

Mapping and Identity in Rushdie's *Grimus*

Anupam Siddharth

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Abstract

Leaning on Eric D. Smith's reading of *Grimus* as anticipating the transnational reality of globalisation and the neutralization of this space through its utopian configuration as void, this article will examine the validity of mapping as constitutive of identity formation, in an age insisting upon the obsolescence of drawing, marking borders and their recognition as such. Or to what extent mapping as praxis is constitutive for identity, in an age characterised by mobility and displaced subjects? While delving into such questions the article attempts to triangulate the relation between subject, mapping and totality and how the form of science fiction affects these considerations. Against the belief that the novel fails to provide a "well-defined identity," the article would locate the lack not in the narrative form of the novel, but of traditional apparatus such as mapping as offering stable coordinates for identity constitution once confronted with increased dimensionality or in other words with the shape-shifting transnational space.