



EXPLORING POSTCOLONIAL IDENTITY IN THE WORKS OF ARUNDHATI ROY AND SALMAN RUSHDIE

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DOI:[euro.ijress.77687.88763](https://doi.org/10.21875/euro.ijress.77687.88763)

Abstract

In the forms of literary works by two great contemporary voices, Arundhati Roy and Salman Rushdie, this research is concerned with how postcolonial identity is multiple. In the unique narrative writing of both authors, the way in which historical heritage and social structures may serve as building blocks for individual and collective identities serves to reconstruct these into creating the reader's awareness of how individually and broadly those experiences and socio-political circumstances may intersect. The intricately woven exploration of caste, gender, and historical oppression in Roy's *The God of Small Things* informs the structure of life in postcolonial India; the nonlinear structure and evocative language here clearly illustrate how the personal tragedies of the Ipe family are interconnected with oppressive systems. Whereas, Rushdie's *Midnight's Children* and *The Satanic Verses* grapple with the issues of migration and religious identity; they encapsulate all aspects about belonging in a postcolonial world. *Midnight's Children* negotiates identity fluidity through the history of Saleem Sinai in magical realism and historical revisionism, while *The Satanic Verses* probes dislocation and cultural hybridity by narrating characters who have been displaced by their respective identities during migration and religious conflict. As such, this essay analyzes how both authors engage with themes of hybridity, displacement, and cultural memory to underline how they have been forming parts of the discourse on postcolonialism, thus emphasizing the necessity of including previously muted voices in reconstructing historical narratives, hence thematizing the necessity of Roy and Rushdie's works in the present discussions of identity, culture, and power.

Keywords: *Postcolonial Identity, Arundhati Roy, Salman Rushdie, Cultural Hybridity, Migration, Historical Legacies, Socio-Political Contexts*



1.INTRODUCTION

The postcolonial literature is a rich tapestry that can be explored to delve into the cultural, social, and political effects of colonization. It is a field that looks forward to knowing how it affected the language, identity, and historical consciousness. It often underlines the complication that national and personal identities take after colonial rule. Two such writers, who have done immense works to the world discussion of postcolonial experience are none other than two of the most vital voices of the contemporary written narrative Salman Rushdie and Arundhati Roy. Their books are stories that do not only represent an imperfect transition from colonial to postcolonial civilizations but also challenge commonly defined notions of national identity, belonging, and identity. Such is described by postcolonial identities as mentioned in Salman Rushdie and Arundhati Roy's works. They dig into their books on how politics, culture, history, and human experiences interact to give form to life in newly independent countries. Roy employs the postcolonial Indian backdrop to launch her very first novel, *The God of Small Things* in 1997 to condemn rigid institutions of society as well as the extended after-effects of British colonialism on the poor. Her characters' plight-be it between modernity and tradition, between individual aspirations and social norms- speaks of the larger postcolonial quest for self-definition in a world that is changing fast. Even Salman Rushdie testifies to this, vividly portraying the journey India took from colonization to freedom through his magnum opus, *Midnight's Children*, 1981. By fusing the lives of his characters with significant events in Indian history using magical realism, Rushdie sets out to reveal how postcolonial identity is a concept that involves both chaos and radical transformation. The manner in which the author has gone about telling his story by using myth, fiction, and history very aptly illustrates the sense in which, in postcolonial nations, identity is fragmented and mixed. Rushdie challenges in his writings the idea of a cohesive national identity by arguing that postcolonial identity as such is inherently fractured and complex because it has been further ruptured by contradictory forces of modernity and tradition and international influences.

Both the writer's forefront fluid and shifting selfhood, where instead of a fixed identity or national boundaries, they gain a sense of belonging by understanding the changing world. Instead of a stable identity, the fiction writers create characters who are always taking a place in the world dominated by the local cultural traditions, global capitalism, and imperialism. Both Rushdie and Roy insist on



the challenge of identity-making after colonization-namely, through the large canvas of historical narrative in Midnight's Children or even more privately through family scenarios in Roy's The God of Small Things. Certain significant themes in this process of forging postcolonial identities are resistance, displacement, and hybridity. The characters created by Rushdie and Roy live very frequently in liminal regions; neither do they exist free from the effects of colonial power structures nor securely held within normal cultural ties. Reflecting the internal as well as external problems that people in postcolonial cultures have to face concerning identity, power, and belonging amidst the partial abolition of colonies' influence, their works reflect the failures and struggles of them. This paper will explore the representation of postcolonial identity through Salman Rushdie and Arundhati Roy, looking into the ways the characters of each author struggle to understand, place, or change race, class, gender, and nationality. Bringing beyond the narrow borders of nations or personalities, this study of identity illuminates global forces still influencing postcolonial realities today. By analyzing how the personal and the political converge in Roy and Rushdie's stories, this study hopes to advance the knowledge base concerning the complex and varied aspects of postcolonial identity.

2. REVIEW OF LITREATURE

Based on alienation, identity crisis, indigenous versus hybridity, and cultural representations; detailing the intricacies and social-political scenario of India in Ali's (2018) work, a complex representation of indigenous identity and cultural hybridity appears. This intricate setting of caste, gender, and colonial legacies forms the backdrop for Ali's close reading of how characters negotiate their identities in a world shaped both by indigenous traditions and the pervasive impact of Western culture. In the fluid and dynamic nature of Roy's story, the condition of hybridity needs to be viewed as an unfolding process that is shaped by forces both personal, historical, and societal. This is why the condition of postcolonial Indian identity is one of a continuous negotiation between local and global, traditional and modern, indigenous and foreign according to the research of Ali.

Das (2018) compared Arundhati Roy and Kiran Desai. Both of them try to explore various issues of national identity and cultural representation in postcolonial India. Analyzing some characters and settings in their novels, Das demonstrates that each of the authors puts forth a critique on nationalistic narratives which hitherto described the country of India. Das speaks of how Roy and Desai, through the hauntingly inferior voices of women in their tales, raise the counterpoint against the dominant



narratives of a singular nation by speaking the voices and stories of women, lower castes, and immigrants. Das points to how both these authors use their fiction to orchestrate the contradictions and fractures within the very creation of national identity that India presents as a unified whole.

Dissanayake (2019) also contributes to the discussion on postcolonial theory and on the establishment of the World Englishes paradigm, offering a contribution to the dialogue of language, power, and identity in postcolonial societies through the study of some intersections among these variables. He holds the view that the multiple forms of English in the ex-colonial regions like India reflect the hybridity of postcolonial identities. Drawing on postcolonial theory, Dissanayake opens the way through how language behaves as an instrument both of oppression and resistance. He underscores how a dialogue between postcolonial theory and linguistic studies is crucial: that the only way one could understand the development of World Englishes is to analyze historical and socio-political conditions that preceded them. The study is highly relevant in the context of works by some Indian authors, like Roy and Desai, whose writings involve matters of 'posing questions about the place of English in a postcolonial, multicultural setting'.

Ekkanath (2020) has proposed a comparative study of Indian and African postcolonial literature in which he discusses common themes, the literary tropes, and discourses to emerge from both regions. This study examines how writers from both postcolonial contexts address questions such as identity, resistance, the legacy of colonialism, and cultural hybridity. Drawing parallels from Indian to African literary traditions, Ekkanath grants permission to the intersection where universality comes alive within postcolonial issues, whether it is that struggle for identity or even the critique of colonial power structures—yet taking into account historical and cultural differences that would set them apart as regions. This study explores how Indian and African authors use similar literary strategies, such as blending oral traditions, myth, and folklore to assert their identities and work against the homogenizing forces of colonialism. Ekkanath's work expands the horizon of postcolonial studies insofar as it situates Indian literature within a global postcolonial framework and directs attention to the transnational dimensions of postcolonial discourse. Giri, 2018 presents an elaborate review of postcolonial theory and its application in practice in teaching, studying, and researching English literature by engaging with specific Indian literary texts. In the process, he explains some of the key terms in postcolonial theory- hybridity, mimicry, and subalternity-in motions in which they are used



by Indian writers. Giri's analysis is based in broader discussions of the theories of postcolonialism; however, he provides practical insights into how these theories can be applied to specific literary works-this is the strength of his work in bridging the space between abstract theory and literary analysis. This study encompasses a large number of Indian authors-from Salman Rushdie and Arundhati Roy, right down to relatively lesser-known voices-which illustrates the diversity in the production of postcolonial literature in India. Finally, Giri explores the role of the English language as a means of expression in postcolonial India, tracing the contradictions between speaking the language of the colonizer and the necessity to enunciate an indigenous cultural identity. His book serves as a useful complement to appreciate the theoretical premises of postcolonial literature but, beyond this, also provides rich examples of how such theories are translated into literary practice.

3. PRIMARY THEMES IN ROY AND RUSHDIE'S WORKS

3.1 Hybridity and Cultural Identity:

In *Midnight's Children*, Salman Rushdie develops characters that epitomize hybridity and reveal the depth and richness of identity in a postcolonial India. The main character, Saleem Sinai, is actually a metaphor for India itself-because he happened to be born at the very moment when India attained independence, his life feeds into Indian history and becomes a testimony to India's political and cultural splintering in the postcolonial context. Through the novel, one sees the diverse types of cultural, religious, and personal rifts that mark the lives of characters such as Saleem, which represent the fractured and hybrid nature of the Indian identity. Hybridity does not only define the mixed religious and ethnic background of the protagonist but also captures tensions between the colonial past and the newly emerging postcolonial nation. Fragmentation of identity becomes a recurring motif in the novel, where characters symbolize tensions between tradition and modernity, between East and West, and individualism versus collective identity. Magical realism, on the part of Rushdie, amplifies this theme as boundaries between reality and fantasy begin to blur in a mythical way, mirroring in a sense the broken and unstable identities of the characters themselves.

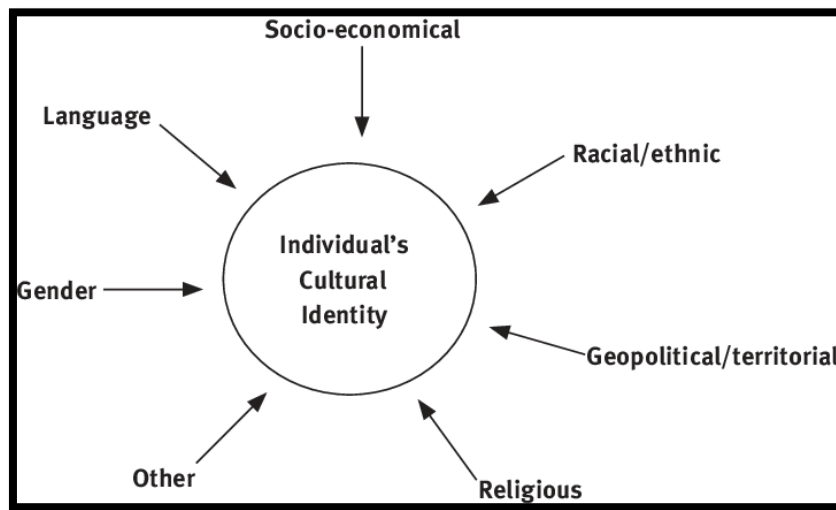


Figure 1: Identity in the Postcolonial Framework: Essential Ideas

Similarly, in the novel *The God of Small Things*, Arundhati Roy outlines the complex intersections of caste and colonial legacies with personal identity, especially as evinced through the figure of Ammu. Ammu's life is shaped by the unyielding socio-political structures of caste and gender in Kerala, and her struggles echo wider societal tensions within postcolonial India. Personal identity is grossly battered by the fallout from both caste and colonialism. When Ammu, in this case, born to an upper-caste family, had no absolutely clear place in a system that denied her agency and freedom over her own life, her being and bonding with Velutha, a man of the darker lot, takes a different meaning altogether because the rigidities of caste and that of the colonial hierarchy lead only to tragedy. Ammu's rebellion against these structures foregrounds the oppressive nature of postcolonial legacies within which personal identity continues to remain deeply enmeshed with caste-based discrimination and the hangovers of colonialism. While Roy bases her exploration of identity in the personal and the intimate, she approaches the question of how it is that larger socio-political forces would shape individual lives as well as the fetters that people, particularly women, are confronted with in forging their identities within such a rigid framework. Therefore, it is this theme of fragmentation in postcolonial identities, both Rushdie and Roy engage with, though on a much larger and symbolic platform for Rushdie, whereas Roy probes deeper into the personal and socio-political realities that surround caste and gender in India.



3.2 Displacement and Migration:

This aspect of the immigrant experience-as posed by Salman Rushdie in his novel, *The Satanic Verses*-throws light on some of the deepest feelings of dislocation and identity fragmentation that immigrants feel when caught between two worlds. In the novel, centered on the transformations of two protagonists, Gibreel Farishta and Saladin Chamcha, two young Indian men who survive a plane crash, two different Indian cultures are represented. By using these characters, Rushdie questions fluid and unstable national identity and delves into how immigration and exile force people to constantly negotiate native and adopted cultures. Fluidity of identity in *The Satanic Verses* resonates with the broader condition of postcolonial subjects, who usually dwell in a liminal space or between a land which they left and a new one which they now inhabit. Such depictions are amplified by the magical realism of the novel, blurring lines between reality and fantasy to portray the kind of psychological dislocation those living between worlds feel. All the tensions that flow from an inability to reconcile cultural heritage with assimilative demands find their way into processes that lead to alienation and fragmentation, often replicating the experiences of postcolonial immigrants in a globalized world. His investigation of these themes recalls for us in poignancy of critique how globalization and migration destabilize a traditional notion of identity and belonging.

On the other hand, in *The God of Small Things*, Arundhati Roy's characters, though they settle on native soil, feel an alienation from the rest of the society and are internally exiled. The book presents characters locked within oppressive socio-political systems that govern their lives-caste, gender, and colonial legacies. Roy has amply depicted such through her characters in the book, among whom are Ammu and Velutha. They could be geographically situated in Kerala, India. Nevertheless they are still oppressed by social systems that prescribe and limit their position. Ammu is subordinated to the gender practiced in her family and society. She is alienated from her family and society. Velutha is an untouchable, deprived of privileges and freedoms accorded to upper castes. Roy's internal exile becomes the voice for the suffocating effects of social hierarchies that make people outsiders in their own communities. Not a saga of physical displacement in the garb of an immigrant and that, Rushdie projects, but socio-politically erected invisible barriers among people due to caste, class, and gender. Such is Roy's criticism of these structures that it articulates a searing statement about how, surrounded by familiar places and faces in their own native land, some can feel alienated. Her characters militate



on the much-deepened cleavages and schisms that an ailing postcolonial society persists with, pointing also out how exile and alienation are conditions not only of physical dislocation but also systemic exclusion from society. While both *The Satanic Verses* and *The God of Small Things* deal with issues regarding alienation and identity in the post-colonial world, they do so from different vistas: Rushdie's work focuses on the experience of the immigrant regarding the impact of cultural dislocation and the challenge that this poses in trying to live between worlds while Roy's work portrays the kind of internal exile experienced by those who are marginalized within their own socio-political systems. Collectively, these stories present a very strong critique of alienation faced by postcolonial subjects through the globalization forces of migration and cultural displacement or localized oppression of caste and gender.

3.3 Nation and Identity Politics:

Though Salman Rushdie and Arundhati Roy pose such scathingly sharp criticisms of nationalistic fervor in post-colonial India from differing lenses, I can well understand that both of them are aimed at exposing the fractures which are inherent in constructing a unified national identity, based on historical narrative evidence from India's independence and the traumatic partition. In the figurative plane related to the fate of the nation, the protagonist Saleem Sinai in the novel comes to embody the promises and failures of the postcolonial state. By immediately linking the personal story of Saleem with the broader history of India's political past, Rushdie critiques the kind of nationalism that aims to make a unity of diversity, bringing people from all walks of life- seemingly as diverse and divided as possible-under the flag of a single national identity. Perhaps the most important moment in the novel, which is the partition of India, an exercise that commemorates this independence-through general violence and the displacement of millions-marks a moment in the impossibility of a smooth, integrated national identity. India Rushdie presents is not so successfully a moment of freedom but one disposed by conflict, division, and brutal colonial legacies. The fictional story gives him the platform to comment on the artificiality of national borders and the exclusionary nature of nationalism, which so frequently turns a blind eye toward pluralism and hybridity that characterize the nation. From *Midnight's Children* Rushdie works through the fragility of national unity, indicating that a single, monolithic Indian identity is more of a myth than it is reality; it is riddled with contradiction and constantly threatened by cultural, religious, and political fissures. On the other



hand, Arundhati Roy's *God of Small Things* is an attack on the states' consolidated political corruption and social inequalities within postcolonial India. She reveals how the violence of state power aggravates the condition for communities of margins. Set against the red insurgency movement in Kerala, this novel forms a poignant background for ways in which political power is exercised by taking advantage of the most vulnerable people in society-women, lower castes, and those who defy rigid boundaries of social order. Through the tragic fates of characters such as Ammu and Velutha, Roy critiques the hypocrisy and brutality of the state that goes about even perpetuating violence and cements oppressive social structures in lieu of providing an actual solution to justice or equality. In fact, what the novel depicts is that the Indian state is guilty of perpetuating colonial hierarchies and systematic exclusion of certain groups instead of being a liberating force in the postcolonial time. He further deconstructs the root caste structure that makes up the very social relation structure of India, which reveals a way that state power often works hand in glove with social prejudice for the status quo. It is Velutha, a lower-caste man, who is to be killed by policemen-a powerful indictment of state violence against any one opposing the rule of society.

Though they both negotiate postcolonial nation-building, they speak of even darker undercurrents of nationalism. In particular, *Midnight's Children* reveals how this project of nationalism, though rhetoric with talk of unity and freedom, fails to account for the diverse realities of postcolonial India, thus beset by fragmentation and disillusion. Through *God of Small Things*, Roy allows for a critical portrayal of how the postcolonial state fails to take up the task of defeating deep-seated social inequalities and is therefore complicit in the flourish of violence and oppression. Thus, both novels assert that India's post-colonial nationalism has acquired a shape opening up divisions further playing an instrument of injustice instead of being the instrument of liberty, thus erasing the now romanticized belief in one unified equal postcolonial nation.

4. METHODOLOGY

This Research uses close reading techniques to look intently into detailed language, structure, and symbolism in Arundhati Roy and Salman Rushdie's works, in particular because of how these stories tellingly untangle postcolonial identities. This study closely examines Roy's *The God of Small Things* and Rushdie's *Midnight's Children* in an attempt to determine how both authors make literary innovations with the element of non-linearity and abundance of symbolism in an attempt to question



the conventional notion of identity, national affiliation, and belonging in postcolonial societies. Roy's fractured narrative and richly poetic prose bring to mind fractures in the lives of her characters in accordance with fractures in Indian society post-independence; Rushdie's magical realism and historical allegory, however, critique grand narratives around nation-building and cultural homogeneity. Using postcolonial theory, with specific emphasis on Homi Bhabha, Gayatri Spivak, and Edward Said, this paper attempts to deconstruct how the protagonists in both novels operate between the shadow of colonialism, cultural heterogeneity, and tension between tradition and modernity. Still, the narrative strategies vary since both authors try to depict how the subjects of the postcolonial arena exist at liminal spaces-between inherited cultural orientations and the global, all-pervasive forces of modernity. While Roy's strongly localized, almost intimate focus on personal and familial histories could not be more removed from Rushdie's vast expanses of satirical national and political history, both works provide considerably complementary visions into the postcolonial condition. Focusing on a comparative analysis of these narrative strategies, the paper compares and contrasts how both Roy and Rushdie engage with the issues of identity, displacement, and resistance regarding each of these both rendered by different approaches toward the complexity of postcolonial literature's conversation with the theme of belonging in a decolonized world.

5. DATA ANALYSIS

This Research tries to reflect on both authors' contribution to postcolonial thought through comparative analyses. Though Rushdie's narrative technique is indeed filled with magical realism and allegory, in the hands of Roy, it takes a more realist, though fragmented style. Nevertheless, their works both radically question the lingering colonial footprint on identity and press the question as to how cultural as well as political power shapes personal histories. The paper will also depict how, by using the aspects of memory and history, both writers attempt to counter the dominant discourse about nationhood and identity.

5.1 Hybridity and Ambivalence:

Salman Rushdie's *Midnight's Children* goes to extreme lengths in explaining the ambivalence of postcolonial identity: it demonstrates how these characters continue finding their space in limbo between tradition and modernity. The main character, Saleem Sinai, is thus a telling metaphor for this



ambivalence, his life story entwined with the restive history of India after its independence. Saleem's life is an expression of the antitheses of a postcolonial identity, born on that very day when India came into being, in his lifetime nothing but chaos, fragmentation, and desecration prevailed there. While coping with his hyphenated identity, which was raised in a highly mixed backgrounds comprising elements of multiple religions and cultures, Saleem has problems with profound dislocation and confusion. This inner conflict reflects the greater tension a nation has, on one hand, in coming to terms with its colonial past and, on the other hand, the claims of modernity. Rushdie's account goes on to depict how a quest for identity in the postcolonial context certainly is anything but linear or simple but marks a constant negotiation through conflicting loyalties towards tradition, the family and the greater socio-political spectrum. Hence, Saleem, as a character, is representative of even deeper existential dilemmas for the individual within a changing society, in which the rest of colonial rule exists with the drive toward being a modern nation.

Equally, in *The God of Small Things*, Arundhati Roy approaches postcolonial identity but in much subtle and deeper layers. This is because Roy takes time to outline how caste and class intricately determine parameters for identity determination within her characters. Thus, though is described as identity that is chosen by the person or experienced, it is even so far-to-theory-scarcefingedly influenced by the systemic factors. What is even interesting here is that the caste system is older than colonialism itself, yet its legacy intersects with the colonial component to dismantle the integrities of characters like Velutha, who, despite his extraordinary talents and virtues is pushed toward the margins of society because of his caste status. A historical context of colonialism further triggers deepened identity conflict within the person of Velutha, forced as he is to contend with stratifications and inequalities that colonialism itself instigated and which still resonate in the postcolonial order. Thusly, Roy manages to vividly capture how the so-called invisible products of traditional caste-based culture dictate the limits to what is possible for individuals, namely through their social standing. The story of Velutha-the one who dares to rise above the age-old dictates of caste through his love for Ammu-suggests one of the brutal consequences of such an intersectionality-that how deeply entrenched systems of oppression could crush aspirations and desires.

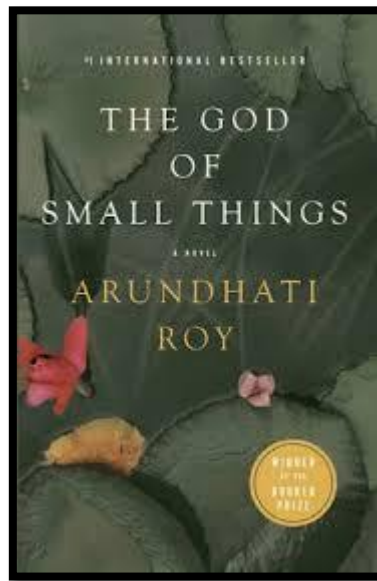


Figure 2: Arundhati Roy's *The God of Small Things*

Both the authors cast the tapestry of postcolonial identity with threads of tradition, modernity, and systemic inequalities. The very character of Saleem Sinai in Rushdie epitomizes the greater ambivalence of postcolonial identity in his journey through a fractured landscape beset on all sides by competing allegiances. Deep exploration of caste and class by Roy sketches the ways in which these ancient hierarchies continue to determine the contours of identity in contemporary India. Together, these stories bring out the complex undertones of identity in a postcolonial setup, marking multiple challenges which a person has to go through as he or she has to form their identity amidst remnants of colonial rule and pressures of a modernising world.

5.2 The Role of History in Identity Construction:

Both Salman Rushdie and Arundhati Roy are vastly critical in the manner in which they address official histories within their works; hence alternative narratives foreground the voice and experience of marginalized voices. That way, in the case of *Midnight's Children*, Rushdie employs historical revisionism as a literary tool to remind the reader that identity is not fixed but shaped daily by the dialectics of time and interpretation. For, just as the story of personal lives is the story of Saleem Sinai, the larger history of postcolonial India envelops him, so also does the novel incorporate both the aspects of life-personal and political-and interweave them to challenge monolithic historical

narratives that otherwise could gloss over the complexities and contradictions of lived experiences. His revisionist approach emphasizes the fact that history is a construct, filtered through the viewpoints and biases of those who recorded it. Through magical realism, Rushdie shows how personal memories and stories can destabilize the traditional versions of history, thus opening up a rather more complex idea of the past. This technique celebrates the idea that identity, much like history, is fluid and always present; it comes alive through reinterpretation, brings out marginalized voices, and overshadows with new writing national collective memory.

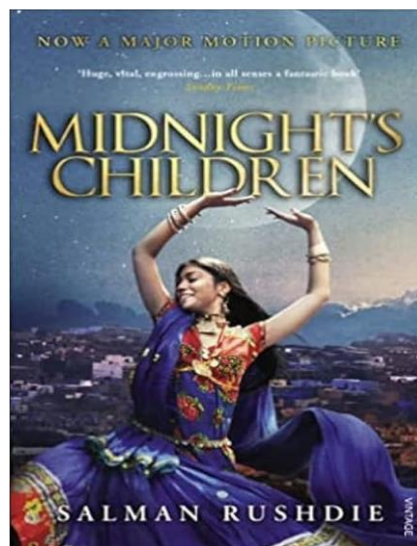


Figure 3: Midnight's Children, Rushdie

To the contrary, Roy's approach to history in *The God of Small Things* is personalism as well as intimacy, focusing on the family trauma unfolded against the socio-political background of India. Historical events—healing of colonialism, caste discrimination, and political uprisings—are incorporated into the families' lives. It is in this sense that Roy's connection to history is so deeply interwoven with the emotional experience of his characters, particularly the ones who have learned to live with loss, betrayal, and longing. The traumatic history of the family, characterized by the tragic love affair between Ammu and Velutha, somehow becomes a microcosm for broader societal issues in illustrating how history creates the identities and characters of individuals in such profoundly and often painful ways. Since the personal and historical narratives make things even more intimate with each other, Roy elevates voices that history and society have otherwise made invisible, explaining that their narratives are necessary to understand the complexity involved in an identity portrayed as



postcolonial. Together, the authors illuminate the complex relationship between personal and collective histories, asking for an inclusive understanding of this history in the recognition of multiplicity. Rushdie's imaginative though moving historical revisionism makes its readers seriously rethink settled narratives at the same time focusing them on the fluidity of identity. Where Roy's intensely personal approach underlines the effects of history on personal lives, it is to depict how personal tragedy may indeed have an echo within the larger scope of a nation's history. Both proceed to argue that the voices of the marginalized must not be excluded from histories since these are vital pieces to the puzzle of understanding the complexity of identity in these postcolonial contexts. Through the efforts of each one of them, Rushdie and Roy enrich the discourse on history and identity, making possible for readers to consider the story from which we understand the world

6. CONCLUSION

Arundhati Roy and Salman Rushdie, through their writings, offer extremely deep explorations of postcolonial identity each in distinct modes of narrative with pointed common themes: displacement, hybridity, and the dynamics of power. In *The God of Small Things*, Roy explores the canvas of identity-formation within constraints as caste, class, and socio-political landscape in India. Her narration of spectacular elements with copious descriptions draws attention to the disjointed and sometimes traumatic lives of her characters, especially the Ipes, within the oppressive frameworks of their country. While Rushdie comes back to the concept of magical realism and historical revisionism so that it brings forward the fluid identity that defines post-colonial settings in *Midnight's Children*. For Saleem Sinai, he is, after all, the quintessential example of a post-colonial identity. His life is intricately linked to the history of India and questions many fixed ideas of culture and nationality reshaped by historical forces and individual experiences. Their stories are an avenue for reflection of the still-present legacy of colonization, struggle, and issues of identity and sovereignty in a globalized world. Resourceful storytelling, in which Roy and Rushdie are so heavy-layered, offers much for the discourse on postcolonial identity. Having an attitude of critical thought upon which themes have relevance for modern society, they also insist that one's voice be heard through narration and not forgotten on the table. Then, the works become not just pieces of literature but powerful commentaries on the complicities of belonging in a world as characterized by diversity and disparity.

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