

## CHAPTER I

### INTRODUCTION

This chapter discusses the introduction to conduct the research. This chapter has five sections. They are background, statement of problem, research objective, research significance, and definition of key terms.

#### 1.1. Background

Novel is the most popular product of the other kind of literature. Many people also could be popular because they write the novel. It is in line with what McKeon (2000) says that “the novel has become so dominant that its popularity has tended to obscure the importance, and the ongoingness, of other forms of fictional narrative.” The most of people will know some names of the novelist, but they may be unknown some number of the short story writer, or the other fictional writers. Novel is just like a soap opera on television, the format and the story can be addictive for the society.

The novel is a train of the words that each of its chapter divided into a series of railway wagons of the narrative. A novel does not end with its printed words, but is extended into the scribbling and the lives of its earlier readers (Davidson, 1986: 75). The aesthetics of the words is one of important aspects that make the novel expand to influence the readers’ mind and heart and together long live with.

Together with the development <sup>1</sup> literature period, age by age the kind of literature transformed and progressed became various types of literature. The

transformations can be consisting on such aspects like the narrative, diction, parting/chaptering the work, or on the style of writing itself. In this level, the novel is an expansion of the prose fiction. Richetti says that:

“Novel is a convenient label rather than historically accurate term, which tell us much more about our own late twentieth-century assumptions concerning narrative than about the eighteenth-century sense of what prose fiction was for its contemporary readers and writers (Richetti, 1996: 1).”

The writers can use the novel as a tool to represent many aspects of life such as culture, social, economics, religion, politics, or the phenomenon that happened in one age. The novel is also useful to deliver the information that can be easily accepted by whomever. The fictional style of a novel makes the delivery of information can be clear, complete, and of course it interesting.

Novel is the imagination of the writer which still has the reality aspects inside. Peter L. Berger and Thomas Luckmann assume that “Everyday life presents itself as a reality interpreted by men and subjectively meaningful to them as a coherent world” (in Teeuw, 1984: 226). The conclusion of the assumption is the literary work can be formed by the reality. Novel is a words structure which is integrated the everyday life as the whole of the meaningful. In the otherwise, a novel also can be the imaginary of the reality.

The reflection of the real phenomenon through fiction produces ideology, perspective, idea, and the image of social reality. Rushdie’s work, *Midnight’s Children* has the points. As the researcher red the novel, it depicts the condition about the social reality in India after get Its Independence from the British rules. Uniquely, Rushdie integrates the phenomenon with the magical and the marvelous events. Therefore, it is roughly of fantasy although it depicts the real social condition.

Precisely, it is a novel of magical realism literature. Magical realism itself is a popular genre of fiction that spread worldwide. This is a realist style of writing along with the fantastical elements combining as one. The Oxford companion to English Literature explains that:

“A magic realist novels and stories have, typically, a strong narrative drive, in which the recognizably realistic merges with the unexpected and the inexplicable and in which elements of dreams, fairy story, or mythology combine with the everyday, often in a mosaic or kaleidoscopic pattern of refraction and recurrence (Oxford Companion to English Literature).”

The usual and the fantastical are integrated and they seem like no boundaries. The other critic Wright (2006: 10) also says that “literature of this type is usually characterized by elements of the fantastic woven into the story with a deadpan sense of presentation.” Related study on magical realism comes from Concordia University. It undertaken by Mzali (2003), and has a title: *Approaching the Real through Magic Realism: Magic Realism in Contemporary Indian Literature in English*. This research examines the works of Magical Realism novel of the three Indian Novelists written in English. They are R.K. Narayan, Salman Rushdie, and Arundhati Roy.

The result of this research found that in Narayan’s works, the style of his writing helps to understand the mode of this type of literature. It is the main magical realism characteristics which integrate myth through the reality aspects in contemporary context. In Rushdie’s writing, this research found the issue of escapism which is undermined by the political and social dimension. The last in Roy’s work, the researcher found that the mode of this literature type is necessarily exoticizing as Roy subverts the exotic potential while continuing to deploy magical realism.

The other research from Bina Nusantara University by Priandari (2012) entitle *Analyzing Magical Realism Based on Patrick Suskind’s Perfume* proposes of Magical

Realism is characterized by the concepts of hybridity, and acceptance of supernatural events to be something in common. Then, the study reveals the paradigm for an alternative view of magical realism that sees it as similar in key respects to postmodern literary project.

Thus, in this kind of literature genre, the everyday life, the fantastic and the fairy mythology story can be presented simultaneously. Like the dream come true, the creative writers fulfill their wishes of the dream that they want to it happen to a form like a novel with this Magical Realism ways. It will also affect to the readers that the readers may feel surprise and wonderful when they see the things and phenomena which the writers tells in their works. Talking about myth and fantasy as the part of the elements, Rushdie's novel has significant incorporation of myth and the fantasy. The elements are taken from traditional Indian mythology and religion thread themselves through the novel.

Uniquely, Rushdie uses the Indian perspective on the English language. The Rushdie's style in writing with the entire aspects explained before is the hook that makes the researcher get caught to analyze this phenomenon. Likewise the combination formula between magical and realism could be the reason that makes the researcher interests to talk about. No one of students in English Department of UIN Sunan Gunung Djati Bandung has been researched it yet. It is also the reason for the researcher to uplift this theme although just in the department scale.

When Mzali (2003) examines the style of the Magical Realism writers, and Priandari (2012) on the paradigm characterized the term. Here, the researcher would like to analyze the aspect that builds the narrative in Rushdie's work in Magical Realism culture. Then, the Researcher also wants to identify the social relation of the

mode. The Researcher will be developing this research with the concept of the Critical Theory.

The creativity and the authority of the writer, is the key of anything probability in a literary work. It can bring some aspects of life to integrate as one specific kind of ideology or something like the medium of aspiration to talk about the existing reality. Afterward, the genre of the work itself also can be formed in this way. Therefore, after learned about the phenomena above, the Researcher decided to takes the title of this research: ***“Magical Realism Aspects in the Novel ‘Midnight’s Children’ by Salman Rushdie”***

## **1.2. Statement of Problem**

Based on the background above, the problem of this research appears when Rushdie’s *Midnight’s Children* integrates the Magical things to the everyday of real life. Of course it will be surprising if find the Magical event in the realism culture of social life. That kind of combination called Magical Realism.

Thus, to clarify and to limit the problem above, the research questions are as follow:

1. What are the magical realism aspects which build Salman Rushdie’s narrative in his novel *Midnight’s Children*?
2. How does Rushdie position the culture, myth, magic, and the everyday life in his *Midnight’s Children*?

## **1.3. Research objective**

The purposes of the study are:

1. To find the magical realism aspects which build Salman Rushdie's narrative in his novel *Midnight's Children*.
2. To know the way Rushdie position the culture, myth, magic, and the everyday life in his *Midnight's Children*.

#### 1.4. Research Significance

This research is useful for the academics, especially for the English literature students and lecturers who want to know the information about Magical Realism aspects in novel. The researcher also hopes that this research can give the contribution for the field of literature especially in the study of English literature in English Department.

#### 1.5. Definition of Key Terms

- a. Magical Realism:** A term introduced in the 1940s referring to narrative art that presents extraordinary occurrences as an ordinary part of everyday reality (Bowers, 2005: 127).
- b. Aspect:** A particular part or feature of situation, an idea, a problem. A way in which it may be considered (Oxford Advanced Learner's Dictionary).
- c. Novel:** In simplest terms, the novel is defined by three essential qualities: it is fiction, it is written in prose, and it is long (Nixon, 2009: 19). In 1824, a person called Sir W. Scott (in Drabble, 2000: 731) could confidently define the novel as 'a fictitious narrative . . . accommodated to the ordinary train of human events', a definition which may be allowed to stand today.

- d. Midnight's Children:** A novel about post-Independence India which can be read as a postmodern metafiction (Amigoni, 2000: 129).
- e. Salman Rushdie:** An Indian Novelist who was born in Bombay (Mumbai) in the year of Indian Independence. He often moves from a place to other place, from a city to the other city, moreover from one country to the other country. Khatri (in Ray and Kundu, 2006: 163) states that "Salman Rushdie is a migratory bird migrated first from India to England and then from England to America perhaps in search of a hospitable nest of his liking that has proved illusive so far."

## 1.6. Organization of Writing

The writing of this research is organized into five chapters. The first chapter presents the introduction of the research. It contains; background, statement of problem, research objectives, research significance, clarification of key term, and organization of writing. The second chapter presents the theoretical foundation. It contains; magical realism theory, the hybrid between magical and realism, magical realism in postcolonial perspective, Salman Rushdie's biography, and the synopsis of *Midnight's Children*. The third chapter shows the research methodology. It contains; research design, source of data, technique of collecting data, and the techniques of analyzing data. The fourth chapter is the finding and discussion of the data analysis in this research. The fifth chapter is conclusion and suggestions.



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