

## Reading Magical Realism in Salman Rushdie's *Midnight's Children* for Supporting EFL Students' Cross-Cultural Awareness

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**Abstract:** The present study explores the magical realism contents in the *Midnight's Children* by Salman Rushdie. It also aims to investigate the way the magical realism contents to be adapted and integrated into the cross-cultural understanding material to support the EFL students' cross-cultural awareness. The qualitative research method is employed for analysing the primary source by consulting it to the secondary sources. From the story, it is found that the struggle is available between two opposing structures in a mystical realist document, and one of them is working toward the development of a fantasy universe from the other. These are the worlds of fantasy and life, and they are all present and vying for the reader's interest. Thus, the study may deduce that Rushdie employs magical realist features such as time dilation and the introduction of myth, legends, and folklore. Rushdie has built something unique with *Midnight's Children*, and Saleem is honestly attempting to tell the tale of his existence, and the life of the new country. Moreover, based on the contents found, the instructional activities can be designed by adapting the magic realism content found in the story to build the cross-cultural awareness of the Indonesian EFL students. Moreover, magic realism content can also be an alternative and variation on the language and cultural classes.

**Keywords:** cross-cultural awareness, EFL students, Magical Realism, *Midnight's Children*, Salman Rushdie

**Abstrak:** Penelitian ini mengeksplorasi konten realisme magis dalam novel *Midnight's Children* karya Salman Rushdie. Penelitian ini juga bertujuan untuk mempelajari bagaimana konten realisme magis dapat diadaptasi dan diintegrasikan ke dalam materi pemahaman budaya agar dapat meningkatkan kesadaran lintas budaya siswa yang sedang belajar Bahasa Inggris sebagai Bahasa asing (EFL). Metode penelitian kualitatif digunakan dalam penelitian ini, untuk menganalisis sumber primer dengan mengkonsultasikannya menggunakan sumber sekunder. Dari cerita tersebut diketahui bahwa terdapat pergulatan antara dua struktur yang berlawanan dalam sebuah dokumen realisme magis. Hal ini berkaitan dengan dunia fantasi dan kehidupan nyata,

dan semuanya hadir menjadi satu bagian untuk bersaing menarik minat pembaca. Dengan demikian, dari penelitian ini, dapat ditarik kesimpulan bahwa Rushdie menggunakan fitur-fitur realis magis seperti pelebaran waktu dan pengenalan mitos, legenda, dan cerita rakyat. Rushdie telah membangun sesuatu yang unik dalam novel *Midnight's Children*, dan Saleem dengan jujur berusaha menceritakan kisah keberadaannya, dan kehidupan negara baru tersebut. Di sisi lain, berdasarkan konten yang ditemukan, kegiatan pembelajaran dapat dirancang dengan mengadaptasi konten realisme magis yang terdapat dalam cerita *Midnight's Children* untuk membangun kesadaran lintas budaya siswa EFL Indonesia. Selain itu, konten realisme magis juga dapat menjadi alternatif dan variasi kelas bahasa dan budaya.

**Kata Kunci:** kesadaran lintas budaya, pelajar Bahasa Inggris, realisme magis, *Midnight's Children*, Salman Rushdie

## **INTRODUCTION**

Magical realism was firstly introduced by Franz Roh, who considered magical realism an art (Suma, 2018). It is implied in describing a mingling of the mundane with the fantastic (Yaqoob & Sayyid, 2014). It represents and responds to reality and pictorially depicted the enigmas of reality. In the 1940s, magical realism was a way to express the realistic American mentality and create an autonomous style of literature (Wati & Ayu, 2019). A literary mode rather than a different genre, magical realism aims to seize the paradox of the union of opposites (Suma, 2018). For example, it challenges opposites like life and death and the pre-colonial past versus the post-industrial present. It is characterized by two conflicting perspectives, one based on a rational view of reality and the other on accepting the supernatural as prosaic reality. The various critics have various opinions on magical realism. Angel Flores states that magical realism involves the fusion of the real and the fantastic (Dash, 2014). As he claims, "an amalgamation of realism and fantasy" (Mahfuzh, 2017). The presence of the supernatural in magical realism is often connected to the ancient mentality, which exists in conjugation with European rationality. Some critics believe that magical realism is "an expression of the new world reality which at once combines of a primitive America" (Xavier, 2019).

Many postmodern authors have adopted a periodic stance in their works. By placing the discourses of both history and literature within an ever-expanding intertextual network that mocks any notion of a single root or straightforward causality, postmodern fiction utilizes satire to reclaim account and memory while often questioning the legitimacy of any act of writing (Ahmad, 2016).

According to Benny (2020), Salman Rushdie is an English-based Indian diaspora writer who rose to prominence thanks to *Midnight's Children*, his best-selling book. On June 19, 1947, he was born into a Muslim family in Bombay (now Mumbai, India). He was born and raised in Mumbai, and graduated with honours from King's College, Cambridge, England. Rushdie's

literary career began with the failure of his first book entitled *Grimus* in 1975. Rushdie's popularity grew after the release of his second novel, *Midnight's Children*. It earned him the Booker of Booker's prize in 1993. It was named the Best of Bookers in 2008. Since its inception in 1923, *Midnight's Children* has become the only Indian novel to appear on Time's list of the hundred best English language novels (Benny, 2020).

Rushdie enrolled at Cambridge University in 1965 to study history. His education and interactions would have aided him in developing a unique understanding of historical systems and their functions. Rushdie's books cover a wide range of topics and are neither stereotyped nor repetitive. The telepathic abilities of Saleem and the other 1001 (One Thousand One) 87 children born at the stroke of midnight on August 15, 1947, which allow them to read the minds of others around them, are the text's primary use of Magic Realism (Tasnim, 2021).

The reader can see a struggle between two opposing structures in a mystical realist document, and one of them is working toward the development of a fantasy universe from the other. These are the worlds of fantasy and life, and they are all present and vying for the reader's interest. From this, we may deduce that Rushdie employs magical realist features such as time dilation and the introduction of myth/legends/folklore (Ananth, 2017).

Rushdie has built something unique with *Midnight's Children*, and Saleem is honestly attempting to tell the tale of his existence and the life of the new country. The period, the precise hours of his conception, the mystery of his parentage, and a host of other tragedies unique to him have all had a negative impact on his existence. The plot is told by different protagonists with supernatural abilities and takes place in history. The book is an allegory of India before and after its freedom and partition, which occurred on August 15, 1947, at midnight (Ananth, 2017). Saleem Sinai, the protagonist with an immense nose and other supernatural abilities such as telepathy, is the story's writer.

The present study looks at how Salman Rushdie used the new narrative technique to portray postmodernism and magic realism in his work entitled *Midnight's Children*. This research aims to look at magic realism and postmodern writing across cultures. In this case, the across cultures that become the viewpoint in this study are Indian and English-speaking western cultures. It is because Salman Rushdie is originally Indian that are staying and having United Kingdom and United States nationalities. Reading *Midnight's Children* can experience the readers with English-speaking western countries (Thomas & Thomas, 1994). Meanwhile, in India, English becomes the most widely spoken (Olaizola, 2019). Therefore, the background culture of this

story is coming from English speaking countries' cultures. These magic realism contents are analysed from the perspective of Indonesian EFL students. Thus, it is hoped that the Indonesian students can be exposed numerous experiences with English speaking cultural background.

As a part of literary appreciation, this study attempts to provide the pictures and exploration on the characters' experiences that have been portrayed in the novel. The magical experiences that are imaginary encounter in characters' real-life situation becomes the focus on this study. The supra-natural elements that are indirectly inserted in this novel and explored as a magic realism content still need to be investigated more. The investigation that needs to be conducted is between the conventional and the contemporary perspectives using different cultural perspective. Therefore, this study explores the magical realism contents that are available in the story with the English-speaking counties background and viewed from the perspective of Indonesian culture. The novelty that is hoped to be beneficial for the literary appreciation fields are also adapt to the instructional activities to build the cross-cultural awareness of the Indonesian EFL students.

## **METHODS**

The qualitative research method (Cresswell, 2009) is employed in the present study. The primary source is a novel entitled *Midnight's Children* by Salman Rushdie. It was firstly published in 1981. The secondary sources are taken from academic journals, theories, and books. Since this study tries to explore the content of magic realism in a novel, this study employs three steps in interpreting the data. The steps are describing, analysing, and deriving a conclusion. Firstly, this study describes the story elements. Then, the researcher analyses the story studied using the magic realism, cultural studies, and postmodernism approach. Finally, the researcher derives a conclusion from the analysis. Moreover, the interpretive qualitative method (Elliot & Timulak, 2021) is also used to analyse and interpret the magic realism content as well as its possibilities to adapt and integrate the magic realism contents into the cross-cultural understanding materials for EFL students.

## **RESULTS AND DISCUSSION**

### **Magic Realism in *Midnight's Children***

*Midnight's Children* is a combination, to use another of the novel's recurring images, that combines its European, Middle Eastern, and South Asian roots, as well as its cinematic and literature influences. Halfway through the novel, Saleem makes an outlandish suggestion that combines Eastern conjuring and fantasy practises with Victorian fascination with supernatural interaction with the spirit world. He claims that all Indian children born at 12

a.m. on July 4th were born with supernatural powers. Saleem's gift is to teach other people's heads and see the world from their eyes, a clear (and acknowledged) nod to the novelist's own work. Any reader of folk tales from around the world is familiar with the abilities of the other children: children who can enter a mirror and appear in some other place; children who have the gift of sorcery, prophecy, or time travel; children who can change their appearance at will, and so on (Tasnim, 2021).

These magical qualities have been depicted in fairy tales all over the world, but Saleem's deception is based on hard social realism. The 'children of midnight' hail from all over India and many of them are doomed to slip between the cracks of society unless they can use their abilities to alter their fortunes magically. The children reflect both the country's fresh hope and its limitless artistic potential. Indeed, many individuals meet their ends in bizarre and fantastical circumstances, far from the magical children's plotline (Ananth, 2017). Wild dogs maul assassins; assassination criminals use their whistling skills to disconcert their assailants; men are bitten in the neck by camels or in the foot by snakes; they choke on the pips of an apple, get run over on their way to a political rally, or dive into the sea holding a gigantic concrete tetrapod; wild dogs maul assassins; men are bitten in the neck by camel. The ridiculous subdues political ferocity, while personal egotism collides with hubris. People rise and fall, often by accident, utilising the concept of a snakes and ladders game.

*Midnight's Children* tells the story of British colonisation in India as it transitioned to independence (Benny, 2020). Numerous people endowed with supernatural abilities bear witness to the whole plot. The writer, Saleem Sinai, relates his tale to Padma, his child, and the readers of his own volition. His forefather's family past is intertwined with Indian history through his own tale. Saleem was born at 12 a.m. on August 15, 1947, the exact moment of India's declaration of independence. The novel is the tale of Saleem Sinai at its most simplistic level, and the story of his homeland at its most complex level, in which Saleem is important as an individual, a symbol of freedom, and a literary instrument. Saleem claims that when his body deteriorates, he would crumble into 630 million pieces, equalling India's population (Tasnim, 2021). His story is about his son, who, like his aunt, is a product of history and has supernatural abilities.

The blending between fantasy and realism is a key aspect of magical realism. The passage regarding Saleem's grandfather in Kashmir, which occurs right at the start of the novel, is a great example of how supernatural and real elements can be combined. In the spring of 1915, Saleem's grandfather, Aadam Aziz, falls to the ground while praying, and three drops of blood from his nose transform into rubies, and his tears solidify into diamonds. In a magical realist

document, we see a tension between the realms of fantasy and reality, and each world acts to create a fictional world without the other; in *Midnight's Children*, the realistic creates its own identification and makes it known by the imaginative. Rushdie also used magical realist elements by mixing the realistic with the fantastic, manipulating time, and using myth and legend. His mystic realism is focused on the inner and psychological worlds, inner challenges, times of uncertainty, and the flawed narrator's narrative style, rather than on the common public's beliefs, practises, and illusions (Tasnim, 2021).

Another indication of magical realism in the book is Tai, the boatman, particularly Tai's claim to be of great antiquity. He claims to be so old that he has "seen emperors die" and "watched mountains rise" (Suma, 2018). In addition, he appears to have "seen the Isa, the Christ, when he came to Kashmir" (p.13). Rushdie intended for Tai to represent former, pre-colonial India, which is why he gave him such a long-life span. Milan Abdullah, a political figure before independence, has an odd habit of humming constantly at a sharp and high pitch, which has an effect on others who are in close proximity to him. In one instance, his humming caused the glass windows in the room to shatter. Later in the book, we encountered fantastical events such as the 1001 midnight twins, who have various magical abilities; Tai Bibi, the demimondaine, who appears to be 512 years old and can assume the body odour of anyone; and so on. Saleem's telepathic powers and eventual capacity to smell emotions, which he acquired from his grandfather Adam, who had the same broad and magical nose. Because of this mystical nose, he was saved from being killed in the Jallianwala Bagh Massacre.

Saleem must contend with his own past history. His family is a part of it, as they embark on a sequence of migrations and endure numerous wars on the subcontinent. He still has amnesia during this period until he enters a semi-mythical exile in the Sundarbans jungle, where he regains his memory. As a consequence, he re-connects with his childhood friends. Saleem eventually becomes involved in Indira Gandhi's declaration of emergency and her son Sanjay's "cleansing" of the Jama Masjid slum. For a span of time, Saleem is kept as a political prisoner. These parts include blunt criticisms of Indira Gandhi's overreach during the Emergency, as well as what Rushdie perceives to be a personal thirst for power bordering on godhood. The End of the *Midnight's Children's* Influence signals the end of the *Midnight's Children's* power, and Saleem has no choice but to gather the few pieces of his memory that he can still locate and write a chronicle that covers both his personal and national histories; a chronicle written for his son, who, like his father, is both chained and supernaturally blessed by history.

Saleem tells his tale through magical realism, a genre that combines mythology, realism, romantic elements, and history, and it's still the most

powerful way for him to say his story and articulate his status as a postcolonial Indian person. The plot is regulated and structured by magic and parallels to ancient myth, but rather than being fossilised in the past, they are well-established in modern culture. Rushdie used imagination to create more intense depictions of life. He depicts the events preceding and following India's independence with these heightened pictures of reality. The urgent materials relating to those days of political turmoil, popular upsurge, growing hope, and unpredictable trends that often bordered on the fantastic could only have been woven together by imagination.

Rushdie employs magical realism to address postcolonial issues, so people choose to build their own cultures, myths, values, rituals, and culture and connect them with others (Ananth, 2017). The novel focuses on Saleem's personal and family incidents, and in doing so, it uncovers Indian historical events, Saleem's birth, and death, with comparisons to India in different ways such as social, ethnic, political, and religious disparities in between. By stressing specific and family events and using satire, the book reduces the impact of past occurrences and places them in the context. The novel depicts the British power's anarchy over India and Indians, Indians' sense of belonging as a result of independence, and the long-awaited implications of this long-awaited freedom. The novel often demonstrates how postcolonial citizens build their own historical myths while rejecting colonial ones. They do this by stressing intimate and family backgrounds and portraying these histories with satire.

Since any part of *Midnight's Children* is filled by combining various elements and traits, hybridity plays an important role in the book. It allows the novel to develop its own identity rather than being forced to be a historical account. It would be rather easy to comprehend the difficulties of post-coloniality. Saleem's search for personal identity becomes a conceptual complement to India's post-independence struggle to reconcile its various nationhood's; his life becomes a microcosm of post-independence India. Saleem develops another ability after losing his telepathic ability, when his large nose begins to smell feelings and intentions.

Metaphor, one of the most popular features of magical realism literature, elevates this story to new heights. Overall, this book can be seen and read as an allegory of Indian culture. Saleem Sinai, who claims that his story and that of India are inextricably connected since he was born on the stroke of Midnight on August 15, 1947, the exact date of India's independence, believes that his story and that of India are inextricably linked. As a result, Saleem claims that incidents in his life, whether he caused them, are still intertwined with the web of events that occurred in India.

Fantasy does not use representational language (Dash, 2014). The vocabulary of *Midnight's Children*, like that of every other postmodern literature, is not representational. It fabricates reality and the true, rather than representing facts and the real. The apparent infringement of what is known as plausible or likely, real or reality, is one of the other characteristics of fiction. For example, Tai the everlasting boatman, like mythological figures, is ageless, as is Saleem's mother's fear of having a child with cauliflower in its head instead of a brain as Saleem's telepathic capacity and his ability to smell emotions and intentions.

The novel is built on metaphorical meaning: it circles around the allegory of Saleem-as-India. On the other hand, Rushdie makes it a point to destabilise the mode of understanding by refusing to assert jurisdiction over metaphorical language. Above everything, Rushdie's novel raises doubt on all in order to ensure that nothing assumes complete power or is considered more significant than everything else. In *Midnight's Children*, the mystical realist adaptation to popular history is used to criticise any assertion of complete authority or utter reality.

Salman Rushdie's fiction, especially *Midnight's Children*, provides us with excellent examples of how magic realism and historical postmodernism can coexist (Benny, 2020).

Rushdie echoes Jameson and Tonkin's views in his collection of essays on fiction, *Imaginary Homelands* (1981-1991), saying, "History is often vague." Facts are difficult to define and may take on a variety of interpretations. Prejudices, assumptions, and misunderstanding, as well as our perception and awareness, are the foundations of reality". In the course of writing *Midnight's Children*, Rushdie came to this realisation. He retraces the Bombay and India of his youth in this book, though not as autobiography, but as cultural history. He constructs his narrative around individuals and their role in the historical phase rather than the history contained in colonial history books.

History is viewed from the eyes of Saleem Sinai in *Midnight's Children* and is therefore primarily conveyed through individual encounters. Saleem's life was inextricably intertwined with his day's global, national, and religious activities since he was born at the time of India's independence. This instils in him a deep urge to reclaim his former name. In terms of explaining the important incidents that have occurred, realism plays a significant part. It goes into great detail about Sinai and his family, particularly his grandfather's memories, giving readers a unique insight into what happened during the time of Indian independence. *Midnight's Children* might have easily become another historical documentary if not for the "magic" aspects. Overall, the usage of magical realism not only adds to the charm of the book, but it also gives it a



new degree of significance in terms of both the character and Indian culture as a whole.

*Midnight's Children* is beautiful and meaningful since it incorporates elements of "magic" and "realism." Rushdie's usage of magical realism as a storytelling device is particularly appropriate given the novel's depiction of postcolonial existence. As a result, magic realism can be used as a device that connects past Indian society to today's multicultural (Dash, 2014).

It would be possible to see the old cultural identification as well as the current cultural identity that has resulted from the cultural fusion. In hybridity, though, the old culture typically does not go away easily, even though the current cultural identity has a heavy impact on it. Homi Bhabha coined the term "hybridity" to describe the uncertainty of identification that puts an individual in an "in-between" situation. In this situation, *Midnight's Children* were attempting to put the Indian people's narrative with its own view of history, rather than attempting to ignore past India's historical events (Tasnim, 2021). About the fact that the citizens of India are capable of creating their own background and identity, they do not depend on admiration and purification. It is similar to what Saleem does. He dismisses validity in favour of linguistic multiplicity and plurality. This line of attack allows colonised people to assert more influence over their colonisers by demonstrating that the colonised people are distinct from what the colonizer's mind has commanded or organised. This novel demonstrates how the narration draws from both old and modern traditions. It explains how Saleem contributes to the formation of his personal and national identities

### ***Midnight's Children's* Magic Realism for Supporting EFL Students' Cross-Cultural Awareness**

After exploring the contents of magic realism in *Midnight's Children* story, it can be taken a note that these contents are greatly possible to be adapted as a learning material in English as a Foreign Language (EFL) classroom. Using magic realism as a tool to support EFL students' cross-cultural awareness can be an innovative and engaging approach. Magic realism is a literary technique that blends magical or fantastical elements with realistic settings and situations. By integrating magic realism into EFL instruction, educators can help students explore cultural nuances, traditions, and perspectives in an intriguing and memorable way.

The magic realism content that can be found in literary works, including Salman Rushdie's *Midnight's Children*, can be beneficial to cultural nuances and perspective of a setting and background that influences the story. In a case, when the author creates a literary work by indirectly integrating several cultural points of view, the points that can be found in that literary

works can be used to introduce the cross-cultural understanding to the EFL students. Therefore, the students can be aware about the existences of several cultures and learn to be positively value and appreciate those culture. Since culture is the representative of the real world (Sutiyono et al., 2023), magic realism content in a literary work could also be the authentic materials, so the students can involve into the real condition and cultures of several cultural nuances, traditions, perspective and living ways.

In Salman Rushdie's *Midnight's Children*, several cultures are integrated in presenting the magic realism contents. The cultures that can be learned in this literary works are English-speaking countries (British and American) and Indian cultures. When the Indonesian EFL students are provided these cultural materials, the students can involve and engage into inter- and cross-cultural contents. On another hand, the magic realism content can be popular and interesting topics for the students. It can be an alternative and variation on the language and cultural classes. Therefore, it can lead the students to increase their learning motivation as well as to avoid them from the monotonous learning activities (Maximilian, 2016, 2020).

Regarding the implication of teaching cross cultural understanding contents in *Midnight's Children*, here are several possibilities that the teachers can do in the EFL instructional activities:

**Selecting Appropriate Texts:** Choosing Salman Rushdie's *Midnight's Children* story is appropriate to employ magic realism from diverse cultures. This text contains cultural elements that are foreign to the students, allowing them to explore and understand new perspectives.

**Introduction to Magic Realism:** Start by introducing the concept of magic realism and its distinguishing features. Explain how it combines the ordinary and the extraordinary, blurring the lines between reality and fantasy.

**Cultural Context:** Before diving into the text, provide some background on the culture the story originates from. Discuss cultural values, traditions, historical events, and any relevant societal norms. This contextual information will enhance students' understanding of the story's cultural significance.

**Reading and Analysis:** Have students read the chosen magic realism text individually or in groups. Encourage them to identify the magical elements and how they interact with the realistic aspects of the story. Ask questions that prompt them to consider how these elements reflect cultural beliefs, values, or practices.

**Cross-Cultural Discussion:** Organize class discussions or group activities that focus on the cross-cultural aspects of the story. Encourage students to compare and to contrast the cultural norms portrayed in the story with those of their own culture. This can lead to insightful conversations about cultural

diversity and the universality of human experiences (Maximilian & Ajeng, 2023; Zulianti et al., 2016).

**Critical Thinking and Reflection:** Guide students to analyse the implications of the magical elements on the characters' lives and the story's themes. Encourage them to reflect on how these elements highlight cultural differences and similarities.

**Creative Projects:** Assign creative projects that allow students to delve deeper into the cultural themes of the story. This could include writing alternative endings, imagining how the story would change in a different cultural context, or creating visual representations of key scenes.

**Language Development:** Magic realism stories often use descriptive language to evoke a sense of wonder. Encourage students to extract new vocabulary, idiomatic expressions, and descriptive phrases from the text. These can enrich their language skills and deepen their understanding of cultural contexts.

**Comparative Analysis:** To further enhance cross-cultural awareness, you could pair magic realism stories from different cultures that deal with similar themes. This enables students to analyse how various cultures approach and portray similar situations.

**Reflection and Discussion:** At the end of the unit, facilitate a reflective discussion where students share what they have learned about the chosen culture, the impact of magic realism on their understanding, and any personal insights gained.

Using magic realism in EFL instruction can not only develop language skills but also foster empathy, cultural sensitivity, and a broader worldview among students. It encourages them to explore different perspectives and challenge their assumptions, contributing to their growth as global citizens. Besides, it can also be an alternative model for teaching Indonesian EFL students. Since it contains the authentic materials coming from the experienced author, the students can be more interested to learn. Therefore, it can be helpful to avoid the monotonous teaching and learning activities. To sum up, the EFL teachers can use this magic realism contents in *Midnight's Children* story to provide the authentic materials and cultural contents of English-speaking countries, as well as to teach students with an alternative model to create a different learning atmosphere when they are learning English.

## CONCLUSION

The telepathic abilities of Saleem and the other 1001 (One Thousand One) 87 children born at the stroke of midnight on August 15, 1947, which allow them to read the minds of others around them, are the text's primary use of Magic Realism. The struggles are coming between two opposing structures

in a mystical realist document, and one of them is working toward the development of a fantasy universe from the other. These are the worlds of fantasy and life, and they are all present and vying for the reader's interest. From this, the study may deduce that Rushdie employs magical realist features such as time dilation and the introduction of myth/legends/folklore. Rushdie has built something unique with *Midnight's Children*, and Saleem is honestly attempting to tell the tale of his existence and the life of the new country. The period, the precise hours of his conception, the mystery of his parentage, and a host of other tragedies unique to him have all had a negative impact on his existence. The plot is told by different protagonists with supernatural abilities and takes place in history. The book is an allegory of India before and after its freedom and partition, which occurred on August 15, 1947, at midnight. Saleem Sinai, the protagonist with an immense nose and other supernatural abilities such as telepathy, is the story's narrator.

The content of magic realism found in this novel are also beneficial for instructional process in EFL classroom. It can be an alternative and variation on the language and cultural classes. In a case, when the author creates a literary work by indirectly integrating several cultural points of view, the points that can be found in that literary works can be used to introduce the cross-cultural understanding to the EFL students. Therefore, the students can be aware about the existences of several cultures and learn to be positively value and appreciate those culture. Regarding the implication of teaching cross cultural understanding contents in *Midnight's Children*, several possibilities that the teachers can do in the EFL instructional activities are selecting appropriate texts, introduction to magic realism, cultural context, reading and analysis, cross-cultural discussion, critical thinking and reflection, creative projects, language development, comparative analysis, and reflection and discussion.

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