

HISTORICAL ASPECT IN THE MIDNIGHT'S CHILDREN

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ABSTRACT

Midnight's Children narrate the history of India's evolution from British colonialism to self-government. The tale is spoken through different characters gifted with magical powers and is positioned within history. The narrative is a parable of India, before and after the independence and separation of India, which took place at midnight on August 15, 1947. The story teller of the story is Saleem Sinai, with a massive nose and other magical powers like telepathy E.S.P. All the way through the storyline, Saleem makes recurring indication to the bequest left to him by his forefathers, including his strange olfactory powers and not to forget the superb silver spittoon, inlaid with lapis Lazuli. Saleem keeps himself in the present, which is steadfastly embedded in the past. The illustration of time in the novel highlights the imaginative nature of history.

KEYWORDS: Different Characters, Magical Powers and Is Positioned Within History

INTRODUCTION

The novel tells the narrative of Saleem's family and the previous events leading up to India's independence and separation. The raconteur Saleem Sinai was born at midnight on August 15, 1947. He determines that all children born in India between 12 A.M and 1 A.M on the same day are having extraordinary powers. Saleem attempts to use these powers to assemble those children. The gathering, or midnight children's conference, is in many ways thoughtful of the subjects India faced in its early statehood concerning the cultural, spiritual, linguistic and political disparities. With his special powers of telepathy, Saleem tries to fetch hundreds of geographically dissimilar children into contact and in this effort he also attempts to find out the meaning of their gifts. In particular, those children bear close to the caress of midnight exert more powerful gifts than the others. In the interim, his relations responsibility in an amount of migrations with tolerates the frequent wars which plague the subcontinent. During this period, he also suffers memory loss until he pierces a quasi-mythological banish in the jungle of Sundarban, somewhere he is re-artistic with his recollection. In liability so, he manages to attach with his childhood friends. Saleem then gets concerned with the Indira Gandhi-proclaimed crisis and her son Sanjay Gandhi's "cleansing" of the Jama Masjid slum. For a time, Saleem is under arrest. The Emergency signals the end of the potency of the midnight children. After that, he can only pick up the few parts of life he may still discover and write the history which includes both his personal history and that of his youthful nation. It is a chronicle written for his son, who is both sequenced and supernaturally gifted by the past like his own father. In this novel, the mixing of the unbelievable and ordinary, which is a feature of magical realism, appears Indian as the characters concerned in contemporary political and social disturbances also on the power of mythic heroes. At the commencement of the novel, there is a good passage as an instance for this mingling of the actual and fantastic – Saleem's grandfather in the spring of 1915 tries to implore and strikes the earth; three drops of blood drip from his nose and immediately turn into rubies; his

men to harden similar to diamonds: “One Kashmiri sunrise in the premature spring of 1915, my grandfather Adam Aziz hit his nose next to a frost-hardened tussock of earth while attempting to implore. Three drops of blood plopped out of his left nostril, tough instantly in the fragile air and lay before his eyes on the prayer-mat, distorted into rubies” (4). We see another character Mian Abdullah, a political figure before sovereignty devoted to resisting the separation along religious lines, which has the bizarre mannerism of droning without a silence. His drowning lifts and falls and it grounds certain effects on those, who are nearby him. This gives a color of weirdness to the occurrences in which he is concerned. Saleem and the new state of India are symbolic counterparts. Both are born at midnight on August 15, 1947 along with other 1001 children. After the loss of one power Saleem gains another, for his enormous and extraordinary nose becomes capable of scent difference far beyond normal. He gains the skill to stink emotions and purposes. From these ideas source a dream which is so complex that a précis is tricky to build. The narrator Saleem constantly relates his life to India’s. His birth, enlargement, growth and obliteration are India’s and importantly, his central character-trait has been a failure to realize what way things are occurrence. The characters seem to stroll through the pages of history, crashing with significant moments in the progress of India outwardly by catastrophe. Accordingly, Saleem’s grandfather is on his knees after a great sneeze When Brigadier Dyer’s fifty machine-guns open blaze in the Amritsar massacre of 1919; it is a Saleem’s father who buys one of Methwold’s villas; Saleem is born at the instant India is; and approximately all of the main events of his existence, leading finally to the obliteration of the children of midnight and India at the instant of Declaration of Emergency are accidental to growths in the new country. Saleem and India must deal with genealogical perplexity as they fight back to build their identity. The loss of reference to the uniqueness of the characters in the narrative is obviously tacit, when Saleem’s grandfather locates it tricky in identifying himself after 1947 due to the brawl between India and Pakistan over Kashmir. The “crack” in the body diplomatic corresponds to all the “cracks” in Saleem, as he senses himself leaving two pieces. This change of images into events is another type of the supernatural in the narrative. When Saleem tells his family of his particular gift of hearing voices, his father hits him in the ear. His “stupid cracks” are literalized into physical cracks. Thus, in this narrative, paranormal realism is a way of screening “reality” more truly with the assist of different magic of metaphor. Quite naturally, this story considerably wrought the course of Indian writing in English after its publication. Rushdie appears like a storyteller who attempts to revisit the English language to the ritual of magical realism, which has a history from Cervantes through Sterne to Milan Kundera and Marquez.

CONCLUSIONS

The novel is all about time and the character of Saleem Sinai, who is preoccupied with history. It is very difficult to understand the novel, if the reader is not familiar with Indian history. Rushdie falls short to provide us with the real historical India, but rather gives us an alternative India built on the never happened or in other words - failed history. Rushdie has successfully built a nation by bringing a new India that could have been before our eyes. He makes us think, how different it would have been then, by using magical realism and relating historical aspects with the characters he built.

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