

People's Democratic Republic of Algeria
Ministry of Higher Education and Scientific Research

8 MAI 1945 UNIVERSITY/ GUELMA
FACULTY OF LETTERS AND LANGUAGES
DEPARTMENT OF LETTERS & ENGLISH LANGUAGE

جامعة 8 ماي 1945 / قالمة
كلية الآداب واللغات
قسم الآداب و اللغة الإنجليزية



Option: Literature

Postmodernism in Salman Rushdie's *Midnight's Children* (1981).

A Dissertation Submitted to the Department of Letters and English Language in Partial fulfillment of the Requirements for the Degree of Master in Language and Culture

BOARD OF EXAMINERS

Chairperson: Mrs Nadjiba BOUALLEGUE (MAA) **University of 8 Mai 1945 / Guelma**
Supervisor: Mrs. Ahlem MEHTALI (MAA) **University of 8 Mai 1945 / Guelma**
Examiner: Mrs. Meriem BOURAGUAA (MAA) **University of 8 Mai 1945 / Guelma**

Candidates:

Chahinez AYACHI

Fériel ZALANI

Nov. 2020

Dedication

I would like to dedicate this work

To my dearest, generous, wise, my only source of tenderness and sacrifice, my dear parents Mohamed and Soraya who have encouraged me all the time and through my educational journey from the first day in primary school to that day when I am officially graduated from University .

To my lovely two sisters Bouchra and Amani , my brother Ali and my precious 'baskouta' my lovely niece Layene .Without forgetting my grandmother ' Mimi ' Allah yarhamha .

To my beloved and most caring childhood friends Hanifa BRAHMIA and Issam MERDES .

I will love you and remember our days together forever.

To my sisters Dikra GUERRIB , Ryma SALAH , Amani BOUCHEBOUT, Sawsen LEBBAD and my partner Ferial ZAALANI and her little angel daughter; we faced a lot of difficulties but yes we did it girl .

I won't mention a name, but I want to thank that person for his kind words, his massive support lately and his encouragement.

-Chahinez Ayachi

Dedication

In the name of Allah, Most Merciful, Most compassionate

First of all, I want to thank Allah who is my chief guider, for giving me the strenght to
finish this work.

I would like to dedicate my thesis to

my beloved husband 'Mohamed' who stands always by my side in my illness, weakness,
sadness, and joy. His love, appreciation, respect, and encouragement for me is the reason that
keeps me strong despite the obtacles I go through.

my soul and heart, my beautiful baby girl 'Manassa Rim'.

my dearest mother 'Leila', the source of sacrifice, love and care.

my wonderful father 'Saleh'.

my dear brother 'Aladin', who is always beside me , encourages me in every decision I take.

His wife 'Nouhed' and my niece 'Sidra' .

my lovely sister 'Amina' and my nephew 'Tadj Eddin'.

my dear friends, Chahinez AYACHI, Rima SALEH, Dikra GUERRIB

and Saoussen LEBBAD.

my family in law.

-Fériel ZALANI

Acknowledgment

Alhamdulillah, finally we managed to complete our dissertation. We are grateful to Allah for giving us the patience and effort to achieve our work, and especially giving us the confidence to accomplish it despite all the obstacles.

Our sincere gratitude is to our supervisor Ms, Ahlem MEHTALI under whose expert guidance, we completed this dissertation. It would have been very difficult to accomplish this work without her constructive criticism, suggestions, patience, and some advice that she has provided to us during the realization of this dissertation, we greatly appreciate what she did. Without her help, this work would not be conducted.

We would express our special thanks and respect to our families especially our parents, we owe our greatest debt to them because they encouraged us to work hard and hard throughout this year. Also, we want to thank our friends for their love, encouragement, and support.

Our heartfelt thanks to the above mentioned persons. We are glad the work is done and we will happily proceed to new tasks in life.

Abstract

The present study aims at analysing aspects of postmodernism in Salman Rushdie's *Midnight's Children* (1981). The main argument is that Rushdie's *Midnight's children* is a good example of postmodern novel because it makes use of multiple postmodern techniques such as magical realism, intertextuality and ambiguity etc. In addition, those techniques are deployed by the author to express certain thematic concerns that reflect contemporary Indian culture and history. The dissertation consists of three chapters. The first chapter is a theoretical investigation of postmodernism in literature and its influence on writers in Britain and especially minor writers. The second chapter examines the use of different postmodern techniques at different levels in the novel. The third chapter discusses the thematic concerns and how they are approached from a postmodern perspective within the novel.

Key Words: Postmodernism . modernism . culture . minor literature. History, identity . fragmentation

Table Of Content

Dedication	i
Acknowledgment	iii
Abstract	iv
Introduction	1
Chapter one: General Overview Of Postmodernism	4
1. Postmodern Literature.....	10
2. Salman Rushdie as a Postmodernist.....	13
Chapter Two: Postmodern Narrative Techniques in Midnight’s Children	16
1. Overview of the Story.....	16
2. Structure.....	18
3. Postmodern Narrative Techniques.....	20
3.1. Postmodern Characterization.....	20
3.2. Metafiction	22
3.3. Intertextuality	25
3.4. Magical Realism	26
3.5. Ambiguity.....	28
Chapter Three: The Thematic Concerns in Midnight’s Children	31

1. Fragmentation.....	31
2. Identity Crisis.....	34
3. Reconstruction History.....	39
Conclusion.....	42
Works Cited	44
Résumé.....	49
ملخص.....	50

Introduction

Postmodern literature is a form of literature which emerged in the late twentieth century directly after the end of the Second World War. It celebrates a set of literary styles such as parody, ambiguity, and fragmentation as well as the use of stylistic techniques like: magical realism, pastiche, metafiction and intertextuality. Actually, these creative works help the readers to have a picture about their future and influence them to engage in a world of imagination which is far away from their current reality.

Postmodernism in literature started off an American mode and later became an international literary movement that influenced not only American and European writers but also writers from different parts of the world. Even though it is not so popular in Asian literature, postmodernism is adopted by few Asian writers who went to Britain and established their literary fame there. Salman Rushdie is one of the few but recognized Indian-British writers whose style and thematic concerns reflect the influence of postmodern trends in contemporary art.

Salman Rushdie's writings have their own stand in the field of postmodern studies. They caught the attention of many critics for Rushdie's controversial views about sensitive issues in politics and religion. Rushdie's *Midnight's Children (1981)*, in particular, has been draped for many purposes. The novel is celebrated for its high and gallant style, especially the use of varied postmodern techniques. However, its treatment of subjects like Indian history, politics and the plurality of religions is what classifies it a model postmodern narrative.

There are different merits in the novel that attract readers. *Midnight Children* is a representation of Rushdie's own infancy. This novel was written out of his love for his country, India especially Bombay (Mumbai now). It is also famous for its creative use of the

English language. This form of language is considered as a multicultural blend of Indian languages. *Midnight's Children* is about events of great importance that reflect India before and after its independence. In addition, it is a postcolonial text with a postmodern flavour. Thus, usually postcolonial writers concern themselves with the effort to confront remnants of the colonizer and to accentuate an original identity and cultural heritage. However, in the case of Salman Rushdie, the revision of this important period in Indian history is achieved through a postmodern philosophical manner in a postmodern literary form.

This study argues that Rushdie's *Midnight's Children* is a good example of postmodern literature. This thesis emphasizes that postmodernism with its forms and techniques played a crucial role in influencing British minor writers to break the borders and the traditions of previous classic modes of writing. Thus, the aim of the present work is to examine how Salman Rushdie applied these unusual postmodern narrative techniques such as: magical realism, metafiction etc at different levels in his novel *Midnight's Children*.

This study follows an analytical approach, it will analyse techniques and themes from postmodern perspective. For further elaboration, many scholars such as Hutcheon, Baudrillard, and Lyotard used their theories which will be used in order to analyse the story's structure as well as thematic concerns.

Structurally, it will be divided into three chapters. The first chapter is entitled "Postmodernism in British Minor Literature". This chapter will be divided into three sections. Section one will deal with an overview of postmodernism that contains general definitions of postmodernism as a new cultural phenomenon then the differences between modernism and postmodernism, however, the second section will deal with postmodernism, art and literature

and also how postmodernism in Britain and how it influenced minor writers, and the third and last section will deal with an overview of Salman Rushdie as a postmodernist.

The second chapter is an analytical chapter of Salman Rushdie's *Midnight's Children*. It is entitled "Postmodern Narrative Techniques in *Midnight's Children*". The chapter contains a section about the overview of the story, and an analysis of the novel with a general overview about its plot, then a detailed explanation of the varied postmodern narrative techniques applied by Rushdie like : Structure, characterization, meta-fiction, intertextuality, magical realism in the novel and ambiguity.

The third and last chapter entitled "The Thematic Concerns in *Midnight's Children*" that are used by Salman Rushdie and how they are approached from postmodern perspective. The section of the chapter will deal with fragmentation, Identity Crisis and Reconstructing History.

Chapter one: Postmodernism in British Minor Literature

In the mid of the twentieth century a new cultural phenomenon known as postmodernism emerged. In a period following in the 1960s and 1970s is characterized by postmodernism, this new phenomenon came in a as a response to the previous one “Modernism”. It is generally accepted that postmodernism questions modernism's overflows. Also, postmodernism is a wide-ranging, political, artistic, architectural and critical movement which emerged between the mid and late twentieth century to mark the separation from the previous movement ‘modernism’.

This chapter will attempt to provide an overview of postmodernism and its adoption by British minor writers. The first section will highlight some facts about postmodernism such as the origin, characteristics and the differences between ‘modernism’ and ‘postmodernism’. The second section will deal with postmodernism in literature especially in Britain and exactly minor writers. The third section will tackle a brief introduction to Salman Rushdie and his status as postmodern writer.

Postmodernism is a cultural movement that swept Western world after the end of WWII. It is characterised by a set of aspects, most of which are paradoxical, that make its relationship with its predecessor modernism unclear. Thus, while some view it a continuation of modernism in terms of its rebellion against traditions others view it as a critique of the failure of modernism in achieving its goals of idealisation and perfection.

The movement of postmodernism has appeared in a very sensitive and impassionable political atmosphere in Western societies that took place in the mid of the twentieth century. The period marked the end of the both the first and second world wars and the extension of nuclear Weapon, and the exploitation Civil Rights movements around human. Consequently,

postmodernism as a new movement does not come to reject the previous movements like modernism and other historical movements, however it merged to question and to examine their beliefs (Ficza 5).

Post-modernism is usually characterized by skepticism, irony or criticism of what it calls modernism's grand narrative theories, often dismissive of the validity of Enlightenment and based on the role of ideology in the conservation of political or economic influence.

Postmodern thinkers also define the claims and principles of facts and structures as subjective or social, as the result of political, historical or cultural debates and social relations.

Furthermore, Postmodern critique common aims include universalist concepts of objective fact, ethics, truth, human existence, logic, knowledge, language and development of society.

Postmodern theory is thus typically explained by self-consciousness, self-referentiality, moralism, pluralism and humour.

Julie Lindsa, claims that what helped postmodern poetics postmodernism to arise was the

falling of modernism after prominent events that were taking place in the field of art and academy over the twentieth century (4). Julie Lindsa says, “ Postmodernism did not emerge as a cohesive movement in the same manner Modernism did , but is rather an umbrella term to denote the various and diverse modes of engaging in with the changing conditions” (4).

That is to say, postmodernism is considered as an umbrella term covers all the techniques and the various styles that convey current circumstances.

Ihab Hassan in his work *Towards a Concept of Postmodernism (from the postmodern turn: Essays in Postmodern Theory and Culture (1987))* proclaims that the term postmodernism seems not just “awkward and uncouth “because it wished to restrain or repress and exceed modernism itself. He says

The word postmodernism sounds not only awkward, uncouth; it evokes what it wishes to surpass or suppress, modernism itself. The term thus contains its enemy within, as the terms romanticism and classicism, baroque and rococo, do not. Moreover, it denotes temporal linearity and connotes belatedness, even decadence, to which no post-modernist would admit. But what better name have we given to this curious age? The Atomic, or Space, or television, Age ? These technological tags lack theoretical definition. Or shall we call it the Age Indetermanence (indeterminacy + immanence) as I have half-antically proposed or better still, shall we simply live and let others live to call us what they may? (3).

Postmodern thought is influenced by many theorists. The first is Jacques Derrida. This was in 1967 when he presented his first book *Of Grammatology* in which he resumed the principles of deconstruction. In addition to Fredric Jameson and Terry Eagleton; the Marxist critics began their creative careers according to the shift and the huge transformation that they witnessed in the social and economic world as a part of the sample of postmodernism.

Postmodernism does not refer to all the newly produced works but it tackles only few of them. Hutcheon, in this regard, says “Postmodernism cannot simply be used as a synonym for the contemporary” (4).

Frederic Jameson in his work *Postmodernism or, the Cultural Logic of Late Capitalism* (1991), claims that the term late capitalism can be used as a synonym to postmodernism or an equivalent word of it (qtd in Ficza6). In the same work, he notes that post-industrial capitalist economy produced post-modern culture and art. Everything was taken for granted and

expensive, everywhere. High and low culture divided and art became more superficial and self-referential. (Lowrey 2017)

According to Annie Lowrey in her article *Why the Phrase 'Late Capitalism' Is Suddenly Everywhere* says: “For my own part, I vaguely remembered it coming from the writings of Karl Marx—the decadence that precedes the revolution? I polled a few friends, and they all sort of remembered the same thing, something to do with 19th-century Europeans and the inherent instability of the capitalist system. This collective half-remembering turned out to be not quite right. “It’s not Marx’s term,” William Clare Roberts, a political scientist at McGill University, told me.” Also, “Late capitalism” took on a darker connotation in the works of the 20th-century critical theorists, who borrowed from and critiqued and built on Marx and the Marxists. Members of the Frankfurt School, reeling from the horrors of the Second World War, saw in it excessive social control on the part of big government and big business.

The ideas of postmodernism had and still have notable impact on the daily life of the individual and in all the humanitarian fields in the community where changes that happen in the current social, political and cultural in various societies are clearly connected with postmodernism. Everything started in the Western societies where they rejected the dominance of the upper class on all the sources of authority, in addition to the emergence of new social movements that seek for the termination of ideologies, unification of fellowship and support customer culture. (qtd. in Alaati 4)

Jean Baudrillard was a French sociologist and cultural theorist who was born in 1929 and died in 2007 that is most famous for his postmodern works. He became well-known because he creates a very important theory about simulation and the simulacra. This memorable work

'Simulation and Simulacra' was published in 1981. However, Baudrillard concluded that through time the reality is being replaced by the new sign systems which changed completely the facts. He was of interest, and criticized by many, because he declared that there was no Gulf war in 1990 and this is can be seen in his words "it did not happen". The media is the main cause by showing just representations instead of the reality. In other words, he developed the ideas of McLuhan to the point where it is possible to deny that the message underneath the medium has any substance at all. Therefore, the audience comes to perceive through the media a world that appears 'real ' but it is not in fact (Raei).

In addition to Baudrillard, Jean-Francois Lyotard is another French literary theorist who is considered as the most popular and great contributor to the postmodern literature. In 1924, this great and prominent theorist and he died in 2004, leaving behind him works that made him an immortal man. The work of Lyotard deals with the concept of postmodernism as a main focus as well as the study of the effects that postmodernism had on both the society and the world. The principle of meta-narratives is one of the best concepts related to post-modern theory and was Lyotard's work. 'Lyotard' rejected what he called the 'grand narratives 'or universal 'meta-narratives'. In this regard, the grand narratives refer to the great theories of history, science, religion, politics. For example, lyotard rejects the ideas that everything is knowable by science or as that history moves forward in time, humanity makes progress. He would reject the universal political 'solutions'. He also rejects the idea of absolute and total freedom (Gratton).

More Modernism and post-modernism are the key ideologies within the context of literature, art, architecture, philosophy, and social sciences as two philosophies, periods, theories, movements, worldviews, and different forms. There are two main articles presented by the German philosopher Jürgen Habermas and by French philosopher Jean-François

Lyotard were used in order to set up a discussion on Modernism and Postmodernism . Such authors began strongly to spotlight on art and use it in order to support their claims it was evolved and expanded by several writers.

Enlightenment had a contrast between philosophy, science, morality, and art, and this is shown in the words of Max Weber. Therefore, this separation contributed to the loss of relations between different domains and fields. Thus, this results the term "the expert culture ". The idea of the liberty of the aesthetic field began in the mid-19th century as an outcome of this distinction. The idea of art evolved a lot and thus expanded into a broad and specific field of practice. Hence, this created a huge gap between art and the real world.

“All attempts to bridge the disjunction between art and life, fiction and praxis, illusion and reality, and to eliminate the distinction between artistic product and objects of utility, between something produced and something found, the attempt to declare everything an art and everybody an artist, to abolish all criteria and to equate aesthetic judgments with the expression of subjective experience: all these undertakings are nonsense experiments. They only succeed against their own intention, in illuminating even more sharply the very structures of art which they had intended to violate”.

As maintained by Habermas, these commitments are the fraudulent transference of neoconservatives – post-modernism, thus, he had to make and clarify the distinction between aesthetics and art. As a matter of fact, in one hand, he strongly supported and encouraged progress and transition and in the other hand he completely refused tests and trials. Also he means by his words that everything creative and inventive represents modernity.

Modernism is known by its normative or generally by its standards based on each problem have a solution, so modern writers tried always to find a solution to any problem they face

faced. In relation to that, modernity for Lyotard needs reality in the reality itself that is to say that there is an absence of the truth in the real world, thus he come out with various new realities. He proclaims that the perception of reality does not include any facts. The lack of reality is clearly stated by Lyotard who pointed it out by the feeling of sublime and beautiful. Humans born with the ability to present and conceive; usually the mind have the ability to imagine and formulate a concept or an idea about anything however, it cannot present an item related to the mentioned concept. "Conceiving" and "presenting" although being good but are yet controversial which make both of them uneven in terms of goodness. That is to say that for Lyotard, the modern art that come out from the beautiful clearly shows that the 'unpreventable' exists. Besides, the aesthetics of the sublime is the argument that the present cannot be represented. This important debate about 'the beautiful' and 'the sublime' was to clarify that postmodernism is the way to deal with all the following expressions: invention, imagination, development and so on.

Indeed, Lyotard also declares that work should be "postmodern" first and then it can be 'modern'. Both Lyotard and Habermas shed light on modernism-postmodernism and make a clear differentiation between them. Habermas argues that the present world being lived in is limitless means that modern world and Lyotard in the same regard says that the people living in the "postmodern" world have to accept it with whatever event within it so as to know it best.

1. Postmodern Literature

Postmodern literature is a type of literature that is distinguished in both stylistic and ideological context, also by depending on narrative techniques like; fragmentation, paradox, unreliable narrator is what characterizes literature. The boundaries between high and low

styles of art and literature and the distinction between genres and styles of fiction and narrative are most frequently denied by postmodern literature. Thus, the stripping and the breaking of the limits between 'high literature', which represents the serious and the elite category of art, and the 'low literature', which portrayed the art of the public and folk. All these consider as an important feature of postmodern literature. Definitively, sedate literature writings in our days start using genres in order to belong to popular work.

In literature, postmodernism refers to the works of literature written in 1960s and 1970s. It officially started with the publication of Kurt Vonnegut's *Slaughterhouse-five* and Joseph Heller's *Catch-22*.....etc. Their works were 'meta-fictional' works based on fiction in order to make and to produce writing that impeach and break the traditional narrative existed before. Also Lyn Bernstein, Charles Hejninian, and Bob Perelman, the postmodernist Language poets who were inspired by the new concepts of post structuralism and influenced by the various postmodern techniques such as: irony, pastiche, meta-fiction, magic realism etc that are portrayed through the concept of Postmodernism (Sharma and Chaudhy 189) that helped them to express their tragic experiences in a very comic manner and depict what will happen in their life in the near future.

Bran Nicol states that in the production of any literary work, modernists prefer concentrating on the structure and realism, whereas postmodernists in their production choose the blending and combination of styles, genres with the application of specific techniques. Hence, what discriminates the two movements is that modernism based on earnestness, truth and honesty, and postmodernism is sarcastic, ironic and generally prankish (Lindas 5).

Besides, the use of meta-fiction which is a literary genre always used to remind the reader that they are in front of a fictional piece and it is also used as a way of parody thus to enhance

the relationship between literature, facts and reality in a way they attract attention as an important characteristic; unreliable narration was first coined by Wayne C. Booth in 1961, it means that the narrator is incredible one, while unreliable narrators are generally defined as first-person narrators; self-reflexivity is itself a symbol for the debate and anxiety of the current day, and also intertextuality is the forming of the context of a text by another text, and it is the relation between similar literary works that represent and affect the understanding of the text by an audience as well is identified by postmodern literature, which also tackles both historical and political concerns.

At first it was an exclusively American movement in literature but later on adopted by the European writers like Italo Calvino in Italy, Angela Carter and Janette Winterson in Britain. Those British writers were famous for using postmodern techniques. Angela Carter is one of those writers. *The Bloody Chamber; the collection of fairy tales* is the most popular work of Angela Carter. She used fairies again to intertextuality as well as she used them to construct adult literature containing subjects as murder, rape, incest...etc which are overlooked by many people. Also, Janette Winterson also is one of those famous writers, she was a very strong feminist. However she was known for using intertextuality and magic realism in her works and there are various examples, *Oranges Are Not the Only Fruit* and *Sexing the Cherry* is her best-known works. *Oranges Are Not the Only Fruit* is a novel about a lesbian girl who grows up and lives in a conservative society. This novel can be seen as semi-autobiographical because it narrates some facts about the writer Winterson herself that occurred to her in her real life. Whereas *Sexing the Cherry* is both fantasy and historical novel that dates back to the 17th century. It provides elements of magic realism in which the main character is a big woman wrapped in a skirt as great as to be used as a sail of ship (StuDocu editors).

2. Salman Rushdie as a Postmodernist

One of the well-known writers of Indian-English Literature is Salman Rushdie. He was born in Bombay (now Mumbai) on 19 June 1947; the year of India's independence. He was one of leading novelists of the 20th century. He was the only son of four children to wealthy Muslim parents.

Rushdie belonged to a well-educated family in which his father Anis Ahmed Rushdie was a lawyer from the University of Cambridge and had his own business (Khan). His mother was named Negin Butt and she was a teacher. One of the most influential figures in Rushdie's life was his maternal grandfather Attullah Butt who supported the laws requiring Muslim women to put on what is called Purdah on his daughters.

Young Rushdie received a high class education, first into the Cathedral and John Connon School in Mumbai and later in Rugby School. He grew up loving literature and had the passion and the dream to become a writer at a very early age (Sheehan), and eventually that dream was realized by writing his first story at the age of ten. Later at the age of fourteen, Rushdie was sent to England to attend the Rugby, a private school where his fellow students neglected him because he came from Indian background and had no athletic ability.

With the presence of Rushdie in England, his family was forced to immigrate to Pakistan due to religious and political conflicts between India and Pakistan in 1964. Thus, Rushdie was not pleased with these conflicts because, India, especially Bombay, for him was the hometown, he considered it as large as Europe with different cultures and languages; Hindus, Christians, Muslims etc (Ravindran).

Ahmed Salman Rushdie left India for ten years after he met Clarissa Laurd in 1970 who is an upper class young English woman whom he married in May 1976 (Bruke). During this period

two novels were completed. The Book of the Pir 1971 was rejected and in 1975 *Grimus* which is fantasy and science fiction novel was published. *Grimus* tells the story of a flapping Eagle which is inspired by the twelfth century Sufi poem “The conference of the birds” (Morton). The public generally ignored the book and Salman returned to a drawing board to create a more widely desirable novel. After the acceptance of *Grimus* and during a trip Rushdie and his wife Clarissa Laurd took to India and Pakistan, he found his native homeland’s history an interesting theme to write on in his second novel *Midnight’s Children* which was published in 1981.

Midnight’s children took Rushdie five years to finish writing it and deals with India’s transition from British colonialism to independence and the partition of British India. It is a story of 1,001 mysterious children who were born in the midnight when India declared its independence from Great Britain on August 15, 1947. This masterpiece is considered as a national icon of Indian evolution. In it, Rushdie pretends to write about religion and revelation from the point of view of a secular person (Hoferkova 5).

In 1988, Rushdie had begun working on his next novel which is named *The Satanic Verses*. He used the concept of dream throughout the novel. *The Satanic Verses* is characterized by the complex narrative, a difficult style that tells several stories within one story. This novel brought the Whitebread prize to Salman Rushdie in Great Britain in 1988 and the Year Award to Germany’s author. The title refers to a group of alleged Quran’s verses allowing three pagan Mecca Goddess to render intercessory prayers: Allah, Uzza and Manat. Thus, the whole Islamic groups including the Indian Muslims community members protested against this novel. Apparently, this book was refused especially for India and Pakistan. However in February 14th 1989, the supreme leader of Iran denounced Rushdie in Fatwa because of this book and it was banned in India, Pakistan, Iran, Bangladesh, South Africa and

Egypt. A lot of Rushdie's enemies wanted to murder him where he escaped and hid for seven years hiring British bodyguards.

Salman Rushdie is considered as a major figure in postmodern literature. Despite the critiques and the disputes he lifts, no one can deny that he is an expert in storytelling. He applies the new techniques in his writings with impudence and audacious and impeaches the long-held beliefs. The strongest proof behind the success and the significance of Rushdie in the postmodern literary scene is the massive academic support, importance and interest that he gained. His fiction depicts the complex postmodern world in a postmodern style. All what he writes symbolizes his vision about history and its impact on the reality of his Indian society and life. Also, Rushdie, like most of postmodern writers endeavours to liberate himself from the traditional conventions to create a world that is far away from reality or a reality that has no borders.

Chapter Two: Postmodern Narrative Techniques in *Midnight's Children*

Midnight's Children is Salman Rushdie's second novel which was published in 1981. The novel provides a picture of the Indian culture and overlays a story of hundred years of British colonization, freedom, the war with Bangladesh and the entity of different minorities in India. Furthermore, the novel is quite known and celebrated for its grand and high style mostly because Salman Rushdie used various postmodern techniques through which he has engraved his inscription in his *Midnight's Children*. Since our research is based on the hypothesis that the narrative techniques used in the novel contribute to the general themes of the novel, our task in this chapter is to study Salman Rushdie's use of postmodern techniques in his novel. The first section will provide an overview of the story. The following sections of the chapter will attempt to analyse postmodern techniques employed in the novel, namely: characterization, intertextuality, metafiction, magical realism and ambiguity.

1. Overview of the Story:

Midnight's Children is a novel that tackles different events that happened in India before and after independence from the British colonization. These events are narrated by the main character Saleem Sinai who was born exactly at the same time India gained its independence and he is portrayed as mythical character that was born with telepathic powers. The novel consists of three books.

The novel starts with the story of the Sinai's family particularly by the events that led India to gain its independence and its partition. The story of Saleem Sinai does not start until page 200. We learn that Saleem was born exactly at midnight, on 15th August 1945 when India became independent. By this coincidence, Saleem and several other midnights born children of that day discovered that they have supernatural powers. Saleem creates a club called *The*

Midnight's Children Club. All these children gathered together for the first time and got the chance to talk to each other. It is here where Saleem meets Shiva and discovers that they were switched at birth. Then, everything falls apart when the first Indo Pakistani war happened, Saleem loses all his family and his home, then he loses his memory and forgets everything about himself. He becomes a homeless man with no past and unknown future. When Saleem regains his memory, he finds out that he has a kid. That kid indicates the end of Saleem's era. By his thirty first birthday, Saleem dies precisely after his marriage with Padma because the Widow took away his testicles.

It is true that the huge success *Midnight's Children* got was due to its fantastical story and the events that revolve around very sensitive periods India went through. However, the success of the novel owes too much to the unique style of writing and the techniques that Rushdie used. The first aspect that attracts the reader is the title itself *Midnight's Children* which is very exciting and incendiary. Here, readers before they start reading the novel, all what they want to know is who are those children? What is the relation between the kids and thus, the title was a big deal for Rushdie to make his novel more interesting.

As for the setting, Rushdie drew the story and the events of his novel all over sixty-two years of history extended across three countries. The narrator of the novel Saleem narrated his journeys between India, Pakistan and Bangladesh exactly in the era between the 1915th to the 1977th.

Salman Rushdie in the novel presents innovative narrative techniques that are quite different from the contemporary writers and that makes a complicated and very difficult work of fiction in *Midnight's Children* (Kumar 1- 2). He uses magical realism, metafiction and intertextuality in order to break the tradition of the Indian English novels.

2. Structure

Writers have been always using their large collection of familial themes, plot structures, characteristic styles and expressive cultural references from their famous oral narratives and fairytales. (Teverson 4) And the frame tale of *Midnight's Children* is influenced by old Indian narratives where the writings of Panchatantra, Katha Saritsagar and Arabian Nights inspired Salman Rushdie to construct his novel.

The Arabian Nights has influenced the West ever since it was interpreted by Antoine Galland in the 18th century. Various characters from this epic have themselves become cultural symbols in Western culture, such as Aladdin, Sinbad and Ali Baba and as a source, the Arabian Nights hold Rushdie in an ambiguous and sometimes illogical situation because it offers a narrative model which collectively contains a number of stories and suggests that its possible stories are endless thus he is not able to resolve these ambiguities, since to overcome them would be to disprove and clarify complicated and confusing situations. He uses storytelling rather to express experiences that don't decrease their complexity or weaken them. (Teverson 167) Hence, the narrator Saleem Sinai in *Midnight's Children* relates his own life tales to the one of Sheherazade multiple times, and claims that he is not able to "count on having even a thousand nights and a night" (*Midnight's Children* 4) in which to tell them. When the king's wife betrayed him, he beheads her and each day, he's just going to take a new wife to kill her and when he gets married Sheherazade, the only thing that help her to survive is the storytelling. Every night, she starts a new novel, which ends until the next night, to keep the process rolling. Saleem wishes his own life and, eventually, India will be saved by sharing his tale as the embodiment of India. (Rosewall)

In the novel, Saleem, the narrator/protagonist of the novel, tells all the stories to his wife Padma. Also, what is common in ancient Indian narratives is that all the stories are epic and at least they do not have a single story but a lot of stories turning around an epic hero. And this is the case with Salman Rushdie in *Midnight's Children*, it is an epic but the only difference between an epic and *Midnight's Children* is the arrangement and the organization of the stories.

Salman Rushdie in *Midnight's Children* tried to encompass and cover a story of three generations of pre-independent and post-independent India. These stories are related to each other where the beginning of a story becomes an end, and that end becomes a beginning to another story and this is typical to postmodern narrative. Postmodernists prefer such structures to defy the previous traditional forms of writing.

Midnight's Children is divided into three books. The era from the Jallianwala Bagh event of April, 1919 to the birth of Saleem Sinai is wrapped in the first book. Among the chapters that builds book 1, 'The Perforated Sheet' is one of the very important chapters due to events on which the story stands. From the very first page in the novel, Saleem is related to history and he follows the path of Sheherazade who saved her life through telling stories to the king, thus, to save her life she was obliged to speak endlessly. Saleem is influenced by her and he is obsessed with "restoring" his life in which a sheet with a hole in it is his "talisman," his "open-sesame." Another part in this first book is about 'Mercurochrome' in which Saleem discusses the tension between tradition and modernization, which prohibits India from moving towards status in the free nation world (Course Hero). in addition to other chapters entitled 'Hit-the-Spittoon', 'Under the Carpet', 'Tick, Tock' etc.

The second book endures until September, 1965 where the Indo-Pakistan war over. Many stories and events happen at that period, when Saleem understands the specifics of all that happened after independence, once the British left (Course Hero). Then the third book covers the period until the end of the Emergency in March, 1977, and contains the Bangladesh war too.

In *Midnight's Children*, narration occurs as dialogues between the voices of Saleem and Padma. In the dialogue between the two characters, Rushdie employs several elements, elements of pity and fear in order to make the listener (Padma) enjoy Saleem's tale. To make a parallel between Rushdie's style and the technique applied by Indian storytellers, in an interview he said: "In India the thing that I've taken most from, I think, apart from the fairytale tradition that we were talking about, is oral narration. Because it is a country of still largely illiterate people, like Padma, the power and the vitality still remain in the oral storytelling tradition" (Rushdie 418). Dirty puns and humorous stories are extensively used in book one. In order to satisfy the reader, the author drew a purple patch which is an essential element in the novel. Also he uses examples of humor to describe his characters etc. The narrative techniques utilized by Rushdie are described by Ashcroft, in *The Empire Writes Back*: "Salman Rushdie has made it clear that the techniques of the novel *Midnight's Children* reproduce the traditional techniques of the Indian oral narrative" (qtd in Benny 29-31).

3. Postmodern Narrative Techniques in *Midnight's Children*

3.1. Postmodern Characterization

The element of Characterization in postmodern literature is not exceedingly described by postmodern novelists due to the contradictory and elusive concept of postmodernism, character is changed fundamentally and cannot be drawn down in terms of the

characterization norms (Mira, Dolaykaya 1000). These novelists do not take the pains of presenting well-round character. This propels the reader to take time to understand the characters and their stories while reading the novel.

Also, postmodern novelist insists on inserting characters that have no connection and relationship with each other but they just once show up and once vanish. The case is evident in *Midnight's Children* where Rushdie did not introduce the characters well in addition to that they appear and disappear during the story with any reason (Veeramani 69).

One of the reasons behind the huge success of his novel is the characters that Rushdie created cautiously. Rushdie in *Midnight's Children* attempt to categorize the characters in the novel under several categories and groups. These groups are related to History, Politics, and religion. Each character symbolizes and stands for a given epitome.

The most important characters are those who have historical dimension. The characters like Indira Gandhi, Nehru, Mahatma Gandhi, General San Manesksha, Moraji Desai, General Ayoub Khan, Major Sulfikar and Bhutto are classified as historical character. These characters were real figures that marked their presence over the history of India.

Equal in importance are those characters who stand for political issues. Saleem Sinai the main protagonist in the novel who was born in the exact date when India gained its independence, he is considered as the first child born in the independent or the new India. In Saleem and his family life, any personal experience is tightly connected with the historical and political events in India, as he claims: "I have been mysteriously handcuffed to history, my destinies indissolubly chained to those of my country" (*Midnight's Children* 3) Saleem was blamed for the language protests in the 1950s, also in 1971s, he played a crucial role in the Indo-Pakistan war. In 1975, in direct reaction to the events at Saleem and his *Midnight*

Children's Conference, Indira Gandhi arrested political activists and restricted civil rights in her self-proclaimed 'Emergency.' (Price 1)

However, the main characters in the novel, those important for the frame tale, are endowed with mythical and religious signification. These include Saleem Sinai the main protagonist, Parvathi, Shiva, Durga, Mary Pereira and Josef D' Costa. All these characters mythical, meanings inasmuch to the magical and mysterious powers they own. Each character was seen as a symbol like Mary and Joseph D' Costa symbolized The Mother Mary and Joseph in the Bible who brought forth to Saleem as their real son despite the fact that he is not their son. Shiva who symbolized the Hindu God Shiva who was known by the destruction and devastation of all the midnight's children in the novel that possessed a supernatural powers on them etc . Parvathi may be linked with the Hindu god Parvathi as she has affair with Shiva and gives birth to Adam Sinai with big ears like Lord Ganesha. Also the character Durga may be identified with the novel as the Hindu Goddess Durga, who has enormous power inside her (Veeramani70).

1.3. Meta-fiction

The genre of the novel is predominantly metafiction. Metafiction is a fictional concept that consciously and systemically focuses on its artefact status in order to challenge the connection between fiction and reality (Shawn 1). In addition to that, the goal of meta-fictional writers is to make their readers feel that they are in front of a fictional work which is quite different from reality and what non fictional writings are about. Because the main goal behind this is to make their readers aware and conscious about the events rolling while reading the novel (Veeramani 66).

Patricia Waugh, in her book *Literary Theory and Criticism: An Oxford Guide 2006*, expressed that “Meta fiction is a term offered to fictional writing which self-consciously and systematically draws attention to its status as an artifact in order to pose questions about the relationship between fiction and reality” (2). She says that contemporary metafictional writing reveals the definitive truth or history: "Not a world of external truths anymore, but a collection of houses, edifices and immortal structures." Thus, the connection between fiction and fact is addressed (Shawn 1).

There are many aspects of metafiction in the novel. The first aspect of metafiction is foregrounding the narrative situation. Saleem the narrator tells the story to Padma. And the second aspect of metafiction is reader-involvement. Thus is evident through the interruption of discussion between the narrator and his listener. The author did that on purpose to remind his readers that they are reading an imaginary story.

I was born in the city of Bombay ... once upon a time. No, that won't do, there's no getting away from the date I was born in Doctor Narlikar's Nursing Home on August 15th, 1947. And the time? The time matters, too. Well then: at night. No, it's important to be more...On the stroke of midnight, as a matter of fact. Clock-hands joined palms in respectful greeting as I came. Oh, spell it out, spell it out: at the precise instant of India's arrival at independence, I tumbled forth into the world (Rushdie 3).

In the story, the character Padma plays two roles; a listener and a reader, so when Saleem tells her the story, she comes out with several doubts and suspicions. The questions that were raised up are not Padma's ones however, these questions are of the readers who are in need of explanation and through her .The novel was brought out in a very successful manner. What

makes the novel interesting and meta-fictional is the unconscious contribution of the reader where the author includes them unconsciously through the character, Padma (Veeramani 67).

The storyteller (Saleem) seems really excited even at the beginning of the novel, because he feels like he needs to be more detailed in his story, the narrator seems too traditional by using the phrase 'once upon a time', the narrator seems so classic in his narration, and this is what reminds the readers of the traditional style of telling fables and mythical stories.

The other technique is narrative self-consciousness. It is when the Saleem Sinai plays a double role, the author himself and the central protagonist of the novel at the same time. Being main character of the story, Saleem seeks tough to write his autobiography, that makes the novel itself imaginary by its nature. He is very aware of the role of writer and narrator in the novel. During the process of writing he continuously remarked on his mistakes, he clearly says:

Because I am rushing ahead at breakneck speed, errors are possible, and overstatements, and jarring alterations in tone; I'm racing the cracks, but I remain conscious that errors have already been made, and that, as my decay accelerates, (my writing speed is having trouble keeping up), the risk of unreliability grows [...] in autobiography, as in all literature, what actually happened is less important than what the author can manage to persuade his audience to believe (*Midnight's Children* 270-271).

Saleem Sinai attracts the reader's attention directly to the nature of its writing as an autobiography with metaphorical features. He utilizes the expressive attitude like the simple present in this passage like (errors are, I remain, my decay accelerates, the risk grows), the present progressive that demonstrates that the writer's autobiography is still writing like (I am rushing, I'm racing, my writing speed is having) etc (Chaabane 11).

1.4. Intertextuality

The word "intertextuality" originated in literary research: Julia Kristeva obtained it from Mikhail Bakhtin's argument that the text in literature is not only a conversation, but a discussion with the whole of current society, the preceding culture and a potential culture (qtd in Kaźmierczak 364). Thus, intertextuality is the connection within texts that are implied by references and allegories (Kaźmierczak 364).

Salman Rushdie's *Midnight's Children* looks quite similar to Sashi Tharoor's *The Great Indian Novel* because the two writers create characters from myth and use history as their art piece. Rushdie does not ridicule or make fun of the history, while Tharoor gives a comical portrayal of history to readers by parodying it. Also, Rushdie's *Midnight's Children* is inspired by the German novelist Gunter Grass and this can be clearly in comparison with his Grass's novel *The Tin Drum* (Bader 75).

In relation to the two protagonists in *Midnight's Children* and *The Tin Drum*, Saleem and Oscar starts the story with their birth and both of them seek for remaking the history. In addition to this, both protagonists share some supernatural powers, Saleem with his power of telepathy and olfactory then Oskar who has the power of drumming and glass shattering voice. Also Saleem and Oskar share horrible physical deformations and they both experience the terrible pains of physical breakdown by the end of the story (Merivale 6).

Kali-Yuga-the losing throw in our national dice-gamer; [...] began on Friday, February 18th, 3102 b.c; and will last a mere 431,000 years! Already feeling somewhat dwarfed , I should add nevertheless that the Age of Darkness is only the fourth phase of the present Maha-Yuga cycle which is , in total , ten times as long ; and when you consider that it

takes a thousand Maha-Yugas to make just one Day of Brahma , you will see what I mean about proportion (*Midnight's Children* 2.14. 11).

From this quote, Rushdie's desire is to make his audience take an idea about the cycle of Yugas. That is why Saleem from the very beginning of the novel, instead of introducing himself first, he insists on giving a clear idea about who is the Monkey and he introduces him distinctly due to the important role he plays in the events that took place in the novel.

Intertextuality is not used as a simple pastiche, but as an imitation of past texts, often with a critical distance and a humorous dimension. These intertexts give multiple voices and different pluralistic histories to gain ground by imitating previous literary texts and by perverting the historical documents and events to which they relate. (Chaabane 1). In *Midnight's Children*, intertextuality is used to challenge traditional writing principles and eventually destroy the historical totalitarian discourse, in addition, the past of the ethnic minorities is unified in nature as it regulates (Chaabane 2).

1.5. Magical Realism in the novel

Magical realism is a literary technique that blends a world where fantasy and myth are coiled with everyday life. In other words, it is the mixture or the combination of both "real" and "magic" that mix dreams, fantasy and emotions as part of the real world where realistic narratives techniques are joined with elements of dream and fantasy.

Gabriel Garcia Marquez is one of the well-known postmodern authors and who introduced the technique. In his novel *One Hundred Years of Solitude*, he created characters from the real world and made them unusual by giving them some extraordinary powers. Rushdie in *Midnight's Children* in the same way invents his characters from the world of fantasy where

they earn magical powers, and through this, he picked out some events from Indian history and matched them with the characters he has created.

According to *The Oxford Concise Dictionary of Literary Terms* magic realism is known as “a kind of modern fiction in which fabulous and fantastical elements are included in a narrative that otherwise maintains the reliable tone of objective, realistic report” (qtd in Benny 6). Magic realism combines ordinary reality and obstructs it with unusual, unlikely and extraordinary events and abilities (Benny 6).

Magic realism as a postmodern technique is used by Salman Rushdie in *Midnight's Children* on purpose to present the real and the imaginary dimension of India. Rushdie explains the colonial past and postcolonial present of India, in a combination of national history and personal memory, so the history post-India is constructed through the imagination and the memory of Saleem Sinai, because without magical realism, the novel could have ended up as a historical documentary. The impact which realism does not carry out is achieved through magic realism that is why the technique is used several times for several reasons. History is heavy or dry to read. However, through applying magic realism it becomes more interesting and enjoyable. The events of the novel are described by their explanation by a sense of mystery. Taking the crowds and the masses celebrating the freedom of India as an example, they are known as the beasts in the street. Rushdie has traced the view of history through the writing phase of *Midnight's Children* and he portrays Mumbai and India as the cultural identity through his own childhood. The history he offers is not written in historical record, but built around people and their engagement in the history cycle. Thus the use of magical realism makes the novel more interesting and enticing (Benny 19-24).

Characters, as has been mentioned earlier, are both realistic and fantastic. On 15th August

1947, exactly at midnight, *Midnight's Children* begins by the birth of 1001 children. These ones were born on the exact date and time when India gained its freedom and they owned some innate magical powers in them. Saleem Senai discovered that he has the capacity to discover and determine other's emotions and thoughts.

Another character who is endowed with magical powers is Tai. He is a boatman who pretended to be so ancient that he has "watched the mountains being born" and "seen emperors die" (Rushdie 10). The author wanted to picture ancient India through Tai and he used him as a code and a symbol to symbolize the traditions of postcolonial India. He portrayed him as outdated origin. Tai believes so definitely that he has "seen the birth of the mountains" and "seen monarchs die" (*Midnight's Children* 13) (Benny 19). That is why he made his presentation as a character out of question. In the novel, the word "now" was utilized by Tai to compare between the past and the present life in India.

Another instance in the novel where Rushdie applies magic realism is Miam Abdullah or 'the Hummingbird. This character has the ability of humming at high pitch that he was survived by thousands of dogs when he was about to be killed (Benny 19). It is said of Abdullah that "His body was hard and the long curved blades had trouble killing him; one broke on a rib" (*Midnight's Children* 58) when he appeared to be extremely resilient to the knives of the assailants (Benny 19).

1.6. Ambiguity

Another major postmodern technique that is clearly shown in the novel is ambiguity. Saleem mentions that Adam Aziz is his grandfather in the beginning of the Narrative. Mary Pereira; a midwife who just after Saleem and Shiva were born, she switches the two babies exchanging the wealthy with the poor. Saleem claims that Ahmed and Amina are his parents

and he belongs to Islamic religion. But in the middle of his story he says that his father is William Methwold who is an English man and his mother Vanita who is Hindu-Indian women .Therefore, he is from Hindu origins. On the other hand, Shiva is Ahmed and Amina's biological son but he is born in a Hindu family. So, it is difficult to determine whether Saleem is a Muslim or a Hindu likewise whether Shiva is a Hindu or a Muslim (Veeramani 76).

Also, Saleem falls in love with more than one woman. First, he falls in love with Jamila Singer; Ahmed and Amina's daughter; since she is not his biological sister, but this kind of love is forbidden. Later, he falls in love with Parvatti the witch but he did not accept to marry her. Consequently, Parvatti have a secret relationship with Shiva and she gives birth to his son as a result of their relation who becomes the adopted son of Saleem (Verramani 76).

Rushdie plays with the readers' minds by stating a lot of ambiguous relationships. How Saleem has a Muslim parents while he has not Islamic origins. How he was forbidden from loving Jamila Singer, his sister even though she is not the biological sister. Hence, all these relationships in the story are very complicated and in the end of the narration, Rushdie states that this kind of ambiguity in the relationships will continue to exist in the future too (Veeramani 77).

Yes, they will trample me underfoot, the numbers marching one two three, four hundred million five hundred six, reducing me to specks of voiceless dust, just as, all in good time, they will trample my son who is not my son and his son who will not be his, and his who will not be his, until the thousand and first generation, until a thousand and one midnights have bestowed their terrible gifts and a thousand and one children have died, because it is the privilege and the curse of *Midnight's Children* to be both masters and victims of their

times, to forsake privacy and be sucked into the annihilating whirlpool of the multitudes, and to be unable to live or die in peace (Rushdie 647).

The author is not just ambiguous at the level of stating relationships but also at the level of the narration in general. For example, Rushdie uses flashback techniques in his story. Saleem jumps between the present and the past where he is in his thirties and he goes back to the life of his birth and even the life of his grandfather. Thus, Saleem's desire to quickly tell several stories turns this novel into an ambiguous narrative.

Chapter Three: The Thematic Concerns in *Midnight's Children*

Salman Rushdie in *Midnight's Children* reflects the life and the events happened in India. In 1981, the year where Salman Rushdie gave birth to *Midnight's Children*, his most successful novel, was considered as the changing point in literature at that time and, by its publication, several new modes and techniques of fiction writings were slopped down. By the publication of *Midnight's Children* so many Indian novelists admitted that the book encouraged them to follow that new fashion in literature.

While constructing *Midnight's Children*, Rushdie used various narrative techniques which were applied in order to intensify his thematic concerns. Those concerns were not tackled in a traditional manner but instead approached from a postmodern perspective completely different from the previous Indian writing prior to the 1980s.

This chapter will tackle few examples of the main thematic concerns tackled by Salman Rushdie from a postmodern standpoint.

1. Fragmentation

One of the major themes of the novel that convey the influence of postmodern thought on Salman Rushdie is fragmentation. Fragmentation is not only a technique utilized to portray characters and events but it is also a theme in itself. As related to characters, it reflects the confusion of the individuals within the nation's framework.

Fragmentation is an ever debated concept that focuses primarily on the human's search for identity and drives him / her to the marginal state in this specific fragmented condition. This state leads an individual to the marginal place that treats him like an 'other' in the existing

culture. Here, the individual feels exiled and he becomes constantly striving for the belonging and this leads to an identity crisis (Begum 406).

The theme of fragmentation plays a crucial role in the making of Rushdie's *Midnight's Children*. His new style or fragmented narratives mixed up and disordered the events or the rotation of the story bit by bit. Also, postmodern novelists emphasis on using it in their writings in order to make the reader somehow confused about what he / she is reading and that is what makes this kind of histories sound chaotic. However, it is like a challenge for the reader that motivates him/ her to make efforts to arrange the untidy components of the story to make sense of it.

Fragmentation is related to different aspects. India itself is divided parallel to its narrative and geographical fragmentation in relation to the division of Pakistan. With its independence in 1947, Pakistan by its separation from India, it was consisted of two wings – East and West (Begun 409). Saleem is the character who has been among the protestors demanding the strict monotheism of Pakistan and Indira Gandhis control of opposing conflict have a very wide range of experiences and sensitivities in Saleem. his telepathic ability enables him to overcome the language barriers, as he himself represents the diversity and range of India with his English blood, poor heritage, rich education and varied backgrounds and this is what creates a sense of singularity in pluralism (Begun 408-409). Similarly different characters symbolize different values that seem at first glance. However, they are made to connect with each other, so that the novel achieves 'wholeness'. There are various religions and cultures that are mixed together. Saleem hears and learns several languages as he explores his telepathy. He is the One who puts together all children born at Midnight from 15 August 1947 in India. Saleem is affiliated with Muslim faith because he carries the Muslim name, also, he is related to Hinduism because he was Vanitta's son and because William was his father, he

was a member of British Empire. Saleem was therefore a member of the Hindus, the Muslims and the English at the same time. He's the wealthy and the poor alike. To sum up, the unifier of singularity and plurality is Saleem (Begun 408-409).

Besides the character of Saleem, Aadam Aziz has many symbolic roles in the perforated sheet in which his future wife has fallen in love with him. He is in love with her in parts, unable to see his future wife as a whole. Thus, their love doesn't have a unified one. So, their love is a fragmented one. The same happens to their daughter Mumtaz who was in a complicated relation with her husband Nadir. This fragmented relation ends quickly but Mumtaz keeps the contact with Nadir secretly even though she marries with Ahmed after changing her name to Amina . So the love of Mumtaz / Amina was considered as a fake one. Love led almost the characters of the novel to fall in a whirlpool of betrayal, massacres and trustless cases especially when Saleem falls in love with Jamila before knowing that she is his sister and this is what delays his marriage with Parvathi (Veeramani 78).

Furthermore, Salman Rushdie in *Midnight's Children* focuses on parts and fragments whether in relation to characters or objects to represent an India that is fractured. The perforated sheet is considered as the first significant fragmentation that the reader encounters. Adam Aziz, through this perforated sheet, falls in love with his wife. Rushdie states: “ My grandfather had fallen in love, and had come to think of the perforated sheet as something sacred and magical, because through it had seen which filled up the hole inside which had been created when he had been hit on the nose by a tussock and insulted by the boatman Tai.” (Rushdie 23).

As further split, the various levels of fragmentation show larger fragmentation and the last passage shows the many ways of a fragmented India. First, the love between the grandparents

of Saleem then their parents because of this perforated sheet (Begun 409). Rushdie highlights the family fragments. The family into which Saleem has been born is not a family that is made with true love.

Saleem can only understand that he is fragmented through self-reflection, when he clarifies: "the ghostly essence of the perforated sheet, which doomed my mother to learn to love a man in segments, and which condemned me to see my own life -- its meaning, its structures -- in fragments also; so that by the time I understood it, it was far too late" (Rushdie 119). Saleem Sinai's life was split into two pieces by being born in the midnight stroke on the day of India's independence, the life of old and new India.

2. Identity Crisis

A community of people with more than one identity has been formed through globalization and colonization, it is true that they live among two cultures, but none of them suits perfectly. They consequently experience the loss of cultural and personal identity and some individuals turn to literature for being the last escape of their minds when they find out who they are actually (Begun 409).

Salman Rushdie, the Indian immigrant who left his country and his traditions to build a new life in England, experienced identity crisis at different situations. This is simply because he was seen as a migrant and hence different from the natives and peoples from English origins and identity. He did not hesitate to mention the racial discriminations he faced at England in his early life. This makes a massive resemblance between him and the main protagonist of his novel *Midnight's Children* Saleem Sinai (Prasad S G 953). Saleem belongs to a Muslim family and the story draws the lifetime of three generations of the Sinai family, a Muslim family grew up in Srinagar, Amritsar, Agra, Bombay and Karachi. The Muslim

community that Saleem belongs to represents a minority and marginalized group in the vast India. His identity, therefore, is fragmented. He cannot flee from the unfairness that he faces because of his religious identity and at the same time he is incapable to deny his roots and from where he came (Prasad S G 953).

From the beginning of the novel, Saleem makes obvious his identity crisis when he says: “ I , Saleem Sinai , later variously called Snotnose , Stainface , Budha and even Piece of the Moon , had become heavily embroiled in Fate at the best of times a dangerous sort of involvement” (Rushdie 3).

The problem of identity crisis with the Sinai’s family began from the beginning all the way around before the birth of Saleem. All the situations his grandfather Adam Aziz experienced in Ghandi’s epoch, the conservative and traditional Muslim land owner, who did not allow Adam Aziz to see his daughter Nassem before the marriage. Also, the father of Saleem, Ahmed Sinai was a victim of identity crisis because he represented a Muslim minority in India where he struggled in doing his own business and abused by a group of Hindus called The Ravana Gang who ask for an enormous amount of money from Muslim property owners in order to facilitate their works. Once, when Ahmed went to pay that amount of money, the monkeys grabbed the money bag and, unfortunately, Ahmed after this became homeless. He, then, flees to Mumbai and deemed officially a victim of Identity crisis (Prasad S G 954).

Just like his grandparents, is considered much worse than the other members of the Sinai family. Unexpectedly, Saleem found himself in a great lie; he is not the actual son of the Sinai family, he is the result of a prohibited relation between Vanitha and Methwold. He is a boy whose biological parents are not well identified, and he mistakenly realizes that his past family is not his blood family and his biological mother died when he was born. He became

orphan after the return of his biological father Methwold to England after 1947 and the death of his mother Vanitha during Saleem's accouchement. In order to win the heart of her Marxist lover, Mary the nurse switched the name tag of Saleem and Shiva, so she gave a rich life to Saleem and the poor life to Shiva and Saleem officially became a member of the Sinai family. The secret that Amina and Ahmed Sinai were not the biological parents of Saleem was exposed when Saleem lost his finger while fighting with his classmate at school. When he was hospitalized, his blood group did not match with neither his mother's nor his father's. So, when they abandon him, he becomes orphan again. Saleem has to deal with the fact that he never gets to see his biological parents and that he has to create a clear, natural bond, like most people, with his real family members and as a result, he thinks as his life is ripped up and he really doesn't know who he really is.

From the very beginning of the novel, Saleem tells the readers that his time is gone and that he is "crumbling" (Rushdie 3) (Jiangyumengmeng). In a chapter named *Tick, Tock*, he says: "my inheritance includes this gift, the gift of inventing new parents for myself whenever necessary. The power of giving birth to fathers and mothers: which Ahmed wanted and never had." (Rushdie 144-145). Readers can see from the quotes above, that his true identity crosses reality's dimensions; he can only find some support in creating literature because he thinks he has broken inside. One of the most important links in the existence is the connection between parents and children, but for Saleem, his actual identity is a puzzle from his birth, and because of the special date at which he was born, he gets supernatural powers with which his destiny is related to his country India. All these things make him wonder about his identity and "identityless" somewhat becomes the synonym to his identity (Begun 409-410)

The identification of Saleem as an Indian individual did not seem as a grace to him as others because of the features that shape his physical appearance which makes him look as the

ugliest creature in the world and complicates his identity. His physical form recreates precisely the national geography. Ganesh Prasad S G in his article titled The Theme of Fragmented Identity in Salman Rushdie's *Midnight's Children*, he gives a full description of Saleem's physical form: "with two large moon face, which was too perfectly round, something lacking in the region of chin, dark stains spreading down his western hairline, a dark patch in his ears, temples like stained horns, a large nose which can be compared with the vegetable cucumber only and legs that irretrievably bowed." When he battles his classmate, he loses his figure, then when his geographical teacher cuts his hair tight, he loses the hair on his head and when he declares that he has the capacity to hear voices, with this sacrilegious declaration, his father slaps him, which leaves him deaf in one ear. Also, in the bomb explosion, he loses his memory. Shiva too gets powerless when he is assaulted and castrated along with the doctors (954).

Midnight's Children's important plots are often fragmented, and share stories about different groups of people and the entire country. The details are not told episodically, and the author is unable to fully show all his secrets. The fragmentation is important because it helps readers to get a sense of what it means to have many identities. There is no single noun that these people can use to describe their personalities and believe that their lives and memories are damaged and cannot be reunited.

In every novel, Rushdie uses the same models and discusses the metaphysical meaning of values and ideas by means of a variety of characters that are so closely related and they combine in literal and figurative ways. The writings of Salman Rushdie reflect the profound sorrow of his writing with fragmented vision. He discusses the migrant's life and addresses the mystery and the mystery about his identity as well as the life of Rushdie who has an identity seek (Santhi and Asha 1-3).

In *Midnight's Children*, and with the entire Indian subcontinent, Saleem the main protagonist of the novel wants to build his identity he reflects the life of Salman Rushdie. For him, his identity is universal, and is not limited to India or Pakistan. The migration of Saleem starts when he was separated from his mother Vanita and his father Methwold from his birth, this is his first exile. When this secret was known by Ahmed and Amina, they sent him to Hanif who is his uncle, thus he goes to his second exile. After that, he went through other displacement; from Bombay to Karachi which is a place in Pakistan. He returns to India with the assistance of Parvathi again, which is considered as another exile. All this happens after he loses his memory. It is noticed in the whole novel that displacement can lead to chaos, dissolution, degradation and destruction. Displacement in this novel makes the protagonist lose his self-confidence and his faith, that makes him obedient and without identity.

3. Reconstructing History

Postmodernist treatments of the "past" are mainly presented in artistic works: historical novels such as Coetzee's *Foe*, Roth's *American Pastoral* and *The Plot against America*, and historiographic meta-fictions like Rushdie's *Midnight's Children*. The term "historiographic meta-fiction" was first coined by literary theorist Linda Hutcheon in the late 1980s. As claimed by her, they are self-reflective works and yet question historical events and characters. In addition, those works are the rewriting of the history but in a fictional way not as historically represented before (Shawn 1).

Saleem is the autobiographical narrator in the novel. The birth of Saleem, which coincides with the birth of the Indian nation at the midnight hour on 15 August, 1947, means that Saleem is "handcuffed with history" ie his destiny "chained" to India's, and Saleem embodies the often violent link of the personal and the political. Hence the historiographic

claims about the real representation of the past are questioned by Saleem, therefore by blending history and fiction. Through the character of Saleem, Rushdie chutnifies history (Shawn 1).

Furthermore, reconstructing history is highly demonstrated in *Midnight's Children's*. This is evident when Saleem tells the readers that he will rebuild and reconstruct history based on his memory, from about thirty-two years before his own birth. He says, "I spend my time at the great work of preserving. Memory, as well as fruit, is being saved from the corruption of the clocks" (*Midnight's Children* 44). Saleem claims that after the accident he experienced and witch caused his lost of memory, he was collecting the memories and what he experienced before this accident a bit by bit. When we recognize that the story ends after his youth (after about thirty-one years) the symmetry becomes clear, the Partition therefore becomes a core of events both related to family and history in 1947 (Almestad 21).

Hutcheon Linda believes that the historical novel is known by "the relative unimportance of its use of detail, which he saw as "only a means of achieving historical faithfulness, for making concretely clear the historical necessity of a concrete situation." (1962: 59) Therefore reliability or even truth of detail is irrelevant." (Hutcheon: 114). As it is stated by Hutcheon Linda, the historical novel was characterized by the relative lack of attention to details. The fact of detail thus seems to have no meaning and no relation. Hutcheon carries on by proclaiming that there are those who disagree with this statement, as historiographic meta-fiction plays upon both truth and lie in historic record (Almestad 21).

The representation of history in *Midnight's Children* varies from the other different novels from various periods, in which the norm was respecting the realistic and the chronological events, hence the novel appears to challenge the Indian reality (Almestad 22).

Midnight's Children is a historiographic meta-fiction because Rushdie reconstructs new history by rewriting the current historical events with making some changes on it. Saleem while retelling his story to Padma, he makes some errors and commits mistakes because he was afraid of death, so he narrated the story so hurriedly (Veeramani 68).

Now, however, time (having no further use for me) is running out. I will be soon be thirty-one. Perhaps, if my crumbling, over-used body permits. I have no hope of saving my life, nor can I count on having even a thousand nights and a night. I must work fast, faster than Scheherazade, if I am to end up meaning – yes, meaning – something. I admit it: above all things, I fear absurdity. And there are so many stories to tell, too many, such an excess of intertwined lives events miracles places rumors, so dense a commingling of the improbable and the mundane! (Rushdie 3-4).

Thus, the mistakes seem to be passable. The narrator is explicit, from the beginning, to the readers. He even tells them that the events and the information may not be authentic and real and that the mistakes committed will not make the rest of the historical events in the novel invalid and null. For Example, when Saleem pointed out the assassination of Mahatma, he commits mistake by referring to the incorrect year, but when he discovers it later, he makes no effort to correct it because he feels that single error will not affect a whole story (Veeramani 68).

In his essay 'Imaginary Homelands: Essays and Criticism' Rushdie claims that "History is always ambiguous Facts are hard to establish, and capable of being given many meanings. Reality is built on our prejudices, misconceptions and ignorance as well as on our perceptions and knowledge. The reading of Saleem's unreliable narration might be, I believed, a useful analogy for the way to 'read' the world" (Imaginary Homelands 25).

As Rushdie has blended his imagination with the historical events extended in the novel that are not constantly authentic and real, he has made his imagination drop over the history of India. (Veeramani 69).

Consequently, the reconstruction of history in *Midnight's Children* fails due to the unreliability of the narrator Saleem Sinai. Salman Rushdie applied strongly the historiographic meta-fiction in his novel in order to enhance the narrative technique of meta-fiction and to make sense of Saleem's uncertain narration.

Conclusion

Postmodernism is an undefined phenomenon partly because of its vast variety of manifestations and partly because of its ambiguous relation with the previous movement, modernism. Yet, one can simply define it as the set of artistic changes and new styles that characterized artistic productions of the period that followed the end of the Second World War. Even after the immense doubt and criticism, the postmodern movement presents a different interpretation of social reality while Post-modern literature frequently rejects "strong" and "low" art and literature styles, as well as the distinction between genres, writing styles and narrative forms. There have been two relatively distinct phases in the postmodern period: the first, in the late 1940s and the 1950s, with the end of the Cold War and the second, in the latter, with the spread of cable and "new media" on the basis of digital data and broadcast media while, postmodern authors were often inspired by different movements and concepts from the earlier movements of the preceding period and their works would never be understood by neglecting 'modernism' that has an important impact on the emergence of postmodern phenomenon.

Salman Rushdie, the Indian writer who marked his name in the postmodern literature and gained a massive fame especially after the publication of his masterpiece *Midnight's Children* in 1980 which considers as the shift point in his career and he becomes a major postmodern figure whether in his mother land India or among westerns writers. Rushdie breaks the rules and the unusual boundaries through the application of several narrative techniques that were discussed in postmodern perspective. He blends history and fantasy together inside reality and this was achieved through his use of magical realism and meta-fiction and other techniques to represent and describe new India and the events happened there over mysterious characters and ordinary events that reflect the life in India.

Furthermore, Rushdie addresses his personal experiences as a migrant and marginalized individual, the diversity of his background identity that led him to experiment identity crisis, and also another dark side of the broken India when he utilizes themes of fragmentation, and fragmented identity that mirror not only the life of Rushdie as an Indian minor writer, but the life of many pointless individuals. And by his character Saleem, Rushdie wanted to reconstruct the history of India through the memory of his narrator. Overall, *Midnight's Children* and its main character Saleem Sinai were a remarkable example of postmodern literature that make Rushdie become an idol and a symbol and have a great impact and influence on many other writers in the field of postmodernism who take him as an example to follow his path. And this dissertation succeeded on proving that Salman Rushdie has a prominent position among postmodernist authors on that era despite all the critics and debates he faces during his journey as writer from Indian nationality.

Works Cited

- Asha, J. and P. Santhi. "the displacement issues in the novel "Shame" and "midnight's children" by salman Rushdie." Pune research, vol. 4, no. 1, pp 1-5. HOTI LIEN TA3O WITHOUT HTTP/. Accessed 03 nov 2020.
- Almestad, LivOlava. "A Comparative Study Of The Narrative Techniques In Midnight'SChildren and The God Of Small Things.".The University Of Oslo. Accessed 04 Nov 2020.
- Bader, Rudolf. "Indian tin drum." the international fiction review, vol. 11, no. 2. pp. 75-83. HOTI LIEN TA3O. Accessed 03 Nov 2020.
- Begum,Abhibunnisha." Magic Realism as an Efficient Tool to resolve the Problems of Post Colonialism: A Study of the Select Novel Midnight's Children By Salman Rushdie" Research Journal of English Linguistics and Literature-RJOELL 1.2(2017): 1-9. Accessed 04 Nov 2020.
- Benny Christy. *Magic Realism As A Post colonial Device In Salman Rushdie's Midnight's Children*. worldpress , 2013. PDF. Accessed 03 Nov 2020.
- Chaabane.Béchir. *Metafictional Rethinking of Representation in Salman Rushdie's Midnight's Children (1981) and Shame (1983)*.*International Journal of Art and Literature*. Vol. 2, No. 2, 2015, pp. 8-16. Accessed 03 Nov 2020.
- Course Hero."Midnight's Children Study Guide."Course Hero. 18 July 2019. Web. 4 Nov. 2020. <<https://www.coursehero.com/lit/Midnights-Children/>>. Accessed 03 Nov 2020.

Dolaykaya, Pinar, and Mürüvvet Mira. "Characterization in Postmodern Novel: Analysis of John Fowles' *Mantissa* in the Context of Postmodern Character." Ankara Üniversitesi Dil Ve Tarih-Coğrafya Fakültesi Dergisi - DTCF Dergisi, vol. 57, no. 2, 2017, pp. 1000–1019. Accessed 03 Nov 2020.

Elaati.N, Abdulazim. *Postmodernism Theory* .6 June 2016,

[www.researchgate.net/publication/303812364 POSTMODERNISM THEORY](http://www.researchgate.net/publication/303812364_POSTMODERNISM_THEORY).

Ficza, Tomas. *The Different Concepts of Postmodernist British Dystopian Novel in Martin Amis's London Fields and Julian Barnes's England*. England. ProQuest/UMI.

Accessed 28 Oct 2020.

"Fragmentation and Its Significance in *Midnight's Children*". 12 Mar. 2012,

uncoveringliteraturessecrets.wordpress.com/2012/03/12/fragmentation-and-its-significance-in-midnights. Accessed 30 Oct 2020.

children/?fbclid=IwAR38r4ruDO1zJzUqsK164SDDB6Ms6EXgfkiG9osEm467YdEaovY0LX-9Mak. Accessed 28 Oct 2020.

Gratton, peter. "Jean françoislyotard", the standford encyclopedia of philosophy. metaphisics research lab, standford university, 2018. plato.stanford.edu/entries/lyotard/. Accessed 28 Oct 2020.

Hassan, Ihab. *Toward a Concept of Postmodernism. From The Postmodern Turn*. Ed, 1987.

Accessed 28 Oct 2020.

Hutcheon, Linda. *A Poetics of Postmodernism: History, Theory Fiction*. New York and

London: Routledge, 1998. Accessed 03 Nov 2020.

“Home.” Literature, literature.britishcouncil.org/?fbclid=IwAR1QRlth1aSoWM6v6AfdPIuP-VRRG-Twhrr_O8PUuvvGmO2_hgvWxsfiggM. Accessed 03 Nov 2020.

Jameson, Frederic. *Postmodernism or the Cultural Logic of Late Capitalism*. Durham: Duke University Press, 1991. Accessed 03 Nov 2020.

Kumar, Ashok. *Narrative Technique In Salman Rushdie's Midnight's Children*. Ignited Minds Journals. Accessed 30 Oct 2020.

Kaz´mierczak, Marta. *Intertextuality as Translation Problem: Explicitness, Recognisability and the Case of “Literatures of Smaller Nations”*. Russian Journal of Linguistics, 23 (2), 362—382. Accessed 03 Nov 2020.

Lindas, Julie. *Engaging with Postmodernism: An Examination of Literature and the Canon*. University of Colorado, Boulder. 5 April. 2017, ProQuest/UMI. Accessed 28 Oct 2020.

Lowrey, Annie. “Why the Phrase 'Late Capitalism' Is Suddenly Everywhere.” The Atlantic, Atlantic Media Company, 3 Aug. 2017, www.theatlantic.com/business/archive/2017/05/late-capitalism/524943/. Accessed 01 Nov 2020.

Lyotard, Jean-François. *The Postmodern Condition: A Report on Knowledge*. Translated by Geoff Bennington and Brian Massumi. Manchester University Press, vol. 10. Accessed 01 Nov 2020.

Merivale, Patricia. "Saleem Fathered by Oskar." *Magical Realism*, 1995, pp. 329–346.

Accessed 03 Nov 2020.

"Midnight's Children Book 1: Tick, Tock Summary & Analysis | Litcharts".Litcharts, 2020,

<https://www.litcharts.com/lit/midnight-s-children/book-1-tick-tock>.Accessed 3 Nov 2020.

"Mumbai News – Latest and Breaking Mumbai News." Mumbai Mirror,

[mumbaimirror.indiatimes.com/?fbclid=IwAR2YH6Z-AqhIb9LL-](http://mumbaimirror.indiatimes.com/?fbclid=IwAR2YH6Z-AqhIb9LL-3tOqH5K5UZJerjef7ocprY_6di0-3GwHL0QA-40fs)

[3tOqH5K5UZJerjef7ocprY_6di0-3GwHL0QA-40fs](http://mumbaimirror.indiatimes.com/?fbclid=IwAR2YH6Z-AqhIb9LL-3tOqH5K5UZJerjef7ocprY_6di0-3GwHL0QA-40fs). Accessed 03 Nov 2020.

Nicol, Bran. *The Cambridge Introduction to Postmodern Fiction*. Cambridge University Press, 2009. Accessed 03 Nov 2020.

Price, David. "Salman's Rushdie Use And Abuse Of History In Midnight's Children."

Accessed 03 Nov 2020.

"Postmodernism - English Literature and Culture 1 4S002903."StuDocu

, [www.studocu.com/es/document/universita-degli-studi-di-verona/english-literature-and-culture-1/apuntes/postmodernism/3292049/view?fbclid=IwAR0ZDV-](http://www.studocu.com/es/document/universita-degli-studi-di-verona/english-literature-and-culture-1/apuntes/postmodernism/3292049/view?fbclid=IwAR0ZDV-2tDOCB8pImpO6IRAUWF13wN1dPG28zF8WuL2xqyU7xRJgtPIKJsA)

[2tDOCB8pImpO6IRAUWF13wN1dPG28zF8WuL2xqyU7xRJgtPIKJsA](http://www.studocu.com/es/document/universita-degli-studi-di-verona/english-literature-and-culture-1/apuntes/postmodernism/3292049/view?fbclid=IwAR0ZDV-2tDOCB8pImpO6IRAUWF13wN1dPG28zF8WuL2xqyU7xRJgtPIKJsA). Accessed 03 Nov 2020.

Rushdie,Salman . *Midnight's Children* , 1981 . Accessed 03 Nov 2020.

Rosewall, Kim. "Midnight's Children Characters." LitCharts.LitCharts LLC, 5 Jan 2019.

Web. 4 Nov 2020.

Raei, Mohsen. "Jean baudilliard and the notion of modernity and media." 2018. Accessed on 04 nov 2020. Medium.com. Accessed 04 Nov 2020.

Sahrma, Ramen and Preeti Chaudhary. "Common Themes and Techniques of Postmodern Literature of Shakespeare." *International Journal of Education Planninf and Administration*, vol.1 , no.2 , 2010, pp. 189-198. Accessed 04 Nov 2020.

Shawn, Lisbern. "salman Rushdie's midnight's children as a historiographic metafiction." Academia.edu<https://www.academia.edu/4994583/SALMAN_RUSHDIES_MIDNIGHTS_CHILDREN_AS_A_HISTORIOGRAPHIC_METAFICTION> .Accessed 04 Nov 2020.

Thompson, Andrew. "It Was So, It Was Not So: The Use Of Fairy Tale In The Fiction Of Angela Carter And Salman Rushdie". Goldsmith College. Accessed 3 Nov 2020.

Veeramani S , "Postmodern Themes and Techniques in Thomas Pynchons The Crying of Lot 49, Salman Rushdie's Midnights Children and Shashi Tharoor's The Great Indian Novel A Critical Study" .2012 .India. Accessed 04 Nov 2020.

Waugh, Patricia. *Literary Theory and Criticism*. Delhi: Oxford University Press, 2006. Accessed 04 Nov 2020.

Zoeller, Guenter. *Habermas on Modernity and Postmodernism*. *The Iowa Review* 18.3 (1988): 151-156. Web. Accessed 04 Nov 2020.

Résumé

La présente étude vise à analyser les aspects du postmodernisme dans le roman de Salman Rushdie intitulé *Midnight's Children* (les enfants de minuit) (1981). L'argument principal est que cet roman est un bon exemple de roman postmoderne car il utilise plusieurs techniques postmodernes telles que le réalisme magique, l'intertextualité et l'ambiguïté, etc. En outre, ces techniques sont déployées par l'auteur pour exprimer certaines préoccupations thématiques qui reflètent la culture et l'histoire indiennes contemporaines. La thèse se compose de trois chapitres. Le premier chapitre est une enquête théorique sur le postmodernisme en littérature et son influence sur les écrivains britanniques et en particulier sur les écrivains mineurs. Le deuxième chapitre examine l'utilisation de différentes techniques postmodernes à différents niveaux du roman. Le troisième chapitre traite des préoccupations thématiques et de la manière dont elles sont abordées dans une perspective postmoderne dans le roman.

Mots Clé : Postmodernisme , modernisme , culture , Minorité littéraire , histoire , identité , fragmentation.

الملخص

تهدف هذه الأطروحة إلى تحليل سمات ما بعد الحداثة في رواية سلمان رشدي " أطفال منتصف الليل" (1981). الحجة الرئيسية هي أن " أطفال منتصف الليل" تعتبر مثال جيد على رواية ما بعد الحداثة لأنها تستخدم تقنيات ما بعد الحداثة المتعددة مثل الواقعية السحرية والتناص والغموض وما إلى ذلك. بالإضافة إلى ذلك، يتم نشر تم استخدام هذه التقنيات من قبل المؤلف للتعبير عن بعض الاهتمامات الموضوعية التي تعكس الثقافة والتاريخ الهندي المعاصر.

تتكون الأطروحة من ثلاثة فصول. الفصل الأول هو عبارة عن دراسة تحقيق نظري لما بعد الحداثة في الأدب وتأثيرها على الكتاب في بريطانيا وخاصة كتاب الاقليات الكتاب الصغار. يتناول الفصل الثاني استخدام تقنيات ما بعد الحداثة المختلفة على مستويات مختلفة في الرواية. يناقش الفصل الثالث الاهتمامات الموضوعية في الرواية وكيف يتم تناولها من منظور ما بعد الحداثة داخل الرواية

الكلمات المفتاحية: الأقليات الأدبية . التاريخ . الهوية . التفكك . الحداثة . الثقافة . ما بعد الحداثة