QUEST FOR IDENTITY IN
NEVER LET ME GO AND
MIDNIGHT'S CHILDREN

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ABSTRACT

In a world where identity is both a construct and a battleground, *Never Let Me Go* by Kazuo Ishiguro and *Midnight's Children* by Salman Rushdie unravel selfhood within the inescapable grip of systemic subjugation. The former, a dystopian elegy, excavates the psychological terrain of human clones conditioned to acquiesce to their own disposability, their identities tenuously woven from fragmented memories, the spectral presence of "originals," and an insidious lexicon designed to sedate rebellion. Here, Freud's denial intertwines with Erikson's psychosocial stasis, manifesting in a muted existential crisis wherein the self is simultaneously sought and surrendered. Meanwhile, Rushdie's protagonist, Saleem Sinai, emerges as a corporeal allegory of postcolonial India—splintered, overwritten, and in perpetual negotiation with historical entropy. Through the kaleidoscopic lens of magical realism, Midnight's Children dismantles the illusory coherence of national and personal identities, exposing them as fluid, contested, and ceaselessly refashioned by historical vicissitudes. Engaging psychoanalytic theory, postcolonial hybridity, and the spectrality of memory, this study interrogates the mechanisms through which identity is both inscribed and obliterated under structures of power. Ishiguro's passive fatalism collides with Rushdie's tumultuous reconfigurations, illuminating a spectrum where identity exists in a liminal state—oscillating between erasure and reinvention. Ultimately, both novels force us to confront the

unsettling paradox: is identity a reclamation, a submission, or an ever-unfinished palimpsest upon which history, trauma, and control inscribe their indelible marks?

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