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**Identity and Place in Postcolonial Literature:
A case study of Salman Rushdie's *Midnight's Children*
(1981)**

A Dissertation Submitted in Partial Fulfillment of the Requirements of
A Master Degree in Literature and Civilization

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Academic Year: 2019/2020

Dedication

To our parents, beloved ones, and Friends

We dedicate this humble work

Acknowledgements

First and Foremost, we owe this humble work to **Allah**, without his guide, this work could never have seen the light.

We would like to thank deeply my supervisor **Mrs. Hassiba SOUFLI** for her excellent guidance and for not keeping an effort to give us all that we need to complete our dissertation.

Then, we owe **Mrs.Afaf MEGA** and **Mr. Nacer Eddine DEHDA** special thank for their effort to help us when we needed so.

Abstract

The current study aims at investigating the theme of identity and place in postcolonial literature in Salman Rushdie's *Midnight's Children*. It is a qualitative research that relies on the descriptive-analytical method. The postcolonial perspective of identity and place are important to be studied. In the course of investigating and analysing identity and place, the identity theory and postcolonial place characteristics are purposefully used. The research comes up with several results. The identity is affected by the place by in which it is raised . As the place develops and changes in terms of cultural, social, and political circumstances, the identity does as well which proves the postcolonial views of constructions identities and its no-stable nature. Whether the place as realistic or imaginary still it defines the realistic identity which is described now or the imaginary identity that is wished to be.

Keywords: Postcolonial literature, Postcolonial theory, Identity, place

الملخص

تهدف الدراسة الحالية إلى التحقيق في موضوع الهوية والمكان في أدب ما بعد الاستعمار في كتاب أطفال منتصف الليل لسلمان رشدي. البحث نوعي يعتمد على المنهج الوصفي التحليلي. منظور ما بعد الاستعمار للهوية والمكان مهم للدراسة. في سياق البحث عن الهوية والمكان وتحليلهما، يتم استخدام نظرية الهوية وخصائص المكان بعد الاستعمار بشكل هادف. توصل البحث إلى عدة نتائج. تتأثر الهوية بالمكان الذي نشأت فيه. فمع تطور المكان وتغيره من حيث الظروف الثقافية والاجتماعية والسياسية، فإن الهوية أيضا تتغير مما يثبت أيضا آراء ما بعد الاستعمار للهويات وطبيعتها غير المستقرة. سواء أكان المكان واقعيا أو خياليا فهو يحدد الهوية الواقعية التي يتم وصفها الآن أو الهوية الخيالية التي ترجى أن تكون.

الكلمات المفتاحية: أدب ما بعد الاستعمار، نظرية ما بعد الاستعمار، الهوية، المكان

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General Introduction

1. Background of the Study

The effects of the colonizers on the colonies were not only at the level of taking control over territories and geographies but also had oppression over the hearts and souls. The imperialism destroyed lands and places and neo-colonialism had the role of impressing people politically and economically till having a profound impression on the cultural aspects of a given society. Taking political independence does not mean that the ex-colonies are free in all aspects of life and self-definition. On the contrary, they became lost from one hand and indulged in the colonizers' cultures from another. People of the Caribbean, Africa, and all countries which were controlled were uneducated, poor, uncivilized, and with a meaningless sense of identity due to the long period of imperial practice impacts.

A lot of people who belong to colonized countries chose to be educated in the colonizers' country. As the case of our study pivots around Caribbean territories, the impressive Indian writers were considered as the writers of Diaspora. They have their education in Britain, the colonizers' country, and had a great level of awareness that made them think about their homelands and the practices of imperialism and colonialism on their public. They decided to portray, at first, the savage nature of the colonizers, how they made their country a machine that produces their wealth and the citizens are tools to drill those goods and treasures. That was not enough, the originality, identity, and freedom were stolen even. Colonialism plants its seeds in the consciousness and the subconscious of the colonized, when imperialism was gone, neo-colonialism had an easy job making people

easy to be controlled since they have no consensus upon one's sense of belonging, culture, home let alone identity.

Salman Rushdie, one of the Diaspora writers and a Noble Prize winner, in his novel *The Midnight's Children*, wanted to portray the life of two generations who lived and witnessed colonialism and imperialism, and the others who were born during the independence period with all the ups and downs that faced them. He featured as the godfather of postcolonial novelist and his novel is very representative of such a period. Throughout the course of our study, we tackle all that concerns postcolonial Caribbean literature shedding the light on the problem of identity and place at the level of the sense of belonging.

2. Significance of the Study

The study is concerned with studying identity in relation to the place. As few works shed light on how place affects and reshapes identity, this study seems to be a different contribution to literature. That is, it is rather a starting point in studying the notion of identity and place in Indian fiction which may add to the literature existed and give inspiration to upcoming researchers to continue on the same path.

3. Previous Studies

In the 4th edition of the International Conference: Paradigms of Ideological Discourse 2012, Isabel Merila contributed with a paper entitled "*Changing Textual Identities in Salman Rushdie's Midnight's Children*". The study aims at revealing multi-identities in the course of the novel. Using postcolonial theory, the study comes to the conclusion that Rushdie's *Midnight's Children* proves to be, in many ways, a manifesto of the postcolonial perspective of the present, after crossing many stages of (re)evaluation and (re)definition.

With the acceptance of this reality, there comes the need for understanding, for a redefinition which should mirror this complexity of the children of midnight and of the history that gave birth to them.

In General, most works that examine the problem of identity, which is our corpus, seem to use postcolonial theory only. Hence, what differentiates our study from the previous works is that our study tends to decipher how the paradigm of place affects identity.

4. Research Objectives

The study under investigation aims at examining Salman Rushdie's portrayal of identity and place in his *Midnight's Children*.

5. Research Questions

The study attempts to answer the following questions;

- 1- How does Salman Rushdie portray identity in *Midnight's Children*?
- 2- How does Salman Rushdie portray the place in "*Midnight's Children*"?
- 3- Does the paradigm of place affect the identity identification process in *Midnight's Children*?

6. Methods and Methodology

The present study is qualitative in nature. It stands principally on the descriptive-analytical type of research. It also depends on the data collected from theories chosen and the corpus *Midnight's Children* by Salman Rushdie.

In addition to this, this study uses both of postcolonial theory and personal and social identity theory so as to trace and investigate the issues of identity and place in Salman Rushdie's *Midnight's Children*. The themes of identity and place are analyzed based on the postcolonial theory views and identity theories.

7. Research Structure

This paper is divided into three chapters. The first chapter, entitled “An Overview of Postcolonialism and Postcolonial Indian Fiction”, discusses the postcolonial theory, its definition, development, and characteristics. This chapter also has a further merit to spotlight on postcolonial Indian Fiction.

The second chapter, “Identity and Place in Postcolonial Literature”, however, deals with postcolonial identity and place. It outlines the definition of identity, its constructions, and its types namely: social and personal. Furthermore, the notion of place is further developed dealing with its definition and its strong ties to home and culture.

The third chapter is entitled “Identity and Place in Salman Rushdie's *Midnight's Children*”. It attempts to answer the questions raised by this study. In doing so, the chapter first brings to the fore the plot summary and the biographical background. Then, the chapter analyses the notion of identity and place in the novel under discussion with reference to postcolonial and identity theories.

Chapter One: An Overview of Post-colonialism and Postcolonial Indian Fiction

Introduction

After the nations had their independence and got rid of all colonial practices, authors preferred to immortalize their struggle to get their freedom from one hand, and, from another, to start shaping back their originality which is disappeared by the colonizers' ideology and agenda. The consequences of colonialism left the colonized societies suffering from poverty, hunger, ignorance, self-lost, and urged them for the identity quest. With the emergence of post-colonialism, writers strived, by all means, to educate and to raise the awareness of their own nations through their pieces of literature. Educating them was not the only reason for their writing but also they had the desire to depict the reality of the colonies and make people aware of the importance of getting back their identity. In light of this, this chapter is divided into two sections: the first gives an overview of post-colonialism and its principles. The second depicts the postcolonial literature with shedding light primarily on postcolonial Indian English fiction.

1.1 Definition of Post-colonialism

Post-colonialism has no precise definition that all theorists agreed on. It is in a continuing debate about its nature, definition, and exact principles. It is believed that the term concerns the results of what happened in the colonial era. Colonialism affects societies from the social perspective, but it exceeds that to touch the politics and economy. The consequences of these dimensions give a broad area to what comes after colonialism. This section attempts to give an overview of post-colonialism, its definition, principle, and theory.

1.1.1 Definition of Colonialism

Colonialism can be defined as the subjection of one population to another which may come in physical conquest. It may also exceed to imply political, economic, and cultural control. Consequently, the colonizers' tradition started to gain supremacy over the colonized so that many aspects of the colonized culture began to disappear.

Colonialism refers to the period of European exploitation and occupation of inhabited lands and nations. It is believed that it is a special form of imperialism. Imperialism for Young "operates as a policy of state driven by the ostentatious projects of power within and beyond national boundaries" (26-27).

From another side, "imperialism is susceptible to analysis as a concept grounded in exploitation, partnership, and assimilation" (Nkrumah 1). Colonialism as analyzed above is a practice by which one nation possesses another for itself purposefully for "promoting the colonizer's economic advantages" (2). Consequently, colonization does not only dominate physically but also it practices any kind of economic and political influence to fully dominate the colonies. Selmon David states that "what is evident here is that, despite the past of colonialism in the exchange for "flag independence, it didn't bring freedom for economy or politics" (102). Imperialism as a concept and colonialism as a practice is still active in a new form called neocolonialism.

1.1.2 Definition of Neo-colonialism

Neocolonialism means new colonialism; new indirect ways to control over the ex-colonies. The term indicates the modern practices that appeared after the Second World War. It refers to all forms of controlling ex-colonies over their occupied territories after their political independence. Also, it refers to the emerging of superpowers like the United

States and its control over the ex-colonies. It can be observed also that neo-colonists if so to speak, used education to practice its indirect exploitation an occupation. Mostly, after colonists had given political independence to their colonies, they controlled education. So, that they grow nations who are winningly working as agents for the ex-colonists rulers.

Neo-colonialism is where the colonizers interfere politically and economically in post-independent nations. Neo-colonialism is an “outgrowth of classical colonialism” (qtd. in McCulloch 120-121). For Robert Young, it is “the last stage of imperialism”. He regards neo-colonialism as a “partly planned policy” and a “continuation of the old practices” (46). It is believed that neo-colonialism is imperialism in its last stage. While ex-colonies’ people think that they had their independence and freedom, in fact, they face a new way of colonialism which is not necessarily a physical conquest, but it is political and economic control over the colonies.

1.1.3 Definition of Postcolonialism

The term first appeared by the mid of 1980s. It seems to have deeper roots tracing back to 1970 with Edward Said’s *Orientalism* which has an important role in shaping the notion of postcolonialism. *Orientalism* 1979 indicates, as Said argues, the way the colonized people see themselves different from and inferior to the colonizers since the colonizers used this method to portray that the colonized are inferior and need to be cultivated so that they can conquer them easily. Thus, the term postcolonial represents the study of what occurs when culture is dominated by another. After we tackled Said’s conception of Orientalism, we can now speak of postmodernism which refers to social and cultural changes that had taken place after the colonialism.

It is agreed upon the fact that postcolonialism study all that happened after colonialism; it means there was no longer a physical interfere in the colonies. However, the

interference changes from being occupation and exploitation of lands to the exploitation of economy, politics, and culture. So the term yields itself to numerous kinds of fields, it is described as a heterogeneous term in nature. Theorists and critics gave their criticism to the term in an attempt to give it a theoretical framework.

When coming into practice, post-colonialism is so problematic in nature that it has no precise definition. Since postcolonial writing is varied in cultural provenance which made European theorists disabled to deal with it effectively, colonialism does not end when theorists used the prefix “post”. Contrarily, it indicates to what extent these colonial effects still in all aspects of life: race, culture, identity, and gender. Thus, colonies are actually facing a new way of colonialism.

Postcolonial literary criticism had its fame in the early 1990s. For Ann Dobie, it investigates the works of postcolonial writers who discuss how the colonized accepted the values of the power and resist them too. He adds that post-colonialism mixed the culture and economic system in time both must be well distinguished. In fact, he wants to keep the difference between the immaterial realities that represented as culture, religion, traditions, customs, beliefs, ritesrites, and so on. This is on the one hand; and on the other hand, there are the material realities that include economic system.

Bill Ashcroft et al define the postcolonial theory as a discussion of “race, gender, place, and responses to the influential master discourse of imperial Europe” (2). Postcolonial theory gives room for the entire marginalized individual to scream out their voice and to be respected too. Scholars like Homi Bhabha propose theories based on “the nature of postcolonial societies and the types of hybridization their various cultures have produced” (Ashcroft et al 32)

Postcolonialism is a continuing process of resistance and reconstruction deals with the effects of colonization on cultures and societies during the post-independence period. It sheds light on the challenges that the colonies struggled with and still. In literature, it is an academic discipline or study that aims at analyzing and explaining the impacts of colonialism and imperialism. Post-colonialism in literature comprises the study of theory and literature as it relates to the colonizer-colonized experiences in different fields.

1.2 Principles of Post-colonialism

Since the term post-colonialism is disputable in its definition, its principles are difficult to set down. Dobie declares that it is impossible to approach the postcolonial theory in a single way. Taking those ideas in mind, the following assumptions and generalizations are by large accepted as important to postcolonial theory.

Not only physical colonization can be seen in post-independent countries, but also the cultural one. The colonizers have modified to a large extent the awareness of natives about their own culture which causes the loss or modification of much of the pre-colonial culture. As the natives have been considered as inferiors in their countries, they directly start to imitate the superiors. They said that we are the superiors and what we see as a principle and ideal must be universal. European colonizers coined the term universalism to ensure that they have the right to impose it on the savage people, the colonized.

The term “other” is mostly used in Postcolonialism. The term indicates classifying people into two categories; those who are superiors by all means, culturally and economically, and others who are inferior by all means, politically, socially, and culturally. This has given the impression that the other started to be seen as evil. The clash between two diverse cultures gave birth to a new one. The latter this new culture is characterized by hybridity as claimed by Bhabha. For him,

hybridization is rambling, cultural, and subjective kind of process that emerges from the clash around the authority. It does not concern individuals who are inferior in culture including the way of eating, clothing, speaking, or living. Instead, it is a social process.

1.3 Postcolonial Theory

Postcolonialism has a deep relation to the colonial and imperial practices in the territories under control. It stemmed from the power imposed on the colonized people on all perspectives, or the effect left after taking the political independence. As postcolonialism appeared complex and less accurate, by the time it gained a more precise sense and framework. Hans Bertens assumes that by 1980 postcolonial literature “become part of the then-emerging and now a vast field of literary, cultural, political, and historical inquiry that we call postcolonial studies” (200).

The term dates back to the 1970s, but it gained its popularity and accuracy by the 1980s. It indicates historical and ideological importance. The postcolonial theory stresses and focuses on the colonized societies’ views about the colonial and the imperial experiences in their lands. This theory cannot be understood without reoffering to colonialism in all its forms and effects such as binary opposition themes; white/ black, self/other, language, and landscape.

The self-representation and quest for identity are at the heart of the postcolonial theory. The problem of race, ethnics, groups, and identity are exposed in the literature to portray the societies’ sufferings from the imposed principles on them which affected their originality and true self. The postcolonial studies pivot around the countries under control or recently got independence. Postcolonial novelists tend to write in English to get their voices heard. It is stated that “writing in English from the former colonies- including India,

Pakistan, Sri Lanka, and other Asian colonies- has proved itself as a vital and as important as the literature written in England itself” (Bertens 195).

Diaspora by the time had their voice heard everywhere and postcolonial literature used the text to show to what extent colonial powers have blurred people’s traditions, religions, and customs. For example, India was Britain’s biggest colony. It was occupied from 1938 till 1947. One can imagine how British culture rooted deeply in their soul. After taking independence, new and original traditions and religions come into the surface like the different Indian religious practices that were exposed in English Indian literature.

Post-colonialism was not only interested in recording the effects of colonialism, it went further to put the postcolonial discourse under the light. The latter attempted to redefine and reformulate the colonized self. It is a contrast study that starts with national independence against the imperial rule. In fact, the roots of colonialism did not end by giving the colonies independence rather they started a new form of colonialism which described the ex-colonies as postcolonial.

The new term, neo-colonialism, substituted the physical occupation. The term now ascribes all the ex-colonies which were postcolonial in the way they are formally independent and colonized psychologically. For instance, India got its independence, but the British impact is still there in people’s hearts and souls. Thus, the discussion over neo-colonialism has a broad sense: Edward Said, Spivak, and Bhabha gave the term a framework.

Orientalism is “a particular and long-standing way of identifying the East as ‘other’ and inferior to the West.” (Barry193). Edward Said claimed that all the colonizers create kind of societies, which are entirely different from them. Thus, the colonizers would give themselves the excuse to control territories. The way they see the other makes them think

that all the humans who are not the same as the colonizers are inferior and objectionable. Said raises many questions about colonization, imperialism, and constructions of the Other. Again, the intent of post-colonialism, as Dobie claimed, is to study what occurs when culture is dominated by another.

Said's term of Orientalism, indeed, helped the postcolonial writers to evoke the version of their own which is characterized by "rejecting the modern and, the contemporary, which is tainted with the colonial status of their countries" (Barry 194). Thus, the characteristic of post-colonial criticism- an awareness of representations of the non-European as exotic or immoral 'other', Orientalism clarifies the objective of the study of postcolonial theory as to unite the different cultural, social, political, economic, ethnic-racist aspects in the literature of both Worlds, the East and the West.

Gayatri Chakravorty Spivak is an outstanding postcolonial theorist who has been ranked as a feminist. In fact, her critical work *In Other Worlds: Essays in Cultural Politics* (1987) deserves special attention including in particular her essay '*Can the Subaltern Speak?*'. Spivak stresses the idea that women gained less attention in a patriarchal society. She also emphasizes that even women were underestimated by men of their origin; hence, she is double exploited in post-colonial literature. Subaltern is a military term, but Spivak used it to denote the lower rank, marginal status of women, and the literature exploring it.

Also, the postcolonial theorist Homi K. Bhabha's book *The Location of Culture* (1994) has made prominent contributions in postcolonial criticism. His concept of Hybridity gained currency in defining the vision of postcolonial theory that all cultures are confluence in each other and it cannot be separated. Bhabha sees hybridity "as a problematic of colonial representation which reverses the effects of the colonialist disavowal" (Selden 228).

In relation to hybridity, Bhabha raises the question of cultural identity. The clash between two diverse cultures gave birth to a new one. The latter this new culture is characterized by hybridity as claimed by Bhabha. For him, hybridization is rambling, cultural, and subjective kind of process that emerges from the clash around the authority. It does not concern individuals who are inferior in culture including the way of eating, clothing, speaking, or living. Instead, it is a social process.

1.4 Postcolonial Literature

Since the 1980s, numerous novelists, writers, poets, and dramatists have been considered as postcolonial writers. Postcolonial literature represents all literary works that are in direct relation with the subjugation of nations and the practices of imperialism in colonies. It is considered as post-independence literature that portrays the nations' struggle for their identities.

Postcolonial literature has emerged after WW2 from the colonized region which includes the Indian subcontinent to a great part of African countries. It is stemmed from Britain's former colonies in Africa and India. Critics yield postcolonial literature to several names that describe different phases such as "literature of resistance, literature of national consolidation, literature of disillusion and/or neocolonialism; postcolonial literature, and diaspora literature (Innes 17).

Postcolonial literature refers to the number of artistic works that are acted and reacted against the colonial discourse. Decolonization is one of its major themes that retell the nations' strive for economical *and* political freedom from colonizers' power. Postcolonial literature can be regarded in terms of self-conscious literature of otherness and resistance because it is written out of the specific local experience as John Lye defines.

Leela Gandhi, in her book *Postcolonial Theory* 1998, defines it as a contentious category which refers to those kinds of literature which have accompanied the projection and decline of British imperialism.

Throughout the 1950s, many inspiring texts of Postcolonialism were published; to mention some, Aimé Césaire's *Discours sur le colonialisme*, Frantz Fanon's *Black Skin, White Masks*, Chinua Achebe's *Things Fall Apart* (1958). Also, George Lamming's *The Pleasures of Exile* appeared in 1960 and Fanon's *The Wretched of the Earth* followed in 1961.

1.5 Indian English Fiction and Postcolonial Literature

As India was a land occupied by British imperialism, Indian English literature was the offspring of English education in India. The novels and pieces of writing produced by Indians were portraying the Indian cultural contact with the British as India had long decades under British colonization.

Indian literature suffered a lot before it has been recognized as an independent entity nationally and internationally. Despite the fact that India has a very long and rich tradition of story-telling, the known novels meanwhile have been an importation from the west which were manipulated and appropriated by Indians writers. Consequently, the literature of India began to have a place of its own world and had a worldwide reputation and great readership. Indian English fiction passed through phases of transformation and acculturation. Although it has been criticized, sometimes, and defended at other timestimes; Indian English fiction nowadays has become a canon in itself.

In the last two decades of the 20th century, Indian fiction flourished and became a genre that respected a read worldwide. The difference this flourishing made is that the

number of Indian English novels published suppresses the total output of any corresponding period before the 1980s when Salman Rushdie's *Midnight's Children* was published. This novel was an important factor in the post-independence development of English Indian novels. One of its major themes is that the writer confirmed that there is so much valid version of Indian identity as there were Indians. By that time, the writer who was Indian in origin became free to speak in a multiplicity of voices and writes in a multiplicity of modes.

Rushdie's *Midnight's Children* has an important place because of its influence. It is seen as a foundational text for a new kind of post-colonial novels. Through his fiction, Rushdie has influenced many Indian postcolonial writers to be confident in handling the English language as a tool of writing. Most of these writers were born and brought up in the postcolonial world; many of them belong to the Indian diaspora. So, They have no anxiety about using English, as it is the colonizers' language, to portray their suffering from the colonizers' practices. In other words, they are free from any inhibiting self-consciousness in their handling of the English language.

As most Indian writers were born and grew up in the post-colonial territory, there was no problem of using the language of the colonizer (English) in their writings simply because they considered it as a tool to write their struggle. However, since English is considered as the language of power and social privilege in the post-independent India, the writers who wrote in English were accused of being the colonizers' "hands". By contrast, Rushdie's novels helped to get rid of this dilemma. By the time, Indians started to recognize that Indian writers - such as Rushdie - have used English in their narratives just to tell the world that they have true independence despite the long period of colonialism.

Conclusion

Despite the vague and broad meaning of Postcolonialism, its essence concerns the reason and the way how one culture dominates and oppresses another not only socially but also politically and economically. Postcolonialism is a theory that indicates the ongoing process of studying what concerns the dichotomy of colonizer/ colonized in addition to the discourse produced about them. The theory emphasizes the definition of all aspects of colonized life: identity, culture, and race. From those colonized people emerge the writing of diaspora whose ultimate goal is to achieve their self-esteem and identity. The discussion of identity in relation to place is developed in the next chapter.

Chapter Two: Identity and Place in postcolonial literature

Introduction

One of the most outstanding themes that postcolonial literature dealt with and still deals with is the quest for identity, and forming and constructing it genuinely. Diaspora's writings tend to show a superpower world that the colonies had their true self and independent culture that make their identity seem special from the colonizers' own. For that, all pieces of writing published in the postcolonial era raise the issue of identity either directly or indirectly, and they also try to examine the aspects by which identity can be redefined and formulated by an ex-colony. One of these aspects is the place where the events of the text are taking place and its characteristics. So, in order to understand how the place contributes to the identity formation process, this chapter seeks to give an overview of Postcolonial identity and its theories along with its relations to the postcolonial Place.

2.1 Towards Defining Identity

According to *the Oxford English Dictionary* (1999), identity as a term is defined as “the fact of being who or what a person or thing is” (705). However, in a postcolonial context, defining identity is rather complex and problematic.

As long as postcolonial countries had suffered from all kinds of suppressions and had lived a long life under colonialism, the quest for the original definition of identity and its characteristics became a quest for all parts of societies, people, psychologists, and novelists. Each tried to define identity and the quest of it black and white. They used writing as a profound and powerful tool to define and re-shape themselves.

Explaining the concept of identity, the professor and the social critic Saman Dizayi finds out that this latter is linked to “otherness”; what distinguishes one person from the

other, or a group of people from other people (23). In other words, 'otherness' is a twofold feature in the postcolonial era. Different from Dizayi, Marie Sinha stresses the very idea of the difference in the sense that identity excludes the difference in “values, traditions, and meanings of the colonizing culture even as it rejects its power to define” (1000).

However, Manfred Beller and Joep Leerssen proclaimed that “identity becomes to mean being identifiable, and is closely linked to the idea of ‘permanence through time’: something remaining identical with itself from moment to moment ” (1). Additionally, they call the other side of identity as referring to the synchronic meaning of the concept of identity as the “unique sense of self” (4) and the ipse identity that means and refers to a person's self-esteem.

Identity is related to the state of “being”; i.e., what a sort of person is and how this person is related to the other. In this regard, one can consider identity in terms of the condition of “being” or/ and the state of “becoming”. In other terms, identity can be identified according to either state or the two states. Considering identity as a ‘being’, this encloses unity and a sense of belonging. However, identifying identity as 'becoming', this entails what relates one person to a given group to become a member of that group. Thus, identity is an amalgamation of a state of being and a state of becoming. More precisely, identity is not just an individuals' ideas and concepts about who s/he is; but about the different characteristics and relations one shares with his or her society. In this vein, in *The Illusion of Destiny* 2007, Amartya Sen reaffirms the uniqueness of identity that would be described as being static and stable, but also he brings to the fore the dynamic and the fluid nature of identity (54).

Stuart Hall, in his essay “Cultural Identity and Diaspora” (2003), perceives that identity as a concept is rather problematic due to its changing manner. He regards identity

as “an already accomplished fact with the new cultural practices” (222). That is, one’s identity is not produced, but it is rather shaped within its representations of cultural practices; thus, it is an ongoing process (222).

Furthermore, Couze Venn defines identity as all that qualifies a subject, such as race, gender, class, language, ethnicity, status, nation, and all that recognizes social relations and sense of belonging to groups (79). In his book *The Postcolonial Challenge Towards Alternative Words* (2006), he assumes that “ identity is an entity that emerges in relation to another or others; it is a plural self” (2).

Since identity is a relative term, identity can be regarded as all the similarities that are shared by all people or the differences that distinguish ones from others. Identity can also be defined in terms of binary oppositions. For example, there is the self-defines the other, the white underestimate the black, and the master controls over the slaves.

Apart from being a relative term, identity is reciprocal. It enriches social relations. Sabine Trepte contends that one may confront some struggles between overlapping identities from different positions, people, and communities. Nevertheless, she continues to add that identity provides a precise “location in the world” and presents “the link between us and the society in which we live” (1). In other words, identity is the idea of “who we are and how we relate to others and to the world in which we live” (1).

In a different manner, seeking to define identity, Valerie Baker identifies two different categories of identity: self-identity and social identity. For Barker, it is “the conceptions we hold of ourselves we may call self-identity, while the expectations and opinions of others form our social identity ” (165). In this sense, identity is a matter not only of self-description but also of social ascription. Accordingly, society theaters an important role in determining one’s self-identity.

2.1.1 Personal Identity and Social Identity

One of the first things we may learn about identity is that personal and social identities must be distinguished. First, personal identity, as defined by James Fearon is a set of “attributes, beliefs, desires, or principles of action that a person thinks to distinguish her in socially relevant ways” (1). It involves all that characterizes a person within society and makes him special and different from the others. It further goes to how a person can build his personality starting from the society he lives in. For Erik Erikson, personal identity represents one’s set of goals, values, and beliefs. What is important, for Erikson, is the extent to which this set of goals, values, and beliefs are internally consistent and, taken together, form a coherent sense of self (qtd in. van Hoof & Raaijmakers, 2002). As a result, we define personal identity in terms of an individual’s goals, values, and beliefs in areas such as political preference, religious ideology, occupational choice, family and friend relationship styles, and gender role ideologies. Second, as long as social identity is concerned, we may think that the difference is quite clear between them. On the other hand, others may think that individuality and sociality as opposing forces (e.g., Brewer, 1991; Triandis, 1995; for critiques, see Guisinger & Blatt, 1994; Kağıtçıbaşı, 2005). Yet, giving a precise concept for each is rather vague and less clear.

Henri Tajfel (1978) defines social identity as “that part of an individual’s self-concept which derives from his knowledge of his membership of a social group (or groups), together with the value and emotional significance attached to that membership” (63).

2.2 Identity in Literature

Identity is internally in conflict (Gergen 1991; Norton Peirce 1995; Sarup 1996; Weedon 1987). It means that identity has a shifting and changing nature; which leads to the

idea that it is neither a fixed nor a stable phenomenon. In other words, it is rather a coherent entity that changes through time.

Patricia Duff and Yuko Uchida state that identity has basically two independent characteristics: transformational and informative. The first is related to time and space whereas the second is related to social, political, cultural, educational, and institutional settings; hence, it is context-related.

In a similar manner, Abeb Zegeye contends that “identity is open-ended, fluid, and constantly in process of being constructed and reconstructed as individuals move from one social situation to another, resulting in a self that is highly fragmented and context dependent ” (1). In this sense, identity is a lifelong process that is always in a matter of a constant change depending on the social context that is giving rise to a new entity.

2.3 Identity Crisis in Postcolonial Literature

The themes of postcolonial literature portray the struggles of the colonized native people to maintain and protect their own native heritage and history. They strived to get back their national identity against the power of their colonizers. Identity turns out to be the fulcrum of almost if not all postcolonial novels since all themes and characters tend to portray those oppressed nations sufferance and the quest of their original identity which disappeared by the colonization’s power.

John Davis states that identity is not that important matter until lost. Losing the past, lifestyle, the native culture lead those societies to “suffer a crisis of identity in the absence of a strong traditional culture” (14). Similar to Davis, Kobena Mercer maintains that “identity only becomes an issue when it is in crisis when something assumed to be fixed, coherent and stable is displaced by the experience of doubt and uncertainty ” (43).

Postcolonial theorists and critics, therefore, give to the issue of identity and its crisis a prior to attention. In his article, "A dilemma of Caribbean Populace: Post-colonial conflicts and Identity crisis in Derek Walcott's Plays", Bharatender Sheoran declares that it is simply because societies and individuals once were colonized, they became badly confused to confront their genuine identity (2). The chaos left behind by colonizers creates problematic conditions that challenged newly freed nations and let the crisis floating on the surface. The latter irresolvable dilemma, endeavors postcolonial novelists portraying the hesitant national identities and left diasporas and identity crisis though differently.

In his *Navigating Modernity: Postcolonialism, Identity and International Relations*, Albert. J Paolini claims that "if postcolonialism forms part of a struggle over discursive power in the constitution of identity, then in colonial history, also pay a significant part " (51). Accordingly, it is due to the colonial era and its attempts to forge and affect the colonial and the postcolonial identity a thing that resulted in a series of cultural and spatial rudiments causing a serious clash.

For Frank Ninkovich, an identity crisis is a period of disorientation. People started to question their value and relationship by stating: "who am I?" and "where do I belong?" (16) started to be asked and individuals became aware of the identity crisis.

Similarly, Ashcroft et al state that postcolonial crisis of identity is a direct result of displacement. In other words, as majestic indigenous values and mores of cultures alongside with the knotty meeting of two miscellaneous cultures lead to an excessive conflict resulting in an internal clash among the natives. (" The Empire" 8-9).

In Brief, it is quite worthy to say that the notion of the identity crisis is born out of the idea of imitating the other 'Occident' who are thought to be superior in order to reach modernity, development, and successively to leave behind all past inferior practices. As the

place is one of the key factors that help to feel at home and shape one's identity. The next section provides an overview of the postcolonial place.

2.4 Postcolonial Place

2.4.1 Definition of Postcolonial Place

One of the important key terms in postcolonialism is the dichotomy of space and place. The former represents a geographic locale only without any kind of cultural characteristics. The latter is what happens when space is made or owned. Place involves landscape, language, environment, and culture. Edward Casey confirms that “to be is to be in a place” stating the importance of the place in defining ones' self and identity (16). In this sense, the relationship between humans and place is so deep that it plays a great role in giving a person not just a dwelling but also a “being”.

Defining place, Kyle Biedler and Julia Morrison suggest rather a holistic one. For them, the place is “the overarching transformation of space into place” (212). Thus, this definition brings to the fore the necessity of clarifying the distinction between space and place. Whereas space suggests abstraction, undifferentiation, and freedom, the place can be understood as belonging, stability, and meaningful (Relph, 1976; Tuan, 1977). Together, the two terms function as a co-dependent construct: the place is a space made meaningful (212).

However, Hurbbard et al. maintain that places are socially produced. Geographically, the place has been divided into two dimensions: subjective and objective (Entrikin). The subjective place denotes the individualistic meanings attached to the place in the representational level whereas the objective place refers to its naturalistic qualities. It is when meaning and objective reality encounter. Places emerge.

Nicholas Entrikin's notion of place has been criticized by non-representational thinkers for many reasons. Firstly, the subjective dimension falls into the neglecting of sensual and physical performance in place as Nigel Thrift argued. Andrew Merrifield states that Entrikin made the two dimensions separable in the way it needs to be gathered.

Henri Lefebvre and Edward Soja argue that space is understood as a physical and social landscape with meaning in everyday place-bound social practices and emerge through processes that operate over varying spatial and temporal scales. In this sense, they have divided the scales into three. Firstly, the perceived scale is all that we now and surround our bodies like neighborhoods, villages, cities, and nations. Secondly, the conceived scale which refers to our knowledge of spaces which are formed under the discourse, the power, and ideology constructed. Finally, third space where all scales and dimensions meet, objective, subjective, perceived, and conceived. This encompasses at the same time the space of users in everyday life. The mental space, the space influenced by wider social, economic, and political processes.

Scholars such as Jessop et al. focus on the idea that the necessity of studying place as an interdisciplinary subject matter. He claims that different approaches should be tackled when investigating the place. In this sense, Doreen Massey, John A. Angew, and Michel Martin define place as "socially constructed and operating, including an interaction between people and groups, institutionalized land uses, political and economic decisions and the language of representation" ("The Dimension")

The concept of space has been dealt with a greater subtleties in the postcolonial contexts. Due to this reason, postcolonial literature is drenched with the struggle over "real and imagined spaces" (Soja 239) In *Culture and Imperialism* (1993), Edward Said stated

that it “is completely free from struggle from geography about competition for land and territory and the search for fundamental and egalitarian rights to inhabit space” (7).

Postcolonial literature acts as an embodiment for the postcolonial citizens entrenched with the capability to know themselves and construct an unconventional space free of colonial intervention. This space is termed as “postcolonial space” and this space on all costs concerns for an alternative space, where “power of binary logic and big dichotomies, such as Colonizer-Colonized, East and West, North and South, Capitalism and Socialism, is rejected” (Soja x).

As the place is space made meaningful, the place can be understood as a phenomenological, embodied, socially constructed, multi-dimensional concept and process that reveals the “complex relationships between the experience of a place and attributes of that place” (Jorgensen & Steadman 316).

Places are thus very important because they provide the context within which people live their lives and make meaning of it. Given the power and ubiquity of place, the experience of it can profoundly affect feelings, thoughts, identities, memories, actions, relationships, and interactions of all kinds (Alexander, 2004; Lewicka, 2011; Manzo, 2005). In brief, place influences all aspects of the human experience (Alexander, Ishikawa, & Silverstein, 1977; Casey, 2009; Relph, 1976; Seamon, 2000a). Whether private or public in nature, or for better or worse, the experience of place is inextricably linked with being human and the shaping of one’s sense of self.

2.4.2 Place and Identity

Identity and place are interrelated. Both of them are co-produced when people start to identify where they live. We cannot have a deep understanding of identity without

referring basically to place. The bound between them can influence social formations, cultural practices, and political actions.

The place identity is a term coined in environmental psychology which believes that identity and environment are related. The term was first introduced by the social psychologists Harold M. Proshansky, Abbe K. Fabian, and Robert Kaminoff. They argue that “place identity is a sub-structure of a person’s self-identity, and consists of knowledge and feelings developed through everyday experiences of physical spaces” (“Place and Identity”).

Place works to give people a sense of belonging and the meaning of their being. It tells persons’ experiences, behaviors, and attitudes to other places. The social psychologist Irwin Altman states that the concept of place attachment reveals the ways by which people connect to a specific place. Also, it shows their relations’ effects on identity development. This concept helps us to understand why people feel at home the same way the displacement could cause a traumatic problem, especially for emigrants.

2.4.3 Place and Home

In a postcolonial context, the concept of home has no longer connected with a fixed place and arena and does not symbolize one place but multiple places. It refers to the places where individuals belong: a circle, a group, a community, a village, a city, or a country. By the time it is regarded as a spatial plane, a virtual arena, rather than a physical place (Ozturk 4).

“To be at home is to have the sense of a terrain - spatial, epistemological, cultural - which one expects to navigate with smoothness and ease” (Sagar 237). That is to say, the home of the colonized serves for the production and reproduction of “bodies, borders,

subject positions, discourses and ideologies, mechanisms of surveillance and discipline” (237). In this sense, it can be suggested that the word home in its narrowest sense connotes the private and domestic. On the broadest scale, however, it denotes the public, the nation, and the empire in its most intrinsic activities. At this point, the histories of the nation and the stories of home meet at converging paths. Home is then observed in its process of befitting the atlas of nations and empires.

Said indicates that home is not related to private or public. Instead, he calls for getting rid of the passive notion of home as a private arena or public domain and looks beyond by cultural practices and postcolonial discourse that form the notion of place. Thus, home is no longer the shelter, the support, and security. Home is having, by time, more negative meaning like a threat, fear as Rosemary George indicates in her *Politics of Home*:

Homes are not about inclusions and wide open arms as much as they are about places carved out of closed doors, closed borders and screening apparatuses. When different groups or individuals jostle each other to establish a space as their own, as an exclusive manifestation of their subjecthood, this struggle can become as urgent as keeping oneself alive. As a result, “home” becomes contested ground in times of political tumult either on the level of power struggles at a national communal stage or at the interpersonal familial level (18). (the space on the right of the block quote)

2.4.4 Place and Culture

A place is a manifestation of human culture. Anthony Cohen defines culture as "a social process where people create meaning to give themselves a sense of identity" (qtd in. Viang, Zakariya, 711). In this sense, Gandhi Lai argues that cultural spaces imbued

people's way of life and devoted cultural phenomenon are essential to building place identity. The spaces become places when the physical and cultural characteristics of the setting meld with individual effective perception and functional need. Thus, defining place without referring to the cultural aspects clearly would end into no-place.

2.4.5 Third Space and MultiCulturalism

In his book *The Location of Culture*, Homi Bhabha insists that “ the colonial hybrid is the articulation of the ambivalent space ” (160). The existence of two or more conflicting cultures or multicultural gives a sense of confusion. In that, the ‘ambivalent space’ for Bhabha is referring to the Third Space.

Similar to Bhabha, Leela Gandhi assumes that the Third Space is a way of communication, intervention, and discussion thus conversion. She adds that “it is in this indeterminate zone [...] where anti-colonial politics first begins to articulate its agenda (130-131).

Bhabha defines hybrid third space as an ambivalent site “where cultural meaning and representation have no primordial unity or fixity ” (“The Location ”1). It paves the way for a new identity that gets rid of all traditional ancient practices. In *The Location of Culture*, Bhabha also claims that the colonizer's strategy to hybridize their fellow colonized and fleece their indigenous identity gives rise to a Third Space that is preliminary for postcolonial negotiation and translation strategies:

It is that Third Space, though unrepresentable in itself, which constitutes the discursive conditions of enunciation that ensure that the meaning and symbols of culture have no primordial unity or fixity; that even the same signs can be appropriated, translated, rehistoricized and read anew ” (37)

Not only that but he perceives that the third space is the only chance to hold the burden of the meaning of culture (38). For him, cultural derivations, meanings, and symbols are constructed in the third space of enunciation.

Conclusion

Postcolonial identity and place are continuing processes that have no fixed characteristics or notions. Decolonized countries left the newly independent countries in ambivalence. Diaspora writers try to get rid of past colonial practices; hence, they tend to reform and reconstruct a concept of self in relation to the place which is multicultural and multi-ideological. The Chapter presents an account of postcolonial identity and place which are investigated in detail in the next chapter.

Chapter Three: Identity and Place in Salman Rushdie's *Midnight's Children* (1981)

Introduction

Postcolonial writers devote their pieces of literature to depict two central themes; the subjugations of the colonies and the lost identity due to the colonialism practices and neo-colonialism agenda. The writing of Diaspora helped to raise awareness of immigrant writers' nations although they took their educations by the colonizers' ideology. The problem of identity is still in a continuous process with no fixed characteristics which make it a disputable and plausible subject to write upon. Several components govern how we can define an identity; one of them is the place. Therefore, this chapter consists of two sections. The first draws attention to Salman Rushdie as a diaspora writer. However, the second investigates how identity and place are projected in the course of the novel- *Midnight's Children* (1981).

3.1 Biographical Overview of Salman Rushdie

Ahmed Salman Rushdie was born on June 19th, 1947 in Bombay, India. He is the son of a rich Muslim businessman in India. He got his M.A degree in history in 1968 from Rugby school at the University of Cambridge. After his graduation, he lived with his family which left India to Pakistan in 1964. After that, he returned to England and worked in an advertising agency. In 1981, his impressive and instant novel *Midnight's Children* was published. The novel won him Booker Prize and garnered him an international reputation. Salman Rushdie said that "I come from a society where racism is commonplace, between one Indian community and another. But you have to combat racism wherever you find it." (3) Therefore, already at an early age, his thoughts were directed at different types of racism. After studying history at Cambridge University, Rushdie moved to Karachi, Pakistan, where his family immigrated in the meantime. Even though he found a job at the television, with his European-educated mind, he had

difficulties accepting censorship that prevailed in all the aspects of Pakistani life in regard to religion. As a result, he moved back to London. The binaries that were presented in his personal life when it comes to his origin and his personal sense of belonging were the inspiration for the central plot of *Midnight's Children*. Goonetilleke writes that: "Rushdie is the kind of cloven writer produced by migration, inhabiting and addressing both worlds, the East and the West, the world of his mother country and that of his adopted country, belonging wholly to neither one nor the other." (4). Perhaps for this reason he is the best man for the job, the job of describing the true gist of Indian colonial history and all the consequences stemming from it.

Rushdie has been writing *Midnight's Children* for five years: "He dedicated it to Zafar as an inheritor of India's legacy and as a sign of his own connection to it and to Islam" (5). It is quite obvious that *Midnight's Children* is, in its greater part, an autobiography. When asked about it, Rushdie admitted that the character of Saleem was based on Rushdie himself: "I gave Saleem certain parts of my childhood, so essentially he lives in my house and goes to my school. His friends are composites of people I went to school with. The school bullies know who they are." (6) In the same interview, Rushdie explained that the purpose of writing this novel was also to highlight all the aspect of freedom, not all of them being positive: "The idea of the *Midnight's Children* was, yes, it was about my generation, but I also wanted them to embody the possibility. The idea behind giving them magic powers if they were born in the midnight hour was to say, "Freedom is a magical moment, and here is the potential of that freedom." (7)

3.2 Plot Summary of *Midnight's Children*

The novel embraces an episodic plot with three books, as named inside the novel. Book one opens with the first-person narrator, Saleem Senia, telling his birth coincidentally with the moment of India's independence. He is a thirty-year-old obscure

factory worker. Nightly, he writes his story and reads it aloud and he has it commented on by a doting woman named Padma. The story starts with describing how his grandfather, who received a medical degree from Oxford University, came to the Kashmir region of India in 1915. He examines the daughter of a wealthy landowner whom he was not allowed to have a glance at her. Aadam Aziz, Saleem's grandfather, fell in love with his grandmother, Naseem Ghani, when he met her in parts.

After their marriage, the British troops massacre hundreds of Indian nationalists in Amritsar in 1919. Then the story jumps to 1942 when Aadam and Naseem have grown children, three girls and two boys. They lived in Angra. When Mian Abdullah came to rule, known as the Hummingbird, Aziz was very optimistic about India's future. The poet Nadir Khan was one of the Hummingbird's confidantes. After Abdullah's assassination, Khan was hidden in Aziz's house for three years. He and Mumtaz Aziz fall in love and are married. After Emeralds told Zulfikar, the officer to whom she loved and married, about Khan, Khan runs away. Mumtaz, who turned her name to Amina, married later Ahmed Sinai, the leather merchant.

Amina was pregnant. In June 1947, they move into the Methwold estate a descendent of one of the first British in India, who is leaving as independence approaches. When the baby is born, at the stroke of midnight on August 15, the midwife, Mary Pereira, exchanges the Sinai child with the child of Vanita. Vanita is married to the street musician Wee Willie Winkie and dies soon after childbirth. The child whom the Sina is take home is celebrated as a symbol of Indian independence: his picture is on the front page of the paper, and the prime minister sends a letter addressed to him. The other baby falls into obscurity

In the second book, Saleem's father, Ahmed Sinai, after investing his money in building sea walls, the government freezes his accounts the fact that urged Amina to bet on horses and secretly amasses a fortune, which she uses to hire lawyers to have the accounts unfrozen. After all, the accounts were freed, the father loses his money by investing with a man who dies, leaving no record of the investments which made Saleem's childhood tough.

When Saleem was nine, a hit on his ear by his father made him able to communicate telepathically, so that he can read people's minds. He created a network which gathers all the Children of Midnight who were all born on August 15th, 1947. They all gifted special powers. Through Midnight's Children's Conference, he telepathically contacts Shiva, the child with whom he was switched at birth, who believes that he, not Saleem, should be the conference leader, advocating violence and control.

After Saleem was injured at school, a blood test reveals that neither of the people he thinks are his parents actually are. He was sent to live with his uncle Hanif, who killed her wife aunt Pia for betraying the problem. Hanif later killed himself for no films' financing. After that, Saleem is taken to Pakistan, where his telekinetic powers are too weak to contact the Children. Living with his uncle General Zulfikar, he is involved in the military plans for a coup. When he returns to Bombay, Saleem's father arranges an operation to fix the boy's draining sinuses, and as a result, Saleem develops an extraordinarily keen sense of smell but loses his telekinetic power. His 15-year-old sister becomes a popular singer in Pakistani radio. Saleem confesses love for her, and she is repulsed, refusing to ever see him again. War breaks out between India and Pakistan: Indian bombs kill Saleem's grandmother, his aunts Pia and Emerald, and his parents.

In the third book, Saleem with amnesia joined the army and leads his patrol up the Padma River, away from the war, and the other men are slaughtered deep in the jungle. He comes across Parvati-the-witch, one of the Midnight's Children, who recognizes him from the image that he projected, and he is taken under the care of her and Picture Singh, a snake charmer. They hide him from the Indian army then help sneak him back into India to the family of his uncle Mustapha, where he stays for 420 days, mourning the dead. He then returns to the Magician's Slums, to Picture Singh and Parvati, and becomes a Communist. He marries Parvati and finds out that Shiva, the child with whom he was switched at birth, is a war hero who has fathered hundreds of children. Saleem cannot have children with Parvati because he keeps thinking of his sister, but she gives birth to Shiva's son. Government forces, led by Shiva, attack the ghetto, and Parvati is killed. The remaining children of midnight are sterilized by the government. Saleem accompanies Picture Singh to Bombay. There, Picture challenges another man at a nightclub for the title of the greatest snake charmer in the world, and he wins in a long competition. Saleem smells chutney, which reminds him of his childhood: he goes to the factory where it is made and finds the factory is run by Mary Pereira, his old nanny. She hires him, and he works in the factory by day and tells his story to Padma by night.

3.3 Cracked Identity in Different places

Postcolonialism studies the effects of colonizers' practices on suppressed society. These practices affect all aspects of life; culture, race, and identity. In *Midnight's Children*, Saleem Senai is the protagonist and the narrator of the events. Most of the novel is told and described according to his own way of understanding things. In his journey to construct and define his identity, he confronts different political, social, and personal events in

different places in an attempt to understand whether he is a man of fortune or a just simple humble person in this huge world.

The novel begins with the moment of the birth of Saleem Senai who was born at the midnight of August 15th, 1947 in Bombay, India, which coincidences the fact that is the day when India took its independence from the British colonialism. The protagonist is born in an environment that is profoundly addicted to the effects of British style of life and, at the same time, a new dreamed environment that is full of freedom. The moment to which Saleem believes that he “had been mysteriously handcuffed to history” (Rushdie 3) and his “destinies indissolubly chained to those of his country” (3). The narrator, Saleem, soon declares that he has been called the next three decades by different names which indicate several categories. He is “later variously called Snotnose, Stainface, Baldy, Sniffer, Buddha, and even Piece-of-the-Moon “ (3) .

As postcolonialism is in the continuous process of defining identity and give it a well identifiable framework, the thirty-one years Saleem, embodies in this sense, exhausted body and soul putting the reader in the knowledge of he is about to narrate night overnight his story that it needs to give him meaning of his life because Saleem most fearful nightmare is an absurdity and he must end “to end up meaning-yes, meaning-something” (3).

Saleem in an attempt to define himself he states that he is “a swallower of lives”(3) indicating the fact that he has some experience with different roots, social groups, religious categories, and his own imagination of life in the bound to history. The history that was controlled by the colonialism and imperial segregation and the history of his ancestors just seven years before India took its independence. As he experiences a lot of lives, Saleem

starts telling his roots, he develops a “multicultural identity” (Trivedi 74). He starts with his grandfather, Adam Aziz.

The story changes to 1942 in Kashmir where new traditions and views appear. As Adam was a doctor who had his education in Germany, he had some serious observation about his country which, at that time, under the British rule. He spent five springs out of his homelands. Sinha’s notion of identity excludes the difference in “values, traditions and meanings of the colonizing culture even as it rejects its power to define” (1000). When he comes back he sees things in “through travelled eyes. Instead of the beauty of the tiny valley circled by giant teeth, he noticed the narrowness, the proximity of the horizon; and felt sad, to be at home and feel so utterly enclosed” (Rushdie 5). Adam shows how he has been affected by western ideology in the way he observes how his country is limited despite its richness in the way he, as an educated man, felt not at home and refused his state. This embodies Dizayi’s notion of postcolonial identity. The character of Adam becomes an “other” to his own society.

As a westernized character and representer of the “other”, Adam Aziz is presented as a person who has faith doubts. He thought how religion is a conflict factor in India instead of gathering people on one word. When their friends mocked his praying to God, he ends up, as Saleem stated, “knocked forever into that middle place, unable to worship a God in whose existence he could not wholly disbelieve. Permanent alteration: a hole” (6). Sheoran declares that it is simply because societies and individuals once were colonized, they became badly confused to confront their genuine identity. Later he abandoned his Muslim faith and supports a secular state rather than the state-sponsored religion. He frankly admitted that he was more "kashmiri not much Muslim I'm still not much of a Muslim, but I'm all for Abdullah. He's fighting my fight (34). Adam has a contradiction whether or not religion is the saver for India.

In his book *Orientalism* 1970, Edward Said indicates that the term is the way the colonized people see themselves differently from and inferior to the colonizers. This is seen when Saleem narrates his parents' life by referring to Tai Abdullah who was entirely referring to the Muslim culture he raised upon. With Adam's German education, he stated in a Middle place where he cannot be full as his ancestor not as a representation of his western evolutionary thoughts, which indicates his postcolonial identity crisis. Thus, he represents the struggle of Modern India which was under continuous control of British control. The place where Saleem's grandfather raised and his education as a doctor in Europe along with his paradoxical view about his religion indicates the struggle Adam had. These struggles are passed on to Saleem, where they are central to the development of a new nation. Saleem when he was eleven years old declared that "What leaked into me from Adam Aziz: his (which is also my) failure to believe or disbelieve in God. And something else as well-something which, I saw before anyone else noticed. My grandfather had begun to crack" (273).

Adam is insisting on living a more modern life, he moved with his wife, Nasseem to the city of Amritsar. The busy city streets are a far cry from the quiet Kashmiri village. This city was "full of people, all moving in the same direction, defying Dyer's new Martial Law regulations" (29). It endorses that all people there agreed upon one way of thinking and convention. There Rowlatt act committed. After Aziz thought that "Indians have fought for the British; so many of them have seen the world by now and been tainted by Abroad. They will not easily go back to the old world" (27) which shows how Indians were so affected by colonialism and suffering losses. At that moment Aziz thought that he was "Kashmiri and he is not like Indians" (34) the fact that falls him into an identity crisis and shows the cracks in Indians nations.

Later, Adam Aziz moved to Agra in 1942 where he felt “contracted a highly dangerous form of optimism” (32). That dangerous optimism which Saleem describes it as an epidemic that spread throughout India was caused by Main Abdullah. He was Hummingbird who believed in a religious-controlled state. He was an Indian politician who creates the Free Islam Convocation, a gathering of Muslim Indians against the religious dogmatism of traditional Islam. Adam claims that even though he is a Kashmiri and “not much of a Muslim,” he still supports the Hummingbird. Aadam says, “He’s fighting my fight.” This clarifies Adama's uncertain identity because, despite his disbelieving in God, he still believes that India lays with the new optimism with Abdulla, the person Saleem describes his as a “creature which would be impossible if it did not exist. ‘Magician turned conjurer’” (33). Saleem points to the fact that a person is a just pink dream people thought that it is their savor.

3.4 Biological Parents and the Original Roots

The representation of the “self” and the “other” is essential is postcolonialism. Rushdie, in his attempt to portray his characters’ identity, stressed to show the “other” through Saleem’s parents. Ahmed and Amina Sinai are Sleem’s parents. They lived in Agra with their father Adam Aziz. Ahmed “the prosperous reccine-and-leathercloth merchant” (35) was eager to buy Methwold’s palace. Methwold has the dream of “British Bombay” (86). He had four palaces, Versailles Villa, Buckingham Villa, Escorial Villa, and Sans Souci. He put them for selling ridiculously cheap, and Ahmed is interested in buying one with his insurance money. However, Methwold would only sell his homes if two conditions are met: that the houses are bought with their contents, which must be retained by the new owners, and that the sale would not be official until midnight on

August 15 which indicates that even after colonialism, its effects would officially start right after the independence.

As a result, Methwold imposes his own British customs on Ahmed even after he departs, which symbolically represents the residue of British colonialism left on India after independence. Ahmed and Amina buy Methwold Manner, and they do eventually replace his things with their own; however, Methwold's presence remains in other ways. Saleem notes that many years later, cocktail hour in the garden is still observed, claiming it "a habit too powerful to be broken." Technically, cocktail hour is Methwold's habit, but it is Saleem and his family who are compelled to carry out this customary practice. Methwold has long since returned to Britain, yet he continues to influence how the Sinais live their lives, underscoring the long-term effects of colonialism.

Ahmed bought Mathew's palace where Saleem grew up saving its entire characteristic as British. Mathew passes his conventions, beliefs, and style of the British to Saleem's parents till they became convinced of Bombay is not an independent city controlled by colonizers instead, it is the British discovery that would be given to Ahmed, as a native rich Indian, cheaply. Methwold is also the biological father of Saleem. After Mary Pereira switches baby Saleem with baby Shiva, it is revealed that Saleem's true father is none other than Methwold, who had carried on an affair with Saleem's biological mother. So, Saleem is actually the production of Hindi and colonist parents.

Amina Sinia whose original name was Mumtaz is the daughter of Adam and Nadhir Khan, the nationalist's wife and later on the wife of Ahmed with whom she has two children, Saleem and Brass Monkey. Although she loves the nationalist Nadir, she married Ahmed who had no refuse to buy the colonial estate and raise his children in. Amina was a "blackies" and she married Ahmed only for children. They moved to live in Delhi which is

home to a large population of Hindus. He imposes her sexually and made her seduce him to give her money. Furthermore, he wants to give birth to “Lovely pink babies” (63) and how it is awful to have “black, cousinji” (63) which is above all a sign of inferiority.

In Delhi, the financial anti-Muslim movement as active, and because of her, Ahmed lost almost all of his money after the gang burned the factories of Muslims upraising songs written on them “no partition or else perdition! Muslims are the Jews of Asia” (66). The signs hanging by the Ravana is just proof of the deep-seated religious bigotry within the country. After Amina gave birth to Saleem in Bombay, Ahmed decided to live in one of Mathew’s palaces he already bought. Saleem narrates that he told about thirty years of history, the history he believes his identity made upon since he said” all these made me too” (108).

At midnight on August 15th, 1947, Amina gave birth to a boy whom she described “Midnight’s Child” (118). She felt proud that her son was born the same instant with India’s independence too. She honorably said, “A charming pose of Baby Saleem Sinai, who was born last night at the exact moment of our Nation’s independence-the happy Child of that glorious Hour!” (118). At the same moment, another baby born whose name is Shiva. Shiva is the son of Wee Willie Winkie and his wife Vanita. Actually, Vanita had an affair with Mathew the period her husband was working in his palaces and she became pregnant.

In fact, Amina’s real son and Vanita’s were exchanged by a midwife called Mary Pereira who she did her “revolutionary act” (116) and exchanged the babies of the aforementioned women. Thus, actually Shiva is Saleem, and Vice Versa. Thus, Saleem lived a hybrid life. He supposedly lived with a Muslim environment with colonialist ideology in a multicultural country.

3.5 Midnight's Children's Identity and Place

The journalist writes that quote about Saleem and indicating that his life and his searching for real self-identity is are in fact nothing but Indian. However, the history of Saleem's ancestors and his biological parent's life with the knowledge of his real parents would make his journey of searching for his identity quite hard. Rushdie states that:

“Dear Baby Saleem, My belated congratulations on the happy accident of your moment of birth! You are the newest bearer of that ancient face of India which is also eternally young. We shall be watching over your life with the closest attention; it will be, in a sense, the mirror of our own” (121)

In the Location of Culture, Homi Bhabha argues that hybrid third space is “where cultural meaning and representation have no primordial unity or fixity ” (1). This kind of place is presented in the novel through an imaginary place created by Saleem's telegraphy.

Saleem Sinia the gifted child who was born at the exact moment of having India its independence characterized as a supernatural child along with the child born in the same moments. Each of the children had a superpower with different abilities. The strongest of them are the ones who approached the same moment of the midnight's of August 15th, 1947.

Saleem Sinia, the exchanged boy, has certain characteristics. As midnight's child, he is endowed by telegraphy and a sharp sense of smell which enable him to identify all midnight's children. The power of telegraphy made Saleem able to hear and understand people's inner thoughts and minds.

Saleem embraces the characteristics of the place he lived which was full of difference as was analyzed forehead. As Saleem from the face of his nations, he says that

telegraphy made him listen to “so-called teeming millions, of masses and classes alike, jostled for space within my head” (166). Indicating that the place beginning retelling his story to find his true self, at the beginning he was not able to understand the voiced of telegraphy is his head. It was “babbled in everything from Malayalam to Naga dialects, from the purity of Luck-now Urdu to the Southern slurrings of Tamil. I understood only a fraction of the things being said within the walls of my skull” (166) and later he started to “when I began to probe, did I learn that below the surface transmissions-the front-of-mind stuff which is what I'd originally been picking up-language faded away, and was replaced by universally intelligible thought-forms which far transcended words” (118).

Saleem who has his grandfather's faith doubts, his biological father's sense of colonialism, and his father absorbing neo-colonialism as he lived in Mathew's mansions, he was in an identity crisis. Saleem, who felt that he is so tied to history, believes that he swallowed all lived in all places his ancestors lived in.

As he is full of history and bound to destinies he states that “I have begun to crack all over like an old jug-that my poor body, singular, unlovely, buffeted by too much history, subjected to drainage above and drainage below, mutilated by doors, brained by spittoons, has started coming apart at the seams” (31). He mirrors how his identity is fragmented and to what extent he is not stable, he redefines himself as he shall “eventually crumble into six hundred and thirty million particles of anonymous, and necessarily oblivious dust” (31). He refers to the six hundred and thirty millions of Indians who compound to reconstruct who really is.

Amina and Ahmed moved to Bombay the city which its streets teem with snakes. Saleem used to play Snake-and-ladder which represents the reality of this city where there are social class segregations. Saleem notes that there is in Bombay's “unchanging twoness

of things, the duality of up against down, good against evil; the solid rationality of ladders balances the occult sinuosities of the serpent” (140). This actually represents the binary nature of colonialism and the subsequent social unrest that to which it leads . Also, it shows the binary development of Saleem’s identity.

3.6 Imaginary Place and Identity

Saleem is the most favorable child in his family and neighborhood. They believe that he is “better than anyone in this whole wide world” (150). The fact is that Saleem does not share the same opinion with his family and feels unsure of his identity and purpose in his life.

Saleem’s snot is a sign of his midnight’s child. When Saleem starts to listen to voices in his head and told his family that “Archangels have started to talk to me” (163) which is, in fact, he is endowed with telegraphy and his discovery made him abandon the heaven-intervention of his earlier explanation and show his unbalances growing identity which indicates his faith instability.

In Bombay, Saleem pickles nearly all voices and multiple languages as the “language of marchers” which its demand is to divide India depending on the language. This multiple of languages represents that India is fragmented, which describe much the postcolonial milieu, the fact which mirrors Saleem’s identity. As Saleem starts to understand the languages heard in his head from different places; New Delhi, Calcutta, and Cape Comorin, he hoped that he would create a place where India would be, regardless of its deep differences, unified and understand by all. This imaginary place is called Midnight’s Children Conference.

Cohen said that place is the manifestation of culture and a social process where people create meaning to give themselves a sense of identity “(qtd in. Viang, Zakariya, 711). As midnight’s children are not from only one city, their cultures are different. Each comes from a background that is different from one another.

Saleem, in his journey to have his identity, passed across different places, cultures, and persons which each affected him and build his identity. When he grew up he passed Ramadan in movie theatre which enriches the idea that the colonialist environment he raised on, affected him along with his identity too much.

To get closer to the analysis of his identity, Saleem is not the only midnight’s child. There are many and each of them is endowed. The Midnight's Children Conference is full of super-powerful children from different places. From Kerela, there is “a boy who had the ability of stepping into mirrors and re-emerging through any reflective surface in the land- through lakes and (with greater difficulty) the polished metal bodies of automobiles [...] and a Goanese girl with the gift of multiplying fish” (198).

Leela Gandhi assumes that the Third Space is a way of communication, intervention, and discussion thus conversion. She adds that, “it is in this indeterminate zone [...] where anti-colonial politics first begins to articulate its agenda (130-131). This is approved in Saleem’s midnight conference which owes the following multicultural persons.

From Nilgiri Hills, there is a “boy who could increase or reduce his size at will, and had already (mischievously) been the cause of wild panic and rumours of the return of Giants”. From Kashmir, there was a “blue-eyed child of whose original sex I was never certain, since by immersing herself in the water he (or she) could alter it as she (or he) pleased” (198).

In Calcutta, there was a sharp-tongued girl whose words already had the power of inflicting physical wounds, so that after a few adults had found themselves bleeding freely as a result of some barb flung casually from her lips. Each of them represents an environment, a culture, an identity, and an independent self. Saleem stated that “to their ordinary selves; but inevitably our problems, when they arose, were the everyday, human problems which arise from character-and-environment; in our quarrels” (199). He indicates that the environment of the individual determines his identity and bounds his borders.

Actually, Saleem refers to some of the midnight’s children as “little more than circus freaks” (199) which indicates his sense of superiority over them which mirrors again Said’s notion of Orientalism. However, Saleem and Shiva are both born at the stroke of midnight; however, Saleem’s power is greater than Shiva’s. Midnight has given Shiva the gift of war. Saleem was endowed with telegraphy. Saleem’s power regarded as greater than Shiva’s represents the hope for peace and unity that Saleem, and arguably Rushdie, has for postcolonial India. This power has the ability to save them all from the partition.

Saleem immediately takes note of Shiva’s knees, “two of the biggest knees the world has ever seen.” (220). Shiva is mean and aggressive, runs a gang, and frequently threatens to squeeze people between his knees. After reminding Saleem that they were both born at the stroke of midnight, Shiva suggests that they be “joint bosses of this gang” (220). Saleem sees the conference as more of a “loose federation of equals” (220), but Shiva is determined to be the boss. The children exist in a hierarchical fashion, despite Saleem’s protests, Shiva is not happy with second place. Like Saleem, he wants to lead the children, but they are divided which proves that Saleem is at the top and everyone else comes after him.

The quarrel between them ends when other children elected Saleem as their leader, and his first order of business is to figure out their collective purpose and identity. “We must think,” he says, “what we are for.” (227) which refers to his imaginary sense of social collective sense of identity. The conference has become a “loose federation of equals” (220). The Conference is a classless, or communist, society. In this way, Rushdie implies that communism may be a suitable solution to India’s social problems.

Zagallo points to the birthmarks on Saleem’s face, and comparing them to a map of India, declares Saleem's “human geography.” (230). He then points to a smaller birthmark just under the larger, and referring to it as a stain, declares it Pakistan. “Remember, stupid boys: Pakistan is a stain on the face of India!” (231) Just then, a large glob of snot drips from Saleem’s nose, landing on Zagallo’s hand. Enraged, he again lifts Saleem by a handful of hair, ripping it clean out of his head, resulting in a “monkish tonsure.”(232) Just as Saleem’s identity is a metaphor for India, his face is a literal representation of the country’s geography, and this serves to deepen his connection to his nation. Mr. Zagallo’s reference to Pakistan as a “stain” suggests that holds them in even lower regard than Indians. Saleem’s “monkish tonsure” represents his forced obedience to Mr. Zagallo, and by extension, his obedience to Western culture and ideas.

3.7 Saleem’s Transformational Identity

After he knows that he is not Amina’s and Ahmed’s real son, he got lost in the way they treated him which made the matter more complex. He moved to live with Hanif and Mary. After that, he felt like an “involuntary Kolynos Kid, squeezing crises and transformations out of a bottomless tube” (232) which shows his entire loss of identity in this big world. Beller and Leerssen relate identity to the state of being, i.e. how a person is related to the other. As Saleem discovers the truth of his family, transformed from the state

of “being” to the state of “becoming”. He is Like snakes, the Kolynos Toothpaste kid represents transformation, and this parallels the transformation of Old India into New India.

After a while, China invaded the Himalaya Mountains, and accordingly, the midnight’s children’s conference started to be destroyed. As they grew and the “prejudices and world-views of adults began to take over their minds,” (253) and they begin quarreling. The children divide themselves according to race, class, and religion, and the poor are increasingly pressured by Communism which is proofing that Saleem and the others are “handcuffed to history.” As India is further divided when China attempts to claim a portion for themselves, the Conference begins to divide as well and the collective sense of identity of all Indians begins to vanish as well.

Saleem in an attempt to unify the children and begs them not to “permit the endless duality of masses-and-classes, capital-and-labor, them-and-us” (254) to come between them. He calls on them to be a “third principle,” (259), the notion of Bhabha, one that does not fall to social pressures. Shiva, on the other hand, does his best to pull them further apart, telling Saleem his calls for unity are “all just wind.” According to Shiva, “there is no third principle; there is only money-and-poverty, and have-and-lack, and right-and-left.” which mirrors Shiva as anti-collectivism and the nature of the self is a quarrel between binaries. Unfortunately, all Saleem’s efforts to construct a social identity were gone with the wind.

Saleem with Amina left India to Pakistan and stayed there for four years. Pakistan is a Muslim region which fights against building a secular system and has serious problems with India. As soon as he had arrived to in Pakistan, Saleem noticed that his telegraphy is not working and he cannot reach midnight’s children. That indicates that Saleem is a

foreigner in a Muslim community although he is supposedly a Muslim. At first, Saleem is more Indian and historically belongs to it.

In Pakistan, Saleem got a clear nose and sinuses off after his surgery in Karachi. The operation that made him completely lose his telegraphy and gave another gift; the ability to smell emotions. Now, Saleem has “the powers of sniffing-out-the-truth.” (305). In his new city, Saleem cannot “forgive Karachi for not being Bombay.” He misses his city, and this one feels “hopeless,” having “grown too fast.” Aunt Alia’s house is in the “accusing shadow” (306) of a minaret, and to Saleem, everything about Muslim Pakistan screams “submission,” a stark contrast to the “nonconformity of Bombay”. Saleem is India, after all, and he is uncomfortable in the young country of Pakistan. The minaret near Alia’s house is a physical representation of the huge Islamic presence in the country, and it is all-consuming. Saleem is completely out of place in the religious state.

Saleem in this new city feels homeless and not belonging to this country. Saleem is aware of that which endorses the idea that his identity is Indian and he belongs to India.

3.8 A New Place, a Pure Identity

Adam is dead and his siblings are in Pakistan. They want to go back to India to moor their relative. Unfortunately, Amina and Saleem could not enter India. Saleem wants to go back to Kashmir and then he is stuck in a place in-between India and Pakistan. He loses all of his family in the war; and he entered to a state of amnesia.

Saleem no longer knows who he is. He found himself not knowing who he is or where he is from. Thus he was sent to a camp in Pakistan to fight against Kashmir, the place where his true identity was born. Saleem’s memory is still absent after being brained by the spittoon, and he is sent to a mysterious camp in the Murree Hills. Saleem clings to the old spittoon because, as a symbol of Old India, it represents his true identity as an Indian,

not a Pakistani. Of course, Saleem does not remember this, but he nevertheless keeps the spittoon close.

Saleem later became a Pakistani good soldier and lead troop towards Dakka where the soldiers burned this Bangladeshi city within the eye-witness of Saleem who apparently lost his morals too. The order became harder and Saleem can no longer tolerate it.

In response to the Dacca invasion, ten million refugees pour over the Pakistani border from Bangladesh into India, making it “the biggest migration in the history of the human race.” (354) As this mass exodus occurs, Saleem and his unit begin tracking an unknown enemy, and Saleem leads his team directly into the Sundarbans, a large and dense jungle on the banks of Bangladesh.

Saleem along with his friend and troops run away from the war. Saleem Sinai and his friends belong to a nation that is the object of confusion and chaos, which is typical for a postcolonial country. They characterized life in trouble firstly, Saleem, who has already lost his memory and sense of feeling along with his identity. His friends suffer from problematic pasts.

A snake bitted Saleem made him near dead. His friend, after three days, thought that he might die. However, he made a connection to the land which would restore his memory and his sense of self. In Saleem’s case, the revelation occurs by way of a serpent that bites him from his heel as he sits under a sundritree. The snakebite, which makes him comatose for a few days, would restore his memories and his sense of history.

As Saleem’s memory is restored, “his words flowed so freely that they seemed to be an aspect of the monsoon. The child-soldier listened, spellbound, to the stories issuing from his mouth, beginning with birth at midnight, and continuing unstoppably, because he

was reclaiming everything, all of it, all lost histories, all the myriad complex processes that go to make a man. (364-365)

At this specific moment of revelation, it is of crucial importance to underline that Saleem's memories come back via the result of a snakebite. As this reconnection to the land is certainly a powerful one, it would be appropriate to say that Saleem's whole journey from the moment he flees and enters the Sundarbans and reclaims his identity is substantial, restoring all the memories he has lost.

After Saleem gains his sense of self and history, they start believing that they hear "the lamentations of families from whose bosom they had torn what once, they had termed 'undesirable elements'" (365). In order to prevent these noises, they plug their ears with "the mud of the dream-forest, which no doubt also contained the concealed translucency of jungle-insects and the devilry of bright orange bird-droppings" (366).

Saleem and his three soldier friends experience such nightmarish visions due to their troubled subconscious, which is both the result of their traumatic military actions and social, economic, and cultural backgrounds that are shaped by the fluxes of the postcolonial period. The Sundarbans presents a very suitable environment with its unique fauna and flora to create a place in which the protagonist experiences purification from his past life.

Saleem's escape to the Sundarbans to claim his identity can be viewed as a postcolonial trait because the rainforests are perceived as the focus of ambiguity due to their geographical characteristics and their place in colonial history. Although they represent displacement for the postcolonial critics, the Sundarbans become a place, regardless of its history, in which Saleem recollects his memories to be able to "end up meaning something." By favoring a unique environment, which belongs neither to Pakistan

nor India, reminding us of the bio regional agenda of Gary Snyder Saleem lets this bio region shape him.

3.9 *A New Identity in a New Place*

Saleem came back to India. He falls in love with Pavati-the-Witch who is already was in relation to Shiva, the other-self of Saleem, and got pregnant. The fact that Pavati-The-Witch was taken by Shiva and makes her pregnant in the time she was Saleem's wife indicates Rushdie's juxtaposition of Saleem's sexual impotence with the ruthless and aggressive sexuality of Shiva.

Adam Sinai is the son of Saleem Sinai and Parvati; the witch owes his birth to the sexual vigor of Shiva the metaphor of atrocities and destruction. Shiva mirrors Hindu sectarianism that is responsible for grave deteriorations in the status of the minorities in India. Saleem, thus represents the humiliation of minorities as against the metaphorical suggestion of ruthlessness of the Hindu majority in India. Shiva's character thus becomes a threat to growing multiculturalism which goes against Rushdie's much-nurtured ideals of a pluralistic identity and society.

Adam Senai is the grandson of Adam Aziz and his real grandson's son, Shiva. The original family line is back on track: "So Rushdie's genealogy takes us full circle: from Aadam Aziz in Kashmir through the displaced Saleem and Shiva to Adam in Bombay, the true great-grandson of his great-grandfather. No one is who or what they claim to be, and yet, at the last, they are exactly where and who they should be" (84).

Saleem is also aware of this, and because he knows Aadam actually belongs to Shiva and Parvati, he naturally compares Aadam to the "elephant-headed Ganesh" (500). This comparison is only strengthened because, like Saleem and Shiva, Aadam has a

defining characteristic: enormous ears. According to Sumanta Sanyal, Ganesh is “reputed to be a remover of obstacles” and is consequently “propitiated before the beginning of any new venture” (“Encyclopedia Mythica”).

So, both the prophesied family line falling into place and the incorporation of Ganesh are suggestive of a prosperous new beginning. Additionally, little Aadam has already shown incredibly strong willpower and Saleem sees him having great potential: “We, the children of Independence, rushed wildly and too fast into our future; he, Emergency-born, will be [...] more cautious, biding his time; but when he acts, he will be impossible to resist” (507). Here is where I see the optimism coming through. Perhaps the child that represents a combination of Saleem’s ability to dream and Shiva’s realistic view of hardship holds the greatest promise for India’s future

It is clear that the advent of Shiva is a threat to the ideals of multiculturalism in the Indian socio-political setup and what begins at the close of the *Midnight’s Children*, according to Rushdie is the most unfortunate part of the socio-political history of India since the publication of the novel. He is in an interview in *The Times of India* candidly admits that the idea of India that came into being in 1947 could be defined as ‘secularist, democratic and socialist,’ but that India now is ‘being transformed into something else under the pressure of anti-secular, anti-democratic and free-market forces. (Rushdie, *The Times of India* September 10 1995:09).

The reclaiming of the identity in *Midnight’s Children* is closely associated with the place and circumstances one raised within. By exploring the different cultural identities of Saleem, he comes out with a full of sense of self and history that he lost in the ambiguity of the postcolonial world. The function of place in literature and especially in *Midnight’s Children* cannot be overlooked the postcolonial traits of identity is related to different

place and spaces. Postcolonial literary critics have kept a certain distance, thinking that environmental issues belong to a higher level of society (Nixon 242). Saleem, in *Midnight's Children*, proves that human beings can return to the land even if they are postcolonial subjects. The places for Saleem does not represent just spaces, they are the multiple cultures that is shaped him. *Midnight's Children* provides a good opportunity for both postcolonial and environmental critics to evaluate the chances of reconciliation between postcolonial authenticity and environmental concerns through Saleem's character and to see how both of them can be used together to promote a unique environment and identity.

Conclusion

In this chapter, the themes of identity and place are analyzed. Rushdie proves through his narrative that the new India needs multicultural identities which can respectively respect one another. Through the protagonist, Saleem Senai, the themes of fragmented and lost identity are portrayed in his journey through realistic places which embrace different cultures. Each realistic place as Bombay, Kashmir, and Delhi shaped him in a way the thing that made him build his own imaginative place called the midnight's children to gain the identity he likes. As the novel goes on, the relation between places and the development of identity seems intertwined and interrelated. Although, Saleem keeps it up to the reader to decide whether or not he fulfilled his purpose, but what matters is that he is aware of the different places with its cultures and difference may, one day, have one identity and accept the other.

General Conclusion

The current study raises the issue of identity and place in postcolonial literature; particularly, in Salman Rushdie's *Midnight's Children* (1981). It is a qualitative type of research taking a descriptive-analytical method. In the course of analysis, postcolonial theory and its perspectives about identity and place are applied. The dissertation is divided basically into three chapters.

The first chapter dealt with an overview of post-colonialism and postcolonial theory along with postcolonial Indian fiction. In this chapter, it is shown that the term post-colonialism is vague and not precisely defined according to the circumstances upon which it appears. At first, it is the offspring of colonialism. The pre-definition which says that all that is colonialism is post-colonialism made it rather wide. Thus, Scholars like Edward Said, Spivak, and Bhabha attempted to give the term a precise framework. So, Edward coins the term Orientalism, Spivak brings to the fore postcolonial feminism, and Bhabha's spots light on hybridity. Thus, postcolonialism is all that meant to be the effect of colonialism and imperialism and the practices of Neo-colonialism in terms of economy, politics, and culture.

As the literature of the previously-colonized countries started to appear and its writing in English made it rather international, the theory of post-colonialism attempts to give the copestones upon which the criticism can be reliable in analyzing the literary text. Thus, the problems of identity, hybridity, and orientalism were essential in this theory. The last section of this chapter is devoted to the postcolonial Indian fiction.

The second chapter is entitled "*Identity and Place in Postcolonial Literature*". It is devoted to defining, in its first section, identity. It is believed that the term is in a non-limited process and it is in continuous development. The theory of identity gives a

framework to it and it is divided into social and personal. The two are intertwined. The notions are actually applied in the course of analysis. Then, one cannot discuss identity without referring to its crisis, especially under the light of postcolonial countries. Thus, the section puts the readers into the context of how identity is in a problematic situation and how all the literature about it is just a continuing process to define identity definitely. The second section of the chapter is devoted to the notions of space and place in post-colonialism. Firstly we clarify the difference between the two notions. Then, we prove the relationships between the place and identity, the place and home, and last the place culture. Finally, it is shown that how place and identity are affected by one another.

The last chapter aims at analyzing identity and place within the framework of postcolonial theory. The chapter is divided into three sections. We started by the biography of the impressive novelist, Salman Rushdie and then we present the plot summary of the novels *Midnight's Children* in order to put the reader into the context of the dissertation.

The third section is devoted to the analysis of identity and place together in the novel. It is proffered to analyze them together to show the effect of the place whether was realistic or imaginary on the development of identity. As there are many identities in the novel, we have focused on the analysis of Saleem Sinai, the protagonist of the novel, and all the places which allegories the culture, the politics, the history, and the economy, that affect his identity. From his moment of birth, Saleem Sinai's identity is decided by the historical bound and people's glorifying of the moment of taking independence. As he telling his story to Padma, he comes across different characters and places that constructed his identity. Through this analysis, we proved that places are affecting people's identity and made it in a continuous process of identity which is the dissertation's biggest results.

Finally, we owe the researchers cited below some serious recommendations. This research has tackled the problem of identity and place focusing on the protagonist only. It would be more beneficial if the next studies extend the analysis to the other characters.

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