

Elements of Science Fantasy in Salman Rushdie's *Grimus***Dr. Srikant**

Assistant Professor

Department of English

Govt. First Grade College Manhalli Tq and Dist: Bidar Karnataka

E-Mail-hmsrikanth2012@gmail.com**Abstract**

The Present Paper deals with the concept of Science Fantasy in Salman Rushdie's First novel *Grimus*. Salman Rushdie's first novel *Grimus* has several aspects of science-fiction fantasy with its interdimensional and interplanetary travel rocklike beings on a distant planet with super-intellect, highly evolved telepathic capacity and language in thinking form, and the functions in artefacts such as the water crystal, subsumer, and the scientific wonder, the Stone Rose. The novel is focused on an outstanding scientific, and scientific discovery carried out by an educated man in collaboration with the superior life forms of Planet Thera.

Key Words: Science Fantasy, space-time, fictional universe, time and space etc.

Rushdie is a novelist, essayist, scriptwriter, and travel writer renowned for bold expression. Rushdie's books are of concern to people around the globe. He has developed himself as a contemporary writer and has advocated for a rightful position for diasporic authors as migrant artist. *Grimus* is the first science fiction novel by Rushdie that was released in 1975. It is a Western secularist liberal parody. It is a multidimensional book, both metaphysical and picaresque. Salman Rushdie's first novel *Grimus* (1975), has several aspects of science-fiction fantasy with its interdimensional and interplanetary travel rock-like beings on a distant planet with super-intellect, highly evolved telepathic capacity and language in thinking form, and the functions in artefacts such as the water crystal, subsumer, and the scientific wonder, the Stone Rose. The novel is focused on an outstanding scientific, and scientific discovery carried out by an educated man in collaboration with the superior life forms of Planet Thera. However, its intricate architecture has borrowed from the Persian and the American Indian myths and mythology. The allegorical purpose of the novel is highlighted by the anagrammatic title and several parallels, the legendary bird Simur. *Grimus* can be seen as an allegory of modern man, with his remarkable abilities to conceptualize, organize, and rearrange his own life and culture and the

environment around him. The Large Bird emblem indicates all journeys of imagination and conceptualized space-time exploration and other worlds and dimensions looking for life types.

The work is partly autobiographical because, like the Protagonist, Flapping Eagle is an expatriate like its author. The book is part of his career with the novel form. It starts with Virgil ones' a guy deprived of friends and with a tongue very too big for his lips,' seated on a small beach away from the Mediterranean sea in his rocking chair. He lives a solitary life and is called a grim historian. On rising water, he sees a body streaming in. Soon he carries it ashore in an unconscious condition. Calf Island's fictional universe, inhabited by people who drunk the elivir of life, has a town called K. Until K hits Flapping Eagle. He is exposed to a state of anxiety, enveloping his enlarged mind. He escapes 'hidden dimensions' onslaughts. His hallucination does not appear to have any apparent source. The dimension fever hangover is a moan that only tingles in the ear but rises in severity.

The closest one gets to *Grimus*, who is somewhere on the planet. So who is that *Grimus*? To Flapping Eagle, *Grimus* is indeed a mystery. Flapping Eagle meets K's people, invincible like him but resistant to the 'damage' of *Grimus*, before encountering *Grimus*. The K-town is an obsessed spot. The course of self-realization is an obsession. It composes and draws symphonies and writes about

mountains, and pushes them. It is the human race's greatest blessing. In the town K, fascinated minds escaped the Grimus influence. Flapping Eagle encounters Ignatius Gribb, compiling an aphorism compendium for his lovely kid, wife Elfrida.

The count is K's titular master, always located in his beloved whorehouse. The novelist's word for it is the House of the rising sun. Then Hunter has alias 'two-time boy' whose fascination is twice doing anything. These obsessions block out the strange consequences of the life of Grimus from the minds of the inhabitants of K city. K is designed as a utopia that, amid the pecking order, exists harmoniously. Flapping Eagle asks how a scheme of benefits and bonuses has been dispensed to the region. The town's productive lands produced food that is spread more according to needs than rank and many other items. Flapping Eagle is forced to quit the hunt for Grimus and to settle down to a hedonistic life. He becomes conscious by then that utopias are stagnant cultures since permanence implies unchanging sameness. Stability edifice cracks as one of K's residents devote themselves to her addiction. Elfrida informs her husband that she loves not him but Flapping Eagle. This is more than it can bring on Ignatius Gribb, and he dies. Three further fatalities arise, and Flapping Eagle is considered accountable for the tragedy. The Amerindian must flee a violent mob intent on vengeance and restitution.

Flapping Eagle flies up a mountain where he finally meets Grimus. He is surrounded, aptly enough, by a mummified pigeon. However, Grimus, even in specific ways, resembled Flapping Eagle. And then Flapping Eagle learns that a trip to this encounter with Grimus was his whole life. His destiny was set, and free will was nothing more than an idea. Grimus assures him he has completely arranged the universe and has prepared his burial, of which Flapping Eagle is supposed to play a role. Grimus is very used to becoming a priest. With Stone Rose, by only dreaming of them, he will fly through time and space and make stuff materialize in the twinkle of an eye. In certain respects, he has built Calf Island and attends to its minutest information, such as providing for the stationery supply of Ignatius Gribb. Grimus, wishing to be rid of his position as King, prefer Flapping Eagle and Grimus,

keeping the opposite ends of an instrument called the subsumer, notice that their identities coïmingle in such a way Flapping Eagle has a portion of Grimus in him and vice versa.

What is the symbolization of Grimus? Megalomaniac or megalomaniac? Rushdie displays certain ambivalence toward him. Cynical of human instinctual desires and urges, Grimus seeks to overcome them by constructing Calf Island and encouraging humans to strive for immortality. Nevertheless, he does not know the future he envisions. Since K people wanted life and not discovery. Therefore the rose became a tool for perpetuating oppression, for these immortals were trapped in their obsessions, unable to move to other planets. The Rose in the tale is representative of a divine gift of strength that humanity has found.

However, I-Eagle had seen so much on and off Calf Territory, the millennia of suffering that followed this birth. That was euphoric years for Rushdie 60s in Cambridge. She thus made her husband sad in K city. K retains a location of obsessions in the book. Every inhabitant there becomes a slave to it and holds himself or herself safe from the Grimus whine's strange results. In this area, there is no place for awards and rewards. Service is obtained openly, whores are never provided fair remuneration for offering hedonistic gratification. In his quest for Bird-Dog and Grimus, Flapping Eagle entered K and was awestruck by the circumstances. For a moment, he thought about his goal. He was charmed by the innocence of indulging in a 'guilty pleasure' by a few arid ladies. Responsible for creeping pain in K was the absolute sameness and dissociation with the Grimus Concept The 'Heart' breach was indeed a source of the illness in there. So the fury of the people dropped upon him. Flapping Eagle tried to escape the vengeful boys. He went up to the Calf Mountain led by Virgil Jones. He also seen the enigmatic Grimus accompanied by mummified aves-like creatures.

Through his Stone Rose, Grimus played the creator's role, allowing him to transcend time and space and materialize objects with a single flash of consciousness. Often he was disillusioned and thought that Flapping Eagle should ease him. Flapping Eagle considered restoring the Calf Site. However, K's residents still encountered Stone Rose-

fostered monotony and endless sameness. In comparison, they did not spread their mystical exploratory wings. Some Gorf live there illuminated by NUS on the planet. They are an imaginative species who fall in need of no science or craft, no work, or involvement in the Divine Order Game. The Golf is not living on Calf Island, or maybe his existence is invisible because he does not want to participate. Nevertheless, Virgil is intensely suspicious of the existence of the Gorf and knows that he might argue against the Gorf.

The novel's focus lies on the anagram: Simurg, the legendary eagle, the paradise pigeon, the emblem of God in Fariduddin Attar's Sufi poetry of the twelfth century. Rushdie uses some elements of this theological, metaphysical poem to describe the opposites of the divine dimensions and ideals in the illusory heaven produced by modern and technological technologies, where the emphasis is not on god or man but on 'things.' Here it can be remembered that the current philosophy of Rushdie relies on the assumption that Deity and disaster are all deceased.

Both the novel and the poetry are based on search concepts, but the two searches are separate, if not opposite. The birds' search in the poem is to achieve divine unity within the simurg being. Physical life, desire, and vainglory are the pursuit of men and women in the book. The thirty birds achieve their inner unity and equilibrium in simurg's life by integrating their little selves. Since he has thousands of stories, Grimus and Flapping Eagle wish to leave. Without a divine dimension of their journey, they lose the all-purpose and significance of their lives and death.

Rushdie utilized the medieval allegorical poem skillfully as a thematic framework and generated a connection between the divine search and the rather ordinary and secular pursuit of his main characters, who speak for contemporary Western existence and ideals characterized by the lack of religion moral and metaphysical void. It is necessary to remember that although the opponent (Grimus) is a European, the protagonist (Flapping Eagle) is an American Indian who is willing to kill both the maker or consumer of technology and technology tools. While the allegorical basis is Eastern, the novel does not have any substantial

Eastern characters except for two women in a chapter, Kamala Sutra (a misunderstanding of Kamasutra) and Lee Kok Fook. The middle name of Virgil Jone is Chanakya, and as a 'historian,' he learns about Chanakya from the Indian past. He is even acquainted with the myths and legends of different societies. Flapping Eagle was an outcast among his tribe, his white pigmentation being one of the reasons fair. Even his dual and future heir, Grimus, formed in him.

That element has its sense. Columbus 'discovered' America when seeking to bring spices and diamonds to the Asian territory. Grimus 'identically discovers' Flapping Eagle. Grimus is a traditional westerner to take advantage of locations and people to himself. The passion Rushdie has for isolation, and cultural roots are evident. His alienation of his community alienates his people from Flapping Eagle, but he does not abandon his origins and tradition. He not only loves wearing a bow and arrow in his hair and holding a feather, but he still continually dreams of going home.

Flapping the character of Eagle is also an example of many rooting, and several voices talk through him simultaneously. However, in the end, he overcomes the temptations of life and accepts the necessary normal state of becoming a human becoming who rises, ages, and dies, self-realization arising from his own ancient cultural experience engaging with Western civilization and its ideals based on the 'stuff' of science and technology.

References:

1. Parameswaran Uma, *Salman Rushdie in Indo-English Literature*, The Journal of Indian Writing in English, 12-2 July 1988, p.15-25, Rpt. Parameswaran. *The Perforated Sheet: Essays on Salman Rushdie's Art*, New Delhi, Affiliated East. West Press, 1988.
2. Rushdie Salman, *Grimus*, Vintage, London, 1996.
3. Walsh William, *India and The Novel*, The New Pelican Guide to English Literature, ed. Boris Ford, Middlesex: Penguin Books, 1983, p.86.