



REVIEWER'S REPORT

Manuscript No.: IJAR-56557

Title: Magic Realism and Postcolonial Identity in Salman Rushdie's *Midnight's Children*

Recommendation:

- Accept as it is
- Accept after minor revision.....
- Accept after major revision
- Do not accept (*Reasons below*)

Rating	Excel.	Good	Fair	Poor
Originality	...			
Techn. Quality	...			
Clarity	...			
Significance	...			

Reviewer's ID: JPR-180

Detailed Reviewer's Report

The paper titled “**Magic Realism and Postcolonial Identity in *Midnight's Children***” offers a **comprehensive critical examination of how** magic realism functions as a narrative and ideological strategy in the novel by Salman Rushdie. The study positions the novel as a seminal text in postcolonial literature and argues that magic realism is not merely a stylistic ornament but a powerful medium through which the complexities of post-independence identity are articulated. The author situates the discussion within a strong theoretical framework drawing on scholars such as Homi K. Bhabha, Frantz Fanon, and Fredric Jameson, thereby grounding the argument in established postcolonial discourse. The paper’s central claim is that magic realism enables the novel to represent the fractured cultural and historical realities of postcolonial India while simultaneously challenging colonial modes of knowledge and representation. The introduction effectively contextualizes the significance of *Midnight's Children* in global literature. It highlights the novel’s critical success and its lasting influence on postcolonial writing, often referred to as the “Rushdie effect.” The paper explains that the narrative blends myth, history, fantasy, and realism to produce a unique literary form capable of addressing the complex historical moment of India’s independence. By emphasizing the interplay between the magical and the real, the author demonstrates how Rushdie’s narrative strategy destabilizes traditional realist conventions inherited from European literature. This section establishes the paper’s research direction and clearly outlines the themes to be examined, including memory, identity, hybridity, and historiography.

A major strength of the article lies in its detailed theoretical discussion of magic realism. The author traces the origin of the concept from the work of critics like Franz Roh and later literary theorists who expanded its meaning within Latin American literature. By referencing writers such as Gabriel García Márquez, the paper situates Rushdie within a broader transnational literary tradition while also highlighting the distinctively South Asian adaptation of the mode. The discussion of theoretical perspectives, particularly Bhabha’s concept of hybridity and the “Third Space,” enriches the analysis by showing how magic realism becomes a formal expression of postcolonial cultural negotiation. Through this theoretical grounding, the paper convincingly argues that magic realism disrupts colonial binaries and allows marginalized voices and alternative histories to emerge. The paper also provides an insightful discussion on the relationship between memory, history, and narrative. It highlights Saleem’s unreliability as a narrator and interprets this narrative instability as a deliberate strategy that questions the authority of official historical accounts. By referencing the concept of historiographic metafiction, the author explains how the novel foregrounds the constructed nature of history and challenges the idea of objective historical truth. The paper argues that Rushdie’s blending of personal memory with national history allows marginalized perspectives to be included in the historical narrative, thereby democratizing the process of historical representation.

Another key focus of the article is the theme of hybridity and language. The author examines Rushdie’s innovative use of English, which incorporates elements of Indian languages and oral storytelling traditions. This

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hybrid linguistic style is interpreted as a form of cultural resistance, transforming the colonizer's language into a tool for expressing postcolonial identity. The paper situates this debate within larger discussions on language in postcolonial literature, referencing writers who have either defended or criticized the use of English by formerly colonized writers.

In conclusion, the paper presents a well-researched and intellectually engaging study of magic realism and postcolonial identity in *Midnight's Children*. Through a combination of theoretical analysis and close textual reading, the author convincingly demonstrates that magic realism serves as a powerful narrative strategy for representing the cultural hybridity, historical fragmentation, and political contradictions of postcolonial India. The article successfully highlights the novel's enduring significance within postcolonial literary studies and contributes meaningfully to ongoing debates about narrative form, history, and identity in postcolonial literature. Overall, the paper is a valuable scholarly contribution that deepens our understanding of Rushdie's work and the broader relationship between magic realism and postcolonial discourse.