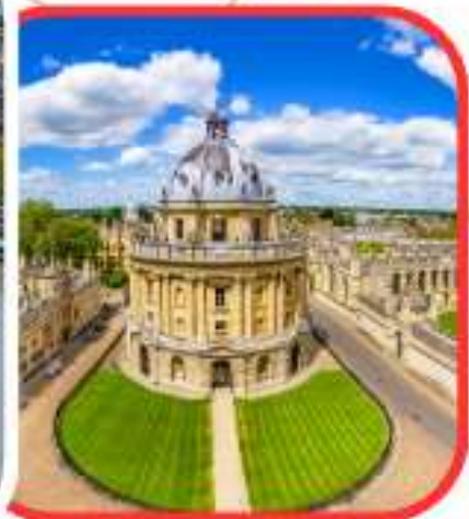




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**Representation of postcolonial identity in salman rushdie's major works****Sultonova Zaringiz Baxtiyor qizi,**

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Abstract. This article examines the representation of postcolonial identity in the major works of Salman Rushdie within the framework of postcolonial literary theory. Postcolonial identity is approached as a dynamic and hybrid construct shaped by colonial history, cultural displacement, and the experience of migration. The research focuses on selected novels such as *Midnight's Children*, *The Satanic Verses*, and *Shame*, which reflect the complex relationship between personal identity and national history. Particular attention is paid to Rushdie's use of narrative techniques, including magic realism, nonlinear narration, and intertextuality, as tools for expressing postcolonial consciousness. The findings suggest that Rushdie challenges essentialist notions of identity and presents hybridity as a central postcolonial motif. By redefining identity as a space of cultural negotiation and creative transformation, Rushdie's works contribute significantly to the understanding of postcolonial literature and identity formation.

Keywords: postcolonial identity, hybridity, cultural displacement, Salman Rushdie, postcolonial literature

Introduction. Postcolonial literature occupies a significant position in contemporary literary studies as it addresses the lasting cultural, political, and psychological effects of colonialism. One of the most persistent and complex issues explored within postcolonial discourse is the question of identity. Colonial rule not only imposed political and economic domination but also deeply affected the ways in which colonized peoples understood themselves, their history, and their cultural belonging. As a result, postcolonial identity is often marked by fragmentation, hybridity, and a continuous process of negotiation between multiple cultural influences.

Salman Rushdie is widely regarded as one of the most influential postcolonial writers of contemporary English literature. His works explore the complex realities of individuals and communities shaped by colonial and postcolonial experiences. Rushdie's fiction reflects the tensions between tradition and modernity, East and West, as well as national and diasporic identities. Rather than presenting identity as stable or unified, he depicts it as fluid, hybrid, and constantly reconstructed under the influence of history, migration, and power relations.

The novel also emphasizes the role of memory in identity formation. Saleem's attempt to reconstruct his past mirrors the postcolonial nation's struggle to reclaim its history from colonial narratives. In this way, *Midnight's Children* presents postcolonial identity as a complex and unstable construct shaped by historical trauma and cultural diversity.

Cultural Displacement and Identity in The Satanic Verses



In “The Satanic Verses”, Rushdie shifts his focus to the experience of migration and diaspora, exploring postcolonial identity in a transnational context. The novel portrays characters who move between India and Britain, experiencing cultural displacement and identity conflict as a result of migration.

The protagonists, Gibreel Farishta and Saladin Chamcha, represent contrasting responses to postcolonial identity. Saladin’s desire to assimilate into British society reflects the internalization of colonial values and the rejection of cultural origins. In contrast, Gibreel’s struggle with religious and cultural identity highlights the psychological consequences of displacement and cultural fragmentation.

Rushdie presents migration as both a source of alienation and a space for creative transformation. The novel challenges the notion of cultural purity and emphasizes the inevitability of hybridity in postcolonial and diasporic identities. Through satire and allegory, *The Satanic Verses* critiques rigid national, cultural, and religious boundaries, advocating instead for a pluralistic understanding of identity.

Identity, Power, and History in Shame. *Shame* offers a critical exploration of postcolonial identity within the political and cultural context of Pakistan. The novel examines how identity is shaped by authoritarian power structures, historical violence, and social repression. Rushdie uses the concept of “shame” as both a personal emotion and a collective cultural condition, reflecting the psychological impact of postcolonial politics.

The characters in *Shame* are burdened by identities imposed by family, society, and political authority. These imposed identities reflect the lingering influence of colonial governance and postcolonial authoritarianism. Through allegory and satire, Rushdie exposes the mechanisms of power that shape and restrict individual identity.

By linking personal narratives to national history, *Shame* reinforces the idea that postcolonial identity cannot be separated from political context. The novel portrays identity as a site of resistance, where individuals struggle to assert agency within oppressive social structures.

Conclusion. The analysis demonstrates that postcolonial identity in Salman Rushdie’s major works is represented as dynamic, hybrid, and multifaceted. Rushdie challenges essentialist notions of identity and emphasizes the lasting impact of colonial history, migration, and cultural displacement. His characters inhabit spaces of in-betweenness, where identity is continuously negotiated rather than definitively resolved.

By highlighting hybridity and cultural diversity, Rushdie redefines postcolonial identity as a space of creative transformation rather than loss. This thesis contributes to a deeper understanding of postcolonial literature by demonstrating how identity functions as a central motif in Salman Rushdie’s





fictional world and as a key lens through which broader historical and cultural issues are explored.

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