



SCRUTINIZING MAGIC REALISM AND HYBRIDITY IN MIDNIGHT'S CHILDREN

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ABSTRACT

The author of the novel “Midnight’s Children”, “Sir Ahmed Salman Rushdie” is among the renowned post-colonial essayist and novelist of his time. The kind of techniques that he brings into usage and incorporates them into writing is his unique identities. The techniques of magic realism have been showcased in the plot of the novel. The real and the unreal have been blended in such a course of imagination that one could actually feel the fantasy of continue reading the text and would keep the urge surviving to complete the story. Along with the real and surreal components that have been brought together, their amalgamation is another amazing factor that has been explored throughout the novel. The idea of hybridization was already a vast belief but here it has been used as an idea that blends the parts of the novel not only physiologically but also in the social, economic, historical, cultural and political aspects.

This work intends to inspect and explore the irony in the technique and the elements of Magical realism along with the Hybridity among the cultures and religions. The elements will be explored through theoretical application of the events and the theories developed thereafter.

Keywords: - Magical realism, Hybridity, Colonization

INTRODUCTION

ABOUT THE AUTHOR

Sir Ahmed Salman Rushdie, among the most eminent figures in Indian Diasporic literature, was born on 19 June 1947 in Bombay. He belonged to a Muslim family who hailed from Kashmir moved to England after leaving India. He began his literary career modestly, but it was not long before he became well-known. One of the most famous people of the 20th century not only because of the backlash he received from writers, but also because following the publishing of the book, Islamic fanatics erupted in rage. However, he is best known for his work *The Satanic Verses* (1988), as well as for his other works. His in-depth investigations of a topic provoke thought. The first novel by Salman Rushdie was called *Grimus* (1975), a science fiction and fantasy novel. His second novel, *Midnight's Children*, published in the year 1981 is an allegory that tells the tale of contemporary India through life of 1,001 children born on August 15, 1947, the first hour of the country's independence from the United Kingdom. The transition from British colonization to independence in India, and the partitioning of British India, are the subjects of this book. The author has incorporated a diversified range of thoughts and elements that clubs his imagination along with the surreal events that took place in the year India gained its independence. "Of the country's tremendous Indian past, with its own pantheon, epics, and abundance of folklore, while at the same time playing a major role in the chaotic Indian present," wrote New York Times reviewer Robert Towers. In 1993, his novel *Midnight's Children* won him the Booker of Bookers medal. This work is till date tremendously acknowledged and acclaimed worldwide.

ABOUT THE NOVEL AND THE PAPER

This paper will take the reader through the elements of hybridity and magical realism in the post-colonial period and will include discussions about the feelings of unhomeliness, displacement and loss of identity throughout the novel "Midnight's Children" by Salman Rushdie. After the colonization, the natives of the areas that were colonized suffered huge distractions and unstable state of mind. It affected their cultural, social, political, historical as well as the economic influences and factors. The central theme of the novel explores the degrees by which the colonized areas and its people were affected. Furthermore the instances reflecting the stance of hybridity and amalgamation of various threads such as race, ethnicity, characters as well as the cultures has allowed the novel to explore a plethora of it. The subject covers the pre-colonial as well as the post-colonial era. The elements will be explored through theoretical application of the events

and the theories developed thereafter. Referring to the protagonist of the novel named as Saleem Sinai, many critics have claimed that it's the reflection of the author himself and it seems to be an autobiographical character, However, repudiating to the statements the author has clarified "People assume that because certain things in the character are drawn from your own experience, it just becomes you. In that sense, I've never felt that I've written an autobiographical character."

Post colonialism refers to the study of the colonial times along with the impact of colonization, authoritative rule on the colonized areas and the whole community of the mankind that survived through those times. It considers the uneasiness and the suffrage experienced by the people as the epicenter of this theory as a study. The colonization had developed a humungous impact on the thinking of the people and forced them to believe that their culture, their identity was inferior and of those from the west was superior. Not only superior but the only one to aim for in life. Their mindset was developing in such a manner that their existence was questioned by their own self. The Europeans were the ones to suppress the East Asians and therefore were successful in having such a strong influence over them that they (the people of the east) began to follow the western culture and forgot their own roots.

Edward Said, popularly recognized as the father of post colonialism has surveyed the ruling power and their nature over the ones who were colonized. He had very beautifully explained the control of the westerns over the personnel of the east through a concept developed by him well known as "Orientalism". It portrays the influence of the western culture over the east. The western or the authoritarians were known as the 'occident or the self', whereas on the contrary the submissive or the eastern were referred to as 'the orient'. In addition to this there is another familiar term, "other" which refers to the third world countries.

As quoted by Said, "Orientalism as a Western style for dominating restructuring, and having authority over the Orient." (Orientalism 12). This is one of the ways of defining Orientalism where he clearly shows that the pattern and the manner in which the western rule and dominate the eastern domains along with the authoritative power that exists in the hands of the Occident is collectively termed as Orientalism.

The matter of the fact across the concept of the orientalism is that the orient or the east rather aids the west or the occident to define itself. Furthermore, when Benjamin Disraeli wrote in his book *Tancred* also known by the other name as *The New Crusade*, "The East is a career" (141), apart from the literal meaning of the sentence it implied that there are humungous cultures, ethics, values and principles whose originalities are

rooted in the east and not west. In his explanation the east has itself given the authority to the west to rule and to have an upper hand and position themselves as the inferior kind. They have been mute since the beginning and not much vocal about their rights, their culture and their own values. This gave an opportunity to the western tribe to set themselves at the supremacy. They evidently brought huge transformations and carried the eastern tribes towards the western ones intellectually, physically as well as socially.

Frantz Fanon, a French psychiatrist was interested in studying the mental processes and the mind frames of the people. He had explored the mental states of the people who had suffered colonialism and had lived through the challenges. The term he has used for the blend of the mind and the personality that is formed after the influence of the colonized system and the environment around is referred as a 'colonized personality'. There are certain excerpts from the book that he wrote in 1961, "The Wretched of the earth" which distinctly clarify the morals of the colonized race and exhibit the psychological and intellectual aspects of the same group.

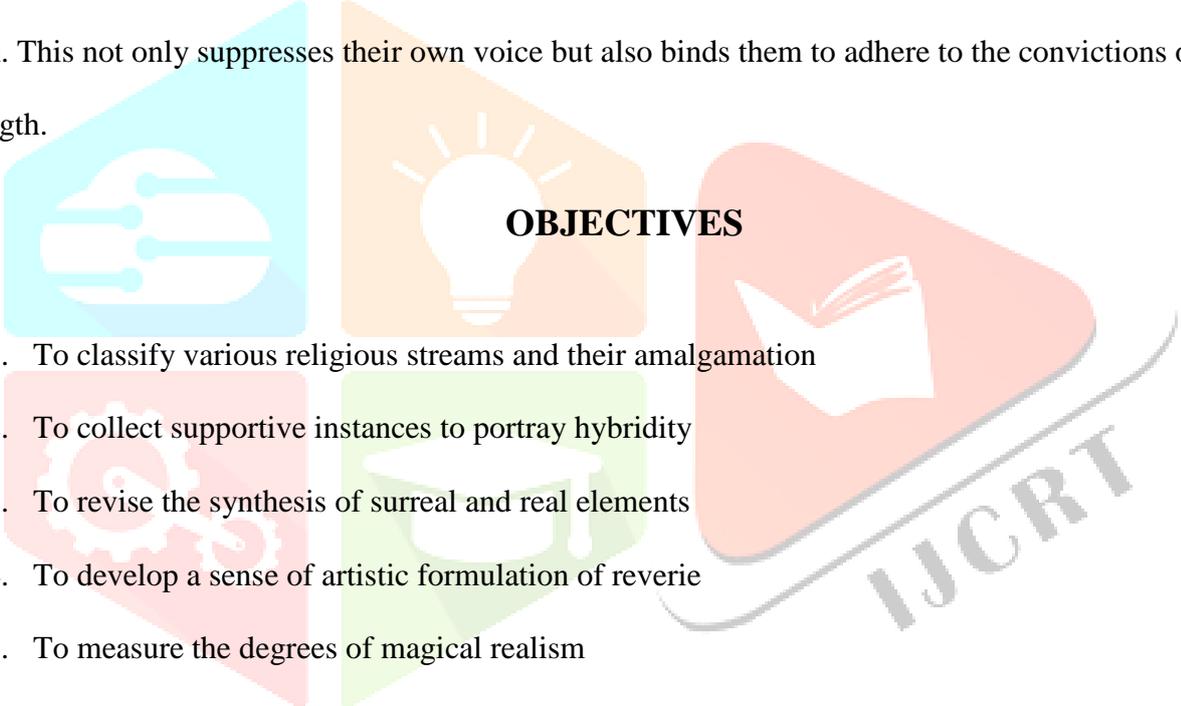
"Because it is a systematic negation of the other person and a furious determination to deny the other person all attributes of humanity, colonialism forces the people it dominates to ask themselves the question constantly: "In reality, who am I?" (The Wretched of the Earth 250).

The influential mandate creates a pattern of ignoring the cultures and the ecological identities, their cultural values, ideologies and almost everything that comes in relation with the colonized personnel. Not only this, they deny every aspect of humanity that the inferior personalities have learnt through ages and have passed on to their next generations and ultimately puts them into the state of coercion to scrutinize their own identity and recognition.

"The defensive attitudes created by this violent bringing together of the colonized man and the colonial system form themselves into a structure which then reveals the colonized personality" (The Wretched of the Earth 250).

He has considered the colonial times as the cause of the mental disorders and its effect on the psyche of the people and on their behaviors, ultimately. The self-justifying behavior is an amalgamation of the colonized identity and the suppression caused by the rules and norms laid by the colonized system which leads to a man's colonized personality.

Another feature signifies the absence of the voice and the platform to raise the opinions. Although, they aspire to take their stand but then they are divided on the basis of variety of barriers that exist in our society named as caste, gender, religion, creed and culture. This is vividly reflected in the essay called “Can the subaltern speak?”, Gayatri Chakravorty spoke about the practice of sati that was prevailing in the Indian or the brown culture which was problematic even before to the women of the nation but they weren’t vocal about the same. It was due to the Britishers, that the sati practice was abolished. The question here is, why the people, specifically women need any authoritarian power to speak up in their favor and look out to how they’re being treated? It is in their self-interest that they are being ruled by the British colonizers and due to them women were extricated from this practice. The inability of upheaving the problems and inhumane acts and being vocal about them provided the basis for being overpowered by some authority and being ruled by them. This not only suppresses their own voice but also binds them to adhere to the convictions of those in strength.



OBJECTIVES

1. To classify various religious streams and their amalgamation
2. To collect supportive instances to portray hybridity
3. To revise the synthesis of surreal and real elements
4. To develop a sense of artistic formulation of reverie
5. To measure the degrees of magical realism

RESEARCH METHODOLOGY

This research follows the framework which is theoretical in nature. The theories that have been developed in the novel and that have been used as evidences to support the arguments made in the research. The following research is focused on description of concepts and is qualitative in nature.

REVIEW OF LITERATURE

The article, **“Traits of magic realism in Salman Rushdie’s Midnight’ Children”** has been written by Prof. A.G. Ananth who is qualified with various degrees such as M.A., M.Phil. B.Ed., NET, PGDCA. He is currently working in the Department Of English, Annai Vailankanni Arts and Science College, Thanjavur. This Research Article was published in International Journal of Computer Techniques, dtd. May - June 2017. His research basically explains when one considers the fact that it appears, in a work of literature, to be most obviously relevant in cultures situated on the fringes of conventional literary traditions, the incompatibility of metafiction with more formed genre systems seems to become on its own interesting, itself more focus for critical attention. The notion of Magic Realism, as well as other supernatural components, may be alienating to inhabitants of many countries, but not to Indians. The people of India have been hearing strange, superstitious traditions from pillar to post since the beginning of time. As a result, it will not alienate the Indians.

Another article **“Magic realism reflected in the Salman Rushdie’s novel Midnight’s Children”** has been collectively written by Shabir Ahmad Wani and Mani Mohan Mehta from the Department of Comparative Languages and Culture, Barkatullah University, Bhopal (Madhya Pradesh), India. According to their views, Magical Realism is a literary movement associated with a writing style that blends paranormal happenings into realistic narratives without challenging the events' implausibility. This genre is considered to be a mythical movement associated with a literary or performance style that combines magical or paranormal happenings into realistic narratives without doubting their veracity. Due to its emphasis on the specific material and the actual presence of external objects, as opposed to the more intellectual, psychological, and subliminal realism that the surrealists studied, magic realism is linked to, but distinct from, surrealism. In midnight children, Rushdie employs the chain of events technique in magic realism, blending imagination and reality. In midnight children, he used the storytelling style of magical realism to blur the line between fiction and reality. He accepts both the mundane and the remarkable equally. He combines lyrical and fantastic elements in his music writing with a focus on the nature of human beings and concealed critique of culture, particularly the political system the best of the best. Rushdie is a writer who uses the magical realism descriptive method in his writing. He has acquired the title of "one of the finest magic realists of all time" [1-2]. Midnight's Children is a fictional response to a sequence of real-life events that have been

cleverly fictionalized through subtle and overt references to the country's recent and not-so-recent history.

The work has a large scope, covering around sixty years of Indian subcontinent history. Book one covers the period from Jallianwala Bagh mishap in April 1919 to the conception of the main character, Saleem, on 15 August 1947; Book two covers the period from September 1965 to the end of the Indo-Pakistan battle in September 1965; and Book three covers the period from March 1977 to the end of the Emergency, which does include the Bangladesh war [3]. This study aims to examine the magical realism of Salman Rushdie's novel *Midnight's Children* critically.

Paper entitled **“Celebrating Hybridity in Salman Rushdie’s *Midnight’s Children*”** penned down by Dimple Dubey, a research scholar in Deptt. Of English and other European Languages at Dr. H. S. Gour University, Sagar, Madhya Pradesh, India explain various arrangements and structures of Hybridity. According to her, *Midnight’s Children* is Rushdie's most famous epoch-making work. This dissertation aims to investigate the various types of exists in various forms, social, cultural, and personal. Rushdie claims to have reverted the concept of postcolonial hybridity to an object of praise in postmodern times through his inventive use of the postmodern hybrid instrument-magic realism. Hybridity has been a defining concept of the postcolonial period. It embodies the spirit of the era with its essential celebration of cultural heterogeneity and fusion, as well as the globalization credo, which includes unrestricted economic exchanges, the mixing of people of different ethnicities, shifting multi nationals, and the inevitable evolution of all civilizations.

Furthermore, **“Magic realism as rewriting postcolonial identity: A Study of Rushdie’s *Midnight’s Children*”**, a commendable work by Khum Prasad Sharma, Department of English, Padma Kanya Multiple Campus, Tribhuvan University, Kathmandu, Nepal. This paper brings into notice various observations which are explained as one reads. Various critics and writers have employed magical realism as a creative narrative form in their works of fiction. The bulk of the magical realist storey takes place in a postcolonial setting and is told from the viewpoint of a politically oppressed community. Magic realism helps the disadvantaged and oppressed to narrate their own stories, rewrite the existing interpretation of events presented from the supreme perspective, and establish their own view of history by giving them a voice. In contrast to the idea of absolute history, this novel narrative form highlights the potential of several truths existing at the same moment. In this study, the researcher examines the relevance of alternate senses of

reality in reinterpreting the official account of colonial past in Salman Rushdie's *Midnight's Youngsters* from the viewpoint of magic realism in order to uncover conditions that are culturally disadvantaged. Magic realism, as a methodological technique to responding to fiction texts, allows for reinterpretation and rethinking of formal colonization in the reaffirmation of culturally marginalized people's identities through varied perspectives.

Another paper presented in The Asian Conference on Literature & Librarianship 2013 by the name of **“Hybrid, Memory and Hybridization of Messianic Time in Salman Rushdie’s *Midnight’s Children*”** written by Debbie Tsai-chieh Chou from National Taiwan Normal University, Taiwan. The author of this paper reflects the grounds on which the concept of hybridization is formed and perceived. The two era’ say the nineteenth century and the twentieth century both have different strands and understanding of various terms, molded or rather improvised according to the need and change in the situation, also referring to the development taking place year after year. The hybridization was only limited to mixing of plethora of physiological factors until the nineteenth century. Whereas the twentieth century brought in the mixture of cultures, values and socialistic ideologies. The term used for referring to the hybrid times is “in betweenness” depicts the threads that connect the suppressed and the authority, the period of dominance and the time before and after colonization. The period during colonization is among the times where all the mixing and blending took place of various factors.

CHAPTER 1

MAGIC REALISM - a blend of fictional and non-fictional branches

Magic realism is a neoteric technique that has been brought into vision by Franz Roh, a renowned German art critic, which attempts to display a contiguous effect among the realistic instances and their overwhelming effect post they have been contrasted with the imagination which is beyond this world. The two words that have been chosen to form this kind of technique by the originator are in no way related to each other and are directly meant to create dilemma in the minds of the readers.

Midnight’s Children is a novel that includes the precolonial along with the postcolonial attributes of our beloved nation, India. Salman Rushdie, the author of this novel has closely knitted the real and surreal

elements including the historical events of India. The title of the novel itself shows the contrast between the events that took place in reality and the others that took place in the imagination of the author.

Magic realism is associated with a strong and inventive prose structure that will infuse the reader's interest with pragmatism in the presence of the unanticipated that is unclear and comprises the elements of astronomical, fantasy, fairy tales, and mythology, to mention very few integrating it with everyday experiences, frequently in the author's kaleidoscopic vision. The unspoken rationale for incorporating magical components into a realistic setting in order to determine the veracity of reality and distinguish between the genuine and the fantastic. It would be a huge endeavor to categorize magic realism into a specific literary philosophy. For literary theory, the concept of magical realism is a thorny one. Because the concept of magic realism has never successfully differentiated itself from neighboring genres such as automated content, metafiction, the baroque, the fantastic, the inexplicable, or the marvelous in any of its literary applications, it's no surprise that some critics have chosen to drop the term entirely. This genre is a contentious phrase, primarily because most critics add to the confusion around its history by focusing on one of the term's interpretations rather than appreciating the complete complexity of its beginnings.

Traditional storytelling is used in magic realism as a vital and beneficial strategy in expressing thoughts or passing knowledge via writing, which is crucial because storytelling was very important in indigenous societies. Magic realism can also be used to denigrate the historical narrative's importance. *Midnight's Children*, a film that has created an alternate version of a major historical story, exposes the fabrication of that story. Although Western historiography is meant to depict factual reality, its narrative is always manufactured, making its dependence on truth questionable from a Western perspective.

Saleem tells his narrative using magical realism, which combines mythology, realism, fantastic elements, and history, and it's still the most efficient way for him to communicate his story and express his position as a postcolonial Indian citizen. The storyline is controlled and structured by magic and references to old myth, but rather than being fossilized in the past, they are in modern history. The novel's primary themes, such as the creation and recounting of history, identity, and stories, emerge through the organized hybridity of magical realism, and it would be incredibly impossible to connect these free topics, as well as the examination of post-colonial issues, without magical realism. People want to construct their own identities, history, tales, ideas, traditions, and tradition, and share them with others, so *Midnight's Children* employs

the approach of metafiction to overcome post-colonial difficulties. The work concentrates on Saleem's personal and familial events, revealing Indian historical events in the process; Saleem's birth, growth, development, and destruction are all part of India's story. In many ways, the meeting of the midnight children reflected the challenges that the gaining independence India faced in terms of social, cultural, political, and religious divides.

By stressing personal and familial events, as well as using humor, the novel reduces the impact of historical events and places them in the background. By ignoring these past events, the novel explores British dominance in India, Indians' sense of identity as a result of freedom, and the long-term effects of this long-awaited independence.

The work also depicts how postcolonial people create their own historical narratives by rejecting colonial ones. They accomplish this by stressing personal and familial history and depicting these experiences with humor.

One of the most common features of magical realism writing, Metaphor, elevates this story to new heights. Overall, this tale can be interpreted and understood as a metaphor of Indian history.

Midnight's Children tells the story of British colonialism in India as it transitioned to independence. Numerous people endowed with magical abilities bear witness to the entire story. The narrator, Saleem Sinai, reveals his story to Padma, his wife, and the readers on his own volition. His forefather's personal history is intertwined with Indian history, and he tells his own story. Saleem entered the world at 12 a.m. on August 15, 1947, the precise time of India's declaration of independence. The novel is, at its most basic level, the narrative of Saleem Sinai, and at its most sophisticated level, it is the story of his country, in which Saleem is significant as a man, a symbol of independence, and a creative mechanism. Saleem suggests that as his body breaks down, he will shatter into 630 million fragments, equaling the population of India. His story is written for his son, who, alike his father, is bound by history and endowed with superhuman abilities.

An important feature of magical realism is the blending of illusion and actuality. The paragraph about Saleem's grandpa in Kashmir, which appears right at the start of the work, is an excellent example of mixing magical and actual aspects. Aadam Aziz, Saleem's grandpa, fell to the floor while praying in the spring of 1915, and three tiny drops from his nose turn into rubies, while his tears solidify into diamonds. We discover the battle between the worlds of fantasy and reality in a magical realism literature, and each side attempts

to construct a fictitious world from another; in *Midnight's Children*, the realistic creates their voice and makes it heard through the magical. By combining the real and the extraordinary, twisting time, and adding myth and folklore, Rushdie has incorporated magical realist elements. His magical realism has its roots in the internal and psychic worlds, inner conflicts, moments of uncertainty, and the unreliable narrator's storytelling technique, rather than on the beliefs, rituals, and illusions of the general public.

The figure of Tai, the ferryman, is another example of magical realism in the story, notably Tai's claim to be of vast antiquity. He claims to be so old that he has "seen emperors die" and "seen the mountains being born" (Rushdie 2006, p13). He also claims to have "saw that Isa, that Jesus, when he arrived to Kashmir" (p.13). Rushdie wanted Tai would represent ancient and precolonial India, which is why he gave him such an unrealistic lifespan. Milan Abdullah, a prominent politician before freedom, has the peculiar habit of humming continuously with a harsh and high pitch that has an influence on those who are around him. His humming has caused the glass panes in the room to break in one occurrence. We also came across extraordinary happenings later in the novel, such as the 1001 midnight's children with additional needs magical gifts; Tai Bibi, the netherworld who claimed to be 512 years old and can assume any person's body odor, which is not something we can observe in real life.

Saleem's mother's fear of having a child with cauliflower for a brain; Saleem's telepathic ability and later his capacity to smell feelings, which he inherited from his grandpa Adam, who had the same huge and magical nose. He was protected from being slaughtered in the Jallianwala Bagh Massacre because of this supernatural nose. Saleem needs to deal with his own history. His family is involved in this, as they embark on a series of migrations and survive the subcontinent's countless conflicts. He additionally suffers from forgetfulness throughout this time, until he experiences a developed a semi exile in the Sundarbans jungle, where he regains his memory. He reconnects with his childhood buddies as a result of this. Saleem eventually gets engaged in Indira Gandhi's Emergency declaration and her son Sanjay's "cleansing" of a Jama Masjid slum. Saleem is imprisoned as a political prisoner for a period of time, and these sections feature blistering attacks of Indira Gandhi's overreach during the Emergency, as well as what Rushdie appears to perceive as a personal hunger for power bordering on godhood. The Crisis spells the end of the *Midnight's Children's* power, and Saleem has little intention of picking up the very few pieces of his life he can still discover and write the chronology that encapsulates both his personal and national histories; a diary

written for his kid, who, the same as his father, too is linked and supernatural powers endowed by history. Saleem tells his narrative using magical realism, which combines mythology, realism, fantastic elements, and history, and it's still the most efficient way for him to communicate his story and express his position as a postcolonial Indian citizen. The storyline is controlled and structured by magic and references to old myth, but rather than being fossilized in the past, they are quite in modern history. Rushdie uses fantasy to create more intense depictions of reality. He depicts the events leading up to and following India's independence using these magnified pictures of reality. The urgent elements relating to those periods of political turmoil, public upsurge, increased optimism, and tumultuous happenings that frequently bordered on the surreal could only have been stitched together through fiction. Rushdie employs magical realism to address postcolonial issues because individuals want to build their own personalities, histories, stories, beliefs, practices, and tradition, and share them with others. The story concentrates on Saleem's personal and familial events, and in doing so, it uncovers Indian historical events; Saleem's birth and death, with comparisons to India in different dimensions such as social, cultural, political, and religious contrasts in between. By stressing based on family events, as well as using humor, the novel reduces the impact of historical events and places them in the background. The novel depicts the British power's anarchy on India and Indians, Indians' sense of identity as a result of freedom, and the long-awaited effects of this long-awaited independence.

The work also depicts how postcolonial people create their own historical narratives by rejecting colonial ones. They accomplish this by stressing personal and familial history and depicting these experiences with humor. Denial of the rules and benchmarks set by colonizers in power is a great sign of mental, social, and physiological liberation.

CHAPTER 2

HYBRIDITY – a cross connected structure of traits

Hybridity, if considered as a locus, is nothing but the amalgamation and cross connection of two or more cultures, religions, races, ideologies, beliefs or roots. Even if we look on to any of the culture, it's extremely evident to notice the influence of various factors such as linguistic, cultural or social and other ones unrecognized yet. The end product of the concoction therefore might not necessarily prove to be fruitful.

Since every component of *Midnight's Children* is filled by merging different elements and qualities, hybridity plays a significant role in the plot. It allows the fiction to have its own identity rather than being forced to be a historical document. It will be very simple to comprehend the issues that come with postcoloniality.

The title of the novel is true to its plot and reflects the fabricated elements showcased throughout. The technique of magic realism is also a hybridization of the real and fantastical segments. Referring to the plot of the novel, when the protagonist, Saleem and his friend Shiva who was born at the same time and was among those 1001 children, are ought to live the opposite lives, their values and cultures are constructed accordingly.

Saleem's fight for personal identification becomes a symbolic equivalent to India's post-independence struggle to reconcile its many nationhood's; his life becomes a miniature of post-independence India. Saleem develops additional ability after losing his telepathic ability, as his large nose begins to sense emotions and intentions.

Saleem Sinai, who thinks that his tale as well as that of India are inextricably linked as he was born on the end of the night on August 15, 1947, the exact date of India's independence, feels that his story and those of India are inexorably linked. As a result, Saleem believes that occurrences in his lifetime, whether or not they were caused by him, are always linked with the web of events that occurred in India.

Fantasy does not use representational language. The language of *Midnight's children*, like that of any other postmodern novel, is not representational. It invents facts and the real, rather than representing facts and the real. The overt breach of what is considered as conceivable or likely, true or truth, is one of the other characteristics of fantasy. For example, Tai the perpetual boatman, like mythological characters, is ageless, as is Saleem's mother's fear of having a child with cabbage in its head rather than a brain, as well as Saleem's telepathy ability, designed to perceive emotions and intentions.

The blending of names representing various religions is another hybridized factor. The author has chosen religious specific names that represent various deities and religious figures of Muslims and Hindus. Saleem the protagonist, Shiva and Parvati as among other children born on that midnight, their names have been symbolizing of the mixture and hybridity among religions in a particular country, India as per this novel and that is what the author aims to depict. Referring to the timeline followed in the plot of the novel the author

has incorporated the pre and the post-colonial times to give the audience an idea of the story, the characters, their past and the experiences that they have gained generation after generation. Saleem's grandfather, Aadam Aziz and grandmother Naseem's story have been described where the reader will understand the roots of the family. The birth of Saleem and the India's independence happened to take place at the same time and the fact that Saleem is blessed with superficial powers again holds the content of hybridity of realistic and magic elements knitted together.

The work is built on metaphorical meaning: it revolves on the allegory of Saleem-as-India. Rushdie, on the other hand, makes it a point to destabilize that type of knowledge by refusing to claim control over metaphorical meaning. Above all, Rushdie's story raises concerns about anything in order to ensure that nothing gets complete authority or is regarded more significant than anything else. In *Midnight's Children*, a magical realist version of traditional histories is utilized to critique any claim of complete authority or absolute truth.

Taking instances from the novel itself, among all the blended scenarios witnessed such as cultures, religions, languages, ethnicity and many more, what raises a concern is regarding the survival of an individual among such mixture. Under such circumstances it is difficult to find one's real and true identity, true culture and roots. The pressure under which an individual lives to attain and to follow the mixed ethnicities and living style is ignored on high scales as these are the root problems that are not vividly seen otherwise.

CONCLUSION

In light of the above information, the degrees of magical realism have been measured considering the classification of various religious streams and their amalgamation that have been explored with sufficient evidences from the story of the novel itself. The synthesis of real and surreal branches have been explained under hybridization of those branches. Along with this the sense of artistic formulation of reverie was also developed post this research. Salman Rushdie has had a significant influence on Indian literature in English, and he has risen to a powerful place in the literary world, with a high regard in the hearts of readers. *Midnight's Children* was a life-changing novel for Rushdie, and it's a typical case of a postcolonial novel with magical realism components. The authors' intentional use of magical realism aids in trying to bring out the surreal and unbelievable aspects of the Indian subcontinent, making it a postcolonial work. *Midnight's Children* is made more appealing by Rushdie's use of magical realism, which adds a fantastical quality to

the story. The employment of fantasy is done on purpose in order to exaggerate reality. The author was able to express the unsayable thanks to magical realism. Numerous magical themes and components, such as diversity, dislocation, immigration, and disintegration, are symbolically exploited in various occurrences throughout the narrative. Pity and terror, time and space, drawing, eroticism, and reappearance all contribute to the novel's unrivalled beauty. In this regard, the use of elegant prose is noteworthy. Rushdie utilized strong imagery as a powerful technique for resolving postcolonial issues. Rushdie attempts to communicate a real picture of Indian post colonialism and Indians as an unchanging figures by connecting and combining historical events, mythological stories, and fictional narratives. The novel illustrates India's multitude and diversity, in an attempt to overturn the colonial image of India. The novel also enunciates the supremacy quite evidently via the story of 1001 children born on the midnight of India's independence. All the children went through various challenges and were displaced from their place of origin. The author, however, employs the technique of Magic Realism in a highly genuine approach to depict the terrible realities of the world to his readers. By conveying multiple processes and exhibiting history, fiction and tragedy, he inspects adaptability. Salman Rushdie's command of the language is a thrilling and serene experience for the readers. His works, language, ideas of subject and thought process takes the readers to imagine the unimaginable and believe the unbelievable.

Hybridity plays an important role in the plot of midnight's children because every component is made up of distinct elements and attributes. Instead of being obliged to be a historical document, it permits the plot to have its own personalities. The comprehension of the factors related to postcoloniality is quite crucial in order to properly understand the depth and purpose of the construction of such story. The novel's title is accurate to the story and represents the fictitious components that appear during the complete course of the plot. Magic realism, therefore is depicted as the hybridization of reality and fantasy. In the novel's premise, when the protagonist, Saleem and his companion Shiva, are forced to live opposite lives, their civilization is such that their attitudes and morals are built under provided circumstances.

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