



MIGRATION AND MIGRANT IDENTITY IN SALMAN RUSHDIE'S *GRIMUS*

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ABSTRACT

The issue of alienation is frequently examined in contemporary literature and art to highlight how people feel about themselves, their families, and society. When confronted with a foreign culture, this alienation can occasionally worsen or become pathological. The definition of "alienation" according to the dictionary is "to make hostile where previously friendship existed." Thus, this would suggest a hostile separation between the adoptive nation and the expatriate's native country. The degree to which the authors have been able to recognize and adjust to their environment has had a significant impact on the tone and subject matter of their writing. In addition to meaning "to identify," "to become identical," or "to become the same as," the word "identity" can also mean "assimilation." It can be on a variety of levels, including emotional, linguistic, cultural, psychological, and societal. Despite their apparent synonymy, the terms immigration and expatriation have a little distinction. Whereas immigration describes the nation into which a person has come to dwell and establish his home, expatriation concentrates on the native land that has been abandoned.

Keywords: *Salmon Rushdie, Alienation, identity crisis, expatriation, and exile.*

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INTRODUCTION:

Grimus, Rushdie's debut book, reads like an epic fantasy with breathtaking imagination believes he is a great historian and lives a lonely life. A body is seen pouring in on the approaching tide. He quickly drags it ashore while unconscious. Eagle Flapping tells his story. An orphan, he was Axona Indian. His name was Joe-Sue at first. Some strange causes led to the Axona Race abandoning him and his sister Bird-Dog. When his sister entered the town for the first time, she disobeyed the law. She encountered a hawker named Mr. Slspy, who enticed her with two bottles: one with a vivid blue liquid and the other a bright yellow one. She drained the vivid yellow drink while shattering the blue liquid bottle. She went into town with her brother and noticed a lot of oddities.

Upon stretching both hands, Joe-sue noticed a Zagle sitting on a rock at shoulder height. The bird calmly landed in his hand, then attacked him, even injuring his chest. Joe- She battled valiantly alongside It. Bird-Dog saw this incident from a distance, lauding her brother's courage and referring to him as Flapping Eagle. Flapping Eagle has been pondering "the face of the earth" for more than seven centuries. Calf Island washed him ashore when he fell from his yacht. He discovered that the town with the name "K" and a mountain named "Calf Mountain" existed.

Science and art are not necessary, according to the wonderful residents of town K. It is the Divine Game of Order that bothers them the least. Here is how the story unfolds, "Gorfs, though their bodies move with great difficulty can transport themselves instantly from place to place by a process of a physical disintegration and re-integration, re- integration, supervised by their disembodied selves" (G.p.211). In real life, we never encounter the odd fish that live on Calf Island. All of it is a fantasy. Land is distributed based on need. Under Sispy's leadership, these immortals, who had found their longevity too taxing in the outer world, had come to Calf Mountain to be with their own kind.

The characters are a product of Rushdie's incredibly unique and vivid mind. After circling the world for seven centuries, the Flapping Eagle plunges through a hole in the water. He starts looking for the truth or for reality. Despite the internal conflicts and tremors that shake and shake Calf Island, he manages to survive. However, his behavior against the residents of K is against the town's rules. As a logical consequence, he faces the anger of the locals. Flapping Eagle experiences the same fate in Axona because to his unremarkable and perplexed sex. He was stigmatized by the dark-skinned people because of his white skin, rather than being a source of pride. He lived in isolation in a village since he was an exile.

Rushdie's symbolism is explicit rather than ambiguous. One example of a realized soul is Flapping Eagle, the novel's protagonist. Calf Island is a representation of chaos and discord.

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As Tennyson portrays them in the poem of the same name, the residents are uninteresting, repetitive, and submissive, much like Homer's Lotus Eaters. Inaction and stagnation are symbolized by the stone rose.

Grimus is a symbol of reason. A symbol of an adventurous attitude, Flapping Eagle restores Calf Island's harmony by resurrecting it without Stone Rose. Eliot's quote is used by Rushdie as Gribb's slogan, "The sands of Time are steeped in new Beginnings" (WL). The path Rushdie wishes to take the reader is revealed by Eliot's epitaph at the beginning of the book, which runs as, "Go, go said the bird, humankind can not bear very much reality" (T.S. Eliot, Four Quartets). Because truth is sour, reality is hated because one "cannot bear very much reality." A man cannot handle too much reality. Indeed, it is a summons to seek out reality. The information must be pursued, much like Flapping Eagle and Grimus do.

The central theme of the book is the tale of God and Angel. The Angel waits for his own deliverer, and God wants to be replaced by him, according to the story. Time and space are traversed by Grimus, who is a creator by virtue of Stone Rose. The two factors that science is continuously trying to overcome. Flapping Eagle is concerned with derealizing our everyday environment, which we are used to, by conjuring a reality that is hidden in the imagined. The Four Quartets, Eliot's timeless poetry, makes reference to this similar fact.

However, humanity is protected from paradise and damnation, which are beyond the reach of flesh, by the entanglement of past and future woven into the frailty of the changing body. The pursuit of reality is motivated by the desire to give existence purpose by confronting the spirit with the need for the ultimate decision. Satire, allegory, and fantasy are all common ingredients in Rushdie's writing. Despite having a hidden allergy to allegory, he handles it like Grimus. It is a well-known fact overseas that Rushdie views allegory as anathema. He criticizes allegory in his well-known interview with Hoffenden, which is highly common in India and serves as practically the sole foundation for literary critique, as if every text were a cloak concealing the true text, "I quite dislike the notion that what you are reading is really something else" (p. 56). But in the same breath Rushdie admits: "Although the book (Midnight's Children) contains those large allegorical notions" (Novelists in Interview, 243).

Although Rushdie wanted to win a Science Fiction award, the book doesn't fit in well with the category. It is a metaphor for national and personal identity, colonialism's legacy, exile issues, women's social standing, and female sexuality. According to Grimus, a wide range of cultures and fashions are all represented in a single framework by dressing in such disparate ways. It portrays the Axona Amerindian culture as a kind of post-colonial analysis. No Axona had ever climbed down from his plateau to the plains below, just like the people who lived in Johnson's Happy Valley.



In addition to exploring other communities, the journey out involves facing the forces of change, which are here associated with the idea of an oppressive white power. Initially, Flapping Eagle travels to Phoenix. The hallmark of each Western city, according to Cundy, is the soulless conformity of Western capitalism, which is characterized by an explosion of material growth. Rushdie's description in *Grimus*: 'automobiles and laundrettes and Juke-boxes and all kinds of machines and people dressed in dusty clothes with a kind of despair in their eyes' (G.p.21). Phoenix residents lack the rituals and social structure that the Axona people have, despite their biases and predilections. These elements at least give the community a sense of identity.

Post-coloniality can be seen in the episode where Nicholas Deggle is expelled from the village of K for trying to destroy *Grimus*'s power source. His first contact with *Grimus* occurs in Phoenix, and the story continues with his final meeting with *Grimus*:

(Deggle) came and went his unknowable way. Sauntering in and out of Mrs. Gramm's Villa on the Southern Coast of Morispain, and every time he left, he would wave unsmilingly and say, Ethiopia !' It was a complex and awful joke, arising from the archaic name of that closed, hidden, historical country (Abyssinia... I'll be seeing you) and it drove Flapping Eagle out of his mind every time it was said" (G.p.28)

Symbolizing the only African nation never to be colonized is Abyssinia. All people whose identities are a result of colonialism continue to find special meaning in Ethiopia and Abyssinia. Emigrants and their identities are portrayed in *Grimus* as a metaphor. Flapping Eagle's whiteness somewhat stigmatizes him because it distinguishes him from most of his countrymen. Because of his many guises Joe Sue Flapping Eagle, Born from Dead, is a representation of his conflicting identities. And the same is true of Rushdie. Born in Bombay,

India, in 1947, he and his parents were compelled to relocate to Pakistan (Karachi, as described in *Midnight's Children*), and after that, he made the permanent move to Britain (London, to be exact).

However, the issue of emigration was fully explored in *The Satanic Verses* and *Midnight's Children* (Saladin Chameha is an example). Its initial seeds, however, were planted in *Grimus*. For this reason, it is important. It is ironic that what is good for the goose is also good for the gander: "Saladin is aware that the migrant post-colonial subject is destined to be created by his oppressors and to give in to the demands of that character creation" (56). The same can be said for Rushdie and *Grimus*. Thus, the eagle that names Flapping Eagle relinquishes the stigma of androgyny and posthumous birth, granting him real Amerindian dignity. So, '*Grimus*' is about evaluating the state of post-colonial migrants. The themes in "Shame" and "The Satanic Verses" were completely developed with a personal touch.



'Exile' is another theme that Rushdie covers in *Grimus*. Axona discriminates against Flapping Eagle because of his white complexion. His birth way also sets him apart from them. However, he is not inherently distinct from the oppressive agencies in the book.

Though misinterpreted, the idea of an exile is a young man who is compelled to leave his native country and embark on a literal and symbolic journey of self-discovery. This idea offers a glimpse of the broader notion of exile as being closely linked to the state of post-coloniality.

In Rushdie's account of Flapping Eagle's arrival in K, an elderly woman examines the past from a photo book as she peers through a window and remarks, "It is the natural condition of the exile putting down roots in memories" (p.107). "It is a powerful "folk story" that thunder dreams and touches between the fanciful and the real, and it is the fanciful that overweighs the real in the novel," Grlaus, however, is not without its fantasy aspects. To put it another way, the novelist fails to establish a sensible balance between the two. In his second book, *Midnight's Children*, he upholds this.

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