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Tracing the Elements of Post-Colonialism in Salman Rushdie's 'Midnight's Children' and Chinua Achebe's 'Arrow of God'

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Abstract

Within the wake of colonialism, prominent authors like Salman Rushdie and Chinua Achebe display compelling stories that delve into the post-colonial societies that deals with complexities of identity, culture and Deputation of Power. As Edward Said commented, "The phenomenon of colonialism gave birth to the literary response that has become known as Post-Colonialism" (Said, 1978). This research paper analyzes Rushdie's 'Midnight's Children' and Achebe's 'Arrow of God' through a post-colonial focal lens, centering on four key chapters. The primary chapter gives foundation on the authors and their social settings, taken after by chapters looking at the impact of the West and the loss of indigenous culture in both works. Ensuing chapters investigate the depiction of protagonist Saleem Sinai and Ezeulu as images of post-colonial personality, driving to a comparative investigation of the two books, uncovering colonial legacies illustrated by both the authors. in India and Nigeria respectively.

Keywords: Post-Colonialism, indigenous culture, identity, deputation of power, imperialism

Introduction

"Post-colonialism is not an exotic form of Marxism, and it is not a way of disowning one's own past, nor is it a mode of self-flagellation, as some of its detractors would have it. It is, rather, an overdue invitation to people who once were colonial subjects to rewrite their own histories." (Said, 1993) [14]

In his prominent work "*Culture and Imperialism*" Edward Said underscores the basic of post-colonial talk as implies for once in the past colonized countries to recover their accounts from the inescapable grasp of colonial mastery. This cite serves as a piercing focal point through which to look at the wealthy embroidered works of art of Salman Rushdie's 'Midnight's Children' and Chinua Achebe's 'Arrow of God' two scholarly perfect works of art that explore the complex repercussions of colonial run the show in India and Nigeria, individually. Through an investigation of the authors' foundations, the impact of Western authority, and the depiction of heroes as significant of post-colonial battles, this paper endeavors to dismember the complex exchange between colonial legacies and innate societies in Rushdie and Achebe's work.

The beginning of any scholarly investigation into post-colonial subjects requires an understanding of the socio-cultural scenes that created by the authors. Salman Rushdie, a British-Indian writer, hooks with the complexities of character and nationhood in 'Midnight's Children' whereas Chinua Achebe, a Nigerian essayist, excavates the layers of

colonialism and convention in 'Arrow of God' Analyzing their life stories gives pivotal experiences into the subtleties of their individual accounts and the focal points through which they see post-colonial substances.

Both Rushdie and Achebe go up against the infringing shadows of Western impact and its repercussions on inborn societies. Through the multicolored focal point of 'Midnight's Children' Rushdie explains the disintegration of Indian personality in the midst of the invasion of colonialism and globalization. Then again, Achebe's "Arrow of God" digs into the collision of Igbo conventions with the juggernaut of Western innovation, unraveling the gaps it makes inside the texture of Nigerian society.

In "Midnight's Children," Rushdie makes the baffling character of Saleem Sinai, whose riotous travel mirrors the riotous direction of post-colonial India. Essentially, Achebe's depiction of Ezeulu in "Arrow of God" typifies the battles of a conventional pioneer hooking with the powers of colonialism and social disintegration. These heroes serve as conduits through which the creators enlighten the multifaceted nature of post-colonial character and office.

A comparative investigation of "Midnight's Children" and "Arrow of God" divulges striking parallels and divergences in their depiction of post-colonial scenes. Whereas Rushdie's magnum creation dives into the complexities of hybridity and syncretism, Achebe's story navigates the overly complex passages of innate most profound sense of being and colonial oppression. Through comparing these seminal works, this

chapter points to explain the variegated appearances of post-colonial awareness within the Worldwide South.

In entirety, this research paper points to unwind the complex layers of post-colonial talk show in Rushdie's *"Midnight's Children"* and Achebe's *"Arrow of God,"* advertising a nuanced understanding of how these two seminal works lock in with the complexities of colonial history and its enduring effect on society.

Post Colonialism-The Concept

Postcolonial literature is also known as Commonwealth Literatures, Third World Literatures, and New Literatures. It has emerged during the late 1980s, that men's around late 20th century. It talks about all cultures affected by process of colonialism since the time of colonialism till the present date. It is influenced by culture, language, literature, political ideas and economy. There is a difference between Post colonialism with hyphen (-) and without it that is with (-) it is the time period of colonialism to post colonialism; Starting till end date mentioned. Whereas without hyphen it is talks about the features, characteristics of that period; it talks about all the events happens during that time period what all changes came, what were the views of different critics of that period. Edward Said's *Orientalism*, Homi K Bhabha's *Nation and Narration and location of Culture* and Gayatri Chakravarti Spivak's *can the subaltern Speak*. They were considered as HOLY TRINITY. It was made with two Indians and one American. Frantz Fanon's *The Wretched of the Earth and Black Skin White Masks*, Bill Ashcroft, Helen Tiffin and Gareth Griffith's *The Empire Writes Back* are prominent examples of critics of this theory.

Hegemony, White Man's Burden, Eurocentric Universalism, Mimicry, Hybridity, Shipwrecked, Displacement, dismantling of the myths, rewriting of the canon, Binary Opposition, Ambiguity, Divide and Rule and Liminality are the characteristics of post colonialism.

According to Hellen Tiffin there were three main phases in which this period was divided that were Adopt phase in which the writers follow the European models and imitate them. No changes were made; Adapt phase in which the writers modify the forms of writing according to their indigenous requirements; and the last was Adept phase in which a shift from the two phases and the new literature breaks away from all the previous norms and conventions and strikes a path creating one's own literature.

Homi K. Bhabha is a well-acknowledged man of learning in social ponders and hypotheses concerning colonialism and post colonialism. His ponder of persecutions, traumatic colonial sentiments, and effect of other effective components which deliver another society, statements of faith, propensities and civilizations are profoundly affected by Foucault, Edward W Said, Jacques Derrida, Lacan and Sartre. His hypothetical postulations are based on essential but exploratory concepts of liminality, hybridity, mimicry and "ambivalence which may be a stimulant of social productivity.

Bhabha states that "post-colonialism is not about discovering the 'true' identity of the colonized, but rather it is about understanding the mechanisms and discourses that have constructed colonial subjects." (Bhabha, 1990)

On his premise of culture as liminal, cross breed, mimicry, and irresolute subject of society, state and country, he gives curiously examinations of writers such as Morrison, Gordimer, Walcott, Rushdie and Conrad, as well as investigations of reports and chronicles from the Indian

Revolt, talks of nineteenth-century colonial history, Third World cinema, and post-modern space; all the whereas illustrating an mysterious ease with the mobilization of an endless mental cluster of thoughts and scholars such as Jameson, Fanon, Derrida and Lacan, in an advanced and maintained investigation of nationhood, national character and social organization.

Key concepts of Bhabha are encapsulated in four words: liminal, cross breed, mimicry, and irresolute. They describe ways in which colonized people groups have stood up to the control of the colonizer, a control that's never as secure because it appears to be Rather than seeing colonialism as something bolted within the past, Bhabha appears how its histories and societies always interfere on the present, demanding that we change our understanding of cross-cultural relations. The specialist of overwhelming countries and concepts is never as total because it appears, since it is continuously stamped by uneasiness, something that empowers the overwhelmed to battle back. To illustrate this uneasiness, Bhabha looks back to the histories of colonialism. The area of culture, for him, is the result of spread of centers of societies or seeds of societies and its interminable proliferations, substitutions, centers, focuses or follows of those focuses of societies which had ever been attempted to destroy. Being a deconstructionist, he characterizes culture as an item of another culture. Within the paper, "Dissemination: time, account, and the edges of the present-day nation" which was included within The Area of Culture, keeping up the thought almost 'potent typical and full of feeling sources of social identity.

Hybridity and Ambivalence are diverse sufficient from each other. They are distinctive in implications and their suggestions. The one is the impact of the other one. Indecision is fundamentally to the highlights of hybridity.

Concurring to Ashcraft most postcolonial composing has centered on the hybridized nature of postcolonial culture as a quality instead of a shortcoming. It isn't a case of the oppressor destroying the persecuted or the coloniser hushing the colonized. In practice it stresses the commonality of the method.

Essentially hybridity alludes in its most essential sense to mixture. The term begins from science and was in this way utilized in etymology and in racial hypothesis within the nineteenth century. Its modern employments are scattered over various scholastic disciplines and is notable in well-known culture. Homi Bhabha clarifies the history of hybridity as history of culture and its major hypothetical dialog among the talks of race, post-colonialism, personality anti-racism and multiculturalism, and globalization his talk navigates the improvement of hybridity talk from organic to social outlines in literature.

It is, truly, the quality of the moment arranges of a custom within the hypotheses of Arnold van Gennep Victor Turner and others. In these hypotheses, a custom, particularly a custom of entry includes a few alter to the members, particularly their social status. Turner depicts liminality as the transitional state between two stages, people were "betwixt and between": they did not have a place to the society that they already were a portion of and they were not however reincorporated into that society. Liminality could be a limbo, an equivocal period characterized by lowliness, disconnection, tests, sexual equivocality, and communities (which is characterized as an unstructured community where all individuals are rise to) Bhabha considers this state of social being as profitable and cause of prospective cross breed era of

culture. Bhabha does not segregate the effectivity of colonizers and adoptively of the colonized.

Edward Said is broadly respected as the Father of Post-Colonial theory, spearheading basic viewpoints on the effect of colonialism on writing, culture, and character. His prominent work, "*Orientalism*," challenged Western representations of the East, uncovering the control elements characteristic in colonial talk. Said's grant proceeds to impact areas extending from scholarly thinks about to political science, forming our understanding of the complexities of colonialism and its persevering legacies. His bequest underscores the significance of examining authentic accounts and disassembling hegemonic structures in interest of a fairer and more impartial world.

Edward Said proposed the two terms in his essay "Orientalism"; that are Occident the Ruling Colonizers the West and as Self and the second term was Orient the Ruled Colonized the East as Other. The Colonizers were the "Centre" and the Colonized were the "Margins"

According to Said "Orientalism can be discussed and analyzed as the corporate institution for dealing with the orient-dealing with it by making statements about it, authorizing views of it, describing it, settling it, ruling over it; in short, Orientalism as a western style for dominating, restructuring and having authority over the orient". (Said, 1978)

In his point of view, Orient has been created, manufactured, produced formed and called ORENTALIZED.

He states that "Under the general heading of knowledge of the Orient and within the umbrella of Western hegemony over the Orient during the period from the end of the eighteenth century, there emerged a complex Orient suitable for study in the academy, for display in the museum, for reconstruction in the colonial office, for theoretical illustrations in the anthropological, biological, linguistic, racial and historical these about mankind and the universe for instance of economic and sociological theories of development, revolution, cultural personality, national or religious character". (Said, 1978)

Some of the Examples across the wide where the Post-Colonial theory has been applied in *Midnight's Children* by Salman Rushdie, *In Things fall Apart* by Chinua Achebe, *In the Castle of My Skin* by George Lamming, *A House from Mr. Biswas* by V. S Naipaul and *The Hunt* by Mahasweta Devi.

About Salman Rushdie

"I am the sum total of everything that went before me, of all I have been seen done, of everything done-to-me. I am everyone everything whose being-in-the-world affected was affected by mine." (Rushdie, 1981)^[13]

Salman Rushdie is a productive and powerful figure in modern writing, known for his striking story fashion, complex narrating, and investigation of complex topics. His commitment to writing amplifies past simple narrating; it digs into social, political, and philosophical domains, making his work both savvy people invigorating and candidly thunderous.

One of Rushdie's eminent commitments is his brave engagement with petulant subjects such as character, banish, devout fundamentalism, and the clash of societies. In his celebrated novel "*Midnight's Children*,"

Rushdie weaves an embroidered artwork of India's post-colonial history through the eyes of Saleem Sinai, a character born at the stroke of midnight on Admirable 15, 1947, the minute of India's autonomy. Through Saleem's encounters,

Rushdie investigates the violent period of India's move from colonial run the show to independence, highlighting the battles of people caught within the whirlwind of chronicled occasions. Subjects of character, patriotism, and the hunt for having a place saturate the account, reflecting Rushdie's claim encounters as a vagrant and a social half breed.

Another trademark of Rushdie's work is his investigation of the control of narrating and the ease of reality. Within "*The Satanic Verses*," Rushdie creates a story that obscures the lines between myth and history, daydream and reality. Through the joined stories of Gibreel Farishta and Saladin Chamcha, Rushdie digs into topics of confidence, question, and the development of conviction frameworks. The novel's questionable delineation of devout figures and it's evaluated of devout universality started broad contention and indeed driven to a fatwa issued against Rushdie by the Iranian government. In spite of the discussion, "*The Satanic Verses*" stands as a confirmation to Rushdie's brave investigation of complex thoughts and his refusal to bashful absent from disputable subject matter.

Rushdie's scholarly accomplishments have been broadly recognized with various grants and respects. In 1981, he won the Booker Prize for Fiction for "*Midnight's Children*," cementing his put as one of the preeminent voices in modern writing. He has moreover been granted the European Union's Aronstein Prize for Writing, the Brilliant PEN Award for a Lifetime's Recognized Benefit to Writing, and the Write Pinter Prize, among others. These grants not as it were recognizing Rushdie's scholarly ability but to emphasize the importance of his work in handling squeezing social and political issues.

In expansion to his books, Rushdie's expositions, talks, and public commentary have advance cemented his reputation as a driving mental and social pundit. He has fearlessly advocated for opportunity of expression and the control of writing to challenge settled in belief systems and cultivate understanding over societies. In spite of confronting dangers to his life and persevering a long time of oust, Rushdie has remained enduring in his commitment to the transformative potential of writing.

Salman Rushdie's commitment to writing is multifaceted and far-reaching. Through his books, papers, and open engagement, he has improved the scholarly scene with his strong creative ability, sharp judgment skills, and unflinching commitment to truth and flexibility. His investigation of complex topics, intrepid showdown of questionable subjects, and tireless backing for the control of narrating stamp him as a towering figure in modern writing, meriting of the various grants and honors he has gotten. Rushdie's bequest will proceed to rouse eras of peruses and scholars to confront the complexities of the human encounter with strength, compassion, and imagination.

About Chinua Achebe

There is no story that is not true, [...] The world has no end, and what is good among one people is an abomination with others. (Achebe, 1958)

Chinua Achebe, a Nigerian writer, artist, teacher, and faultfinder, is celebrated for his significant commitments to writing, especially through his investigation of topics such as colonialism, social clash, character, and the results of societal alter in Africa. Achebe's works are checked by their shrewd depiction of the complexities of African social orders, regularly challenging Western generalizations and advertising nuanced viewpoints on African culture and history.

One of Achebe's most famous works is *"Things Fall Apart,"* distributed in 1958. Set in pre-colonial Nigeria, the novel takes after the life of Okonkwo, a pleased Igbo warrior, as he hooks with the infringement of British colonialism and the disintegration of conventional Igbo values. Through Okonkwo's story, Achebe investigates the obliterating impacts of European colonization on African social orders, as well as the inner clashes inside those social orders in reaction to outside weights. Achebe unbelievably depicts the collision between innate African societies and the strengths of dominion, highlighting the complexities and inconsistencies inalienable within the society.

In *"Things Fall Apart,"* Achebe illustrates the lavishness and versatility of Igbo culture whereas too recognizing its imperfections and vulnerabilities. He portrays conventional Igbo traditions, ceremonies, and social structures with sympathy and realness, giving per users a significant knowledge into the complexities of African social orders some time recently the entry of Europeans. Through striking characters and reminiscent symbolism, Achebe stands up to peruses with the cruel substances of colonialism and its significant effect on African personality and social cohesion. Achebe's scholarly accomplishments have been broadly recognized, gaining him various grants and honors all through his career. In 2007, he was granted the Man Booker Worldwide Prize for his noteworthy commitment to world writing. This prestigious grant recognized Achebe's persevering impact on worldwide scholarly talk and his part in raising the voices of African journalists on the world organize.

Another striking work by Achebe is *"Arrow of God,"* distributed in 1964. Set in colonial Nigeria, the novel investigates the clash between conventional African devout convictions and the inconvenience of Christianity by European ministers. Through the character of Ezeulu, the tall cleric of the divinity Ulu, Achebe digs into the complexities of confidence, control, and cultural personality within the colonialism. *"Arrow of God"* may be a compelling story that strikingly portrays the pressures and clashes that emerge when inborn conviction frameworks are gone up against with the strengths of Westernization.

In expansion to his books, Achebe's commitments to writing expand to his expositions and feedback, in which he pushed for a more nuanced understanding of African societies and social orders. His exposition collection *"Morning However on Creation Day"* (Achebe, 1975) offers sharp commentary on different perspectives of African writing, culture, and legislative issues, reflecting Achebe's commitment to challenging Western stories and advancing African voices.

Chinua Achebe's commitment to writing is significant and persevering. Through his books, expositions, and feedback, he shed light on the complexities of African social orders and challenged Western discernments of Africa. His investigation of topics such as colonialism, social clash, and personality has cleared out a permanent check on world

Writing, earning him acknowledgment as one of the foremost powerful scholars of the 20th century. Achebe's work proceeds to rouse peruses and scholars alike, serving as a confirmation to the power of narrating to clarify the human encounter.

Influence of West and loss of Indian Culture as depicted by in Salman Rushdie's in *Midnight's Children*

Salman Rushdie's *"Midnight's Children"*. Investigates the complex exchange between the West and Indian culture,

looking at how colonization and globalization have formed the personality of the Indian individuals. The novel depicts the impact of the West and the misfortune of Indian culture through different subjects, characters, and story gadgets.

One of the central subjects in *"Midnight's Children"* is the effect of colonization on Indian society. Rushdie strikingly portrays the British Raj period and its repercussions, outlining how colonial run the show disturbed conventional Indian values and traditions. For case, Saleem Sinai, the hero, is born at the precise minute of India's autonomy, symbolizing the birth of a modern country free from colonial abuse. Be that as it may, Saleem's life gets to be interlaced with the riotous occasions of Indian history, highlighting the enduring bequest of British run the show.

The character of Saleem speaks to the half breed nature of post-colonial character, torn between Western standards and Indian legacy. He battles to accommodate his Indian roots with his Western instruction and childhood. All through the novel, Saleem hooks with questions of personality and having a place, reflecting the broader social problem faced by numerous Indians within the wake of colonization.

Rushdie too investigates the misfortune of Indian culture through the method of modernization and globalization. As India experiences quick financial advancement and urbanization, conventional traditions and values are regularly sidelined in favor of Westernization. For occasion, Saleem's family encounters a decrease in fortune as they battle to adjust to the changing social and financial scene of post-independence India.

Besides, Rushdie utilizes enchanted authenticity to obscure the boundaries between reality and daydream, highlighting the disorienting impacts of social hybridity. Through fantastical components such as Saleem's clairvoyant powers and the mysterious children born at the stroke of midnight, Rushdie underscores the dreamlike nature of India's social change.

Besides, Rushdie evaluates the Western depiction of India and its individuals, challenging generalizations and misguided judgments. He uncovered the lip service of Western dominion and its misuse of Indian assets and labor. Moreover, Rushdie celebrates the lavishness and differing qualities of Indian culture, exhibiting its dynamic conventions and traditions.

"Midnight's Children" offers a nuanced investigation of the impact of the West and the misfortune of Indian culture. Through its complicated account and distinctive symbolism, the novel depicts the complexities of post-colonial character and the challenges of exploring between convention and advancement. By weaving together authentic occasions, magical realism, and social commentary, Salman Rushdie makes an effective contemplation on the persevering bequest of colonization and the versatility of Indian culture.

Influence of West and Igbo Culture as depicted by Chinua Achebe's in *Arrow of God*

In Chinua Achebe's *"Arrow of God,"* the impact of the West and the consequent misfortune of Igbo culture are conspicuous topics that shape the story and characters. Through different cases from the content, Achebe investigates how colonialism disturbs conventional Igbo society and disintegrates its social values and hones.

One noteworthy angle of the impact of the West is seen through the presentation of Christianity by colonial ministers. As delineated within the novel, the entry of the ministers brings approximately a clash of convictions and hones between the conventional Igbo religion and Christianity. The character of Eze ulu, the chief cleric of Ulu, battles with the

infringement of Christianity into his community. He sees it as a danger to the conventional specialist and otherworldly hones of the Igbo individuals. For occurrence, when his possess child, Douche, changes over to Christianity, it makes pressure inside the family and the community, symbolizing the division caused by the inconvenience of Western convictions. Besides, the colonial organization undermines the specialist of conventional pioneers like Eze ulu, supplanting them with them possess designated chiefs who serve the interests of the colonizers. Usually apparent when Eze ulu is detained by the British colonial government, highlighting the misfortune of control and independence experienced by inborn pioneers beneath colonial run the show. The character of Captain Winter bottom speaks to the colonial director who forces Western frameworks of administration and equity, marginalizing the conventional teach of the Igbo individuals. The effect of Western instruction is additionally investigated within the novel, as seen through characters like Obika, Eze ulu's eldest child, who gets a Western instruction and gets to be estranged from his possess culture. Obika's instruction leads him to address and eventually dismiss the conventional hones and convictions of his individuals, grasping Western values instep. His offense from his father and community symbolizes the detachment and misfortune of cultural identity experienced by numerous youthful Igbo individuals within the confront of colonial impact.

In addition, the presentation of a cash economy disturbs the conventional subsistence-based economy of the Igbo society. The execution of charges and the monetization of exchange lead to financial reliance on the colonizers, assist debilitating the independence of the Igbo individuals. This financial change contributes to the disintegration of conventional social structures and values, as portrayed within the novel through the breakdown of communal solidarity and the rise of independence and self-interest.

Chinua Achebe's "*Arrow of God*" strikingly depicts the impact of the West and the misfortune of Igbo culture amid the colonial period. Through the encounters of characters like Ezeulu and Obika, Achebe highlights the clash between conventional Igbo values and the strengths of colonialism, which result in the fragmentation and debasement of inborn culture. The novel serves as a capable study of colonialism and its obliterating effect on African social orders, while also emphasizing the flexibility and battle of the Igbo individuals to protect their social legacy within the confront of outside weights.

The Portrayal of Salman Rushdie's Saleem Sinai as a Representation of Post-Colonial in India

Rushdie is one of the world's most essential analysts of politicized fiction. It isn't troublesome to set up Salman Rushdie's notoriety as his books have sold in millions and been deciphered into different tongues. Conceivably most uncovering, the title of Salman Rushdie has gotten to be so recognizable all around that in truth those who don't for the first parcel considered quick fiction have tuned in of him and know something around the subject concerning which he composes. He is an unmistakable essayist, in any case, it is harder to set up what it is totally that he is celebrated for-his works or the 1989 Fatwa discourse. Moreover, *Midnight's Children* (1981) has been welcomed not since it was as a work of startling innovativeness but as one that was foreordained to gotten to be a point of intrigued substance interior the emanant counter-canon of postcolonial fiction.

Postcolonial hypothesis draws upon key contemplations and ideas made interior the anti-colonial battle.

Salman Rushdie composes for the foremost portion nearly politicized fiction. His works which are completely based on meander off in daydream arrive don't charmed him. The preeminent exceptional work composed by him bargains with reality. That's why, the storyteller in *Midnight's Children*, unambiguously turning his back on fantastical, unplaced, in reinforce of a substance that's carefully found in an identifiable topographical put and set up in a smaller than expected in time so particular that it can be pinpointed.

The story of Saleem Sinai started from the exact miniature of his birth was 15 Honorable 1947, at the stroke of midnight. This diminutive completely coincides with India's choose up of its opportunity from Britain. His birth ties him closely to the country's predetermination and future. Appropriately, his life may be a reflection of the country's ups and down, awesome times and loathsome times.

In the midst of the essential hour of independence, 1001 children were born, all of them with stunning puzzling powers. The closer to midnight the child was born, the more brilliant and uncommon their control was. 581 midnight's children were enthusiastic by the time Saleem found their exceptional blessings. His was the favoring of clairvoyance, he was able to enter other people's minds and get to know their most intimate thoughts, sentiments and needs. Saleem's favoring of clairvoyance grants him not because it was to submerge himself into the minds of other midnight's children, but as well into India itself, he is related to the country through his favoring. He is able to tune in all of India, through all of its contrasts, checking particular religions. *Midnight's children* are the first dazzling reflection of India itself. They talk to the essential characteristics of Indian country-the varying qualities and lion's share. They are all particular, they all come from differing establishments, religions, but they are related to each other by the profitable blessings that they have, gifts which are not continuously a favoring.

Midnight's Children concerns itself with the story of Saleem Sinai's life and the history of Indian sub-continent. For India, it is the smaller than expected at which it won opportunity from Britain; for Saleem it is the humble of his birth, a truth that guarantees that he and this novel "cuffed to history". The story of the novel is told, as Saleem patches up the event of his life story for the good thing almost a single inspector, Padma, his spasmodic accomplice and an ace interior the pickle era line to which he has come to conclusion his days. The setting of the novel thus substitutes between a described show up, in which Saleem intercedes authorly to reflect upon the methodology of composing, and a recounted past, in which Saleem's family undertaking spreads out against the foundation of Indian national life. Be that since it may, it is evident that Saleem will never administer to shape a cutting-edge totality out of the multitudinous parts that constitute his history and the history of the country.

This paper plunges into the portrayal of Saleem Sinai as representation of post-colonial inside the greater socio-political scenes.

Identity Crisis and Hybridity: Saleem Sinai typifies the character crisis gone up against by various post-colonial subjects snaring with the remains of colonialism and the travel for a specific national character. Born at the stroke of midnight on India's opportunity, Saleem procures a hybrid identity, reflecting the amalgamation of grouped social orders, tongues, and religions. Rushdie highlights this hybridity through Saleem's mixed bequest-a Parsi father and a Kashmiri

Muslim mother symbolizing India's varying social weaved work of art. Saleem's fight to suit his diverse characters mirrors India's have travel for solidarity within the middle of contrasts.

Example from the novel to explain properly Saleem's physical change into a "pickling" of his body parts mirrors the isolated nature of India's character, symbolizing the weakening and reconfiguration of social identities in post-colonial India.

Irrefutable Mindfulness and Nation Building: Through Saleem's story, Rushdie meticulously takes after India's post-independence heading, interlacing person experiences with critical unquestionable events. Saleem's clairvoyant affiliation with other "*Midnight's Children*" symbolizes the collective mindfulness of a time shaped by the violent events of Fragment, Emergency, and the Emergency period. As Saleem snares with his claim identity, he as well snares with the nation's character, reflecting India's fight to deliver a cohesive national account within the middle of socio-political changes. For Instance, Saleem's consideration inside the political turmoil enveloping Indira Gandhi's Emergency underscores the assembly of person and national predeterminations, highlighting the invaluable relationship between individual experiences and greater true qualities.

Marginalization and Control Stream: Saleem's marginalized status as a "*Midnight's Children*" parallels the marginalization of certain communities and voices in post-colonial India. In show disdain toward of his unprecedented capacities, Saleem remains on the borders of society, marginalized by standard stories and control structures. Rushdie considers the different leveled nature of post-colonial society, where certain individuals and communities utilize lopsided control at the fetched of others.

Such as Saleem's encounters with characters like Shiva, who talk to the baffled and reallocated, shed light on the driving forward lopsided characteristics and despicable acts proliferated in post-colonial India.

Tongue and Social Specialist: Rushdie utilizes tongue as a solid instrument to challenge phonetic specialist and recoup social stories. Saleem's account voice, made strides with vernacular expressions, reflects the majority of Indian tongues and stands up to the burden of English as the sole medium of expression. Through Saleem's phonetic hybridity, Rushdie celebrates India's etymological contrasting qualities though subverting colonial control structures.

To give an example, Saleem's phonetic capacity, appeared in his capacity to talk different lingos, symbolizes India's phonetic larger part and social quality inside the stand up to of colonial inheritance.

The Portrayal of Chinua Achebe's Ezeulu as a representation of Post-Colonial in Nigeria

"*Arrow of God*" may be a political and social novel set in Nigeria within the early twentieth century. It investigates the crossing points of Igbo convention and European Christianity by telling the story of Ezeulu, a chief cleric of Ulu. In this novel societies stand up to their contrasts. Achebe depicts the disturbing impact applied by the colonialist upon the Igbo society which deteriorates from inside and reorients itself to Christianity. This reorientation not as it were driven to the digestion of Western values and convictions but too to the possible misfortune of the Igbo social character. The country of the Igbos was stripped for all intents and purposes by the European colonizers. African religion and way of life have been hopelessly altered and substituted by a cross breed culture and vision of life.

Achebe is exceptionally much frightened by the truth that the socio-cultural character of the African people was put to stake with the appearance of colonial organization within the Igbo locale. At different levels, the Igbo conventional values and taboos were re-imagined. Achebe was sharp to respond against the demeanor of the Europeans to portray Africa in term of exotism with a reductionist and mutilated attitude. The socio-cultural personality of individuals in Africa may be summarized as having bound together sensibility, having a synchronic approach towards time. It was Communalistic, Agrarian. While the remote character that was superimposed upon the African individuals was one of disjointed sensibility, diachronic, individualistic, urbanized and financially based on cash.

When they were compelled to work for the street, which Mr. Wright was building to put through Okperi with Umuaro, individuals at the towns got to be anxious, as they had to work without installment. And within the gathering that taken after their disappointment, Moses Nwachukwu, one of the primary changes over to Christianity, talks around the full invasion of western standards with sentiments of accommodation and weakness.

The Depiction of Ezeulu in Chinua Achebe's "*Arrow of God*" This paper points to analyze Ezeulu's depiction as a representation of the complexities and challenges confronted by post-colonial social orders, drawing cases from the content to demonstrate these subjects.

Colonial Bequest and Conventional Specialist: Ezeulu, the chief cleric of Umuaro, encapsulates the clash between conventional African values and the disturbances caused by colonialism. As the overseer of the divinity Ulu, Ezeulu symbolizes the otherworldly and social specialist of pre-colonial Africa. In any case, his specialist is challenged by the entry of colonial directors and Christian evangelists, who weaken the conventional control structures.

Example from the novel for better understanding, Ezeulu's battle to preserve his specialist is clear when he goes up against the Locale Commissioner, who looks for to force his claim adaptation of equity over Umuaro's conventional hones.

Resistance and Adjustment: Ezeulu's character reflects the resistance and adjustment methodologies utilized by post-colonial social orders. In spite of confronting outside weights, he endeavors to maintain the traditions and convictions of his community. In any case, he too recognizes the require for adjustment within the confront of changing circumstances.

Illustration, when confronted with the risk of the unused religion presented by the teachers, Ezeulu at first stands up to but later acknowledges the have to be consolidate certain aspects of Christianity into the conventional hones to preserve pertinence

Character and Social Clashes: Ezeulu's travel mirrors the character emergencies experienced by post-colonial social orders as they explore between convention and advancement. He hooks with questions of social realness and battles to accommodate the clashing requests of convention and advances such as Ezeulu's internal strife is discernable when he witnesses the disintegration of conventional values among the younger era, who are increasingly impacted by Western instruction and values.

Debasement and Disloyalty: Ezeulu's ruin outlines the debasement and selling out that frequently go with the move to post-colonial administration. As control elements move and conventional structures weaken, people like Ezeulu are helpless to control and misuse.

As depicted in the novel, Ezeulu's association within the plot to kill Ezeulu, the chief cleric of Ulu, highlights the ethical compromises made within the interest of control and self-interest.

In *"Arrow of God,"* Chinua Achebe magnificently depicts Ezeulu as a microcosm of post-colonial Africa, exploring the complex territory of personality, control, and convention. Through Ezeulu's character, Achebe highlights the persevering bequest of colonialism and the challenges of forging a modern way in the midst of social upheaval and outside weights. Ezeulu's travel serves as a piercing update of the complexities and inconsistencies inalienable within the post-colonial encounter, advertising profitable experiences into the broader flow forming modern African social orders.

Comparative Analysis

Arrow of God" by Chinua Achebe and *"Midnight's Children"* by Salman Rushdie are two seminal works of writing that, in spite of being set totally different nations and periods, share significant similitudes in their investigation of subjects, story strategies, and socio-political settings. In this exposition, I will dig into these likenesses, looking at how both books hook with colonialism, social character, enchanted authenticity, chronicled setting, account structure, political commentary, and the utilize of imagery and moral story.

Colonialism and Post-colonialism: Both *"Arrow of God"* and *"Midnight's Children"* are profoundly concerned with the effect of colonialism on their individual social orders. Set in Nigeria amid the period of British colonial run the show, *"Arrow of God"* depicts the clash between inborn Igbo culture and the infringing strengths of colonialism. So also, *"Midnight's Children"* is set against the scenery of India's battle for freedom from British colonial run the show, investigating the complexities of post-colonial personality and nation-building. Both books portray the shameful acts and disturbances caused by colonialism, as well as the challenges of exploring the move to freedom and self-governance.

Social Personality: A central topic in both novels is the investigation of social character within the confront of colonial mastery. *"Arrow of God"* dives into the complexities of Igbo culture and most profound sense of being, highlighting the pressure between conventional convictions and the impact of Christianity and Western instruction. Moreover, *"Midnight's Children"* hooks with the assorted social legacy of India, reflecting on the challenges of accommodating Hindu, Muslim, and British impacts. Both books investigate how people arrange their social characters in a quickly changing world, hooking with questions of digestion, resistance, and hybridity.

Mysterious Authenticity: Whereas *"Arrow of God"* and *"Midnight's Children"* vary in their complex approaches, they both consolidate components of enchanted authenticity to communicate more profound truths around the human encounter. In *"Arrow of God,"* Achebe utilizes unpretentious occurrences of mysterious authenticity, such as the nearness of prophets and otherworldly substances, to emphasize the interconnecting of the physical and otherworldly domains in Igbo cosmology. In the interim, *"Midnight's Children"* is famous for its luxurious utilize of mysterious authenticity, weaving fantastical components into the texture of its story to reflect the strange and violent nature of Indian history. Both books obscure the boundaries between reality and daydream, welcoming per-users to mull over the supernatural measurements of presence.

Historical Setting: Both books are profoundly established in

their authentic settings, drawing upon genuine occasions and socio-political advancements to enhance their accounts. *"Arrow of God"* offers a striking portrayal of Nigeria's colonial history, delineating the pressures between colonial directors and inborn pioneers, as well as the battles of standard villagers to preserve their way of life in the midst of outside weights. Essentially, *"Midnight's Children"* inundates perusers within the riotous scene of post-colonial India, weaving together key chronicled occasions such as Parcel, the Crisis, and the rise of Indira Gandhi. By securing their stories in particular verifiable moments, both Achebe and Rushdie give experiences into the broader strengths forming their social orders.

Story Structure: Both books highlight complex account structures that challenge customary narrating traditions and offer different points of view on their individual social orders. In *"Arrow of God,"* Achebe utilizes a multi-layered account that shifts between distinctive characters and perspectives, permitting perusers to see the unfurling occasions from different points. Essentially, *"Midnight's Children"* is described by Saleem Sinai, a character who speaks to an era of post-colonial Indians, as he describes his life story against the background of India's riotous history. By embracing flighty story strategies, both books welcome perusers to lock in with their stories on different levels and to appreciate the complexities of the social orders they portray.

Political Commentary: Both *"Arrow of God"* and *"Midnight's Children"* offer sharp political commentary on the social orders in which they are set, critiquing the shameful acts of colonialism, the disappointments of post-colonial administration, and the complexities of nation-building. In *"Arrow of God,"* Achebe investigates the tensions between conventional authority structures and the modernizing strengths of colonialism, highlighting the ways in which outside powers disturb inborn frameworks of administration. Additionally, *"Midnight's Children"* offers a blistering study of India's post-independence direction, uncovering the debasement, violence, and restraint that defaced the nation's travel towards self-determination. Through their nuanced depictions of political control and its impacts on society, both books shed light on the persevering legacies of colonialism and the challenges of building a really fair and impartial society.

Imagery and Purposeful Anecdote: Both *"Arrow of God"* and *"Midnight's Children"* utilize wealthy imagery and purposeful anecdote to communicate more profound implications almost the human condition and the societal powers at play. In *"Arrow of God,"* Achebe employments images such as the main bolt of the god Ulu, which speaks to divine specialist and equity, to investigate topics of control, obligation, and ethical rot. Additionally, *"Midnight's Children"* is packed with symbolic components that reflect the bigger authentic and social currents shaping India's post-colonial character, from Saleem Sinai's clairvoyant powers to the allegory of the *"Midnight's Children"* as an image of India's collective destiny. By layering their stories with typical reverberation, both Achebe and Rushdie welcome readers to reflect on the more profound noteworthiness of their stories and the ageless truths they epitomize.

"Arrow of God" and *"Midnight's Children"* are two mind blowing works of writing that share significant likenesses in their exploration of colonialism, social character, mysterious authenticity, chronicled setting, story structure, political commentary, and the utilize of imagery and moral story. In spite of being set completely different nations and time

periods, these books reverberate with each other in their delineation of the human involvement and the persevering journey for meaning and equity in a changing world. Through their powerful narrating and sharp social study, both Achebe and Rushdie offer immortal experiences into the complexities of post-colonial social orders and the battles of people to discover their put inside them.

Conclusion

"To be born again," sang Gibreel Farishta tumbling from the heavens, "first you have to die." (Farishta, July 15, 2023)

This significant announcement typifies the pith of change and resurrection, topics unpredictably woven into the accounts of Salman Rushdie's *"Midnight's Children"* and Chinua Achebe's *"Arrow of God."* As post-colonial scholarly treasures, these books explore the complex intersections of culture, personality, and control within the wake of colonialism's violent bequest.

In analyzing the post-colonial components inside Chinua Achebe's *"Arrow of God"* and Salman Rushdie's *"Midnight's Children,"* it gets to be apparent that both books offer significant bits of knowledge into the complexities of character, control flow, and social change within the consequence of colonialism. Achebe and Rushdie utilize wealthy account methods and complicated characterizations to investigate the persevering impacts of colonial persecution and the battles for freedom and self-determination.

"Arrow of God" dives into the complexities of pre-colonial Igbo society and the disturbances caused by British colonialism in Nigeria. Through the character of Ezeulu, Achebe depicts the clash between conventional African convictions and the inconvenience of colonial specialist, highlighting the disintegration of inborn societies and the resistance against remote mastery. The novel outlines how colonialism not as it were disturbed social structures but too touched off inside clashes inside innate communities, driving to an emergency of personality and the misfortune of social independence.

Additionally, *"Midnight's Children"* presents a multicolored account that navigates the violent history of Post-Colonial India, interlacing individual and national predeterminations. Rushdie skillfully weaves together enchanted authenticity and authentic occasions to portray the assorted voices and encounters of a country in flux.

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