



THE MIDNIGHT'S CHILDREN: SALEEM, SHIVA, AND PARVATI'S SIMILARITIES IN HINDU MYTHOLOGY

Rojev Ağıt SARI * Leyla ADIGÜZEL *

Abstract

Rushdie's Midnight's Children, published in 1981, is one of the profound works that sheds light on the history of India and Pakistan. Through the body and narration of the main character Saleem Sinai, the reader witnesses the events that took place in the history of India. Saleem Sinai and other midnight children, born on the night of India's declaration of independence, correspond to the multicultural nature and polyphony of India. The polyphony, which is frequently emphasized in the work, is presented to the reader with various narrative strategies such as magic realism and historicalmetafiction. In an extraordinary expression of truth, Midnight's Children also touches upon the mythology of Hindu culture. The most significant names of the midnight children, Saleem, Shiva, and Parvati are equivalent to the three most peculiar deities of Hindu mythology, Brahma, Vishnu, Shiva. The existence of these deities is interdependent. In the absence of one, the others cannot exist. Just like Saleem's wisdom, Shiva's warrior personality and Parvati's magic talent complement each other. Within this framework, the study aims to examine the similarity of Saleem, Shiva, and Parvati with Hindu gods and goddesses Brahma, Vishnu, Shiva, and Parvati.

* Yüksek Lisans Öğrencisi, Van Yüzüncü Yıl Üniversitesi Sosyal Bilimler Enstitüsü İngiliz Dili ve Edebiyatı Anabilim Dalı, rojevagitsari@hotmail.com, Van, Türkiye.

* Dr. Öğr. Üyesi, Van Yüzüncü Yıl Üniversitesi Edebiyat Fakültesi İngiliz Dili ve Edebiyatı Anabilim Dalı, leylaadgzl@yyu.edu.tr, Van, Türkiye.

Anahtar Kelimeler: *Midnight's Children, Salman Rushdie, Hindu Mythology, Similarity, Existence*

GECEYARISI ÇOCUKLARI SALEEM, SHİVA VE PARVATİ'NİN HİNDU MİTOLOJİSİNDEKİ BENZERLİKLERİ

Öz

Rushdie'nin 1981'de yayımlanan Geceyarısı Çocukları adlı eseri, Hindistan ve Pakistan'ın tarihine ışık tutan derin eserlerden biridir. Ana karakter Saleem Sinai'nin bedeni ve anlatımı aracılığıyla, okur Hindistan'ın tarihinde meydana gelen olaylara tanık olur. Hindistan'ın bağımsızlık ilan ettiği gecede doğan Saleem Sinai ve diğer geceyarısı çocukları, Hindistan'ın çok kültürlü yapısına ve çok sesliliğine denk gelmektedir. Eserde sıklıkla vurgulanan çokseslilik, büyüü gerçekçilik ve tarihsel üstkurmaca gibi çeşitli anlatı stratejileriyle okuyucuya sunulmaktadır. Gerçeğin olağandışı bir şekilde dışa vurulduğu Geceyarısı Çocukları, Hindu kültürünün mitolojisine de değinmektedir. Geceyarısı çocuklarının önemli isimlerinden olan Saleem, Shiva ve Parvati, Hindu mitolojisinin en önemli üç ilahı Brahma, Vishnu ve Shiva'ya denktir. Bu ilahların varlığı birbirine bağlıdır. Birinin eksikliği durumunda, diğerleri varlıklarını sürdüremez. Tıpkı Saleem'in bilgeliği, Shiva'nın savaşı kişiliği ve Parvati'nin büyü yeteneğinin birbirini tamamlaması gibi. Bu çerçevede çalışma, Saleem, Shiva ve Parvati'nin Hindu tanrı ve tanrıçaları olan Brahma, Vishnu, Shiva ve ek olarak Parvati ile olan benzerliğini incelemeyi amaçlamaktadır.

Keywords: *Geceyarısı Çocukları, Salman Rushdie, Hindu Mitolojisi, Benzerlik, Varlık*

1. INTRODUCTION

Mythology can be considered one of the most significant sources of inspiration in literature. Works, both fictional and non-fictional, often incorporate elements and stories from various mythologies across different regions. Authors have reimagined legends of superhuman beings and extraordinary events in their works, using mythological elements and narratives to convey messages indirectly. These works breathe new life into literature, providing freshness and originality (Weathers, 201).

Moreover, mythology acts as a catalyst for innovation, benefiting both writers and readers. It allows the exploration of cultural cores and elevates the universality of literary works to a new dimension. This universality contributes to the timeless nature of literary texts. Readers not only derive pleasure from reading but also gain insights into diverse geographies. What may initially appear as the surface level of fictional places or characters reveals underlying subtexts. This innovative aspect, facilitated by mythology, is a crucial contribution to the literary world.

In this context, Rushdie's *Midnight's Children*, often regarded as his masterpiece, assumes great significance. The novel exhibits traces of Hindu mythology alongside its incorporation of post-modern elements. Rushdie utilizes mythology to critique the dominant power of the present post-colonial state while presenting a utopian vision for a future secular state (Suknović, 2020: 190). Furthermore, the attribution of magical powers to the characters serves as a means for exploring various dimensions of freedom and its potential (Jovanović & Bratanović, 2018: 9). *Midnight's Children* stands as a prominent example of post-modern literature, offering readers a rich narrative and a unique experience through which they witness the history of India in manifold ways.

Midnight's Children can be regarded as a symbol of India's vibrant and diverse geography. Throughout its history, India has faced hegemonic rule, engaged in numerous wars since its independence in 1947, and experienced divisions that tested its unity. However, amidst the conflicts and destruction, India's multidimensional identity remains intact. Rushdie emphasizes the significance of this identity, asserting that despite the wars and divisions, the land remains beautiful, enriched by its diverse colours. The midnight children, born on the

night of independence, possess extraordinary abilities that reflect the multifaceted culture of India.

Initially unaware of each other's existence, the paths of the midnight children eventually intersect. They come together, face various challenges, and encounter a series of disasters. Notable characters among the midnight children include Saleem, Shiva, and Parvati. Saleem can be regarded as the mastermind behind the midnight children, and his destiny becomes intertwined with the fate of his country. As Saleem grows up, he witnesses the unfolding political, economic, and cultural developments in his homeland. He is deeply affected by the negative circumstances, which impede his personal growth (Kalay & Akar, 2013: 166). Furthermore, traces of Rushdie's own life can be detected in the main character, Saleem Sinai, as Rushdie possesses a deep understanding of both British and Indian cultures. Therefore, *Midnight's Children* can be regarded as somewhat autobiographical, as Rushdie explains in his work *Imaginary Homelands*, "I was actually doing was a novel of memory and about memory, so that my India was just that: 'my' India... India may only have been one to which I... was, let us say, willing to admit I belonged" (Rushdie, *Imaginary Homelands*, 1992: 10). In fact, these characters can be associated with multiple points, as discussed in the subsequent sections.

One striking aspect is the resemblance of the characters to gods and goddesses in Hindu mythology. Saleem, Shiva, and Parvati, as midnight children, possess extraordinary characteristics, and their names and traits evoke Brahma, Vishnu, Shiva, and Parvati from Hindu mythology. Thus, *Midnight's Children* presents the history of India by intertwining mythology with post-modern narrative techniques such as magical realism and historiographic metafiction, resulting in a polyphonic account. In this context, the objective of this study is to highlight

the parallels between these mythic figures and the three significant midnight children.

2. THE POSITION OF VISHNU, SHIVA, AND BRAHMA IN HINDU MYTHOLOGY

In Hindu mythology, the Trimurti refers to the triad of deities consisting of Brahma, Vishnu, and Shiva. Although they have distinct attributes, they are considered different aspects or functions of a single divine entity. Brahma is seen as the creator within the Trimurti, while Vishnu assumes the role of ruler and protector, and Shiva embodies the destroyer. Parvati, as the wife of Shiva, is the goddess of fertility.

Brahma holds a significant position among the three major Hindu deities. He is regarded as the father of gods, humans, and creatures, as well as the god of wisdom. It is stated, "He is called first of the gods; framer of the universe; guardian of the world: under the latter character, agreeing with Vishnu" (Moor, 1968: 5). Brahma represents active creation, worldly participation, withdrawal from the world, and renunciation. Consequently, conflicts often arise between Brahma and Shiva. Notably, during Shiva's phallic phase, clashes occur between them (Doniger, 2018: 13). This conflict between Shiva and Brahma also alludes to the phallic phase, a key concept in psychoanalysis.

The phallic phase is a term introduced in the social sciences by Sigmund Freud, a prominent figure in psychoanalysis. It is rooted in the psychomythological concept known as the Oedipus Complex. The Oedipus Complex can be understood as the desire of boys to view their fathers as rivals and to seek the affection of their mothers during the phallic phase, which typically occurs between the ages of 3 and 4 (Gürel & Muter, 2007: 555-556). The phallic phase plays a crucial role in the psychosexual development of boys (Görmez & Görünüş, 2019: 7583). The constant conflict between Shiva and Brahma during

the phallic period can be seen as resembling the rivalry between a 3-5-year-old boy and his father in the Oedipus Complex. In the same way that Shiva conflicts with Brahma, who is solely concerned with life and not death, a young boy views his father as a rival due to his deep attachment to his mother. In this analogy, Shiva can be associated with a 3-5-year-old boy, Brahma with the father figure, and the life-death relationship with the mother figure. Brahma's focus is on life rather than death. In *Midnight's Children*, the rivalry between Saleem and Shiva begins from the moment of their birth, creating a connection between these two situations.

Vishnu, another significant deity in the Hindu pantheon and a member of the Trimurti alongside Brahma and Shiva, is presented as the protector of humanity and all things. Moor states, "Vishnu is the second person of the Hindu triad; he is a personification of the preserving power, and has, on the whole, no doubt, a greater number of adorers than any other deity or attribute..." (1968: 15-16). Vishnu assumes different forms and battles monsters to maintain universal order. There are stories of Vishnu's protective role, such as defeating the giant Daitya after Hiranyaksha submerges the world in the sea. Despite the prolonged war, Vishnu eventually emerges victorious and lifts the world from the deep waters with his tusk (Cartwright, 2012). Therefore, Vishnu can be regarded as the protector.

Siva, another form of God in Hindu mythology, is the God of destruction and the lord of beasts. Although Siva represents the destructive aspect of the Trimurti, this destructiveness is portrayed as a positive function. Siva is depicted as the destroyer of evil. According to Hinduism, death is not truly the end; it signifies a new beginning or a new existence. Thus, the destroyer is essentially a re-creator. Therefore, Siva signifies happiness or brightness. Siva is often associated with destruction, transformation, recreation, or reproduction, and is

considered the third power in the epithet of God. Siva is integrated with the concepts of destruction and reproduction, rejecting the idea of absolute annihilation as long as time exists (Moor, 1968: 35).

Apart from this trinity, there is a notable goddess in Indian mythology, Parvati. Parvati is the goddess of fertility, love, and loyalty. She is described as the wife of Siva and the mother of one of the most significant deities in Hindu mythology, Ganesh. Parvati is often depicted alongside Siva, often holding a lotus. She is renowned for her role in assisting with marriage, parenting, and fertility (Garden, 2018).

3. THE POSITION OF SALEEM, SHIVA, AND PARVATI IN THE *MIDNIGHT'S CHILDREN*

The children of midnight, who possess extraordinary abilities, are the focal point of *Midnight's Children*. These children symbolize the diversity and multiple voices of Indian culture. They are born on the night of India's independence, August 15th, 1947. Initially, they are unaware of each other's existence. However, when Saleem has an accident, he discovers his extraordinary power and realizes that other children also possess supernatural abilities. In light of this realization, Saleem establishes the Midnight's Children Conference in order to comprehend their purpose in the world. In this context, Saleem can be seen as the intellectual force behind the conference.

The establishment of the conference is described in the novel when Saleem states, "I decided to form my own, a gang which was spread over the length and breadth of the country [...] And on my tenth birthday, I stole the initials of the Metro Cub Club [...] and gave them to the new Midnight Children's Conference [...]" (Rushdie, *Midnight's Children*, 1991: 237). Saleem narrates how he becomes aware of his own abilities and those of the other children, and

establishes the Midnight's Children Conference with the other midnight children as its members. He also questions the reason for their existence. As the new generation of a newly independent country, there might be a purpose behind their existence. This questioning is expressed in *Midnight's Children* when Saleem reflects, "Midnight's children can be made to represent many things, according to your point of view; they can be seen as the last throw of everything antiquated and retrogressive in our myth-ridden nation [...]" (Rushdie, *Midnight's Children*, 1991: 230).

One of Saleem's most notable abilities, as emphasized in the novel, is his talent for looking into the hearts and minds of others. He possesses the ability to read people's thoughts through telepathy, which sets him apart. In this regard, he can be seen as functioning like a brain. When Saleem discovers his telepathic ability, he has no one to share his secret with. This event is depicted in parallel with the experience of Prophet Muhammad's realization of hearing divine voices,

Muhammed (on whose name be peace, let me add; I don't want to offend anyone) heard a voice saying, "Recite!" and thought he was going mad ... I struggled, alone, to understand what had happened to me; until at last I saw the shawl of genius fluttering down, like an embroidered butterfly, the mantle of greatness settling upon my shoulders. (Rushdie, *Midnight's Children*, 1991: 185)

In *Midnight's Children*, Saleem possesses the notable ability of telepathy, which allows him to communicate with others who share his extraordinary powers. He establishes the Midnight's Children Conference, functioning as the brain of the group. However, it is revealed that Saleem might not have been the chosen child initially. Due to a mix-up by nurse Mary Pereira on the night of their birth, Saleem and Shiva's name tags are swapped, leading to a prosperous life for

Saleem and a miserable one for Shiva. This event establishes Saleem as the chosen child of midnight. Despite his rival, Shiva's desire for war and destruction, Saleem advocates for a peaceful and rational approach for the midnight children. However, Shiva disagrees and provokes the other children, leading to conflict between him and Saleem. Shiva becomes a pawn of the regime that rejects diversity, becoming a nightmare for Saleem and the other midnight children.

Parvati, another midnight child, is closest to Saleem and eventually becomes his wife. She is referred to as a witch due to her ability to destroy things or people. Parvati possesses the powers of conjuration and sorcery. She tries to make Saleem fall in love with her but fails, ultimately seducing Shiva and giving birth to their son, Aadam. Parvati adopts the name Laylah Sinai after marrying Saleem. Unfortunately, Parvati dies in a government-sponsored raid led by Shiva.

Saleem, Shiva, and Parvati, as the leading characters among the 581 midnight children, possess extraordinary features that parallel the deities in Hindu mythology. They are interconnected, and their existence is intertwined with each other. These fictional characters with their supernatural attributes reflect the themes and elements present in Hindu mythology.

4. SIMILARITIES OF SALEEM, SHIVA, AND PARVATI WITH HINDU DEITIES

Hindu mythology encompasses the narratives that revolve around Hinduism, with these legends often found in Sanskrit inscriptions. It is worth noting that Hindu mythology draws from a diverse range of Nepalese and Indian cultures, resulting in its multicultural nature. These narratives represent people from various traditions, classes, and geographies, making them emblematic of Hindu mythology. The names of the three midnight children in *Midnight's Children* -

Saleem, Shiva, and Parvati - are intertwined with these mythological tales. For instance, Saleem's name may be derived from Mount Sinai and Moses, while Shiva is recognized as the "god of destruction and reproduction." Parvati, in turn, is the spouse of Lord Shiva (Yogesh, 2015: 5).

There are connections between Brahma and Saleem as well. Brahma, known as the creator, occupies a prominent position among the three Hindu gods, being considered the "father of gods and men" (Wilkins, 1882: 45). Similarly, Saleem, as the most notable midnight child, is born at the stroke of midnight and establishes the Midnight's Children Conference. In this sense, Saleem can be viewed as the father or elder brother of the other midnight children. As Saleem discovers his telepathic abilities, he begins to question and perceive glimpses of an extraordinary world. Saleem's musings are open-ended, much like Brahma's qualities of divinity, imperceptibility, and being the essence of everything. Both Brahma and Saleem bring forth existence, with Saleem fostering communication among the midnight children through the conference, mirroring Brahma's creation of the waters and the seed he sowed (Yogesh, 2015: 2-3).

The character of Shiva, another midnight child, also warrants mention. Saleem and Shiva, born simultaneously, never establish a strong rapport. Shiva harbours resentment towards Saleem and later aligns himself with Indira Gandhi's army, defying Saleem's authority during the conferences. Accordingly, Saleem and Shiva represent the divided halves of India, symbolizing the two sides of a separated whole. Saleem states, "To be honest: I didn't like Shiva ... my growing dislike and suspicion of the rat-faced fellow" (Rushdie, *Midnight's Children*, 1991: 259).

In Hindu mythology, Siva serves as the third member of the Hindu Triad. As Brahma assumes the role of the creator and Vishnu the preserver, a destroyer is necessary to complete the divine system, and this role is fulfilled by Shiva.

Similarly, in *Midnight's Children*, Shiva embodies the symbol of war. While Saleem's strengths lie in logic and telepathy, and Parvati possesses magical abilities, Shiva is renowned for his combat skills and inclination towards dissolution. Hindu God Siva and Shiva from *Midnight's Children* both stand as warriors in a vital triangle, representing destruction as their distinctive attribute. Shiva's association with the mythological figure of God Shiva underscores the extent of immorality within the upper classes. However, it is essential to note that there are differences between the two Shivas. The author employs metaphorical analogies to give Shiva a worldly dimension, creating a metaphysical abstraction (Yogesh, 2015: 4; Radavičiūtė, 2014: 97).

Furthermore, Parvati, another prominent midnight child, shares her name with the goddess Parvati from Hindu mythology. Parvati in the novel is known for her sorcery abilities and is referred to as a witch (Sharp, 2015). In Hindu mythology, Parvati is described as the wife and constant companion of Shiva, the god of destruction (Wilkins, 1882: 112). According to Hindu mythology, the first son of Shiva and Parvati is Ganesh, one of the most revered deities. Similarly, in *Midnight's Children*, Parvati summons Shiva with her exceptional talents when she fails to achieve her desired outcome from Saleem. After giving birth, Parvati's child is adopted and raised by Saleem as his own son. This child, known as Aadam Sinai, symbolizes Ganesh, the son of God Shiva and Goddess Parvati. Parvati, like the goddess Parvati, also exhibits protective characteristics, as she renders Saleem invisible to ensure his safe passage from Pakistan to India. Saleem recounts, "Without passport or permit, I returned, cloaked in invisibility, to the land of my birth... Parvati-the-witch made it possible for me, as we flew through the air-lanes of the subcontinent. She did it; I was invisible; bas. Enough" (Rushdie, *Midnight's Children*, 1991: 438). These examples highlight the incorporation of Indian history and Hindu mythology within Rushdie's fictional work, *Midnight's Children*. The characters in the novel extend beyond

their narrative roles and intertwine with historical and mythological contexts, providing a rich and multifaceted perspective.

4. CONCLUSION

A fictional or non-fictional literary text can draw inspiration from mythological sources, adding richness and depth to the work. In this regard, Salman Rushdie's masterpiece, *Midnight's Children*, stands out for its incorporation of mythological elements. The prominent characters in the novel, Saleem Sinai, Shiva, and Parvati, can be seen as the most significant figures with mythological connections. Saleem Sinai, akin to the revered god Brahma in Hindu mythology, exhibits creativity and serves as a parallel to the god responsible for creating the world. Shiva, named after the god of war or destruction, shares similarities with the mythological deity Siva. Although not identical in character, Shiva bears resemblance to the god Siva. Similarly, Parvati, another distinguished character, shares her name with the goddess Parvati, who is married to Siva, the god of destruction and pre-creation. The characters in the novel, Shiva, Parvati, and Saleem, evoke Hindu gods and goddesses (Kaur, 2020: 30-31).

According to Hindu mythology, Parvati and Siva are married and have children. In *Midnight's Children*, Parvati seduces the licentious Shiva and becomes pregnant, but Shiva abandons them. Saleem adopts their newborn child, Aadam Sinai. Although there are no direct one-to-one similarities between the mythological beings and the characters in the novel, the author establishes connections between mythological existences and the fictional characters to heighten the intensity of *Midnight's Children*. The work incorporates numerous religious and mythological elements, which are subverted through the characters of Shiva, Parvati, and Ganesh (Radavičiūtė, 2014: 97). The author's aim is not to present mythology in its entirety through these characters but to infuse new meanings into the fiction through these parallels.

Additionally, Parvati is renowned for her witchcraft and sorcery. She finds Saleem in Pakistan and safely transports him to India by making him invisible. This aspect also draws parallels between Parvati and the guardian god Vishnu, as her protective nature plays a significant role in ensuring Saleem's well-being. Saleem, Shiva, and Parvati can be seen as the precursors of the midnight children, each possessing distinct abilities. Their births bring them together, and destiny weaves their paths. Saleem, with his telepathic powers, unites all the children in his mind and represents the rational path of the midnight children. Shiva, with his warlike powers and ambition, embodies the rebellious side of the midnight children. Parvati, with her love, friendship, and sorcery, represents the gentle side of these children. Despite their tumultuous journeys, they have a purpose in their lives and rely on each other to maintain their existence. None of them can progress alone. Their individual traits acquire meaning when they are united. They form a complementary trio—creating, sustaining, and destroying. If one of the three is missing, the system will not function properly. Thus, although these fictional characters may possess seemingly contradictory traits, they are inspired by Hindu mythology and fit together like pieces of a puzzle.

In conclusion, *Midnight's Children* presents private lives and public events from a mythical and historical perspective. Each perspective complements the other, with history completing myth and myth completing history. The author endeavours to depict the cultural wealth of Indian territories by drawing upon mythology. Each character possesses unique abilities, and their lives intertwine, much like the connection between Saleem and Shiva. Through *Midnight's Children*, the reader experiences the fusion of different cultures. The novel has earned a significant place in the literary world by skilfully incorporating Hindu mythology, historical memory, and fantasy (Jaichithra, 2016: 97).

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GENİŞLETİLMİŞ ÖZET

Giriş

Edebiyat, okura farklı düşünce ve dünyaları hayal gücü aracılığıyla sunan birçok ilham kaynağına sahiptir. Bu kaynakların en önemlilerinden biri mitolojidir. Mitoloji ve mitolojik kaynaklar, farklı milletler arasında farklılık gösterir ve edebi eserlerde farklı şekillerde yer alabilir. Rushdie'nin *Geceyarısı Çocukları* adlı başyapıtı, Hindistan'ın tarihine ışık tutan önemli bir eser olmanın yanı sıra içerdiği mitolojik mesajlarla da dünya edebi mirasının önemli eserleri arasında yer alır. Bu çalışma, *Geceyarısı Çocukları* romanındaki Saleem, Shiva ve Parvati adlı karakterlerin Hindu mitolojisindeki ilahlar Vishnu, Shiva ve Brahma arasındaki benzerlikleri ele almaktadır.

Hindu Mitolojisi: Vishnu, Shiva ve Brahma

Vishnu, Shiva ve Brahma, Hindu mitolojisindeki en önemli ilahlar arasında yer alırlar. Bu üç ilah, "Trimurti" veya "Üç İlah" olarak adlandırılan tek bir bütünün

parçalarıdır. Brahma, bu üçlünün kurucusu olarak bilinirken, Vishnu koruyucu rolünü üstlenir ve Shiva savaşı niteliğiyle tanımlanır. Bu üç ilahın bir araya gelmesiyle bir yapbozun parçaları gibi bir bütün oluşur. Birisi eksik olduğunda, büyük resim tamamlanmamış gibi görünür. Ayrıca, Parvati adlı diğer bir Hindu ilahı da bolluğun tanrıçası olarak önemli bir yer tutar ve Shiva'nın eşidir. Brahma, bu üçlüde bilgeliği temsil ederken, Shiva ile genellikle zıt düşer. Bir tanrı yaratılışa odaklanırken, diğeri yok oluşu simgeler. Bu nedenle, her iki ilah da bir diğlinin parçaları gibi birbirini tamamlar. Vishnu, insanların ve nesnelerin koruyucusu olarak evrensel düzeni sağlamakla görevlidir. Shiva ise yıkımın ve canavarların tanrısı olarak bilinir. Trimurti'nin yıkıcı kolu olarak da adlandırılabilir. Hinduizme göre ölüm gerçek bir son değil, yeni bir başlangıcın habercisidir. Bu nedenle, Shiva'nın yıkımı yeni başlangıçların müjdecisi olarak da kabul edilir. Ayrıca, Parvati, bolluk, sevgi ve sadakatin tanrıçasıdır. Aynı zamanda, Shiva'nın eşi ve önemli bir tanrı olan Ganesh'in annesidir. Parvati, Shiva'nın yanında genellikle bir nilüfer çiçeğiyle betimlenir.

Geceyarısı Çocukları: Saleem, Shiva ve Parvati

Saleem, Shiva ve Parvati, Geceyarısı Çocukları romanının en önemli karakterlerindedir. Saleem, telepatik yeteneği sayesinde Geceyarısı Çocukları Konferansı'nın kurucusudur. Saleem, birçok yönden kara kutu olarak nitelendirilebilir; her zaman mantıklı bir yol arar ve varoluş nedenlerini sorgular. Bu nedenle, en büyük rakibi Shiva ile sürekli çatışma halindedir. Shiva, hırçın ve savaşı kişiliğiyle, çocuklar arasında en hırslı olanlardandır. Liderlik isteği onu Saleem ile sürekli karşı karşıya getirir. Bu noktada, bu iki Geceyarısı çocuğu, bir grup içindeki en keskin zıtlıklar olarak sunulabilir. Parvati ise büyü yeteneğiyle önemli bir Geceyarısı çocuğudur. Bir şeyleri ortadan kaldırma ve geri getirme konusunda ustadır ve Cadı Parvati olarak da anılır. Parvati, Saleem ve Shiva arasında dengeyi sağlamak ve refah ortamını oluşturmak için çaba gösteren bir çocuk olarak nitelendirilebilir. Ayrıca, Parvati, Hindu mitolojisindeki Parvati tanrıçasıyla aynı ismi taşır ve eserde de Shiva ile birlikte yer alır. Aynı zamanda, Parvati'nin Shiva ile Ganesh adında bir çocuğu vardır. Saleem, Shiva ve Parvati, önemli bir grup temsil eden Geceyarısı çocuklarının en önemli temsilcileri olarak nitelendirilebilir ve Hindu mitolojisindeki ilahlarla benzerlikler taşırlar.

Sonuç

Rushdie'nin *Geceyarısı Çocukları*, çoksesli yapısı sayesinde Hindistan tarihine ışık tutmaktadır. Özellikle karakterler aracılığıyla aktarılan mesajlar, kültür, mitoloji ve tarih arasında önemli bir üçgen oluşturur. Saleem, Shiva ve Parvati, özellikleri ve yaşantıları bakımından Hindu tanrı ve tanrıçaları Brahma, Vishnu, Shiva ve Parvati ile benzerlikler taşırlar. Saleem, sorgulayıcı ve liderlik özellikleriyle Brahma'nın yansıması olarak nitelendirilebilir. Her iki karakter de buldukları

ortamda bilge kiřilikleriyle öne çıkar ve adeta kara kutu görevi görürler. Shiva, savařçı ve hırçın kiřiliđiyle Hindu mitolojisindeki Tanrı Shiva'ya denk gelir. Her iki karakter de keskin özelliklere sahiptir. Shiva, Saleem ile karşı karşıya gelir, yıkımı arzular ve liderlik isteđi vardır. Aynı şekilde, Tanrı Shiva da Brahma ile sıklıkla karşı karşıya gelir ve Brahma'nın aksine savařçı ve yıkıcı bir kimliđe sahiptir. Bu nedenle, Saleem ile Shiva, Brahma ve Shiva arasında benzerlikler taşırlar. Ayrıca, Parvati, Geceyarısı çocuklarının arasındaki dengeyi sađlamaya çalışan koruyucu bir karakterdir. Oluřabilecek her türlü tehlikeyi ve çatıřmayı önlemek için hem Saleem'i hem de Shiva'yı kontrol altında tutmayı amaçlar. Bu nedenle, Parvati, insanların ve şeylerin koruyucusu olarak bilinen Vishnu ile benzer özellikler taşıır. Ayrıca, Parvati'nin, Hindu mitolojisindeki Parvati tanrıçasıyla aynı ismi taşıması ve eserde Shiva ile birlikte yer alması dikkat çekicidir. Parvati ve Shiva'nın Ganesh adında bir çocuđu olduđu gibi, eserde de Parvati ve Shiva'nın birlikte bir çocukları bulunmaktadır.

Sonuç olarak, mitolojik ve tarihsel bir perspektifin yer aldıđı Geceyarısı Çocukları, sosyal deneyimlere ışık tutmaktadır. Tarih mitolojinin, mitoloji de tarihin karanlık noktalarına ışık tutar ve Hindistan'ın çokkültürlü yapısı, kurgusal bir eser aracılıđıyla sunulur. Her karakter olađanüstü özelliklere sahiptir ve her birinin kaderi bir diđerinin yařamı ve kaderiyle bađlantılıdır. Bu bađlantı, Saleem ve Shiva'nın iç içe geçmiş yařamlarıyla örneklendirilebilir. Bu anlatım sayesinde okuyucu, farklı kültürlerin, seslerin ve deneyimlerin harmonisine tanıklık eder. *Geceyarısı Çocukları*, olađan ve olađandıřı olanı, tarihi ve kurguyu bir araya getirerek tarifsiz bir deneyim sunar ve dünya edebi mirasına önemli bir katkıda bulunur.