

## ALLEGORY IN SALMAN RUSHDIE'S "GRIMUS" IN NEW YORK

**Herman Melville, James Baldwin**

### ABSTRACT

It's a way of transmitting meaning that's different from the literal, and it comes from the Greek word allegory. When it comes to rhetoric, allegory is often seen as a figure of speech. However an allegory does not have to be communicated in words; it may be directed to the sight, and is commonly found in realistic painting. Nearly every country's literature has favoured the use of allegory. All of Rushdie's writings include a heavy dose of allegory. Focus is on Grimus since allegory is a common Post-modern tactic in Rushdie's writings. An allegory that combines elements from both Western and Eastern literature, Grimus is a prefigure that is a volatile playground of Western and Eastern literary influences.

### INTRODUCTION

In its etymological context, the term has a far larger meaning. Even while allegory and analogy are similar, an allegory is a lengthier and more detailed comparison that appeals to the imagination, whereas an analogy appeals to logic. Fables and parables are allegories with a single, overarching message. Allegories may be found in many tales, which might alter the author's original intent. Although the Lord of the Rings was created long before World War II began, many people believe that it is a metaphor for the wars, despite J.R.R. Tolkien's unequivocal remark in the preface to the second edition "It is neither allegorical nor contemporary...." As soon as I became old enough and wise enough to recognise its existence, I vehemently objected to metaphor in all its forms" (14). In Indian English literature, the use of allegory is nothing new. There are three major phases in the development of Indian literature in the English language. In the first place, authors such as Rarayan, Kamlamarkendeya, and Mulk Raj Anand wrote on Indian issues.

Characters were written about in terms of their socioeconomic, cultural, and societal contexts. Both Rushdie and Vikram Seth and Bharathi Mukerjee were born in India, yet they write from other countries like the United States. To round things out, there are authors like Jhumpa Lahiri and Indira Ganesan who were raised outside of India yet write about the country's culture and history as if they were from the homeland. "The Conference of Birds," a twelve-century Sufi poetry, serves as the inspiration for Rushdie's science fiction novel, Grimus. A preIslamic Persian mythological bird known as 'Simurg,' an enormous, all-knowing being, is named in the novel's title, which is an anagram of the word 'Simurg.'

### ALLEGORY IN SALMAN RUSHDIE'S "GRIMUS"

Rushdie's later works are best understood by reading early works like "Grimus," which is a Rushdie classic. There are few books that have captured the ambiguity of being "neither here nor there" as effectively as G.V Desani's personal confession in All about Hatterr. There is a speculative, intellectual tone, and the language is coldly brilliant and allusive. Rare and cryptic historical allusions may be found. Fleeing the clutches of Grimus, an exiled European sorcerer, the hermaphroditic hero Flapping Eagle sets out on a journey to recover his long-lost sister and return her to his homeland. Orient and Occident meet in the novel's metaphorical geography, which is reflected in the quest's location in the Mediterranean. Flapping Eagle's corpse washes up on the beach where Virgil Jones and his lapsed Catholic girlfriend Dolores O'Toole are reading in rocking rockers and philosophising about "the march of history" amongst their thoughts.

Fanon's claim that culture has no meaning if it is not national is best demonstrated in this novel, because

even if a novel does not have to be set in a single location or be resistant to foreign imports, it must be anchored in a coherent "Structure of feeling" that can only be created by actual communities. Despite its professional excellence, *Grimus* fails because it does not have a habitus. Opening scene assumptions are shattered by the character's intentional transfer to a wonderful Middle East, for example. It has no idea what it's doing and 'tries on' civilizations like a mannequin.

The hesitant narrator effectively plays the role of the invader here, allowing us to see a collage of different national traditions without the forced enclosures of the conqueror. When it comes to genetics, it refuses to comply to any one semiotic code or narratological framework. Though they are hidden in plain sight, Rushdie's cultural roots are given some weight because the book's central myth is based on an ethical history of Persia, which includes semilegendary characters such as the 'Simurg' – a huge bird who has witnessed three world destructions and has all the knowledge of the ages.

Flapping Eagle is the hero's name, a homage to the mythological Simurg.

"The God Axona had only two laws: he liked the Axona to chant to him as often as possible, and they instructed the Axnona to be a separate race and have no dealings with the wicked world. "Axona, Indian, who with his sister Bird-dog had been shunned by his community for violating its laws forbidding contact with the outside world (*Grimus* 1).

If Flapping Eagle's valour stems from a desire to explore the 'outside World', the novel's atmosphere is one of discomfort and disproportion, and he quits home not because of principle but because he is compelled is the victim of every cliché rural prejudice, an outcast from birth. Since she died giving birth to him, he is known as "Born-from-Dead." His unwarrior-like tenderness earns him the hermaphroditic moniker "Joe-Sue." and his skin is mysteriously described as

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"fair." Sispy, a snake-like trader, gave his sister an elixir of outward life, and she left Axnona after drinking it. Flapping Eagle finally decides to leave the garden of archaic laws and religious intolerance after many years of deliberation. A series of misadventures leaves him washed ashore on the shore of Calf Island, where Virgil and Dolores, with British assurance, revive him and inform him that the island is populated exclusively by immortals who can no longer bear living, a discovery that an Indian immigrant to England's metropolis, once seeing its decay first hand, would naturally make. As if conquering Calf Mountain in quest of *Grimus* were a literal portrayal of the process of ascending the ranks of British opportunity, the Flapping Eagle's trip is exactly such a metaphor. Flapping Eagle's self-discovery is shown in the storey as he progresses through the European guild's several levels of apprenticeship.

#### CONCLUSION

As with *Grimus*, this later work's political content. Flapping Eagle is a rebirth of the nonconformist in an intolerant region, having been born in the vicinity of 'Phoenix.' Axona's religion reflects the rigorous rites and duplicity of Islam, Judaism, Christianity, and Hinduism: women are chattel, and those who are receptive to other ideas are rejected by a society of bigots. In Rushdie's thinking, the Amerindians and Indians are linked adversely.

#### REFERENCE

Even though *Grimus* is largely considered an allegorical work, it crosses a very small line. A variety of topics like as alienation, artistic independence, and political intrigue are all explored in these stories. *Grimus*, Rushdie, Salman, and Salman Rushdie. Victor Gollancz published the book in 1975 in London. Catherine Cundy the novel "*Grimus*" by Salman Rushdie. This verse from Ariel 27:1 (1992) On Salman Rushdie's *Grimus*, Johnson, Ib. "The Flight from the Enchanter." Atta, 7.1 (1985)