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**Cultural Hybridization in Salman Rushdie's *Midnight's*
*Children***

**A Dissertation Submitted in Partial Fulfillment of the Requirements for the Degree
of Master of Arts in Anglo-American Studies**

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2015-2016

Dedication

In the name of Allah, Most Merciful, Most compassionate.

This work is dedicated to the souls of my father and grandfather may Allah have mercy upon them. It is also dedicated to my lovely mother, grandmother, and to my beloved sisters; Rahma, Nawal, Noura, Rabiaa, and their husbands. and to my young sister Kamilya. I also dedicate it to my brother and all my nephews especially “Ossama and Mokim” and my nieces especially “Sojod and Mayssoun”. To all my relatives and dear friends: Amira, Khawla, Bessma, Soumia, Assia, Maoucha, Souria, Samiha, Ikram, Ahlam, Sara, Wassila, Lamiya, and Mounira.

Acknowledgements

First of all I would like to Praise Allah who gave me the strength to finish this work .I would like also to thank those people who helped and encouraged me during my studies. In particular, I would like to express my gratitude and special thanks to my supervisor Mrs. Zerrouki Zina for her generous assistance, guidance and encouragement. I greatly appreciate her constructive criticism and invaluable suggestions, without her help, this work would not be conducted. My warmest gratitude should be to my parents and my sisters whose support provided me with strength and patience . Also, special thanks are to be directed to my friends. Very special thank to all my friends and teachers of English department.

Abstract

The following research paper is a study of Hybridity in Salman Rushdie's *Midnight's Children*. At the basis of the research is a belief that postcolonial novels can be read as stories of individuals or as stories of nations . This makes us assume that Rushdie's *Midnight's Children* is a novel that presents the twined histories of both ,a person's family and a colonial country. The second assumption is that the novel is produced to cross the lines of race and culture. The third point is that the novel's diverse postmodernist techniques like magic realism and meta-narrative serve Rushdie's idea of mixed culture and identity. A number of critics and researchers inspired mainly by ideologies of postcolonial studies have studied the book . We have attempted, however , to make a contribution of the field by analyzing the novel based on the critical methods of historical meta-narrative and psychoanalysis.

Résumé

Ce document de recherche est une étude de l'hybridité dans *Midnight's Children* de Salman Rushdie. A la base de cette recherche les romans postcoloniaux peuvent être lus comme des histoires d'individus ou des histoires des nations. Cela nous fait penser que ce roman de Rushdie est un roman qui présente les histoires entrelacées de la famille d'une personne et d'un pays colonial. La deuxième hypothèse est que le roman est produit pour traverser les lignes de race et de culture. Le troisième point est que les diverses techniques postmodernistes du roman comme le réalisme magique et le métarécit servent l'idée de Rushdie de la culture mixte et de l'identité. Un certain nombre de critiques et chercheurs inspiré principalement par les idéologies des études postcoloniales ont étudié le livre. Nous avons tenté, cependant, d'apporter une contribution en analysant le roman basé sur les méthodes critiques de l'histoire méta- narratif et la psychanalyse.

المخلص

ان الهدف الرئيسي من هذه الدراسة هو التطرق الى القاء نظرة على عمل مشهور من اعمال سلمان رشدي والمتمثلة في اطفال منتصف الليل. لهذا فان هذا البحث يرمي الى انه يمكن قراءة الروايات التابعة لفترة ما بعد الاحتلال كقصص و حكايات متعلقة بالافراد او قصص اممية اي انها متعلقة بكل امة قائمة بحد ذاتها. و على هذا الاساس فان هذا يجعلنا نفكر في ان رواية سلمان رشدي الموضوعة تحت عنوان اطفال منتصف الليل هي رواية تناولت لمحة ربطت كلا من تاريخ الافراد كجزء من العائلة بالنسبة الى دولة الاستعمار. اما تخميننا الثاني فهو يتمثل في ان هذه الرواية تضمنت تقاطعا بارزا بين العنصرية و الثقافة. في حين ان التخمين الثالث ان رشدي قد تطرق لالقاء نظرة على العلاقة المتواجدة بين الثقافة و الهوية. الى جانب هذا فان هذا العمل قد تعرض الى جملة من الانتقادات من طرف الخبراء و الباحثين. ولذلك فاننا قد تطرقنا في هذه الدراسة الى تحليل هذه الرواية بالاعتماد على هذه الاساليب و الاستراتيجيات الناقدة لها.

Acronyms

MC: Midnight's Children

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Introduction

Since colonial countries are still suffering from the colonial dominance, their writers have emerged in order to continue the process of resistance. They wanted to disapprove the western stereotypes, which viewed the former colonized people as inferior, uncivilized, and savage people. Their works paved the way for the development of Post-colonial literature.

Post-Colonial Literature deals with colonial issues such as racism, nationalism, identity, and hybridity. This latter is a sensible issue since it touches one's own identity. Postcolonial writers in Africa and Asia have dealt with a phenomenon. The British-Indian writer-Salman Rushdie-as an important voice in postcolonial world literary studies-also does in his novel *MC*.

As a key concept of post-colonial literature, hybridity is considered to be necessary of a person's as well as a nation's continuation as Wilson Harris stated 'only a dialogue with the past can produce originality' (185).

Salman Rushdie's writings have their own stand in the field of post-colonial studies; they attracted the attention of many critics for their writer's debatable views. Rushdie's *MC*, in particular, has been praised for many reasons. The novel is celebrated for its elevated style, especially the use of diverse postmodernist techniques like magic realism and meta-narrative. With this in mind, our intention in this research is to raise questions about the importance of stylistic features to the understanding and interpretation of literary texts, in addition to the impact of hybridity on the identity and psychology of indigenous

people. It is also our aim to investigate about the meaning of authentic identity and the ways that a person, or a nation can live among this interaction between imperial culture and indigenous one.

MC is a historical narrative that have the right set of Indian and western characters to interrogate about the issue of hybridity. In other terms, the aim of this study is to analyze how Salman Rushdie used the technique of storytelling and why it has a significant impact in his novel. We will also highlight how Salman Rushdie imagined the future of Indian people through providing the idea of mixed culture and identity. *MC* is a novel that presented the twinned histories of both; a person's family and a colonial country. The novel recounts the life story of the book's protagonist Saleem who is created to cross the lines of race and culture. Hence, the novel will be analyzed using the critical methods of psychoanalysis and historical meta-narrative.

To implement our research, our thesis will be divided into three chapters. The first chapter will introduce the concepts of high and low culture with a reference to the Western imperial culture and the Eastern Indian culture. We will also examine the possible ways of achieving communication between the so-called indigenous and imperial culture. Since our research rests on the assumption that the technique of storytelling contributes to the overall theme of novel, our task in the second chapter is to clarify the relationship between the technique of storytelling and the process of cultural hybridization. In other terms, We will shed light on Rushdie's dream of a hybridized Indian nation through the allusion to traditional Indian and western narratives that he employed in his novel. The last chapter is an examination of hybridity as revealed by the issue of identity .

Chapter One

The Western Culture and The Eastern Culture

The relationship between the East and the West has always been controversial because of their cultural, geographical, and sociopolitical differences. Accordingly, two contradictory terms have been coined as an attempt to describe each one . Some studies have classified the Arab and the Asian culture as low cultures and western culture as high cultures. The colonial and postcolonial literature (written by the West) created a set of negative stereotypes about the East as savage, inferior, and ignorant. These typical images constructed in the works of the westerners have been discussed and attached by the writers and critics in the East. It is our aim in this chapter to introduce the system of belief and values typical of each pole. It is also our interest to consider the possibilities of communication between the two cultures. Cultural hybridity which can be defined as the combination of different cultural elements is to be discussed in this chapter.

1.The Concept of Culture

Culture in its broadest context , is a difficult term to define . But simply, it can be defined as the shared behavior and beliefs hold by a group of people who live in the same area. E.B. Taylor defined culture as "that complex whole which includes knowledge, belief, art, morale, laws, custom and any other capabilities and habits as acquired by man as a member of society"(qtd in Felix, Thoma,and Jenifer 292).Through cultural tools people can define their values, organize their social interaction and religious belief. "The term culture may be regarded by an anthropologist as a major unifying force, by a communication professional as a major variable, or by a psychologist as an individual mental set."(qtd in Merrouch 10). Etymologically, culture derives from the Latin word "Cultura; meaning the cultivation of soil and plant. Thus a cultivated person is the one who is well educated with a refined mind (Merrouch 10). Culture is considered to be a social phenomenon since it cannot be developed in isolation , but through the interaction between the members of that society. Culture is a transmitted from one generation to another especially through language which is considered to be its main vehicle. O'Sullivan et al. claims that "cultivation such as this implies not just growth but also deliberate tending of 'natural' stock to transform it into a desired 'cultivar' – a strain with selected, refined or improved characteristics"(qtd in Merrouch 10). Culture has been defined ,in reference to the western civilization, that "it was popularly believed that all people pass through developmental stages, beginning with 'savagery', progressing to 'barbarism' and culminating in western civilization'. It's easy to see that such a definition assumes that western cultures were considered superior"(qtd in

Merrouch 10). Culture, in the mid-nineteenth century, is used to describe literature and arts. Others defined it as "the pursuit not of material but of spiritual perfection via the knowledge and practice of 'great' literature, 'fine' art and 'serious' music"(qtd in Merrouch 10-1). Culture is a way of life. It is the food you eat, the clothes you wear, the language you speak in and the God you worship. We can define culture as the embodiment of our thoughts and actions. It is also the things that we have inherited as members of society. All the achievements of human beings as members of social groups can be called culture. In addition to art, music, literature, architecture, sculpture, philosophy, religion and science, culture also encompass other aspects like. customs, traditions, festivals, ways of living ,language, knowledge and one's outlook on various issues of life. Culture has two types; material and non-material. The material culture includes technologies, instruments, material goods, consumer goods, household design and architecture, modes of production, trade, commerce, welfare and other social activities. Material development and materials come under civilization. While the Art of Living, customs, traditions come under culture The non-material includes norms, values, beliefs, myths, legends, literature, ritual, art forms and other intellectual-literary activities. Usually, material culture may change quickly but the non-material may take longer time to change. (Satpath 3). Anthropologist and scientists classify literary aesthetic, artistic, and aesthetic approach of the elite class as a big "C", 'Formal', or 'high' culture. While the aspects of everyday life and the cultural products of the masses and popular are known as a small 'c', 'deep', or low culture.(qtd in Merrouch 11). Sapir claims "Culture ... is coterminous with man

himself..."(qtd in Merrouch11).Generally , the term culture refers to the eastern and the western cultures, known as the East-West dichotomy. The term is used to state the cultural differences between the two poles. (Felix, Thoma,and Jenifer 292).

2.The Eastern Culture and the Western Cultures

2.1.The Eastern Culture

Culture, as it is defined previously, is the rich complex of meanings, beliefs, practices, symbols, norms, and values prevalent among people of the same society. The East is a term which is derived from the Latin word 'Orient', indicating the place from where the sun is rising. It includes China, India, East Asian countries, Middle East, and Far East. The East has always been described through western racist lenses. The eastern culture refers to the language, beliefs, values, and heritage held by the eastern people. Its cultural orientation is totally different from that of the westerners. The Eastern culture is classified as a low culture. The easterners value collectivism rather than individualism. They believe that the group is the essence of the development of the community. They put group goals and needs ahead of their own personal desires. In fact, this value is sometimes so much a part of the culture (Jetten, Postmes, and Maculiffe 992) .The easterners value the family joint. For example in Nigeria family is the essence element of society. For them , man who presents the family lineage, is the head of the household and he bears all responsibilities of his family. To protect this lineage , they consider marriage as the appropriate way to form a family . Men have the right of polygamy; if their spouses are sterile.(Hall 56).

Asian culture is the set of beliefs, religion, customs, and traditions which are specific to the Asian people, especially East-Asians . Dian Mauzy claims that there is a “considerable number of shared values and important commonalities” among East-Asian culture(qtd in Tamaki 287). It also refers to the Confucius values. Robinson used many terms that reflect the Asian values such as the family that is described as the intense of the social organization, rather than the state or the individual. Asians focus on the collectivism rather than individualism. They support the power of the governmental authority and ignore the individual capacity in order to achieve the social coherence. A small government “hardly occurs in Asian society precisely because of the crucial role of the government to deliver public goods and correct social and economic inequalities”(qtd in Tamaki 288). The Asian people think that a strong government with moral principals is the way to realize a harmony within a society. They believe that the kings and philosophers ,who are making decision, are capable to make decisions that serve the community as a whole without ignorance of the individuals who are part of that community. This strong government also leads to an advanced economic. The Asian culture opposed the western culture . Amitav Acharya said about the Asian values:

rejected the suitability of Western-style liberal democracy for the region and warned that Western efforts to promote democracy would undermine the foundations of regional order in Southeast Asia based on the inviolability of state sovereignty and the doctrine of non-interference in the internal affairs of members(qtd in Tamaki 289).

The Asians are considered an idealized people and the West is not purely good ,it may include some negatives “Asians see that Western public opinion – deified in Western democracy – can produce irrational consequences.”(qtd in Tamaki 289). Lee Kuan claims that the eastern Asians societies appreciate the traditional behavior and respect each other for example students are obliged to respect their teachers. The individual’s existence should be founded in the context of their families. Asian may take from the Westerners, but they should select only good things from them. claims that “if we did not have the good points of the West to guide us, we wouldn’t have got out of our backwardness. We would have been a backward economy with a backward society, but we do not want all of the West”(qtd in Tamaki 290).

2.2.Indian Culture

The fundamental principles of Indian culture are the values of spirituality, praying nature, faith in karma and reincarnation, non-violence, truth, non- stealing, Chastity, Non- Acquisitiveness, etc. This suggests that the Indian culture is a non-material culture and this is the reason that it is still present till nowadays unlike the ancient material cultures called civilizations like Egypt, Greece, and Rome, that got destroyed and only their remnants are left. The basis of the development of the Indian culture is spirituality and not materialism. This spirituality is embodied in the teachings of Buddha, Mahavira, and Lord Krishna. They are the source of inspiration. The Indian culture can be called an ancient culture, whose past is alive even in the present. Cohen Stephen claims “India is an ancient state but a modern civilization”(6).The reminiscent of the stone-age found in Pallavaram, Chingalpet,

Vellore, and Tinnivalli, near Madras, in the valley of river Sohan, in Pingalapev area in the West Punjab, in Rehand area of Mirzapur in Uttar Pradesh, in Narmada Valley in Madhya Pradesh, in Hoshangabad and Maheshwar, show clearly that India has been the land of development and growth of human culture(Satpathy 6). Indian culture is characterized by the conception of the universe as a divine creation. It is not anthro-centric (human-centric) only and considers all elements of creation, both living and non-living, as manifestations of the divine. Therefore, it respects God's design and promotes the ideal of co-existence. Indians also have the philosophy of achieving an innate harmony and order. Indians believe that natural cosmic order is the foundation of moral and social order. Inner harmony is supposed to be the foundation of outer one. The Indians aim to balance between the material and the spiritual. Indian people are tolerant with each other especially in the matter of religion. Many foreign cultures invaded India which gave it opportunity to prosper . Indian society accepted and respected Shaka, Huna, Shithiyan, Muslim, Christian, Sikh, Jain, Buddhist cultures. The feeling of tolerance towards all religions is a wonderful characteristic of Indian culture. The principals of Indian culture are still in practice nowadays. It favors change, but in a gradual form not a complete change. Adaptability is the process of changing according to time, place and period. It makes Indian culture immortal. Indian culture has always accepted the good of the invading cultures. The Indian culture has always adjusted itself with elements of foreign cultures. The Indians have received the Muslim culture. Several religions existed there such as Vedas, Upanishads, Purana, Mahabharata, Gita, Agama, Tripitak, Quran and Bible. These books have developed optimism, theism, sacrifice, penance,

restraints, good conduct, truthfulness, and compassion, etc. Monier Williams has rightly said:

Although in India, there are 500 and above dialects but religious language is only one and religious literature is also one, which all the followers of Hindu religion, varying in caste, language, social status and opinion, believe and pray with devotion. That language is Sanskrit and that literature is Sanskrit literature(qtd in Satpathy9).

The term Karma play a significant role since they believe that if a person does a good action, he will live in a high rank and comfortable life. Likewise for the one who is doing a bad action he takes birth to a lower and live a miserable life. It is the basis of Jainism and Buddhism. People need to improve themselves through advancing their actions. Indian people do not focus on their rights as much as they do in their duties. They favor dharma, a moral duty, they consider it more important than right since it is in complete with other's right. The Indians idealize the family bonds because they favor the family joining rather than individualism of the westerners. To fulfill their duties, the Indians follow the four basics of these duties; Dharma (religion), Arth (money) which is used to fulfill their needs, Kama (lust);refers to life pleasure, and Moksha salvation, which is considered to be as a salvation for them when they finish their duties. It is possible for them to achieve their last goal (Satpathy 5-12).

Valley Civilization and the coming of Aryans both are known as Pre-Vedic and Vedic periods marks the starting of the Indian history. The Indus civilization dates back to 2300 – 1750 BC and had two main cities; Harappa in western Punjab

and Mohenjo-Daro on the lower Indus in Sindh ,now the two important provinces of Pakistan. Both cities were urban grain growing civilizations and were believed to have run by Aryans who came from Iran. Indian culture is well represented in its contribution for example architecture, arts, dance, literature, and music etc. The Harappa and Mohanjo Daro sites show the great architecture patters of the time. The Houses were made of baked bricks, the drains and bathrooms were also laid down by bricks. Dance, as an art, is also present in India for example a torso of a dancing girl with the flute and drum as musical instruments. The literature was produced by the Aryans who worshiped gods- nature-. It is known as Rig-Vida which has many hymns for the gods, they distinguished between small gods and the Supreme Creator . Their worship includes sacrifice followed by the prayers(Naqvi 3).

2.3.Western Culture

Generally speaking, the term West refers to both geographical and political aspects. But specifically, the term is used to describe Europe, North America, Australia, and New Zealand. The Western culture is characterized by modern science and technology, democracy, and individualism(qtd in Gwilt 15). It is a unique culture due to the fact that all the sciences and technologies have been originated there by westerner philosophers and researchers. For example the French philosopher and mathematician Descartes was the father of the intellectual process. The Cartesian philosophy believes in the notion of identity and self. They think that the way of cultural thinking is more powerful because it is a hidden conductor. The Descartes think that the individual is formed by separated entities. This makes the personal

experiences separated from the others. For example, the westerner may experience his personal rights, but ignore others rights without seeing the paradox.(Foster, Froman 530).

The western culture is well known as individualistic culture . The Americans are the best example of this individualism. They focus on individuals rather than community. They prefer to live alone ,even before marriage, rather than to live in family . However, there are some societies which value the strong family relationship as Southern Europeans (Giuliano 930-1). Due to the fact of their difference from the others, the westerners always consider themselves unique and superior since they always achieve their goals and realize their dreams. Their slogan is “Our people are not perfect, but our culture is superior to others”. They thought that to be free from state is significant in achieving their goals. Unlike the easterner , the American political system is based on social equality. They are free in choosing their president through election . This equality is performed in both social and political relationship, for example in the family there is no hierarchy of parents upon their children. They do not support the kingship since they consider it as a barrier that prevents an individual from realizing his dreams (Qingxue 26).

It is difficult to set up the specific characteristics of British people since Britain is a society where many ethnic groups exist there such the Welsh, Irish, Scottish, English, Poles, Indian-, Bangladeshi- and Pakistani-Asians and African Caribbean. But one may consider those principal elements shared by most of British citizens. British culture can be simply defined in the national symbols, like the Queen, the Union Jack flag and the British passport, and some common cultural bonds like

the English language (though British minority ethnic groups, including the Welsh, have their own languages too). The Britishness is the British values. It is founded on shared values that the British hold in common; a commitment to liberty for all, a commitment to social responsibility shown by all, and a commitment to fairness to all (Browne 63). British culture supports democracy and believe in the idea of freedom of the individuals. They are tolerant with each other and in religions they believe in. (Richardson and Bolloren 2).

The Impact of British Occupation on Indian Subcontinent

In addition to its imperialistic goals, Britain wants to “westernize India” through economic and political reforms. The British people think that their system is the most significant to civilize India which they consider it as their duty. They worked hard to civilize the barbaric and permitted religions that do not contradict to the moral law (qtd in Brown 1-3). India saw many foreign cultures and it has affected by their fashions as the Persian culture whose language was the official language in India. The Indians accepted the British culture to maintain modernity and reject tradition for example the young generation of India changed their dress in order to imitate to West. Another impact is that the British men got married with Indian women. The significant impact that shows the British influence on Indian people is the changing of cultural identity. Modern India speaks English due to the fact that the British built English schools and taught English languages. In addition to that they affect their lifestyle for example women wear trousers. The Royal men and women are the first

who adopted the changes (Gupta 4). Since men wanted to be bold, smart, confident and strong as the Englishmen and women wanted beautifully dressed up (Gupta 12).

The Clash of Cultures

The term clash may be defined in several ways. It may be defined, as “a situation in which people, groups or countries are involved in a serious disagreement or argument” (qtd in Lather, Jain, and Shukla 131). Naylor claims that all human beings around the world are similar; but their cultures make them different from each other. Their cultural values make their identities and define their origin. Clash refers to cultural differences between East and West, especially between the United States of America and Asian countries. The westerners value the ideas of individualism, democracy, and independence. On the other hand, the Asians followed the Confucius ideologies (141). Clash of culture simply refers to the blending and overlapping between the two cultures; the eastern culture and western one. Westerners try to achieve a nation-state as the principal actor in global affairs. The West seeks to promote its values of democracy and liberalism as universal values, to maintain its military predominance and to advance its economic interests, engendering countering responses from other civilizations. However, the easterners try to manifest themselves and refuse the global policies made by the West (Huntington 4).

3.Hybridity

Postcolonial theorists have contributed a set of challenging concepts such as ambivalence, otherness, and hybridity. This latter has been defined in different ways. As a postcolonial concept, it refers to the process of resistance of the colonized people against the colonizer. For Homi K .Bhabha, the leading voice of the postcolonial theory, it is the “ production of discriminatory identities that secure the ‘pure’ and original identity of authority”(qtd in Ashcroft, Griffiths, and Tiffin 34). It is the process through which the colonial occupation tries to translate the identity of the colonized to achieve one universal framework. He uses the concept of hybridity to describe the construction of culture and identity within the conditions of colonial antagonism. It has been defined as “the creation of new transcultural forms within the contact zone produced by colonisation”(qtd in Khatib6). We can also consider hybridity as unique culture since it combines different elements of both cultures. It is said that it is “celebrated and privileged as a kind of superior cultural intelligence owing to the advantage of in-betweenness, the straddling of two cultures and the sequent ability to negotiate the difference ”(qtd in Meredith 2). Hybridity may also be defined in other terms since some critics consider it as the process of rejection made by the colonized people to react against the colonizer. As word, hybridity can be defined as the process that evokes a mixture of cultures or “miscegenation”. However, as a concept, hybridity is not considered to be a racial dimension of blending cultures. It does not favor the racial mixture of cultures, but it is remains just a metaphorical idea. Hybridity has been used as tool to upset the discourse of colonial imperialism. It helps the colonial countries to give up their voices. It is considered to be as a process

of resistance(Mizutani 3).since they were and are still suffering from the colonial dominance. For example the Indian subcontinent that is considered as an epitome of the British prestige. They are described as people who 'by their enterprise, capital and science, set in motion the labour, and develop the resources, of India'. Their subjects are reasons for the colonial development and of progressive changes. These changes may affect the colonized countries positively ; however most of times, it leads to the disappearance of its cultural prestige. Nicholas Thomas says “Hybridity is almost a good idea, but not” quite”(qtd in Chakrabatri 5). Colonized people are afraid of this hybridity since they consider it as a threat of their indigenous cultures.It seems that without hybridity the world would not be integrated in a such way and it would not be interesting. It is the process through which people may benefit from each other “Hybridization is when people with different cultural backgrounds during interaction are willing to “culturally let go” and open up to other possibilities” (Bun, Peverelli 221). Hybridity can also be defined as in-between space, in which ‘cutting edge of translation and negotiation’. It means that the term hybridity bridges the gap between the West and the East that. Hybridity is a significant postcolonial theory. It refers to the integration of cultural signs and practices between colonizer and colonized cultures. It can be positive or oppressive. Hybridity also refers to the political and cultural negotiation between the different cultures. Robert Young refers to the hybridity as a cross between two different species. He claims that:“a hybrid is technically a cross between two different species and that therefore the term hybridization evokes both the botanical notion of inter-species grafting and the

vocabulary of the Victorian extreme right‘ which regarded different races as different species”(qtd in Shakrabatri10).

According to the analogy, one may conclude that the western culture remains the unique and superior to the other cultures and the eastern culture was and is still considered to be a low culture. It seems that their difference and contradictions prevent any meeting points with each other. However, since they share the similarities of humanity, they can interact with each other in order to fit their needs. Due to many factors such as immigration and colonialism, both cultures have proven signs of communication. In post colonial theory this is known as the cultural hybridity which is defined as the fusion of one culture with another that results in the emergence of new form of culture .The idea of hybridity has been propagated by many postcolonial theorist and writers like Salman Rushdie.

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Chapter Two

Narrative Techniques and the Dream of Hybridized India in *Midnight's Children*.

MC is Salman Rushdie's second novel, published in 1981. The novel is a representation of the Indian Culture, it covers everything about India: a hundred years of the British rule, Independence, the war with Bangladesh, the existence of various minorities on the Indian subcontinent. Moreover, the novel is highly celebrated for its elevated style especially that its author employed diverse postmodern techniques like magic realism and meta-narrative. Since our research rests on the assumption that the techniques of storytelling contributes to the overall theme of the novel, our task in this chapter is to clarify the relationship between Rushdie's idea of cultural hybridity and the technique of narration.

About Salman Rushdie

Ahmed Salman Rushdie was born in Bombay. He went to England where he studied History at King's College, Cambridge. After he graduated, he lived with his family in Pakistan where he worked at an advertizing agency. Unlike his first novel *Grimus* that did not draw the attention of critics, *Midnight's Children* is his second novel that won him many awards. It made him an important voice in the field of postcolonial and literary studies. It is a national allegory of Indian development. Rushdie is a secular liberal man, he claims to write about religion and revelation from

point of view of a secular person”(qtd inHoferkova6).Most of his novels are known for their fragmented nature dealing with various transitions between the East and the West, present and past.

MC is Saleem Sinai’s Story. He tells the story to Padma, his girl friend when sitting in a pickle factory at night. Saleem tells his own story beginning from the moment of his birth till his thirty-first anniversary. Saleem also narrates different stories of his grandfather, Adam Aziz, with his future wife Naseem (Mukherjee 209-10).

1. Narrative Techniques in *Midnight’s Children*

1.1 Magical Realism in the novel

Magical realism can be defined as a literary or artistic genre in which realistic narrative techniques are combined with elements of dream or fantasy. In other words, it is the blending of both the “real” and “magic” that incorporates dreams, fantasies, and emotions as part of the real world. In addition to the presence of magic and realism, it is also characterized by "the closeness of two worlds and time, space, and identity"(Khatib 5-6). Magic Realism may also refer to the Eva Lukavská’s book *Zázračné reálno*, a magický realismus. It deals with Magical realism of South America which is the cradle of the genre, with the authors Alejo Carpentier and Gabriel García Márquez. It becomes popular after the publication of Gabriel Garcia Marquez *One Hundred Years of Solitude*. It is a technique that is widely used in writing and later in criticism as a critical tool. (Khatib3). The first group represented by Franz Roh ,Arturo Ulsar Rietri, and Gonzáles Echevarría. It consists of those who believe in the

existence of a secret hidden in the reality, when the “secret” can be represented by for example extraordinary psychological processes and the power of a subject to deform. The second group is represented by Ángel Flores and Emil Volek. allows the artist to describe the reality in a subjective way. The third group sees Magical Realism from the ethnological point of view. They claim that it depicts the reality in the non-scientific way the aboriginal Americans and the Blacks did it (Hoferková 6-7). In addition to that magical realism may also be defined 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 realist novels and stories have a strong narrative frame, in which the recognizably realistic is mixed with the unexpected and in which elements of dreams, fairy story, or mythology combine with the everyday reality (Benny7).

Magic Realism, as an artistic literary technique, is used intentionally by Rushdie to present the real and surreal dimensions of Indian subcontinent. It is widely believed that history is dry to be read, however through magical realism it becomes more interesting. Magic helps in achieving the effect which realism does not and vice versa. The character Tai is the first appearance of magic realism in the novel, he claims of being so old that he has “watched the mountains being born” and “seen emperors die” (Rushdie 10). The reason behind making Tai exhibit impossible longevity is that Rushdie wanted Tai to represent the old India. Tai uses the word “now” in order to make a comparison between the past and the present. Rushdie uses Tai as a symbol to represent the traditions of pre-colonial India. Tai is of an ancient origin (Benny19). Another magic realistic event is the story of the Hummingbird Mian Abdullah. He is described as having a strong ability of humming at a high pitch that thousands of dogs came to help him when he was about to be killed. He resisted

the assailants' knives with an unbelievable courage. It is said of Abdullah that "His body was hard and the long curved blades had trouble killing him; one broke on a rib" (qtd in Benny 19).

The events of the novel are characterized by a sense of mystery by the way they are described. For example, the crowd celebrating India's independence is called the monster in the streets. Through the process of writing *MC*, Rushdie, retraced the understanding of History. He represents Bombay and India of his own childhood as cultural history. The history, he provides is not that written in colonial history books, but is one constructed around individuals and their involvement in the historical process. From his grandfather Adam, who also had the same large nose and magical gift. Adam's magical gift of sensitive nose has saved him from being killed in the Jallianwala Bagh Massacre as he says: "My grandfather's nose nostrils flaring, curvaceous as dancers Between them swells the nose's triumphal arch" (Rushdie 459). Magic realism makes the novel more appealing and attractive (Benny 19-24). Other important aspects of magic realism in Rushdie's novel are the cyclical understanding of time and the technique of anticipations, repetitions and mirror symmetry. The cyclical understanding of time means the notion that things never develop because the events and history always repeat itself. Such understanding of time is typical less developed societies or low culture societies (Hoferková 9). Anticipations means that the author suddenly jumps into the future, indicates the reader what will follow and then returns back to the past. We find similar technique in Rushdie's *MC* where the destiny of the characters mirror the developments in Indian and Pakistani society (Hoferková 8).

The Indian writer Rushdie uses the magical realistic techniques in order to go across the borders and cultures. Usually the magical realism took place in rural

places; however Rushdie, as a political writer, put it in urban cities. (qtd in Abdullah 342) . The major features through which magic realism appears is the characters of the story especially the narrator Saleem Sinai who blends the story of his grandparents within Indian history He stated that his coming to the world was in midnight August,15 1947 at the same time India has got its independence from the British colonialism. During his narration he started to mix the fantasy and the real events. For example when he talked about his grandfather Adam Aziz, he says: “One Kashmiri morning in the early spring of 1915, my grandfather Adam Aziz hit his nose against a frost-hardened tussock of earth while attempting to pray. Three drops of blood plopped out of his left nostril, hardened instantly in the brittle air and lay before his eyes on the prayer-mat, transformed into rubies”(Rushdie 4).

Saleem has lost his memory when his city was bombed, thus he forgot everything about his life and he has lost his skills he had had. He has also lost his status of humanity since he became an animal where he was sent to live in a unit army where dogs are used to look for resistance. But not any animal, a dog which is considered unclean in Muslim culture (Gani31-2). Magic Telepathy, Saleem has allowed him to communicate with all the children of midnight, thus he called himself “all- India radio”(Rushdie14).

MC is divided into three books. They are reminiscent of the Victorian three-decker novel. The first book covers the time from the Jallianwala Bagh incident of April, 1919 to the birth of the protagonist, Saleem, on 15 August, 1947; the second extends up to the end of the Indo-Pakistan war in September, 1965, and the third envelops the period up to the end of the Emergency in March, 1977, and includes the Bangladesh war as well. Narration in *MC* appears in the form of dialogues between

two voices Saleem's and Parva's voice. Rushdie uses the elements of pity and fear, in his narrative, which arouse the two emotions Aristotle attributed to the genre of tragedy in his *Poetics*, that is to say pity and terror. The second element Rushdie uses is to do with efficiency. Saleem is very intent upon delighting his listener. This concern with efficiency frequently makes use of what Roman Jakobson termed the phatic function, in order to keep contact with the addressee. Efficiency, a narrative is fundamental to Rushdie. In an interview, he drew a comparison between his style and the technique used by Indian storytellers: "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 Parva, the power and the vitality still remain in the oral storytelling tradition" (Rushdie 418). The Book One is full of bawdy puns and funny anecdotes. Purple patches are also an important factor in order to please the reader. Instances of humour can be seen in the description of Doctor Aziz before the massacre recounted in the chapter Mercurochrome or when the reader realizes that William Method's hair is in fact a wig. The elements of time and space are also used in the novel. The title of Chapter Sixteen, Alpha and Omega, reminds the reader of this element. Ashcroft, in *The Empire Writes Back*, described the narrative techniques used by Rushdie: "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).

Meta-narrative

Meta-narrative refers to the histories including many stories held together by a discourse and transformed into a single story with a logical plot. Transition between

stories may be determined by historical landmarks along a chronological sequence, through changes of time, place, and subject matter, but always on the basis of factual connection. Generally, the narrative proceeds chronologically, but the discourse interrupts the story sequence by constantly introducing explanation and expansion of the story's element. These subordinated narratives recount events belonging to a specific previous or latter story time, flashback or flash ups, or are the description of the present tense (20).

In this novel, it is obvious that Rushdie used the meta-narrative technique which held up multiplicity of stories within a single one with a logical plot. According to Kevin Smith, the issue of storytelling is well represented in *Midnight's Children* through which receivers must have a focus on both narrator and narratee which reflect *The Arabian Nights*. Although *MC* influenced by *The Arabian Nights*, there is some differences due to the fact that the narrator in *The Thousand and One Nights* Scheherazade has told stories about others, while in *Midnight's Children* most of Saleem Sinai's stories are about himself and his family. Rushdie's borrowing stories and the techniques of storytelling from *The Arabian Nights* refer to the eastern culture, India.

Western and Eastern Narratives in The Novel

Rushdie's borrowing from Shakespeare seems to be as a rival and exploration in the novel. Rushdie's project of tropicalizing London seems to be an ironic translation of the Shakespearean idea of "making Britain India". Rushdie attempts to strength an Elizabethan and English playwright's texts for the benefit of the contemporary and multicultural novel reading. He used a first-narrator, the omniscient narrator to explain the fractured and fragmented textuality. The intertextuality technique that is embodied in his writing confuses the reader and makes him curious

to find out the meaning. This is what Saleem does when he tell stories to Padma. He says “Padma-our plump Padma-is sulking magnificently. (She can't read and, like all fish-lovers, dislikes other people knowing anything she doesn't. Padma: strong, jolly, a consolation for my last days”(Rushdie 17).

Shakespeare who himself in the short story entitled ‘Yorick’. The narrator is none other than Yorick, the dead and buried jester of the Danish King Horwendillus in *Hamlet*. He refers to Shakespeare irreverently as Master Chackpaw. This simple pun encapsulates the whole history of postcolonial hybridity. The term *Chackpaw* was no doubt inspired by the Wishbone show’s *Shakespaw*. The formulation *Master Chackpaw* is quite ambiguous. On the one hand, it reveals the postcolonial author’s admiration for Shakespeare and, on the other, his determination to upset the established subalternities of the English society as regards race and class. This parody of Hamlet “which ruins at least one great soliloquy” is an ironical statement on, and a paradoxical plea for, postcolonial freedom.

MC title alludes to Shakespeare’s plays. It is argued by Nehru’s ‘tryst with destiny’ speech, “At the stroke of the midnight hour, while the world sleeps, India awakens to life and freedom”. Later the Larry Collins and Dominique Lapierre’s bestselling *Freedom at Midnight* emphasized the time factor. But the idea of nationhood as a collective dream or a mass fantasy certainly warrants a connection with *Midsummer Night’s Dream*. In addition to that, it is also theatrically inspired by *August Strindberg’s Dream* “In dreams, time and space do not exist ... the characters split, double, multiply, evaporate, solidify, diffuse, clarify. But one consciousness reigns above them all – that of the dreamer” (qtd in Doré 6). Rushdie not only refers to the play text of Shakespeare but to one of its performances at least in *The Ground Beneath Her Feet*. He pays homage to the actor Jonathan Pryce who “produced the

ghost from within himself, in an astonishing feat of body and voice control". The Indian and mystifying forecasts by the seer Sri Ramram Seth in *MC*, especially the chilling "And he will die before he is dead" (Rushdie 1982: 88), remind us of the witches' predictions in *Macbeth*. Shakespearean hypotexts are manifested in Rushdie's hypertexts

Rushdie's *The Ground Beneath Her Feet* has been designed to deal with the question of "exits" (Rushdie 1999: 213). The word *exit* harks back to the 'All the world is a stage' speech uttered by Jacques in *As You Like It*. Two Indians, one old and one young, decide the independence of the heroine VinaApsara over a poker game which is not far removed from the contest for the hand of Emilia in *The Two Noble Kinsmen*. The Shakespearean metaphor of *Juliet as the sun* irradiates this novel, which ideologically deconstructs the West as Disorient: "Disorientation; loss of the East. And of OrmusCama, her sun".

In *MC*, a painting by Sir John Everett Millais entitled *The Boyhood of Raleigh*, in which Walter Raleigh is pointing his finger to the New World and talking to two young Elizabethan lads, adorns the child Saleem's room. One of the two grown-up adults who fall onto English shores at the opening of *The Satanic Verses* might well be the East Indian boy who has looked upon Sir Walter Raleigh as a source of inspiration for an adventurous selfhood.

Saleem tells his story in a self- reflexive and oral narrative that mirrors the indigenous Indian culture. Within the magic realism and oral narrative also narrated in *The Arabian Nights*. He recalls indigenous Eastern culture. The characters of *MC* associated with both India and the West "with post-colonial Indian history to examine both the effect of these indigenous and non-indigenous cultures on the Indian mind and in the light of Indian independence.

In *MC*, the narrator tells the story to a listener, a factory worker Padma, and he tells her what his story will be about (for example about how he was born), but then he cannot get to the point because he gets lost in a different story. After Saleem is born, events took another turn, but then, the narrator forgets about it and rambles about the concept of children that does not spark any interest. Saleem is an interesting narrator because he is successful in using parentheses artfully, he foreshadows everything and anything, so that we are always reading about events that will come to pass 'He kept himself in the background of our lives, always, except twice...once when he left us; once when he returned to destroy the world by making the reader wish that events would hurry up and never really live up .In the last one hundred and fifty pages drag, there is no cohesion in order to combine the plot threads and make the children a part of the story . Saleem Says

In the renewed silence, I return to sheets of paper which smell just a little of turmeric, ready and willing to put out of its misery a narrative which I left yesterday hanging in mid-air-just as Scheherazade, depending for her very survival on leaving Prince Shahryar eaten up by curiosity, used to do night after night! I'll begin at once: by revealing that my grandfather's premonitions in the corridor were not without foundation. In the succeeding months and years, he fell under what I can only describe as the sorcerer's spell of that enormous-and as yet unstained-perforated cloth (Rushdie 18).

At the end of the book, things are jointed together, everything is tied up neatly, the children are dealt with, and the bookends. *Midnight's Children* is enjoyable, written well, and at times, beautiful. Passages are written with amazing skill.

The book tells us what will happen in the future but it also returns to the past events. Agnosticism is another technique that Rushdie used in his narration For

example, when he tells about Shiva's death and then he confesses to have lied about it. Furthermore, on the very last page of the book, he contradicts important events in the story indicating that he has made them up a new world mixing up the elements of two cultures. Saleem 's narrative is characterized by a feeling of powerlessness to change "fate" and a failure to rise above the merely literal so as to be able to conceive a better future and actively engage in self- and social transformation"(qtd in Dayal 431). This also portrayed the religious, ethical, and political problematic issues that have been faced the country which makes its division into two sides.

Rushdie draws on John Milton's *Paradise Lost*. As in Milton's epic, in *Midnight's Children*, the nation is shaped by different forces. Rushdie's allusion to *Paradise Lost* indicates that even after India has been decolonized; the influence of the British Empire is felt in the imagining of an independent Indian national identity. *Paradise Lost* can be taken as a representation of the British culture. *MC* suggests the idea of cultural hybridity through the adaptation of western texts that also plays a part in shaping the new nation. "The novel explains the yearning to national form which became difficult for negotiation because of the heterogeneous groups in India". By making allusions to *Paradise Lost*, the novel refuses to write nationality in terms of essentialisms or as the expression of a natural homogeneity originated in a useable past. The novel represent the Indian country after the colonial process.(Olalquiaga29).

Rushdie says, "If he and India were to be paired, I would need to tell the story of both twins. Then Saleem, ever a striver for meaning, suggested to me that the whole of modern Indian history happened as it did because of him; that history, the life of his nation-twin, was somehow all his fault"(qtd in Parmar426). *MC* deals with Indian narratives and western narratives and with the Indian political history of pre and post-independence. The narrative begins in 1915 when Aadam, the grandfather of

Saleem, returns from Germany, "Now, returning, he saw through travelled eyes. Instead of the beauty of the tiny valley circled by giant teeth, he noticed the narrowness, the proximity of the horizon; and felt sad, to be at home and feel so utterly enclosed."(Rushdie 4). This reflects to Adam Aziz who returned back from Germany finding everything changed. For example the beauty of the valley is transformed into narrowness (Parmar 26)

As a postcolonial writer, Salman Rushdie supports multiculturalism in the post-independent countries. He mixed up the traditional narration with postmodern techniques, magic with reality, past with present, and eastern literature with western literature. Through the blending techniques he has used, he seems a person who advocates the hybrid world, mixing up the elements of different cultures.

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Chapter Three

A Hybrid Identity in *Midnight Children*

Like most of the writers who attempt to portray the world they live in, postcolonial writers represent in their works the colonial experience of formal colonized people. They discuss the issue of colonialism depending on its effects on the psychology of the colonized. It is stated by Derek Hook that: '[There is a strong presence of] psychological disturbance as a means of understanding (...) the (post)colonial situation' (qtd in Rachel5). Miller Rachel indicates that the postcolonial writers explain the colonial trauma which affected the identity of the colonized people. *Midnight's Children* is a postcolonial work that raises questions over the issue of identity. We assume that the novel propagate for a hybrid identity. In this chapter, we will shed light on the identity crisis through a psychoanalytic approach to the characters of the novel.

Identity

When a person speaks about identity, he looks for the causes of existence and those of death. Identity is the connection between mind and body. It is the interaction between the different aspects that develop the personal identity. The external aspects represent the relationship between the individual and society. The internal features of the individual psyche refers to the person's way of thinking, feeling, and behaving. They are the conscious and the unconscious which are opposite to each other, but

interact and complete each other. For Descartes identity is related to reason, he claimed that “For our idea of substance is equally obscure, or none at all, in both: it is but a supposed I know not what, to support those ideas we call accidents.”(qtd in Manecke 7).

Identity in *Midnight's Children*

The novel represents the repressed trauma of the Indian people because of the British colonialism. It seems that almost all the characters of the novel represent cultural hybridity and this appears through their values, thoughts, and behaviors. For example, Saleem feels dissatisfied because of the death of his family in the Indo-Pakistan wars in 1965 and 1971; he also feels this sadness when his body falls apart. As he claims in the novel:

and may be this was the difference between my Indian childhood and Pakistani adolescence-that in the first I was beset by an infinity of alternative realities, while in the second I was a drift, disoriented, amid an equally infinite number of falsenesses, unrealities and lies. (Rushdie 324).

The issue of identify is well manifested in the novel , beginning from Saleem’s birth, when he has been swapped with his rival Shiva by the nurse Marry Pereira. Saleem lost everything he had; his magical gift, his parents, his memory, his sister’s love, and his wife. Saleem has connected his present life with those events that happened in the past. Thus, he lived at the past and present at the same time. While he tells about the past events, he stirs the real with the magic along the whole story. He

accepted the modern life but always with reference to the tradition. Alina Petra Marinescu says "Saleem copes with the new emerging world by using one of the oldest, mystical, 'weapon' of the traditional societies: constant fear of the unknown" (132).

Saleem has a double identity and this appears in his feelings ,for example when he lives in his uncle's house he feels dissatisfied and pressed because he feels that he is an exiled person, however he did not show his feeling and try to show good behavior and he decides to be a good nephew wishing that his parents will return to him .

Rushdie himself indicates that Saleem is a person of multiplicity . In *The Moor's Last Sigh*, 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" (qtd in Visser 42). Identity as the determination of one's origin can be defined as a genetic notion where the multiplicity of parents is represented .There is confusion about Saleem's parents either by people or even by himself since they are not his real parents. Almost all his life is full of parody as it is stated by Fentem that he "may be both Sinai's child and not, may be both Indian person and not, and one considered him as storyteller and not"(33). Saleem's plan to Midnight's Children Conference in his tenth-anniversary has combined the past with present. It represents Indian state as a new state. As it is stated by Juraga "the 1,001 Children of Midnight, born at approximately the same moment as India's independence from Britain, seem to serve as allegorical representatives of the new state" (qtd in Horn3). The theme of parody issue is always". The image of the writer as both master and victim of public

and private material, which he has been formed by in the past and is himself attempting to form in the present, dominates *Midnight's Children*" (qtd in Visser 44).

Saleem's physical shape reflects the parts of India as his teacher has described him. During a geography classroom his teacher makes an ironic about his face since he states that his face exemplifies the Indian map as he stated in the novel: "Zagallo is laughing now. 'You don't see?' he guffaws. In the face of thees ugly ape you don't see the whole map of India?" (Rushdie 231). His half face is India and the other is Pakistan. There is a party in the school where children are dancing; however suddenly there is a dispute behind the door that causes Saleem to cut his finger. He moved to the hospital where the doctor asked about his bloody type. His mother was an A and his father was an O positive. After Saleem's blood-test, the doctor found that he is neither A nor O and he is negative. Ahmed explores that Saleem is not his son (qtd in Karllisson 20). He claims:

'O eternal opposition of inside and outside! Because a human being, inside himself, is anything but a whole, anything but homogeneous; all kinds of everywhichting are jumbled up inside him, and he is one person one minute and another the next. (Rushdie 236)

Saleem has risen up by a rich family, but has lost everything he possess; parents, sister's love, memory, and his wife as well. He fails in his life because he did not know how to control it and could not resist, but accept every obstacle that facing his life. Saleem has lost his memory when his city was bombed, thus he forgot everything about his life and he lost his skills he had had. He has also lost his status of humanity since he became an animal where he is sent to live in a unit army where dogs are used to look for resistance. But not any animal, rather than dog which is considered to be unclean animal in

Muslim culture(Gani 31-2). A magical Telepathy Saleem has allows him to communicate with all the children of midnight and he calls himself “all- India radio”(qtd inHoferkova14). In addition to that Saleem may give birth to his parents, his consciousness has been transformed into a multiple attitudes and issues as he says “I have been a swallower of lives consumed multitudes are jostling and shoving inside me” (Rushdie 3). He means that he became more than one character as it is stated by Jurga as “an elaborate melting pot” (qtd in Horn 3).

Children have a significant role in the novel in portraying the notion of cultural hybridity. They reflected the Freudian idea of the ‘double’ for example Shiva is the double of Saleem, however there is some differences between them such as their religions, countries, and the social classes. According to Freud; “The ‘double’ has become a vision of terror, just as after the fall of their religion the gods took on daemonic shapes” (qtd in Rachel 9). He means that there is always an opposition, good and bad, fail and success, and daemon and god. The two characters are the children of the same birth of date; however they are totally different from each other. Saleem, a poor Muslim person, while Shiva was a rich Hindu one. They may communicate with each other, however later on separate from each other totally. According to Freud this is known as the supernatural (qtd in Rachel 9). Even though Saleem was a poor child, he has been raised up by a rich family and Shiva who was a rich person transformed into a poor one. This demonstrates the cultural hybridity since each one of them may be considered as both rich and poor at the same time.

Saleem realizes that one could not be totally good or bad; he has been confused whether Shiva existed or he must ignore him. The two characters reflect the high and low cultures which have been consisted upon two controversy the winner and the loser. For example as Gani claims that Saleem was “victim” and Shiva

“victor”. Shiva represented the high culture since people of high culture are always succeeding in their lives, he was the leader of the children gang. He also seems to be a successful man when he achieves a high career and became the favorite general for the Prime Minister Indira Gandhi. On the other hand, Saleem portrayed the low culture since Usually the people of low culture accept the failure without any resistance. As time passes, the characters become confused about the matters of religion, politics, and ethics and even within themselves and their consciousness because everything is changing. This development obliged them to rethink about their lives with all spheres. Individuals wanted to locate their beliefs in other places because of this modernity. This reflects the low culture of people who have lack of self-confident and influenced by others. According to Marinescu, the spiritual matters have an intervention to realize “the winners’ row”. The conference’s guests have come from different places and each one of them has its own strange power as it is stated by Rushdie :

Midnight's children!... From Kerala, a boy who had the ability of stepping into mirrors and re-emerging through any reflective surface in the land-through lakes and (with greater difficulty) the polished metal bodies of automobiles... and a Goanese girl with the gift of multiplying fish... and children with powers of transformation.(Rushdie 198).

Shiva, the double of Saleem, is the leader of children “gang”. While he was a son of beggar, he realized a great achievement since he was ambitious and he became the favorite general of the prime minister, Indira Ghani. Saleem’s rival represents the Hindu mythology, his name refers to the destruction and being(Marinesc

Besides Saleem, there are also other characters who represent cultural hybridity. For example; Adam Aziz who returned to Kashmir after spending five years in Germany studying medicine. According to Goonetilleke Adam was a "Westernized intellectual" (qtd in Karllisson 29); meaning that since he studied in Britain, he is a British product, if not a British origin. This movement from his country to the foreigner makes him a multiple person belonging to different cultures as Saleem claims in the novel "To reveal the secret of my grandfather's altered vision" (Rushdie 4). He is a secular man because he avoids his orthodox Muslim beliefs. In addition to that he has expelled the teacher of his daughter as Saleem says 'He was teaching them to hate wife. He tells them to hate Hindus and Buddhists and Jains and Sikhs and who knows what other vegetarians. Will you have hateful children, woman?'(Rushdie 36). He represents the mixing of the two identities as it is stated by Rushdie:" the moment at which Aadam Aziz did not know whether he was Kashmir! or Indian" (106).This also appears in his attitudes towards the colonial domination since; on one hand, he rejects the colonial domination and its influences; on the other hand, he has been influenced by his experiences when he went to Germany to continue his study. He treated Saleem using both old and modern medicines (qtd in Manechin 262).

The idea Hybridity is well represented in the novel through Rushdie's creation of a number British characters in his novel. Mr. Emil Zagallo, the British teacher . He considers the Indian people as inferior and animals as Saleem stated: "Zagallo claimed to be Peruvian, and fond of call us jungle-Indians" (Rushdie 229). Through his disrespect for the Indians . Since he is a well educated person, he represents the high western culture . However, his Indian students refer to the low Indian whom he considers as barbarians and animals as he calls them.

In the novel; we notice that not only the Indian characters are influenced by the imperial British culture, some of the British characters are present to indicate the westerners 'acceptance and adoption of the Indian indigenous culture. Methwold, for instance, imitates Saleem , he mixes the 'Tickety-boo' and 'tick tock' to become a hybrid idiom (qtd in Fentem 43). Although they are influenced by each other, the characters hold different goals like Ahmed who wishes to achieve the equality with Methwold, whereas Methwold seeks to make a contract with him. (qtd in Fentem 33). According to Homi Bhabha, imitation for the colonized is a means to reach equality with the colonizers whose goal is to make contracts, Bhabha says " colonial mimicry is the desire for reformed, recognizable Other, as a subject of a difference that is almost the same, but not quite" (qtd in Fentem 33). William Methwold exemplifies the hybrid culture and this appears in his speech with Indians advising them to remember Britain and its great achievement, rather than its mistreatment to the Indian people, in India when he claims: "You'll admit, we weren't all bad: built roads. Schools, railway, trains, parliamentary system, all worthwhile things. Taj Mahal was falling down until an Englishmen bothered to see it" (qtd in Manechin 260). He symbolizes the western culture ; he is a rich person and businessman who makes transaction. People who move to his estate have been affected by the British culture since they imitate their customs, and even their accents because they feel inferior and try to overcome their low culture and seek to maintain the high culture of the British. For example Saleem's father tries to imitate Englishmen ; the first time he met him " Tell me Mr. Methwold, Ahmed Sinai's voice has changed, in the presence of an Englishman." (Rushdie 91). According to Dayal Ahmed change of his language refers to the loose of identity. He is described it as a dangerous when he claims that the "colonizer is as dangerous as it is seductive"(qtd in Dayal 432)

Saleem's son , Adam Sinai also has a double identity because his mother Parvati was engaged with Shiva before she got married with Saleem. Cultural hybridity also appears through his conflicting feelings , he is as hopeful as despairing. Moreover, he has started to speak after three years finding the cracks in his body , he claims that he is falling apart.

Women in *MC* have a double vision about sexuality. For them, it is a problematic issue. It refers to a hybrid culture which appears in their behavior. As Cundy says: "Women and their sexuality offer both security and the threat of loss of identity" (qtd in Horn 5).

Saleem's grandmother, Naseem has an opposition about it. She has risen up with an attitude that she must save her honor ,and even as patient, she must not show herself to her future husband doctor Adam. However, after her marriage she finds herself obliged to submit to this sexuality that opposes her social upbringing . Although Naseem's relationship with her husband is not good because of their dispute with each other, she is dissatisfied when she become a widow as Saleem claims: "She was unwilling to widowed for a mere principle" (Rushdie 36). Many writers have dealt with her opposition because "the security of [her] home is so hyperbolic it becomes an imprisonment" (qtd in Horn 7). In the novel, Naseem has been shown as a whole rather as parts of her body because her father refused to allow the strange man to see her, she represents Reverend Mother or Mother India who is fragmented into many parts and this reflects the Indian subcontinent. Adam Aziz treats her through a hole of sheet which refers to the absence of belief and emptiness as Petersson claims that it is connected to the "lack of belief depending on Western influence, a critical stand against religion, but also a vacancy which is filled with other values, first of all

love”(qtd in Karllisson 31). . Naseem is described as both good and bad woman at the same time because of her behavior. For example when her husband burns the religious tutor, she refused to engage with him and refused even to talk with him. However, she swears that she did not talk about the presence of Nadir Khan

Although Amina Sinai is against sexuality; she has been engaged with Nadir Khan. Later on, this dissatisfaction leads to the farness between her and her husband Ahmed after their marriage, their relation lacks love. However; when she meets her first love Nadir Khan, she shows her attractiveness to him. This appears in the behavior of Parvati when she helps Saleem to escape out of Bangladesh. Amina was living a double life since she was married with Nadir Khan, but she lived with him in underground prison in Adam’s house. As it is stated in the novel: “Mumtaz Aziz began to lead a double life” (Rushdie 51). Here women may be either contribution or destruction to the men’s identity for example Saleem’s sister; Jamila Singh sent her brother to the exile.

According to Weickgennant;” conflicts have ironic Gandhian overtones as he used hunger-strike and regularly purified himself by means vow of silence” (qtd in Horn 6). He means that the comedic elements are increasing due to the fact of the Reverend Mother who does not seem like Mahatma Gandhi; however her customs are full of tragedy where serious problem appeared. When Saleem and his family moved to Pakistan, his sister, The Brass Monkey, became a well known singer. She changed her name to Jamila Singer that gives her a new identity and As Petersson stated” seems to represent Pakistan in the same way as Saleem represents India “(qtd in Karllisson 32). Since she belongs to Sinai’s family, she could not show herself to the strange men, thus she signs her concerts behind white and golden sheet which

contained a hole. She seems to be like her grandmother when she was a patient of Adam Aziz . This behavior reflects the eastern culture especially Muslims who preserved their honor. All the emotions that Saleem smell are represented through songs of Jamila as he said: “What I could smell, Jamila could sing. Truth beauty happiness pain: each had its separate fragrance, and could be distinguished by my nose... My nose, her voice: they were exactly complementary gifts; but they were growing apart” (Rushdie 313).

All children are characterized by their own gifts and each one’s behavior reflects the integration between the two cultures and this appears since their birth since they were born between midnight 12 and 1 am which refers to both the old colonized India ,and the new independent India. According to Juraga, Rushdie wishes to “eschew any notion of purity” (qtd in Horn 3). He is also a man who opposes the corruption; otherwise he is intolerant by his religion. Like his father ;Hanif challenged the oppression norms of his society by producing his first film that he makes : “This was the birth of what came to be known as the indirect kiss-and how much more sophisticated a notion it was than anything in our current cinema” (Rushdie 141). Other features that prove the cultural hybridity appear in the changing of the characters of the novel because of the colonial accident that affected their psychological and physical lives as well. For example Adam Aziz who changed his faith in God and at the beginning he is the only one who knows, however when he gets old all knows about his hole.

Ganie claims that Rushdie himself is the victim of the identity crisis since he is an Indian origin and English raising. According to him, he lost his identity when fatwa was issued ,by Ayatollah Khomeini, demanding his execution because of his

Satanic Verses against our beloved Prophet Muhammad(PBUH). It is true that due to fatwa , he became famous but he lost his identity. Although the theme of identity has been tackled by many writers; however Rushdie exaggerated in representing this issue that became unique.

MC is the novel that raised the issue of identity as a postcolonial problematic issue that colonized people were and are still suffering from. It demonstrated the reasons that resulted in the loss of this notion. The most significant reason is the occupation of the colonial countries. Colonialism made people wonder about their identities ;whether to keep their indigenous cultures or imitate those of the foreigners. On one hand, they thought that they must preserve their customs and tradition. On the other, they believed that if they do, they never become advanced and they should be like the colonizers who are culturally high advanced.

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General Conclusion

Understanding postcolonial literature is the guide for understanding the history of post-independent countries. Because writers of colonial countries are affected by the colonial experiences they lived. They also wanted to give voice for their countries. Salman Rushdie was the writer who dealt with the issue. He raised issue the British colonialism over the world especially Indian subcontinent. This colonial process lead to the multiplicity of the country since there were a clash between the two cultures of both colonized and colonizer. This interaction between them lead people to wonder about their cultural identities, whether to protect their indigenous culture or to advocate the foreign culture of the British colonizer. The matter that lead them to be in between and became a hybrid country. Rushdie has chosen Saleem Sinai, as his alter ego, to refer to the hybrid world which resulted from the colonial domination over the territories of the colonized countries especially Asia and Africa.

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