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## SUPERNATURALISM IN “MIDNIGHT CHILDREN

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### ABSTRACT:

Literature is an artistic work which was also considered as grander of artistic qualities. It depicts intellectual value of life. This also dealt with external world i.e natural and man's relationship. It gives delight and fruit of knowledge. Post colonial literature is composed on impact of colonized people. This mainly deals in addressing the problem and significance of decolonization of a country particularly about political and cultural independence of formerly conquered people. This paper deals with Post colonial work “Midnight children” published on 1981 by Salman rushdie who was British Indian novelist and essayist. Most of his work concerned with supernaturalism and historical fictional set in Indian subcontinent.. It was reflected as post modern and magical realist literature. This work won booker prize and Jamestait black memorial prize in 1981.

Keywords: Magical realism, Partition, Telephatic power

### I.INTRODUCTION

Sir Ahmed Salman Rushdie, one of the embodiments in Indian Diasporic writings, migrate from India and settled in England. He become one of

the twentieth century's well known writer. He began his writing career in his early age. Ahmed Salman Rushdie was born on 1947 in Bombay. He came from liberal Muslim Family. He also identifies as atheist.

He called himself as “hardline atheist” He got many praises for his writing including European Union's “Aristeion Prize” for Literature. He was critic of Cultural Relativism. He focus on his work about role of religion in society and clashes between faiths and among the religion and those of no faith. He explore several theme of Transnationalism and Cosmopolitanism by portraying a war of the universe which a super natural world. He was interesting on analysing sociopolitical world landscape in works like *Midnight's Children* (1981) and *Shame* (1983). Rushdie's first novel, *Grimus* (1975), a imagined and discipline fiction. His second book, *Midnight children* pacts with India's shift from British colonialism to independence and the partition of British India. The novel has divided into three books. The main protagonist of the novel Saleem Sinai using his telepathic powers, assembles a *Midnight Children's Conference*, reflective of the issues India faced in its early statehood regarding the cultural, linguistic, religious, and political differences faced by an infinitely diverse nation. This book also deals with magical Realism. Nicholas Stewart in his essay, “Magic realism in relation to the post-colonial and *Midnight's Children*,” argues that the “narrative framework of *Midnight's Children* consists of a tale –

comprising his life story – which Saleem Sinai recounts orally to his wife-to-be Padma.

## II Background of the Novel

Midnight's Children is a free fable for events in India both before and, primarily, after the independence and partition of India. The idol and speaker of the story is Saleem Sinai born at the precise moment when India became an independent country. He was born with subconscious powers, as well as an enormous and constantly dripping nose with an extremely sensitive sense of smell.

The book starts with the story of the Sinai family, mainly with dealings important up to India's Independence and Partition. Saleem is born surely at midnight, 15 August 1947, therefore, correctly as old as independent India. He later determines that all children born in India between 12 a.m. and 1 a.m. on that date are filled with superior powers.

## III Magical Realism in the Novel

Saleem, using his subconscious powers, gathers a Midnight Children's Conference, meditative of the problems India faced in its early statehood concerning the social, language, spiritual, and radical differences faced by a massively miscellaneous nation. Saleem acts as an extrasensory outlet, carrying hundreds of geographically disparate children into contact while also attempting to discover the meaning of their gifts. In particular, those children born closest to the blow of midnight use more powerful gifts than the others. Shiva "of the Knees", Saleem's nemesis, and Parvati, called as "Parvati-the-witch," are two of these children with notable gifts and characters in Saleem's story.

Temporarily, Saleem's family initiate a number of immigrations and agonise the plentiful wars which plague the subcontinent. Through this period he also aches amnesia till he enters a quasi-mythological refuge in the jungle of Sundarban, where he is re-endowed with his remembrance. In doing so, he recombines with his childhood friends. Saleem later develops elaborate with the Indra Gandhi proclaimed emergency and her son Sanjay's "Cleansing" of the Jama Masjid Slum. For a time Saleem is thought as a political prisoner; these paths contain sarcastic criticisms of Indira Gandhi's over-reach during the Emergency as well as a personal longing for power bordering on godhood.

This novel has both chained and supernaturally endowed by history.

## IV Style of the novel

Midnight's Children has been called "a watershed in the post-independence development of the Indian English novel", to the level that the period after its 1981 publication has been called "post-Rushdie". During that period, many novels inspired by Midnight's Children were written by both recognised and young Indian writers.

Rushdie's advanced use of magical realism allowed him to employ the nation-as-family symbol and at the same time confuse it with an difficult mind-reading among a gathering of children from a gathering of languages, cultures, regions and religions. No one kind dominates the entire novel, however. It contains the comic and the tragic, the real, the surreal, and the mythic. The postcolonial involvement could not be articulated by a Western or Eastern, public or private, division or unity, any more than any single political party could signify all the people of the nation

## IV Theme of the novel

The skill of fairy-tale realism finds liberal expression throughout the novel and is crucial to constructing the parallel to the country's history.<sup>[5]</sup> The story moves in different parts of Indian Subcontinent – from Kashmir to Agra and then to Mumbai, Lahore and Dhaka. This self-referential narrative Nadir Khan ethnic Indian culture.

The events in the book also similar the magical nature of the narratives narrated in *Arabian Nights* He also notes that, "the narrative comprises and compresses Indian cultural history."<sup>[5]</sup>

'Once upon a time,' Saleem muses, 'there were Radha and Krishna, and Rama and Sita, and Laila and Majnun; also Romeo and Juliet, and Spencer Tracy and Katharine Hepburn'. Stewart recommends that Midnight's Children chronologically tangles characters from both India and the West, "with post-colonial Indian history to inspect both the effect of these indigenous and non-indigenous cultures on the Indian mind and in the light of Indian independence.

## Conclusion

This novel magic realism use traditional story expressive as an chief and suitable means in conveying opinion or transmitting knowledge through literature. The novel also expressions how the postcolonial people create their own historical tale by getting away from colonial narratives. It represent the humor in representing these histories.

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