



A Study On The Magic Realism In Midnight's Children And Its Impact To The Literary Work

Ingalagi Basitanjum Ab Jabbar Research Scholar, Himalayan University, Itanagar, Arunachal Pradesh- India, Email: basitingalgi@gmail.com

Dr. Vinay Tripathi Associate Professor, Department of English, K.P.P.S Mahavidyalaya, University of Lucknow, UP-India.

Abstract

Salman Rushdie is one of the most notorious writers of Indian origin, now settled In England, and gained enough success after publication of his Midnight's Children. "The Satanic Verses" this symbolic novel made the Muslim fundamentalists angry who then issued a fatwa stating death sentence to Rushdie. With a style of writing or technique that integrates supernatural or magical events to realistic narrative without questioning the uncertainty of events or circumstances. In the year 1993, he won Booker of Bookers prize for Midnight's Children. As The Best of Bookers In 2008 it was selected. The purpose of this paper is to demonstrate how magical realism impacts literary work and also how in Midnight's Children it is applicable. The physical attributes are well acknowledged to abstract the inner - entities. In various events in the text, various elements and themes of magical realism has been used symbolically such as - themes of immigration, disintegration, dislocation and diversity.

Keywords: post colonialism, magical realism, midnight children

INTRODUCTION

Magical realism is a fictional- movement that is associated with the style of writing that without questioning the improbability of events incorporates paranormal proceedings into realistic narrative. Magical realism is a mythological movement that is associated with a style of performance or writing that into realistic writing incorporates magical or paranormal events without interrogating the implausibility of events or happenings. Magical realism is associated with, but characteristic from, surrealism, because of its emphasis on material objects and actuality of things in the world, as opposed to reality that is more psychological, cerebral, and subconscious those are explored by surrealists.

In midnight children he used magic realism in the sequence of events and blended fantasy in

real life. In *Midnight Children* he used the narrative technique of magical realism to distort the difference in between reality and fantasy. Equal acceptance to the ordinary and extraordinary is always given by him. With fantastic writing he fuses lyrical At times with an inspection of the hidden criticism of society and character of human existence, mainly cream of the crop. We can consider Rushdie as a writer who exceptionally plays with the technique of description of magical realism.

He can be rightfully referred to as one the greatest ever magic realist. This novel has remarkably covered history of Indian subcontinent of past sixty years. In book one, right from the incident of Jallianwala Bagh that happened on April, 1919 to the birth of the protagonist, Saleem, on 15 August, 1947 has been described, in the second book the end of the Indo-Pakistan war in September (1965) has been covered and in the third book the period up to the end of the Emergency in March (1977) also includes the war of Bangladesh. In this paper attempt has been made to critically analyze magic realism in Salman Rushdie's novel - *Midnight's Children*.

MAGICAL REALISM

It is difficult to analyses the concept of magical realism. Meanwhile, from 1995 many definitions have been proposed. Someone like Terry Pratchett at the time of interview with Linda Richards saw that magical-realism is considerably more sophisticated on fantasy whereas some saw it as a something that has strict rules and is very specific (as per to Irene Guenther in "Magic Realism in the Weimar Republic" who debated that it is from Latin America and it is transformed outside

Latin America. yet, the definition that covers most of the area and is most common is that – magical realism Is a genre or visual that in mundane or artistic places occur also magical elements are featured as if they are commonplace or normal, the main point is magic is being considered as real and serious. Critics like, Clark Zlotchew supported this definition. *Midnight's children* have been adapted as movie as well. Thought it is considered as an expression of literature, it has also appeared in visual mediums such as film.

In an essay titled "Magic Realism: Post Expressionism", by German art critic Franz Roh in 1925 the term "magic realism" appeared. This term was not used by Roh to describe any literature form but rather discussed about New- Objectivity – that is a move away from the romantic ideologies in art-work. For instance, while discussing about Georg Schrimpf, it was Roh who noted that " that he wanted it to be real, just to astonish us with something that is familiar and ordinary and by virtue magical of that seclusion in the room : even the last little blade of grass can discuss with the spirit " - Roh.

With the invention of visual images this term originated. In this essay by Roh, he pointed out that he noticed the blending of the real and unreal in paintings, in such a way that is similar to how we see mixing realism in modern magical realism literature with the unreal Roh said - "an artist may enjoy placing a powerfully - foregrounded near shape at a distance in front of minute details. In spite of the oddness of the images he still focused on the real that Roh, from similar forms of literature that is Expressionism and Surrealism dissociated magic realism, noted "therefore even when the theme is - abstract (as in Feininger, Schlemmer, Leger) a sharp, more tiny, a more clean structure In comparison to the first five years of Expressionism" was seen. Paintings that were simply joined with by strangeness had realism in them this was clear to Roh., in the book of magical realism what Roh noted varied from surrealism as it had much less of a cerebral - reality whereas Maggie Ann Bowers noted that surrealism - " moves far away from magical realism in the aspects that it discovers are related not with material reality but instead of mind and its imagination, and particularly it tries to express through art the psychology and inner life of humans.

HISTORICISM IN THE NOVEL

American critic Stephen Greenblatt for the first time coined the term Historicism, his book Renaissance Self Fashioning: from more to Shakespeare, 1980 is supposed to have laid the foundation towards this course. Peter Barry defined it as a methodology of the "parallel "reading of both of the literary and nonliterary texts, typically from the same period of history. In literary and non-literary texts Equal weight-age is given to both literary 'foreground' and a historical 'background' and are constantly informed or to investigate each other in the current period. As opinioned by Barry that, " that the first and foremost difference in between the new and old historicism lies In the practice of giving equal weight-age to both the literary and non-literary material.

A hierarchical separation in between the literary text was created by the earlier approaches which were such as the object of value, the jewelry, and the historical background and the setting b by definition had mere worth. In a way which is far more accessible, the new historicism was written, for most of the part avoided post-structuralism typically impenetrable terminology and styling. It is easy to challenge the way data is argued which has been derived and concluded, as the data is made openly available for investigation and quite often the material itself is mesmerizing and as a whole is distinct in the context of studies of literature. Also, in this new historical text the political edge is always sharp, but in straight the difficulties faced is mostly evaded at the same time. Marxist condemned: it seems like less explicitly polemical and is keener to permit the historical proof its own opinion.

In the novel Midnight's Children, after the level of fiction the proceedings and knowledge in

the lives of three generations of the Sinai family has been portrayed. At Srinagar their day begins and follows all the way through Amritsar, Agra and Bombay to Karachi from where Saleem returned alone hidden in the basket of the witch, Parvati, just to experience the horrors of the tragedy that happened in INDIA. As PER the taste of readers, in the novel the commingling of autobiography and narrative, the striking breach of chronology and the search for identity and the meaning of life are well depicted. Various novelists critically analyze the past events that are difficult to determine the time when the protagonist faced problems in his life. In order to return back to the present, he looks back into the past carefully and then looks forward towards future.

POSTCOLONIAL ENVIRONMENTS IN MIDNIGHT'S CHILDREN

In Rushdie's *Midnight's Children* postcolonial text has been perfectly portrayed by usage of magical realism excellently. In his novels he has beautifully depicted the issue of split identity and conflict of immigration. In both of his imaginary and non-imaginary writing, the notion of nation has always been his primary concern. The post-colonial writers were able to challenge realistic narrative and represent an alternative reality because of magical realism. In this novel, the description framework consists of the tale where Saleem Sinai verbally narrates to Padma his wife to be. With *Arabian Nights*, this novel has similarity as the plot of the story is also based on aboriginal Indian culture. In this novel, the blending of the ordinary and fantastic, which is a part of magical realism, looks like Indian as the characters are involved in contemporary social and political turmoil also has powers like those of mythical heroes. In one of the passage at the very begging of the novel an example of blending of fantastic and real has been portrayed. The fall of the window in the room and effects the eyes of the enemy and fall out of Mian Abdullah's humming without break is an illusion like quality because of the blending of real life with that of fantastic elements. In the novel, sexuality has been portrayed in a different tone to range up with magic realism as seen when Amina was scared that may give birth to a child with a head of a cauliflower instead of human brain. In the novel there is another washerwoman Durga her breasts are inexhaustible and colossal with milk constantly flowing. This novel still remains as subtle and continuous investigation of the relations in between order, fantasy and reality. Saleem who is the narrator constantly compared his life to that he used to lead in India. The other characters also seems like rambling through the pages of history, and by accidently the number of necessary events they collided with in the development in the India. Therefore, Saleem's grandfather was on his knees after a mighty sneezed when Brigadier Dyer's fifty machine gunners fired openly in the Amritsar massacre of 1919, it was father of Salem who had bought one of the villa of Meth World, when Salem was born and at the same time all the major happenings of his life, led to destruction of *Midnight's Children* and also of India the very same moment emergency was announced are all accidental In the development of new country. As Saleem and India moved

violently to establish their identities, they should deal with genealogical- perplexity.

TRAITS OF MAGIC REALISM IN SALMAN RUSHDIE'S MIDNIGHT'S CHILDREN

Magic realism has common traits such as, they have the capability of inducing a kind of narrative style that is strong and imaginative, that can instill reality with the unanticipated and indecipherable that incorporates elements of fairy tales, stargaze, mythology and fantasy and that can blend it with the mundane - reality, quite often in - kaleidoscopic visualization of the novelist. The genuine reason for mixing in a realistic environment the elements of magic is to interpret the principles of reality and in order to distinguish between fantasy and reality.

It will be a herculean task if we try to categorize magic realism into a particular theory of literature. For the literary theory, the concept of magic realism is a troubling. Not even in any one application of literature the concept of magic realism has been successfully distinguished in between it and the adjoining genres such as the fantastic, fabulation, the baroque, metafiction, the uncanny, or the spectacular, and subsequently there is nothing to be surprised if few critics chose to abandon the term overall. Primarily, Magic realism is a contested term as the confusion of majority of critics increased surrounding its history based their concern of the term in one of its descriptions instead of acknowledging its origins with full complexity.

Salman Rushdie is one of the eminent writers In Indian Diaspora, currently residing in England. He secretly began his writing career, but soon became one of the most eminent writer of the twentieth century not only he received hatred from the fundamentalists of Islam after he published his work - The Satanic Verses, 1988 but also for his thought provoking investigations he did for transforming the socio-political world landscape in his works such as Midnight's Children, 1981 and Shame 1983. His first novel Grimus, 1975 is a fiction of both science and fantasy. IN this the story revolves around the life of a Flapping Eagle, a young Indian who received the gift of immortality after she drank a magic liquid. In a review by Times Literary Supplement, Mel Tilden called the book as "captivating and quite often wonderful "and translated it "science of the world that some people would say that this novel is way too good to be a science - fiction, even though it comprises of various other universe, alien creatures, dimensional doorways and mad man that too more than one "

Midnight's Children is his second book, is an allegory which has stories of modern Indian history through the lives of 1,001 children who were born in the very first hour of Indian independence from the Great Britain on 15 August, 1947. This book is about partition of British India and India's independence from the British. Critic Robert Towers of New York Times said, "of the nation's astounding past, with its epics, its pantheon, and its riches of folklore ... whereas at the same time performing the role in the turbulent Indian present ". In 1993, he won the Booker of Bookers prize for Midnight's Children. It was selected as The Best of Bookers In 2008. It is the only Indian novel to be listed on times best hundred English language novels since its foundation in 1923.

Midnight's Children relates the transitional period of British colonialism to Independent India. The entire story is manifested by various people who were gifted with mystical forces. Saleem Sinai, the storyteller volitionally narrates his story to Padma, his wife and to the readers. The story is about his ancestor's very own historical experiences blende with Indian history with his own story. Saleem's was born on August 15, 1947, at midnight at the very same time when India was declared independent. At a simple level, the novel is the tale of Saleem Sinai and at an elusive level this is his nation's story where Saleem as an individual is important, a literary mechanism and a representative of Independence. Saleem gave the hint that when his body will become destroyed he will disintegrate into 630 million pieces, same as the total number of India's populace. His story is composed for his child who, similar to his dad, is both tied and has supernatural powers gifted by history.

The blend of the realism and the illusion is a significant part of magical realism. Directly from the earliest starting point of the novel, the text which deals with Saleem's grandfather who lives in Kashmir is an excellent illustration of mixing the mystical and the realistic elements. In one spring of 1915, Saleem's grandfather Aadam Aziz hit the ground while he was praying and three drops of blood tumbled from his nose and transformed into rubies; his tears became solid diamonds. In a magical - realist text, we can discover the conflict between reality and world of fantasy, and every world works for making a world which is fictional from the other; in Midnight's Children through the magical, the realistic creates its voice and makes its voice and makes it to be heard. Rushdie has utilized magical realist elements by blending the fantastic and the reality, turning time, and by including fantasy and folk stories. His magical realism has its origins more from the psychological and inner worlds, inner clashes, and moment of vulnerability, the way of narrating of the unreliable storyteller, and less in the convictions, customs and illusions of individuals in general.

In the novel another appearance of magic realism is the Character Tai, the boatman, especially, Tai's claim to be from the ancient times. He asserts that he is so old that he has even "witnessed the birth of mountains" and " has even seen the kings die" –Rushdie (2006),

he also stated that he "that he even seen Isa, that Christ, when he had come to Kashmir" (p.13). The reason behind why Rushdie had portrayed such unimaginable life span of Tai is that he wanted Tai to personify of the old and pre-colonial India. Milan Abdullah was one of the political figures before independence, has the bizarre trait of whining with no interference, which has high and sharp pitch and which causes specific impacts on individuals around him. In one event, his humming caused the glass of the windows of the room to tumble down. Later, likewise we came across the fantastical events like the birth of 1001 midnight's children gifted with magical powers; Tai Bibi, the demimondaine who claimed to be 512 years of age and she has the ability to assume the stench of any individual isn't something we find generally, in real. Saleem's mom's dread of giving birth to an infant who will have cauliflower in its head rather than brain ; Saleem's telepathic power and later his capacity to smell feelings, which he got from his grandfather Adam, who also had a similar enormous and mysterious nose. Due to this mystical nose he was spared from getting slaughtered in Jallianwala Bagh Massacre.

CONCLUSION

The course of Indian writing in English is exceptionally impacted by Salman Rushdie's and he has achieved a significant position in the field of literature with a high decent spot in the hearts of his readers. *Midnight's Children* was genuinely a destiny changing novel for Rushdie and a normal illustration of a post-colonial novel that blends the components of magic realism into it. The novelist's intentional utilization of magic realism helps in drawing out the strange and stunning components of the Indian subcontinent and subsequently making it a post-colonial work.

Rushdie's utilization of magical realism makes *Midnight's Children* more appealing and gives a fantastical component to the book. Fantasy is deliberately utilized to surpass the reality. Magical realism assisted the writer with speaking the unspeakable. Different topics and elements of magical realism like the themes of diversity, immigration, dislocation. Disintegration is symbolically utilized in different occurrences in the content. The components of pity and dread, existence, sketch, sensuality, reappearance, all give an unmatched beauty to this novel. The utilization of idyllic language is worth witnessing in such manner. Rushdie utilized magical realism as a viable device to determine the issues of post colonialism. Along these lines, by interfacing and consolidating historical events, mystic stories and fictional narrations, Rushdie attempts to make and pass on a genuine image of Indian post-colonialism and Indians as a monolithic place and individuals, the novel shows India's diversity and multiplicity, trying to overturn India's colonial image.

REFERENCES

- Barry, Peter. "New Historicism and Cultural Materialism." *Beginning Theory: An Introduction to Literary and Cultural Theory*. Ed. Peter Barry. London: Manchester University Press, 2002. 172-178.
- Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. 2nd ed. Manchester: Manchester UP, 2002. Print.
- D'Souza, Florence. "Salman Rushdie's *Midnight Children*: A Reappropriation of India's Recent Past." *Salman Rushdie's Midnight Children*. Ed. Reena Mitra. New Delhi: Atlantic Publishers and Distributors (P) Ltd., 2006. 1-36.
- Danow, David K.. *The Spirit of Carnival: Magical Realism and the Grotesque*. Kentucky: University Press of Kentucky, 2014. Print.
- Dominic K V. *Magic Realism and New Historicism in Salman Rushdie's *Midnight's Children**. Magic Realism and New Historicism in Salman Rushdie's *Midnight's Children*.
- Earnshaw, Steven. *Beginning Realism*. 1st Indian ed. Manchester: Manchester UP, 2010. Print.
- Gale. *Literary Movements for Students*. Cengage Learning. USA. 2009.
- Mitra, Reena. "Salman Rushdie's '*Midnight's Children*': History and fiction as Coordinates in Search for Meaning." *Salman Rushdie's Midnight Children*. Ed. Reena Mitra. New Delhi: Atlantic Publishers and Distributors (P) Ltd., 2006. 1-36.
- Rushdie, Salman. *Midnight's Children*. Random House, 2005. E-book. [10].
- Rushdie, Salman. *Midnight's Children*. London: Vintage Books, 2006. Print.
- Sudha S. Postcolonial Environments in *Midnight's Children*. *IJELLH* Volume V, Issue X, October 2017, 296-301.
- Wilson, Keith. "Midnight's Children and Reader Responsibility." *Critical Quarterly* 26.3 (1984): 23-37. Web. 29 January 2016.