tait Black Memorial prize in 1981 (Turku, 2017, p.2).

The novel is associated with the birth of the protagonist Saleem Sinia on August 15th, 1947, the same year that India took its independence from Great Britain. After years, Saleem felt that the death will steal him; thus, he wanted to tell his story to his beloved Padama. Hence, the novel depicts the story of Saleem's grandfather Aadam Aziz who married his grandmother Nassem Aziz and went to Amistar. They got three girls and two boys. After a few years, his daughter Mumtaz (Amina) engaged to Ahmed

Sinia, and they migrated to Bombay due to her pregnancy and the attack on Ahmed's factory. In Bombay, the couple purchased a home from William Methwold who had a secret child from his neighbour Vanita. Both Vanita and Mumtaz went into surgery and had their kids at midnight, but sadly Vanita's dies. As a result, the midwife who previously had an affair exchanges the new-borns to make the destitute baby relishes a wealthy life. In other words, Saleem is not the organic son of Mumtaz and Ahmed, but Vanita and Methwold (Narrative Experiments, 2018, p.19).

Saleem was not a normal child. He recognised that he had a superpower, which is hearing the ideas of people. Conclusively, not merely him, but all the children who were born at midnight. Like Shiva, the baby with whom he was replaced at birth. He was skilled in fighting. Unexpectedly, one day Saleem injured his finger and hastened to the hospital. When the doctors took the blood type of Saleem; it was unveiled that Saleem is not the real son of Ahmed and Mumtaz. Saleem's babysitter confessed that she had swapped Saleem and Shiva at birth. Ahmed and Mumtaz were shocked after this harsh truth, and Ahmed became an alcoholic. These forced Mumtaz to send Saleem and his sister to have a new life with her sister in Pakistan. After the death of Ahmed, the family decided to turn back to their hometown Bombay while it was the same period that India was facing a war with China. Saleem was obsessed with his nose shape, so he had a surgery. However, this operation donated him another superpower that was predicting people's feelings (Narrative Experiments, 2018, p.19).

When India was defeated by China, the family ran back to Pakistan. There, Saleem's family was murdered; only him and his sister Jamila survived. Saleem lost his memory during the war of India and Pakistan, and he unconsciously found himself in the army. Saleem could not hold pictures of violations and brutalities. As a result, he escaped to the Bangladesh forest. At that place, he was able to remember some of his

memories, but he did not realise his name. Until, he met the witch Parvati who is one of the midnight's children. She helped him to revive his name, and they left to "The magicians' ghetto" (Narrative Experiments, 2018, p. 20).

Parvati wanted to marry him, but Saleem refused this suggestion. Parvati felt extreme sadness and she ran away. After a while, she met Shiva, and became pregnant from him. Shiva and Parvati broke up, so Parvati decided to return. She met Saleem again and he agreed this time to marry her. In this period, Indira Gandhi, the prime minister of India started a massacre to reduce the Indian population. Unfortunately, in this event, Parvati died and Shiva was arrested. At the end of the novel, Saleem found Parvati's son Adam Sinia. In addition, Saleem met Padma in the chutney factory and got married. On his birthday 31st, which was the anniversary of India's independence, he passed away (Narrative Experiments, 2018, p. 19).

### **3.3. Magical Realism as a mirror of Postcolonialism**

#### **3.3.1. Hybridity**

##### **3.3.1.1. Hybridity through the Relationship between Saleem Sinai and the Other Midnight's Children**

Hybridity is one of the eminent themes that *Midnight's Children* embraced. Every single event in the novel is instilled with the merging of distinctive details and aspects (Bounse, 2009, p.4). In Rushdie's novel, we can detect the capacity of the protagonist "Saleem Sinai", who proficiently interacts with the other exceptional children through their thoughts, emotions, and superpower. These relationships between midnight's children gave the chance to open a new portal, to discover multiple cultural traditions, and at the same time to shift various historical voices to Western society (Bounse, 2009, p.6). Saleem mentions in the novel that if the audience wants to understand him, they have to dig into the whole world because he is a being made up of everything that

happened after and before him, and he is a mixture of the other children that hold the same attitudes. In another way, the relation between them creates the multiple events of the novel. As he said:

I am the sum total of everything that went before me, of all I have been seen done, of everything done-to-me. I am everyone everything whose being-in-the-world affected was affected by mine. I am anything that happens after I've gone which would not have happened if I had not come. Nor am I particularly exceptional in this matter; each 'I', every one of the now-six-hundred-million-plus of us, contains a similar multitude. I repeat for the last time: to understand me, you'll have to swallow a world. (Rushdie, p.379)

### 3.3.1.2. Bombay as a Hybrid Site

Another face of Hybridity in *Midnight's Children* is Bombay because the city adopts different kinds of races such as Muslims, Hindus and Christians. Besides, another reason why Bombay is a hybrid set is that it was colonised by several European countries, such as the Portuguese and the British (Bounse, 2009, p.9). Firstly, the narrator in the novel portrays Bombay as a primitive city where its citizens were fishers, and their living depends on crops, but when the European coloniser arrived, they offered better conditions to the settlers and they decided to change its name to rule it (Bounse, 2009, p.12-13). This idea is manifested in Saleem's imaginary description of Bombay:

The fishermen were here first... .at the dawn of time, when Bombay was dumbbell-shaped island tapering, at the center, to a narrow shining strand beyond which could be seen the finest and largest natural harbour in Asia, when Mazagaon and Worli, Matunga and Mahim, Salsette and Colaba were islands, too—in short, before reclamation, before tetrapods and sunken piles turned the Seven Isles into a long peninsula like an outstretched,

grasping hand, reaching westward into the Arabian Sea; in this primeval world before clocktowers, the fishermen—who were called Kolis—sailed in Arab dhows, spreading red sails against the setting sun. They caught pomfret and crabs, and made fish-lovers of us all. (Rushdie 84).

There were also coconuts and rice. And, above it all, the benign presiding influence of the goddess Mumbadevi, whose name—Mumbadevi, Mumbabai, Mumbai—may well have become the city's But then, the Portuguese named the place Bom Bahia for its harbor. (Rushdie, p. 85)

### **3.3.1.3. The varied Languages as a Hybrid Tool in Building the Events of *Midnight's Children***

The language of *Midnight's children* is hybrid, since the narrator adopts the English language as an initial language, merging it with some other languages such as Hindu, Urdu and Hindustani (Bounse, 2009, p.14). Moreover, these multiple terminologies permit Saleem to discern and expose his experience of living in both the real and the fantasy worlds. At the same time this helps in understanding the original rhythms of Indian speech and manners (Bounse, 2009, p.3). In the novel, the readers can see the mixture of languages in many speeches of the characters. Firstly, when Parvati asked her husband to eat, she used the verb "starve" without conjugating it in the correct form of the English language. As she claimed: "Padma snorts. Wrist smacks across forehead. Okay, starve, starve, who cares two pice" (Rushdie, p.16). Secondly, when Saleem uses the word "badmaash" instead of "a bad man" as he states: "My God, they found the badmaash! There he u!" And now the insanity of the cloud like a pointing finger "(69). Finally, the word "yaar" which means a friend in the following: "You've got the experience, yaar, you've been through it" (182).

### **3.3.2. Loss of Identity**

#### **3.3.2.1. The Imitation of the English Stereotype by Amina and Ahmed**

Like many other postcolonial writers, Rushdie also manifests in *Midnight's children* the dilemmas of determining identity by many characters. Firstly, the loss of identity is presented through the mimicry of the colonised, the Indian, to the coloniser's habits, traditions, culture, and lifestyle. This is manifested mainly through the family of Sinia "Ahmed Sinia" and "Amina Sinia," when they moved to Bombay and Sinia's family bought a house from the Englishman Methwold. They had to adjust to the lifestyle of their British neighbours even in the decoration of the house (Çelikel and Taniyan, 2011, p. 10). As they state "... And look at the stains on the carpets, janum; for two months we must live like those Britishers?" (Rushdie, p 89). Not only that, but the Indian Family also had to change their accent to speak like the British people. Although this was annoying for them, the new type of living was necessary to be accepted (Çelikel and Taniyan, 2011, p.13). Like Ahmed says: "in the presence of an Englishman it has become a mockery of an Oxford drawl" (Rushdie, p.90).

#### **3.3.2.2. The Loss of Identity from Words into Worlds.**

Normally, the gander or what they called in India the "hamsa" is a kind of bird that lives in two dissimilar places. Saleem mentioned this bird as a symbol of his ability to erase his identity, and to fit with two different worlds (Ahmad and Baker, 2007, p5). As he stated: "The Gander', a reference, obviously, to the mythical bird, the hamsa or parahamsa, symbol of the ability to live in two worlds, the physical and the spiritual, the world of land-and-water and the world of air, of flight" (222).

On top of that, "Sinia" is the name of the desert in Egypt, and a desert is normally an empty place. Due to this fact, Rushdie relates the name of "Sinia" with the family to indicate that they are of no clear identity (Ahmed and Abu, 2007, p.5). As it is with

Aadam Sinia who suffers from a crisis of self-realisation since his mother “Parvati” runs away from his biological father “Shiva”, pushing him to live with Saleem away from his origins (Ahmad and Baker, 2007, p.2).

### **3.3.2.3. Saleem Skin colour as a symbol of the loss of identity**

Saleem’s skin colour opposes his eyes. The readers can notice that Saleem has brownish skin like Indians and his eyes are blue just like the British. In other words, his blue eyes made him look like a stranger between his people as he lost his Indian identity due to his facial appearance (Ahmed and Barker, 2007, p. 5). As Farooq states: “a freak with ... blue eyes of a foreigner. O God! yaar, how you stink!” (Rushdie, p.365). In addition to that, Saleem was switched in his birth to live the life of Shiva, and later leaving for Bombay in order to start his life again. After that, he lost his family and his old memories, which represented a part of his identity (Kumar, 2016, p.4). As he had said: “I told you the truth, I say yet again, Memory’s truth because memory has its own special kind. It selects, eliminates, alters, exaggerates, minimises, glorifies, and vilifies also; but in the end, it creates its own reality” (Rushdie, p.210).

### **3.3.3 Alienation through Fantasy**

#### **3.3.3.1 Alienation through Adam Aziz**

In *Midnight's Children*, Rushdie shows that Indian citizens are alienated from their historical, political and religious norms by incorporating fantastical elements into the ordinary World (Begum, 2014, p. 5). In the first instance, this manifested in Adam Aziz (the grandfather of the protagonist) after he turned back from Europe. When he was praying, his nose hit the floor; suddenly, his tears became diamonds and his blood froze. Adam swears that he will never kiss the earth for any God or human being (Begum, 2014, p.2). As it is maintained in the novel:

One Kashmiri morning in the early spring of 1915, my grandfather Adam Aziz hit his nose against a frost-hardened tussock of earth while attempting to pray. Three drops of blood plopped out of his left nostril, hardened instantly in the brittle air and lay before his eyes on the prayer-mat, transformed into rubies. (Rushdie, p.3)

In this quote, Rushdie affirmed that when Adam decided to leave his pray, he became alienated from the Indian religion (Begum, 2014, p.7).

### **3.3.3.2. The Alienation of Readers through Saleem's Memories Loss**

The readers recognise that the events of the novel are built on the imagination of what India went through at the time. By the words of Saleem, Sinia was actually relying on his previous memories to identify himself and his nation by using magical items. Hence, as soon as Saleem lost his memories in the war of Pakistan. We see that in Reality the audience became alienated from the truth. Since it is based on Saleem's memory. In addition to that, we comprehend that Saleem is totally separated from himself and his norms (Begum, 2014, p. 3). As he stated in the novel, "Reality is a question of perspective; the further you get from the past, the more concrete and plausible it seems-but as you approach the present, it inevitably seems more and more incredible." (Rushdie, p.163). This means that in *Midnight's Children*, realities are more logical when they came from the past.

In addition to that, when Saleem became a solider, he demanded from his mates not to tackle his past or ask him about it because he did not want reveal his previous life (Ahmad and Barker, 2007, p5). As he reported: "don't try and fill my head with

that history. I am who I am, that is all there is" (346). Thus, this denying of his past indicates that he is alienated from his history and memories.

### **3.3.3.3. The Alienation of Indian Children through the English Doll**

We see that even the childhood of many characters shows their alienation from the Indian traditional games and leaning toward the British style. This was marked in Saleem's toy that is built in the shape of England (Aisah et al, 2013, p.3). As he told Padma:

Padma - did you have, when you were little, a world of your own?  
A tin orb, on which were imprinted the continents and oceans and polar ice? Two cheap metal hemispheres, clamped together by a plastic stand? No, of course not; but I did. It was a world full of labels: Atlantic Ocean and Amazon and Tropic of Capricorn. And, at the North Pole, it bore the legend: MADE AS ENGLAND. (Rushdie, p.264)

The phrase "Made as England" indicates that the Indian government prefers the goods issued from England as it prefers their culture; this shows the supremacy of the West over the deficiency of the East (Aisah et al, 2013, p. 3).

## **3.4. Political Critique**

### **3.4.1. Religion Problems as a Part of Political Critique**

The political critique was the main target of post-colonialist writers. One of them was Salman Rushdie who attempts to show the tragedy and misery of Indian people, and to criticise the politics through fantasy. In *Midnight's Children*, this firstly appears in the character "Mian Abdullah" who was against the idea of India split. As a result, he creates a party called "Free Islam Convocation" which housed a dozen Muslims to stop this British policy. But unfortunately, he was severely murdered (Vanisreeras and

Charyulu, 2015, p.3). As Saleem described in a magical language: “Six new moons came into the room, six crescent knives held by men dressed all in black, with covered faces. Two men held Nadir Khan while the others moved towards the Hummingbird” (Rushdie, p. 40).

Another religious issue was the conflict between the Hindus and Muslims that caused chaos in the country. The most awful massacre was by the anti-Muslims group called "ravana rang" who attacked the city Delhi at midnight and burned a dozen of Muslims. As Saleem described them:

The gang proved itself to be ethical. There were no second demands. And they meant business: in the absence of grey bags full of pay-off money, fire would lick at shopfronts factories warehouses. Most people paid, preferring that to the risky alternative of trusting to the police. (Rushdie, p.65)

### **3.4.2. The Class Conflict between Elite and Common People**

In addition to that, the class conflict between the elite and the lower class was another serious issue in Indian society. Rushdie embodied this in *Midnight's children* through several characters such as “Nassim Azziz.” When she saw Adam Aziz with red splashes on his clothes, she thought that she married a man who belongs to the lower class (Viswanathan, 2007, p.148). She states:

Let me help, let me help, Allah what a man I've married, who goes into gullies to fight with goondas! She is all over him with water on wads of cotton wool. 'I don't know why can't you be a respectable doctor like ordinary people are just cure important illnesses and all?'. (Rushdie, p.27)

Another illustration is the parents of "Adam Aziz" who refused his friendship with "Tai" because he is poor. For them, he was like germs threatening their son's life (Viswanathan, 2007, p.149). As his mother imagined: “Voices summoned him indoors

to be lectured on Tai's filthiness and warned about the pillaging armies of germs" (Rushdie, p.8).

### 3.4.3. Political Critique through Racism

Finally, racism between whites and blacks was a chief concern for Salman Rushdie because black people were stripped of their humanity for the colour of their skin, and subjected to many denigrating discourses by Westerners. For example, in the novel, the readers can see a kind of racism in the character of "Padma" who was mocked by "Mumtaz" for her dark skin (Viswanathan, 2007, p.121). He refers to her: "Poor girl, 'Kashmiri girls are normally fair like mountain snow, but she turned out black (Rushdie 50). Moreover, in the character of "Zohra" when she saw "Mumtaz" unlike her cousin Ahmed (Viswanathan, 2007, p.121). She claimed: "How awful to be black, cousinji, to wake every morning and see it staring at you, in the mirror to be shown proof of your inferiority" (Rushdie, p. 62).

### 3.5. Conclusion

Magical Realism is not only a writing tool but is a critical tool too. For its authors, it is a weapon to make their voice heard to the world and to describe the pain of their societies due to the coloniser. One of them was Salman Rushdie, whose novel *Midnight's Children* depicted the perfect illustrations and characters to show the anguish and the misery of Indian people. Furthermore, Magical Realism made Rushdie use a hybrid language by mixing his mother tongue with the English language in order to demonstrate that third world peoples still have their own culture, tradition, and civilisation.

## **GENERAL CONCLUSION**

## **General Conclusion**

In conclusion, my dissertation, titled “Shades of Postcolonialism: Magical Realism in Salman Rushdie’s *Midnight's Children (1981)*,” explores the aspects of Postcolonialism through literary Magical Realism as applied by Salman Rushdie. It holds three chapters to reach its outcome. First of all, chapter one titled “Magical Realism and its Peripherals” tackled Magical Realism that started mainly in the art field thanks to a number of thinkers such as Franz Roh, Friedrich Von Hardenberg, Massimo Bontempelli and Thereto Amaryll Chanady. Besides, the chapter explained the main features of Magical Realism like hybridity, alienation, fantastical elements and metafiction. Secondly, the second chapter titled “Literary Quintessential Manifestations of Magical Realism” deals with the most important themes of Magical Realism like the implication of magic and myth, the reconnoitering of identity, the employment of the term trauma, food and political critique and techniques, for instance, the irreducible factors, devocalisation and mirror between past and future. In addition to that, the chapter mentions substantial magical-realist novels with illustrations from them. Finally, the last chapter is the most significant part of the dissertation. This chapter demonstrates the aspects of Postcolonialism in the novel such as racism, class conflict, loss of self-realisation and religious issues by hiring traits of Magical Realism like hybridity, alienation, the loss of identity and political critique.

The readers at the end of the dissertation were able to understand that Magical Realism not only as a writing tool that authors used to design their novels but as a prestigious critique tool that allowed the authors all around the world especially third-world authors to express their emotions, thoughts, tolerance, violence and problems of their society.

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## **Université Amar Téliidji- Laghouat**

Faculté des lettres et des langues étrangères  
Département d'anglais

### **RESUME DE MEMOIRE DE MASTER**

**Domaine** : Lettres et langues étrangères

**Filière** : Anglais

**Option** : Littérature Anglaise

**Thème** Ombres du postcolonialisme : Réalisme Magique dans *les Enfants de Minuit* (1981)

**Présenté par** : Reche Meriem

**Encadré par** : Mohammed Naoumi

#### **Résumé**

Au cours des dernières années, le réalisme magique s'est bien établi au monde de la littérature et est devenu le style à la mode pour les grands auteurs dans la formulation de leurs romans. L'un d'eux est Salman Rushdie, qui a réussi à intégrer le réalisme magique dans ses romans. Cette œuvre intitulée « Ombres du postcolonialisme : Réalisme Magique dans *les Enfants de Minuit* (1981) de Salmane Rushdie pour montrer les aspects de Colonialisme » traite le rôle des caractéristiques du réalisme magique pour démontrer les multiples visages du postcolonialisme dans le roman indien « Les Enfants de Minuit » de Salman Rushdie.

Ce travail est divisé en trois chapitres principaux. Le premier, intitulé "Le réalisme magique et ses périphériques," montre le sens, les origines, les penseurs principaux, et les caractéristiques du réalisme magique. Le second sous le titre « Manifestations littéraires par excellence du réalisme magique » s'étend sur les thèmes essentiels, les techniques et les différents romans qui présentaient le réalisme magique. Le dernier est nommé « La représentation des visages du postcolonialisme à travers les caractéristiques du réalisme magique dans *Les Enfants de Minuit*, » nous donne un coup d'œil sur le roman et son résumé, puis les caractéristiques du réalisme magique qui ont illustré les aspects du post-colonialisme dans le roman.



الجمهورية الجزائرية الديمقراطية الشعبية

وزارة التعليم العالي و البحث العلمي

جامعة عمار تليجي – الأغواط

كلية الآداب واللغات الأجنبية

قسم: الإنجليزية



## ملخص مذكرة الماستر

الميدان: لغة إنجليزية

الشعبة: لغة إنجليزية

التخصص : ادب وحضارة انجليزية

**عنوان المذكرة** ظلال ما بعد الاستعمار: الواقعية السحرية في رواية "أطفال منتصف الليل" (1981) لسلمان رشدي.

تقديم الطالبة: **الرش مريم**

الأستاذة المؤطر: **نعومي محمد**

على مدى السنوات القليلة الماضية، ازدهرت الواقعية السحرية في عالم الأدب، وأصبحت النمط المألوف لعدد من المؤلفين الرئيسيين في صياغة رواياتهم. وكان من بينهم الكاتب سلمان رشدي الذي نجح عالميا في دمج الواقعية السحرية في رواياته. تهدف هذه الدراسة إلى إظهار آثار الاستعمار ودور الواقعية السحرية في إظهار الوجوه المتعددة لمرحلة ما بعد الاستعمار في الرواية الهندية "أطفال منتصف الليل" 1981 لسلمان رشدي.

ينقسم البحث إلى إلى ثلاثة فصول رئيسية. الأول بعنوان "الواقعية السحرية وملحقاتها"، ويأخذ دورا في إظهار معنى وأصول وملامح الواقعية السحرية وكذا إطلالة على المفكرين الرئيسيين وملامح الواقعية السحرية. والثاني تحت عنوان «المظاهر الجوهرية الأدبية للواقعية السحرية» الذي يعمل لعرض المواضيع الأساسية والتقنيات والروايات المختلفة التي قدمت الواقعية السحرية. آخر فصل تحت اسم "تمثيل وجوه ما بعد الاستعمار من خلال ملامح الواقعية السحرية في أطفال منتصف الليل" يعطينا نظرة على الرواية وملخصها ثم ملامح الواقعية السحرية التي عكست فكر ما بعد الاستعمار.