



DISSOLUTION NARRATIVE IN SALMAN RUSHDIE'S WORKS



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Abstract

Large group of people around the world Cubans and Mexicans in the US, Indians and Pakistanis in Britain Canada, and the US, Maghreb's in France, Turks in Germany, Chinese in Southeast Asia, Greeks, Polish, and Armenians in various parts of the world, Chinese and Vietnamese in Australia, Canada, and the US, Indians in Mauritius, Fiji, the Caribbean the idea of "home" has indeed become a "damaged" concept. The word "damaged" forces us to face up to the scars and fractures, to the blisters and sores, to the psychic traumas of bodies on the move. Indeed, "home" is the new epistemological logic of (post) modernity as the condition of "living here and belonging elsewhere" begins to affect people in an unprecedented fashion. No longer is exile rendered simply through an essentially aesthetic formulation (on the contrary, it is a travail/travel to which we are becoming inextricably linked as we are progressively dragged into a global village. "Home" now signals a shift away from homogeneous nation-states based on the ideology of assimilation to a much more fluid and contradictory definition of nations as a multiplicity of diasporic

identities. The Indian shopkeeper in Vancouver who comes to Canada via Fiji already has held two previous passports; his Salman Rushdie: A Review of International English Literature, third, the Canadian passport, is one that gives him the that gives him the greatest difficulty in reconciling his body with the idea of Canadian citizenry. He remains a negative yet to be processed, a penumbra in the new nation-state of Canada, his privileges as a Canadian citizen most obvious only when he is travelling overseas. Back at home his condition remains hyphenated because in Canada "home" is only available to those passport holders, those citizens whose bodies signify an unproblematic identity of selves with the nation-state. For Indian shopkeepers who are outside of this identity politics, whose corporeality's fissure the logic of unproblematic identity of bodies with citizens, the new dogma of multiculturalism constructs the subject-in-hyphen forever negotiating and fashioning selves at once Indian and Canadian: Canadian Indian and Canadian Indian.

Key Words: Corporeality's, Teleological, Utopia, Unprecedented, Spatiotemporal, Ethicized, Mishra, The Diasporic Imaginary, Crusoe