

Chapter -I

Dialectics of Oppositional Cultures

This research entitled “Dual Cultural Consciousness in Rushdie’s *Fury*” deals with problem of the protagonist Malik Solanka’s suffering and instability. He lacks the potentiality of adjustment with the multiple cultures. He is instable. The instability is caused by the opposing cultures he is trapped in. The technology has made human being more changable. They can easily change their resident not only inside the country but also outside the country. This has become the global phenomena. The world changes its form towards the complexcity out of which people neither could escape nor accept completely. The issues such as problem of terrorism, search for proper opportunities and career and better educations keep people transferable and moveable. The same thing happens in the life of Malik Solanka who couldn’t escape from the problems of multiple cultures and their own values and practices.

By birth, Solanka is an Indian. He possesses the Indian culture that is regarded as the Non-western culture, values and practices. As he is in England, he learns the English cultures. He doesn’t think that learning and following the English cultures are insufficient. Further more, he reaches New York, one of major cities of America. He completely leaves profession and changes from teaching to doll making. He continues his love and sensual relations with women like Mila and Leela. They are the western cultural values and practices come together. They merge in New York where Solanka locates himself materialistically. But he is dislocated culturally. He seems to be conscious towards Non-western and western cultures. He is completely in the dual position. At the end of the novel, he selects his own culture rather than having American life as the dreamland. From the beginning to the end of the novel, protagonist Solanka suffers and tries to adjust from it. Thus protagonist’s search for

proper adjustment and suffering as its aftermath lies in the depth of dual cultural consciousness.

As the proposed title of the thesis is based on the Dual cultural consciousness it is very much pertinent to discuss the views of Marx and Hegel. Philosophically, Hegel is the father of Marx. According to the Hegelian concept Idea determines our consciousness. Rather, Marx reverses the same idea. He focuses on the context in which he mentions political, economic and social dimensions that are the dominant factors of human consciousness. Further, Marx says, “It is not the consciousness of men that determines their being but, on the contrary, there social being that determinates their consciousness.” (23)

Hegel gives priority to idea. The reason or purpose guide to the human being. In contrary, Marx states that the social being determines people’s consciousness. So he treats art and literature as a social phenomenon. Literature, therefore, has the symptoms of social situations, become analyzable, interpretable and readable sources. Hazard Adams also talks about Marx’s position while analyzing the literature and arts.

Marx’s position is fundamentally that social being determines consciousness and vice versa. Art and literature, an expression of consciousness, is thus also determined by social being and is therefore usually characterized by struggle in which the differences and conflicts within a society are fought out. (624)

That is to say, Marx’s fundamental position lies in the depth of understanding social position that reflects the consciousness. He regards art and literature as an expression of consciousness that also leads to the social position.

In other words, Hegel also observes arts and literature in relation to three categorizations where he also states Eastern arts and literature that he devalues. He says:

Defectiveness of form arises also from defectiveness of content. The Chinese, Hindus, and Egyptians, for example in their artistic images, sculptured deities and idols, never passed beyond a form less condition, or a definition of shape that was vicious and false, and were unable to master true beauty. And this was so far the reason that their mythological conceptions, the content and thought of their works of art, were still essentially indeterminate, or only determinate in a false sense, didn't attain to a content which was absolute in itself. (537)

Hegel, while dealing with the arts and literature, emphasizes towards the romantic forms of arts whereas he marginalizes the Eastern arts such as Chinese, Hindus and Egyptians. Their artistic images, sculptured deities and idols are beyond the definition of content and form. As he says they are beyond the reality and unable to master true beauty. In this point, we can be very much critical with the notional concept that Hegel exposes. He does injustice towards the Eastern arts and literature which is also regarded as the major source of other form of art and also become the point of inspiration and myth-making forms. Most of the modern forms of arts and literature have certain influence with art and literature of Ramayana, Mahabharata, Buddhism and other art style of archeological construction from which Modern and Postmodern arts couldn't escape.

Anyway, the Western Dialectic as we call Hegelian and Marxian dialectic covers long historical dimension in the field of criticism, literature, arts that really search its own horizon to know the society and culture of particular community. The

only difference is the perspectives through which we want to see the world, text, and any forms of knowledge. We couldn't remain constant. The time changes. The society also changes according to that, we must be critical about the situation that really influences our thought, matter and perspectives.

The dialectics of Hegelian and Marxist perspective couldn't cover the totality of the complex social structure. Everything has progressed in complex way in which not only the post modern concept works but also Multi-cultural concept merges together. As discussed in theoretical concept 'civilizations as an identity politics', that follows this chapter we identify ourselves culturally. So culture has become our identity. This has also become an interest to know the cultural distinctness of different cultures. In other words, one culture is distinct from other culture. Within the society, more than one cultural group exists. Though they don't accept other cultures, they learn the values and patterns of social task of that culture knowingly or unknowingly. In this situation, they can freely identify themselves that become cultural identity or that is cultural identity.

As we know, People couldn't be away from ontological and epistemological conceptions that also activate people because of which they transform from one geographical location to other. It may happen as national or international migrations, job placement opportunity, security, and better educations. The people move from one place to other place. They couldn't leave their own culture and they also get an opportunity to learn other culture. They are culturally conscious not only of their own culture but also of other's culture. In this context, they are in the position of dual cultural consciousness which result out of diasporic experiences, later that turns into diasporic identity. Thus, this is beyond the concept of what Hegel says as "idea determines our consciousness" and what Marx says as "matter determines our

consciousness.” Merger of postmodern and multicultural concept gives the new dimensions as oppositional cultural identity which should be learnt and understood dialectically as Adorno Says, “Dialectical critic of culture must both participate in culture and not participate. Only then we do justice to his object and to himself” (1040). In other words, a cultural critic’s task is to observe dialectically rather than being biased towards the object and himself.

Post-colonial concept under which Salman Rushdie also stands as a novelist, essayist, travel writer, screen writer and critic present his ideas, experiences; expression of varied opinion comes under the hybrid cultures, diasporic identity and global mosaic symptoms. His position in the field of Non-Western perspective presents his excellent craftsmanship and character that also share his career as a novelist, critic, essayist, travel writer and excellent story teller as politics privileges plurality over singularity. His use of characters in his novel *Fury* also shares plural nature towards the career where he separates from his rewarded profession to doll maker. He doesn’t seem to be much happier than that he should be because he is professor by having long experience in the field of career. He is more successful in this business that he holds. He has good relation with friends: Dubdub and Rheneheart. But he is not happy even in family which also stands as Institution of society. After that, he leaves family and location. He involves with more than one woman: Mila and Leela. He wanders from one location to other like that of original homeland and career land in search of unity, proper adjustment that comes out of cultural unity as he knows at the end of the novel. He is already trapped in dual cultures that work within him consciously. Anyway, he returns to original homeland which is possible through the imaginary glass that he does.

Though the novel has been criticized, analyzed, reviewed and interpreted from different perspectives since its publication in 2000. One of the famous critics Brook Allen observes the whole novel from psychological point of view. He mentions the fearful, troublesome and difficult situation of the post modern people through the character Malik Solanka who chooses complex, money-minded and overcharged city of New York as an appropriate city to build his career. That also later change into barren land where several kinds of furies like sexual, oedipal, political, magical, brutal activities guides the protagonist. They have kept him into the depth of suffering. He says, “Life is Fury... Fury... sexual, oedipal, political, magical, brutal drives us to our fittest heights and coarsest depth” (138). He, therefore, interprets the psychological aspects of the protagonist Malik Solanka and other characters.

Another critic Ann Skea examines the whole way of the life of the character Malik Solanka with the writer and his way of life. In other words, Solanka’s fragile life is compared with the autobiography of the author himself. Ann describes the fact that Solanka and Rushdie share similar problems in their life. Both are Indian origin who was brought up in England. Later, he changes the location from England to America where Solanka creates dolls whereas Rusdie creates fictional and non-fictional creations. Both of them have one-one son, leave their family by doing divorce and flirts with other women. So, the fragile life of Solanka resembles with the real life of Rushdie:

Malik, it seems, does share much with Rushdie. He is Indian (from Bombay). He just moved from England to America. He has young son living with his divorced wife. And he is brilliantly imaginative creature. Malik creats dolls and he creates ‘back stories.’ (259)

That is to say, Ann themes the totality of the novel as an autobiography of Rushdie who creates imaginative character Malik Solanka to fictionalize his diasporic experiences comes in the fictional form.

Additionally, Jeff Zaleski assumes that the novel vividly depicts the twenty first century American society. She writes “The sea change has invigorated Rushdie. His new novel is very much An American book, biting satiric, often widely facial pictures of American society in the first year of twenty first century.” Thus, the book visualizes the twenty first century American society, living people and their way of life. But she couldn’t show any consequences why the protagonist finds difficult to locate, how he suffers and how he is trapped with the multiple cultures and their values and practices.

This research mainly focuses on the protagonist’s riddle and search for proper adjustment in post-modern society characterized by the confrontation of multiple cultures through the character Malik Solanka who is heavily caught between multi-cultural values and practices that also becomes problems. Protagonist’s search for proper adjustment and suffering as its aftermath lies in the depth of dual cultural consciousness. To support and prove the hypothesis, this research makes an application of cultural studies, especially, hybridity, Diaspora and multiculturalism.

The crux of thesis deals with the issues of oppositional cultures in which Solanka involves. He encounters with those multicultural values and practices that merge each other. Thus, the dialectics of oppositional cultures come into contact and they merge in the multi-cultural world.

The problem of locating the cultural distances creates more problematic situation for the protagonist who fall under the wave of diasporic experiences that later turn into diasporic identity, hybrid cultures and multi-cultural ethos. They

become post colonial perspectives to deal with the novel which stands as the clear departure from the rest of the critics' perspectives. The play between the presence and absence also support to state the problem of locating the cultural distance through the character Malik Solanka.

The protagonist learns to negotiate with the situation under which the multiple problems appear. He finds the merging of oppositional cultures more problematic and unstable. He searches the proper adjustment and stability from suffering that states the thematic relation to hypothesis as an educated guess that is the protagonist search for proper adjustment and suffering as its aftermath lies in the depth of dual cultural consciousness.

The second chapter which follows the first chapter deals with the methodology-cultural studies, especially hybridity, diaspora and multiculturalism. The third chapter is an application of the theory to study Salman Rushdie's *Fury*. And finally, the forth chapter concludes the research and presents the findings.

Chapter-II

Locating the Cultural Distances

Culture: A Critical Introduction

To understand the culture critically, I would like to state two famous ways to approach the culture: the specific study of culture and the general study of culture within which cultural distance exists. One culture differs from other culture that exists in a certain location. When the people change their accommodation and locations, they also acculturate other cultural shapes and traits. This trend continues as a result of which they assimilate other culture. In this sense, they leave the location but they come or go along their own culture or vice versa. The culture constructs the identity of the individual and his/her society which deal with the problem of locating the cultural distances. At this movement, I would like to remark the lines of two famous scholars. Huntington defines, "Civilization as the broadest cultural entity (43)". He mentioned two distinct poles to talk about the culture. They are local cultural politics: the politics of ethnicities and global cultural politics: the politics of civilization. On the contrary Raymond William says, "Culture is whole way of living of people" (421). Thus, culture is to study the totality of the living of people to mention about the cultural distances.

Culture has the distinct meaning in relation to the human existence where we have our common as well as separate identity that may probably coin the theme of culture: civilizations as an identity of politics. It also perhaps breaks the border lines between the culture and theory. In recent days, cultural reorganization has become the strong weapon through which the dominated voices privilege over the dominant ones. Thus, understanding the cultural horizon opens the door for theoreticizing the culture as a path to reach in a certain position or to possess typical identity in the globalized

world. In other words, we are accustomed to exercising the cultural values and practices from the point of view of profession and amateur. In postmodern society, the society responds the great transformation from amateur to the professionalism that gives the dual meaning in understanding the cultural shapes and traits which have the relations with locating the cultural distances.

While analyzing the cultures from different perspectives help to make out the abstract meaning of cultures. Then, it also searches the foundation from the previous scholar's contributions how they understood the cultural shapes and traits in regard to the specific time and space. It has become the true reality from which human couldn't escape. Thus, culture becomes the whole way of living of the people. Further, the culture extremely shapes the common issues of having; doing and thinking. It denotes possession, behavior, discipline ideas, knowledge, wisdom and systems as a whole. Therefore, famous cultural anthropologist Gray says, "what people have, what people do and what people think as a member of society is called culture." (9)

Furthermore, another cultural anthropologist E. B. Tyler studies culture as a people's strong process of acquiring cultural traits rather than the biological heredity in which he includes culture as a complex whole which consist of the beliefs, knowledge, habits, behaviors, creativity and discipline out of which the people can learn. Then, he in his own words says, "culture is that complex whole which includes knowledge, beliefs, arts, morals, laws, customs and any other capabilities and habits acquired by man as the member of society." (1)

More importantly, Malinowski links the cultural whole in relation to function being more specific towards the culture. For him, there should be the function of customs, institutions, beliefs and habits that exchange certain values and practices among the cultural groups or people. Accordingly, he also talks about the people's

bio-logical and socio-cultural heritage that distinguishes the cultural groups from one to other as well as their values and practices whereas his concept of culture contradicts with the Tyler's definition of culture. Malinowski defines, "culture comprises inherent artifact, goods, technical processes, ideas, habits and values [...] can't be understood as a part of culture" (43). That is to say, culture for Malinowski comprises the different cultural traits that culture must function. The survivality of cultural qualities and traits exist within the framework of function of culture as Malinowski says, seems to be different from others.

They do everything within the framework of the different cultural values and practices that they have. So far as they have distinct cultural values and practices, they are also capable to exchange their own cultural values and practices. The culture has the power to transmit from one generation to other where they learn the specific cultural traditions or construction. There comes the issue of general cultural traits and specific ones. Consequently, the time and space play the prominent role in the mind of the particular culture group. Such groups couldn't remain constant, stable and motionless. So the different forces enforce the cultural groups to move from one culture group to other. At that time, they also learn something from other cultural groups and its traits. They remain conscious about their own cultural traits as well as others. Additionally, their position seems to be dual.

Culture has the qualities of transformation from one generation to other one where they happen to learn different cultural traditions, knowledge, thoughts and ideas. People learn the creativity and tackling power with different situations and the problems. Thus, the culture become learning process in which different cultural groups exchange with existing patterns and ideas which later transform into conventionality and has the arbitrary relationship. In this context, we learn a lot of

information and meaning from the symbolic use and established pattern of the culture of the particular culture among the cultural groups. Clifford Greet says, “culture are sets of control mechanisms plants, recipes, rules, constructions, what computer engineers call “programs for the governing of behaviors” (44). In addition, the dynamic influence of the culture in which the particular cultural group observes the particular cultural tradition and situation and learns the pattern of behaviors. So Clifford remarks cultures are sets of control mechanisms and governing the behaviors of the specific cultural group. For example, according to Hindu belief, all the Hindu women devotees show their interest to worship the Shiva and Shiva’s phallus. They believe that the concept of belief gives the patience and govern their emotional behavior, have simply arbitrary and conventional relation.

Therefore, culture has the power to rule the social being has the symbolic meaning to the things, expressions and ideas of which we frequently do in our common day to day life. Then, the culture or cultural traits are used as the symbol that stands for something other. That is why, Leslie White defines, “culture as temporal continuum of things and events dependent upon symbolizing [...] culture consists of tools, implements, utensils, clothing, ornaments, customs, institutions, beliefs, rituals, works of art, language etc”(3). In this sense, the existence of human culture clearly depicts the examples of symbols. They point out different symbols to address the particular action, thing, event and thoughts. Leslie White more importantly says, “freely upon a things or events, and correspondingly [...] to grasp and appreciate such meaning” (3). Thus we possess the culture and its shapes and traits that deals with the use of symbols.

As the time changes, the perspectives on defining the culture also change. Thus, Kris Barker studies the culture as “knowledge and voice are always located in

time and social power" (388). In addition, the culture voice and knowledge comes in any community or society. Edward Said defines, "the culture in terms of colonized, colonizer, occident, superior, inferior and civilized barbaric culture with its superior position has the power to authorize, to dominate, to legitimate, to devote to intellect and validate [...]"(9). Here, Saidian definition of culture vividly shows that occidental construction of binary relationship such as superiority and inferiority, colonizer, colonized become the basic ideology to define the culture which is not sufficient to locate the cultural differences.

Another famous post colonial critic Homi k.Bhabha defines culture in terms of survival strategy where we relate these issues with transnational and translational issues. There is the frequent shift of people from one geographical location to other. These results because of global impact, search for better opportunity, migration and Western academic institutions. At this moment, they want to address themselves imaginatively which become their imaginative history where they state the specific history of cultural displacement. Thus, culture for them has become the transnational strategy of survival.

Moreover, out of such kind of experiences, they have created the spatial histories of displacement. In this situation, they have got the media technologies through which they can easily translate their painful experiences and cultural wounds that create several questions what Bhabha regards as rather complex issues. So, cultural exchange as Bhabha mentions in his essay *Postcolonial Criticism*, really deals with problem of locating the cultural distance. He says:

Culture is a strategy of survival, both transnational and translational; it is translational because contemporary Postcolonial discourse is in specific histories of cultural displacement [...].it is translational

because such spatial histories of displacement [...] make the questions of how culture signifies, or what signified by culture, rather complex issues. (438)

Cultural studies as subversive force

Cultural studies appear to subvert the distinctions between what we call the high literature and art and that of the minorities' culture. Cultural studies also supports to break the relation of established literary canon rather than other forms of social and cultural activities that common people express. Cultural studies targets to study the analysis and interpretation of objects and social practices and oppose the dominant structures of power in any culture. So it searches the existence of dominant so-called high literature and art that have kept other forms of minority culture apart from it.

M.H. Abrams also mentions.

Typically, cultural studies pay less attentions to the works in the established literary canon then to popular fiction, best selling romances (That is love stories) journalism and advertising together with other arts that have mass appeal such as cartoon comics, film, television "Soap operas" and rock and rap music.(57)

Thus , it is clear that cultural studies defends the norms and values of the marginalized cultural values and practices of any particular cultural groups that exist equally in the dominated cultures. The minority cultures have remained in subverting positions because of the behavior and power of the superiority culture.

Another cultural critic Philip Smith also describes about the cultural studies as progressively growing interdisciplinary field that try to interpret, analyze and approach from the marginalized positions. He links culture from various angles such as entire 'way of life' through which we also searches the meanings of practices and

values of daily life. He also states culture in terms of existing values and practices through which he searches complex system of cultural studies like egalitarian value system and cultural violence and search for peace out of these systems. Then, in addition, he focuses on the understanding culture in terms of binary relations that also share certain cultural patterns and norms: high and low culture, majority and minority, and superiority and inferiority ones. Marxist understanding of culture as dominant ideology differs from his understanding position as Smith regards “cultural studies as a specific field of research from cultural approaches more generally” (526). For this reason, Smith differentiates his ideas from the rest of the scholars in which he highlights the minorities’ culture over the majority ones.

We couldn’t be away from society. We are the member of any particular culture that exists within the premises of certain society. Either human distance themselves from the society or remains within the arena of the particular society. They create a kind of civilization which brings them into the frame of any society.

The part of any culture exist in the sphere of the cultural background that comes from individual culture remains changeable when one cultural individual wears the glass of next culture and finds the cultural patterns that they have become monotonous. In this situation, the cultural distance remains closer than they appear before the actual one. That states the dual understanding on the both parts of culture which results out of the consciousness of the individual which also predicts third form of culture: hybrid cultures. That provides the sufficient background to learn the oppositional cultural forces how they appear, merge and assimilate simultaneously.

One of the cultural critic Theodor Adorno describe the culture as opposition to ideology that appear in any parts of the community and society that also remains in the certain distance. There are certain loopholes which couldn’t complete the total

meaning of the culture as a whole. He says, “To accept culture as a whole is to deprive it of the ferment which is its very truth-negation” (1037). Thus, Adorno defines culture as dialectic of totality that bridges the gap between the cultural distances. We try our best to locate it. But cultural studies remain one step heading process to know from new position that is the oppositional cultural studies.

In response to the locating cultural distance, cultural studies really challenge the existing cultural values and practices that really appeal the sense of particularism over the universalism. In other words, it should be able to blur the distinction between what we call in Arnoldian culture as high culture and low culture and should search the new social horizon where they can involve in mainstream politics with the vision of the question of cultural identity. Thus, Gerald Graft and Bruce Robbins mention:

Cultural studies suggest that the aim of cultural criticism is something more than preserving, transmitting and interpreting culture or cultures. Rather than aim is to bring together, in a common democratic space of discussion, diversities that had remained unequal largely because they had remained apart. Cultural studies in this sense means a refusal of the universalities of Arnoldian culture with capital C, but [...] differences of plural, lowercased cultures.” (435)

Cultural studies as a new institutional name should survive in the form of spatial relation of grounded reality of common democratic practice where discussion of criticism and analysis come in the mainstream politics. In this sense, Nepal’s present political ground realities as we call pro-democratic era gives the right opportunities to exercise and exchange the cultural pluralism. If ideological forces negotiate positively, there will be the exercises, practices and exchange of the rights of each culture forces. Because all the groups from different positionalities of their own

society merge in the single roof of BICC to finalize the process of making constitution from varied voices and knowledge as they are willing to share. In this response, the idea of Barker suits to relocate as he says, “knowledge and voice are always located in time and social power.” (388)

Hybridity

Hybridity clearly depicts the situation of mixed cultural form that ultimately presupposes the third form of cultural space. There is the condition of participation, interaction and encounter with other cultural groups. In this sense, the particular cultural groups understand and learn the cultural values, patterns and practices of other specific groups which are completely distinct in each other. Thus, hybridity stands as the two way learning process of each cultural trait where the treatment of cultural encounter, interaction and process of interrelation frequently merge.

As they merge at the certain space that surely searches the new optional space there comes the process of negotiating and exchanging the distinct cultural traits of at least two distinct cultural groups. So Leela Gandhi remarks, “it may be useful to look at the whole phenomenon as transaction [...] as a interactive, dialogic two way process rather than a single active-passive one, as a process involving complex negotiation and exchange”(125). In this response, hybridity explicitly highlights the merger of more than one factor and group which exist culturally in society or space of any society as a learning process involving complex negotiation and exchange.

Accordingly, *The Key Concepts of Post-colonial Studies*, hybridity takes place in wide area of discipline and studies such as linguistics, politics, races, spices and caste(only in Eastern context). “[...] different form of hybridization. Hybridity commonly refers to the creation of new transcultural forms within the contact zone produced by colonization” (118). In addition, it results the new transcultural forms as

the result of contact zone produced by colonization is the situation of hybridity. The cross cultural institutions treat encounter of cultural values and practices that privileges that plurality over the singularity among opposite forces they come together such as minorities and majorities, civilized, barbaric and colonized, colonizer relation. Therefore, the merger of oppositional forces creates new cultural forms as hybrid cultures.

“Third space of enunciation” (37) as Bhabha terms while explaining the term hybridity that becomes the construction of new cultural space. For example, the white people started keeping the black as slave. Most of the black people were brought in white community. Later, they settled in American land. They got majority within minorities. They started sharing their pains, sufferings through the media of literature and media of politics. They revolted against the mainstream politics where they got rights, freedom and justice. Now, they have got their mixed identity of what we call hybrid culture and identity. They, thus, can identify and locate themselves. Their cultures become different from other cultures which occur within the cultural diversity. In other words, we can empower our identity through the process of hybridity in different ways. We can also locate cultural identity in regard to time and space. Bhabha writes:

It is significant that the production capacities of this third space have a colonial and post-colonial provenance. For willingness to descend into alien territory [...] may open the way to conceptualizing an international culture, based on not an exoticism of multiculturalism or diversity of cultures, but on the inscription and articulation of cultural hybridity.(38)

Additionally, Bhabha's notion of culture talks about the way to establish the third cultural space which becomes the significant form of the colonial and post-colonial concept of cultural exchange. There must be great labor to exchange the different cultural traits by liberalizing the way to conceptualizing on an international culture based on stating importance of cultural hybridity in relation to the cultural differences rather than cultural diversity. Then, moreover, Bhabha vividly focuses on the consciousness of 'self' toward the colonial psyche and sense of superiority. He says, "[...] is far to aware of the danger of the fixity and fetishism of identities of colonial culture to recommend that 'roots' be struck in the celebratory romance of the past or by homogenizing the history of the present" (9). That is to say, Bhabha conceptually emphasizes the condition of hybridity as third space enunciation in relation to colonized and colonizer. He also appeals to the colonized to be away from celebrating the past and homogenizing the present. When we observe it critically Bhabha also fails to understand the aftermaths of the treatment of cultural encounter between the colonizer and colonized or different cultural groups. The individual happen to learn the dual cultural traits. They are aware of the fact that they are tarped in the dual cultural consciousness. Thus, locational landmark of individual or groups of particular culture also become painful as well as wonderful experiences because of the cultural distances.

In this present context, the term hybridity as cultural phenomenon that we share globally. From the various ways such as slavery, migration (national and international), business, study, traveling, people from different races and class continuously shift from one place to another place. The condition of migration and immigration creates the situation of hybridization. Likewise, Braithwaite discusses

linguistic hybridity or hybridization as creolization. He also supports to construct the new space where language becomes a component part of culture.

In this response, we talk about Jamaican society where creolization has brought the positive result in each cultural group after the arrival of white elites and their administrative bodies. Then after, the cultural actions start interacting. But before it, those were only black there was no interaction. The situation of treatment of cultural encounter met among the black, white, colonized, colonizer there appeared a new culture. So Braithwaite says, “[...] but a cultural action material psychological and spiritual based on the stimulus response of individuals within the society to the environment and –as white/black, culturally discrete groups to each other” (202). Therefore, he concludes cultural action or social process in relation to racial sense leads to cultural hybridization as creolization which also stands as one of the component parts of cultural process.

Another post-colonial critic Robert Young who describes hybridity in the context of racial sense which also stands as one of the main component of culture and the society which globally extends its loose of the origins, purity and cultural identity. He says:

Hybridty as term of denigration, literally so the blackening or sullyng of a thing [...] hybridity as a concept [...] account of racial origins and destruction [...] convinced in the possibility of the hybrid the categories through which racial theory conceived the world were upheld and tantrilizingly, collapsed. (250)

In addition, he strongly reacts hybridity as the cultural process that stands as the hindrances and drawbacks to the racial theory. The metaphoric meaning of hybridity

as Young says carry the theme of racial intermingling or purity or virginity is the result of cultural mixture and separateness.

Likewise, another post-colonial critic Andrew Smith defines the term hybridity in term of day to day sense and contemporary critical theory. He says, “[...] distinguish the different ways in which the terms “hybridity” is used contemporarily, especially in relation to the questions. The first is every day sense of the word; the second is the way in which “hybridity” has tended to be deployed in contemporary critical theory” (251). In regards to present day today life, we see great transformation from singularity to plurality.

In other words, we are moving towards multicultural societies. Countries like U.S.A., Australia, Canada, Japan and England have become the contact zone for the rest of the countries where they can practice the hybridity, they expose the open mindedness, communal, mutual organizations of new from of cultural exchange. In theoretical level, Smith conceptualizes hybridity as the consequences of global migration of different people who belong to different race, language, religion, knowledge coming into the common flag of hybridized cultures or globalized cultures.

On the contrary, he adds, “[...] hybridity as synonymous of diversity or multiculturalism, countries to rely on the assumption that there were primeval, Separate and distinct cultural orders [...] beginning to meet in the context of global migration” (257). Hybridity, therefore, for him is the process of approaching towards the global cultures that result out of the people’s global migration and immigration.

Diaspora

Diaspora refers to the permanent and temporary or forcible moment of peoples from their homelands into new lands. Because of such frequent physical

transformations of the people, they collect new kind of experiences and knowledge. In such situation, they couldn't completely assume themselves as origin people and couldn't totally accept the new experiences of 'going native and knowing the myths. History and photograph become the interacting parts on the one hand and interesting with the newly emerged culture as hybridity culture or globalized culture become other parts of their lives. They show their consciousness towards both cultures that become their diaspora identity. They result out of diasporic and migration experiences. Ashcroft in *The Key Concept of Post-colonial Studies* mentions, "diasporic communities formed by or voluntarily migration may all be affected by this process of dislocation and regeneration too, and this has certainly been argued some recent cities of the diasporic and migrant experiences." (74) Thus, when there occurs the process of dislocation and regeneration that demands the frequent geographical shift caused by different social factors such as war, refugees, and business create the situation of diaspora and that later transform into diasporic identity.

Likewise, Salman Rushdie in his essay book *Imaginary homelands* gives the identity of diasporic cultures where he want to locate his factual homeland that mean he links the relation between the career homeland and the imaginary homeland. He imagines pfilling the cultural lack and gaps between two situations that also give diasporic identity. He adds:

Few years ago present reality and past reality as an imagination I revisited Bombay, which is my lost city after an absence of something like half my life [...]. It was an eerie discontinuity. I felt as if I were being climbed, or informed that the facts of my faraway life were illusions, and that this continuity was the reality [...]. The photograph

had naturally been taken in blank and white, my memory feeling on such images as this, had being to see my childhood. (9)

The time adverbial phrase 'a few years ago' shows the distinct era of present as a reality that he is away from his own homeland and past as a reality become the connotative word to refer his lost homeland as an imagination. He sees an absence of something which stands as the revisited Bombay city, his lost city with which he compares as half life. His discovery of the facts and illusions become the reality and he regards it as continuity. In other words, these all the experiences become healing herbs to his painful recalling days stand as a disphoric identity remains as a product of imagination through which we link the gap of what he did, had, was and what he does, has and is respectively. Further, more impatiently he adds:

But if we do look back, we must also do so in the knowledge-which gives rise to profound uncertainties- that our physical alienation from India almost inevitably means that we will not be capable of reclaiming precisely the thing that was lost, that will, in short create function, not actual cities or villages, but invisible owns, imaginary homelands, Indians of mind. (10)

Thus, Rushdie finds creative arts and other from of fictional arts are the main sources of his ailments also become the disphoric identity through which he is able to link past and present. Though they stand in different times and occur in different space. They share the common theme of diasporic. In other words, disphoric experiences and identity remains within the premises of continuation. They come in the terms of creative fiction and arts which try to heal the cultural wounds.

Leela Gandhi her book *Post-Colonial Theory* writes, "disphora as trauma of displacement either it is of Jewish or of Africans [...] disphora evokes the specific

traumas of human displacement – whether of the Jews of or African Scattered in the service of slavery and Enderture [...]”(123). In addition, people from one geographical location migrate into next ones in search of different opportunities such as job, health, education, business or compulsion. They share the trauma of displacement become the diaspora, diasphoric experience or disphoric identity.

Similarly, Radhakrishna defines disphora in relation to the identity politics of one's place of origin and evolving relationship with that of one's present home. He says in his own words, “ the disphoric location is the space of the hyphen that tries to coordinate within on evolving relationship, the identity politics of one's place of origin within on evolving relationship, the identity politics of one's place of origin with that of present home” (13). Thus, we describe diaspora as a gap of past and present home as that of Rushdie's write-ups mention.

In the debate of diaspora, Ashcroft describes the influencing factors of diaspora situation. He writes:

Indian population (formed and form) substantial minorities or majorities in colonies as diverse as the west Indian, Malaya, Fiji, Mauritius and the colonies of eastern and southern Africa. Chinese minorities found there way under similar circumstance to all these regions too, as well as to areas across most of south , east Asia including the Dutch East Indian countries, in what is now Indonesia) and the Spanish and later American dominated Philippines.(9)

In regard to diaspora, the above quote clearly shows the forceful and voluntary moment of peoples who frequently move from one land to another land. The minorities or colonized voice of different places, regions such as the West Indians,

Fiji, Malaya, and colonies of southern and eastern Africa have the sense of diaspora identity when they fall and grasp of the so-called superiority and majorities.

Strut Hall also defines diaspora in terms of shared culture not as a single truth rather a sort of collective one true-self. He also relates the condition of diaspora with continuous exchange of history, culture and power. In other words, most of the countries and people have history in which they have become victims and victimized, colonizer and colonized, and barbaric and civilized. Colonizer, colonized and civilized has used their power to exercise their hegemonic nature. They are culturally survived in the situation of diaspora. Hall says in his own words, “[...] in forms of shared culture, a sort of collective one true-self [...] subject to the continuous ‘play’ of history, culture and power.” (112)

Furthermore, Takaki mentions while talking about diaspora:

Before they had come here the Chinese could not have fully anticipated what they would do to the new land and American to them years after their arrival [...] through the granite mountain of California and laying tracks across the deserts of Utah, agricultural labors in the fruit orchards of California and the cotton fields of Louisiana and north Adams “laundryman and shopkeepers from New York to Washington.” (130-131)

Takaki deals with the situation of diaspora resulted out of the different profession holders and American lands as the fertile ground for all the people to do different kind of business. They create diasporic identity.

Moreover, more importantly, Indian critic Sunder Kumar points out:

The diasporic consciousness as some critics ever presupposes the predominance of such feeling as alienation dispersal, longing for the

ancestral homeland, a double identification with the originary homeland and the adopted countries identity crisis, remembering myths related to the homeland, protest against discrimination of all sorts in a new land etc. the metaphor of imaginary homeland doesn't such up the conditions of the diasporas communities well. (70)

Sudhir Kumark mentions the consequences and its aftermaths as diaspora come along with double identification-origin homeland and adopted new land identity. The individual peril lies in the depth of his/her dual cultural conscious. Neither s/he could reject the original cultural homeland nor adjust with the new form of cultural home land totally. They become partially true for the individual positionalities.

Multiculturalism

Multiculturalism is the concepts that come under the umbrella of several issues and distinct cultural groups. It can be defined from several ways In which not only the majority but also the minorities voice come into equal existence. The issue of multiculturalism also addresses abstract noun from of Blankness, Femaleness, and Asianess which show the pure identity of distinct cultural groups. One of the most important parameter is to define multiculturalism as a political concept. Furthermore, multiculturalism is the broader term similar to that of the terms post-modernism. It believes on the plurality of several social and cultural phenomenon under which people interact, interpret and practice human aspects. So one of the multiculturalists critic says, "multiculturalism is a reclusive like the term post modernism and believes the pluralities of disciplines, themes, practices, debates and approaches that have come to articulate the field both in U.S.A. and Britain."(377)

In the concept of multi-culturalism, it shares the presence of all the social subject and subject position. It also raises the issues of inclusiveness where all the

culture includes under the certain umbrella of social process. So multiculturalism is synonyms of the cultural pluralism. In addition, Radhakrishna adds:

Multiculturalism has to be thought as an eccentric and exoteric field that is not to be measured by the will to dominances of any one subject. The only way to honor and enter the multicultural field is in a spirit of self-reflexivity, self-consciousization and submission to that radical altruist that founds all social process in opposition to egocentric ideas of self and other .(34)

Therefore, Radhakrishnan sums up multiculturalism as respect and honor of self and other relation put forward in social process inclusively.

Furthermore, Radhakrishnan deals with the issues of multiculturalism in relation to social justice and egalitarian democratic participation in which all the minorities and majority voices merge. They shake their hand together like white and black, male and females, Brahmin and Sudra, Chhetri and other ethnic people 'where he says in his own words:

Multiculturalism could be developed along the lives of social justice, egalitarian democratic participation and the ideological yet multicultural production of social consumable college, Brown hands holding, yellow hands holding, white hands holding, males holding female hands holding black hands in spirit of post-historical contemporamety. (40)

Thus, he appeals and informs the idea of merging together from different national and international subject positions or groups that mean some kind of egalitarianism having big family.

For example, at the present context of Nepali society those who are in social position form rules and regulations and want to provide the social justice, freedom and human rights. They clearly indicate the inclusive example of multiculturalism or cultural pluralism. Obviously, they belong to different social positions such as brahmin, chhetri, ethnic people, muslim people, women, and other minorities or groups who represent to make the systems in which they want to mention social justice, equal opportunities and proper outcome from political crisis out of which the nation exists.

In other words, multiculturalism is political concept. Nepali society is in great riddle, difficulties and crisis which fall under the categories of politics. The root cause is politics. The issues of politics of identity also become own of the prominent issues for all the positionalities. They come individually. They gather together and they ask for together that is the identity politics. To clarify, how multiculturalism is the political concepts, how Professor Gregory Jay says “identity politics refers to the tendency to terms of some group categories race, ethnicity, class, gender, nationality, religion etc” (3). They also possess the hybrid identity as Native-Americans, African-Americans, Latin-Americans, Asian-Americans, and Gay-Americans etc in an explosion of hyphenation.

While talking about identity politics Huntington further describes throughout his famous book *The Clash of Civilizations and Remaking the World Order* also raises the issues of identity politics which has the relation with civilizations. The distinct poles that come into the existence are the local cultural politics: The polities of ethnicities and the global cultural politics: the politics of civilization focuses on cultural the pluralism which frequently clashes. He also says, “[...] villages, regions,

ethnic groups, nationalities, regional group, all have the different levels of cultural heterogeneity [...].”(43)

Thus, the multiculturalism privileges plurality or heterogeneity over the singularity or homogeneity as Huntington describes. In the following chapter, this research attempts to read Salman Rusdie’s *Fury* in light of hybridity, diaspora and multiculturalism.

Chapter- III

Merging of Oppositional Cultures

Salman Rushdie's *Fury* clearly deals with problems of sufferings and adjustment in the post modern society through the main character Malik Solanka. Solanka is thoroughly trapped in the multi cultural problems. He leaves from one place to others. When he reaches in the new lands, he learns new forms of culture on the one hand. He couldn't escape from that of his original culture on the other hand. The present world is more complicated and puzzled than that of the previous culture. The complex society gives new ideas. He partially can leave the traditional cultural forms. But he remains in dilemma. There is the clash between the cultures. So the clashing cultural values and practices really trapped Solanka from which he heavily suffers and remains in pains, trouble and problem throughout his life. He involves in different kinds of activities and, leaves the home, family and his own profession keeps multiple relations. He gets success in the doll-making business with Dubdub but he couldn't get spiritual quest.

Solanka does not see any difference about the geography that his girl friend Neela has and he also locates himself. He sees the map of the world where his little homeland is also situated .Solanka separates himself from his family. He involves with other women that becomes his secrets that he also confesses. He says:

Solanka, thought, confesses his own guilty secrets. Neela hasn't really expecting a reply, however "No difference?" She carried. "How about, for example, geography? How about for example knowing where my poor little homelands on the dam map of the world?" Malik solanka remembered that George w Bush had been ambushed by a journalist's

crafty question during a foreign policy Q-and A month before the republican conversion. (150)

Solanka creates *Imaginary Homelands* in which he talks about the situation that also shows the displacement out of which he remembers the world of that of America. To make his issues more funny and imaginative, he mentions the subject matter of George W Bush. It clearly shows the diasporic identity.

In the post modern society, people engage in more than one profession. They become jack of all, master of none that surely creates the problem of instability. By profession he is the retired professor who changes his job from teaching at university and becomes a doll maker followed by web designer. He has one son and wife: Asmaan and Eleanor but he leaves both. He also changes his residence from London to New York. When he lives in London he learns one culture whereas he also learns other culture while going towards America. As he visits different places of the world, He remains in the state of confusion and dilemma which does not give him any fruitful direction. Though he becomes successful doll maker and earns great deal of money and fame, he remains unhappy and unsatisfied. He recalls the past days which stand as the golden age. The given lines also clarify:

Professor Malik Solanka, retired historian of ideas, irascible doll maker and since his recently fifty – five birthday celebrate and solitary by his own (much criticized) choice, in his silvered years found himself in a golden age. Outside his window a long, humid summer, the first hot season of the third millennium, baked and perspired. The city boiled with money. (3)

Solanka locates himself in the busiest city of England. He finds the city is full of hot weather-season not of that of real one but that of money. It shows the people's

consciousness towards the material prosperity. At this moment, he questions himself. He crosses the way where he clearly hears the sound. He assures that he won't be talking about. But he adds that he has the British ascent that is the other's language, (language as the component part of culture). He covers the ground and wanders from one place to other. He thinks that someone follows him but he seems to be constant not moving anywhere. Thus, he is in imagination that narrows the boundaries of the reality. The lines also say:

So I am asking myself, why is he always out making alone? there is a guy with a lamp of concrete hitting women on the head across town may be you heard that but if I thought you were a weirdo, I wouldn't be talking to you. And you have the British ascent, which makes you interesting too, right a few times, there we even followed you, but you weren't going anywhere, just wandering, just covering ground.(4)

The lines clearly expose the character's dual function of mind that his locating the cultural distance results out of the problem of dislocation. He creates imaginary homelands to locate the real homeland. He does not see any direct and possible cause to be told and addressed. The presence of the physical action and activities could not cover the totality of his existence. There is the spiritual absence in the presence of the physical moments. For example, when he is in England, he is not there spiritually. He lacks his cultural presence that becomes problematic situation. His search for better opportunity and career on the one hand and his cultural lack on the other hand dominate him from whom he wants to locate but could not do so. Therefore, he imagines imaginative land as well as heads to search for better opportunity and career but that turns into the complex problems through which he suffers a lot.

He also adds:

There is nothing to tell. No direct or proximate cause you just wake up one day and you aren't a part of your life .You know this your life doesn't belong to you .Your body is not , I don't know how to make you feel the force of this, yours. There is just life living itself. You don't have it. (27)

Anyway, he tries his best to locate his position out of the imagination that remains stronger than the reality. The reality appears as the bitter truth because he has to join in the world where he is and he couldn't leave the past world where he could never be but try to be. Then, the moon also becomes closer to him. America which doesn't have its long history like that of Eastern Indian people have. In other words, he wants to fly to the dreamland of America, rim of space. Instead of speaking his own mother tongue, he likes to speak broken English. He, that means, changes the location from England to America to which he regards as the rim of the space. He imaginatively narrates:

No longer had historian but a man without histories let me be. I'll rip my lying mother tongue out of my throat and speak your broken English instead. Scan me, digitize me, beam me up. If the past is the sick old Earth, then, America be my flying saucer. Fly me to the rim of space .The moon's not far enough. (51)

Moreover, more importantly, Solanka gives the real picture of America and American life style or American dream. It shows career as search for that he is very conscious. He chooses America as dreamland as most of the world people do. He is ready to compromise with his culture and accept other culture. So he leaves his family, culture teaching profession and totally changes his profession as doll maker. He gets success, earns money again. The cultural lack haunts him and suffers from

that a lot even though he becomes successful professional doll maker. Then, cultural identity becomes more important than rest of thing .The diasporic experiences make him aware which later changes into diasporic identity.

Obviously, he changes his residence that is from India to England, to America. He also involves with different people and keeps relations differently. The noise of the city teaches him lesson. He even crosses the ocean to separate himself from one life to another. He couldn't get the soundless world that also creates problem. This gives him a kind of fury out of which he wanted to get rid of but he couldn't:

The city was teaching him a lesson. There was to be no escape from infusion from noise. He had crossed the ocean to separate his life from life. He had come in search of silence and found loudness greater than the one he left behind the noise was inside him now. He was afraid to go into the room where the dolls were made. (47)

Thus, the author exposes the difficult situation of having city life. The noise is inside the room as well as outside the street which makes modern people difficult to live. The character Malik Solanka also suffers heavily from the same problems as post modern people suffer. The author mentions the facts of tele–visual life that also creates more problems rather than the writer's creation does. But there is heavy loose in the books that the writers want to collect the mass audience: “Writers could be provided to work with Solanka to develop his hit idea for the mass audience that would now come into contract with it. This was what he wanted wasn't it to more into the mainstream? If an idea didn't develop, it dies. There were the facts of tele-visual Life.” (56)

Rushdie raises the issues of dying ideas because of the influence of tele-visual life. The writing craftsmanship couldn't develop his hit idea for the mass audience. A

kind of fury stands haunting and threatening him that gives confusion and trauma out of which he really collects a kind of painful experiences. The fury comes in the character Solanka's life which couldn't control him. The cultural exchange comes within him. He leaves one place and reaches into the next place that also gives him a kind of dilemma, confusion and trauma. He culturally suffers:

For he knows he had not shaken the furies off. A low, summering, discontented anger continued to seep and flow deep within him, infesting to rise up within warning in mighty vocalic burst: as if it were it's own master as if he were merely the receptacle, the host, and it, the fury where the sentient, controlling being.(128)

Rushdie's birth place India has become the place of the diaspora. They have gone into the world and got experiences out of which they have learnt new cultures. The experiences of gaining new cultures have become the common tendency out of which they collect the diasporic identity. It may be temporary or permanent shift from one geographical location to other. They recollect different kinds of experiences such as cultural values and practices that differ from one place to another and one culture to other. They also have the distinct characteristics. Rushdie's character Solanka also moves from Indian Lilliputian origin and reaches America where he makes American friends, lovers, spouses, members of the usual left. They have come from Indian for different purposes, earns diasporic experiences that later change into diasporic identity.

Of Indian Lilliputian origin assembled, their numbers argued by American friends, lovers, spouses, members of usual left group clues, taken "Solidarity cadres" from other Diaspora – Indian communities in Brooklyn and queens, and the inevitable deprecation tourists. (192)

Rushdie talks about Indian communities and their change into different place rather than other countries and their communities. For this reason, he wants to link his real homeland imaginatively to adjust himself throughout the character Malik Solanka who shows the dual cultural consciousness. Wherever Solanka reaches, he encounters with distinct cultures. He has heavily engaged with that of Western cultural trends. Neither could he leave the material prosperity nor could he be away from his cultural traits. A heavily Westernized Californian-minimalist simplicity as well as existing Bombay cultures comes within him side by side

India was insisted open everywhere in the Bedford Street apartment in the overemphasized manner of the Diaspora: the filmi music, the candles and incense, the Krishna-and milkmaids calendar,[...] Neela's Bombay alter ego, Solanka mused, putting on his clothes, would probably have gone So heavily westernized, Californian-minimalist simplicity...but never mind about Bombay. (208)

Additionally, Rushdie describes about the merging traits of the Eastern world such as India and its famous city Bombay and Western world America and its famous city California. The cultural patterns of those Indian cultures and that of American cultures merge in a single roof. Solanka's way of living has also changed which has a heavily westernized influence. But he promises that he never mind about Bombay which stands as the real homeland.

Solanka ignores his family and leaves his family life. He involves in the next cultures that is distinct from his culture. He wanders in search of better opportunity but he fails to gain. He becomes the close friend of Dubdub. They belong to distinct cultures but are driven by new trends and cultures hybrid cultures guided by technology. His escapement remains truthless that gives tougher rather than finds

certain resolution in his life. He has to balance the personal freedom and the social patterns not only of his own culture but also that of other cultures because of his shift and temporary settlement. At this moment, the cultures also stand as the sources of learning process and burdens out of which he wants to get rid of but he couldn't do so. The family where there is wife Eleanor and son Asmaan become less important rather the opportunity become more important. Profession becomes more prominent. Despite knowing the fact, Solanka does everything. His apologized nature also proves that he is conscious towards his family, culture that means he is also conscious about the merging cultures. The given lines also show Solanka expresses his emotion:

Professor Solanka apologized his wife for his distractedness;
whereupon she wept a loud honking noise that squeezed at his head,
for he was by no means a headless man. He matted silently for her to
stop. When she did; he spoke his in most mandarin manner, defying
her, the slightest hint of emotion. (9)

Solanka's decision leads towards insatiability that causes him to suffer from different kinds of problems. He goes on searching one after another in search of career. He breaks his family relations. Solanka also fall under the same categories of way and style of life that he spends. Solanka gets his personal freedom and happiness, sacrifices his culture and family. As Salanka leaves his family, they also try their best to adjust without him. He involves with the women when he reaches his new lands to get happiness and freedom. But he couldn't get that kind of personal freedom and happiness. He always remains in confusion as Eleanor explains.

The decision to leave had been wholly his; still he greened for his old life. Whatever Eleanor Said on the phone, the break was almost certainly irreparable. Solanka had never thought of himself as a butter

or quitter yet he had said more skins than a snake. Country, family and not on wife but two had been left in his wake. (29)

Thus, the above lines clearly show the protagonist's state of confusion and puzzled situation. Solanka remains indifference towards his family, his wife Eleanor struggle and adjust in the society. Than, Eleanor says the break between husband and wife is irreparable. The word 'wake' explains that Solanka is conscious about the country, family and wife which become less important rather the search for opportunity. That surely creates problems in his life. To be away from the riddle and problems, he freely keeps relations with women: Leela and Mila. He could get nothing except momentary pleasure. So he abandons them as well. These are all Solanka's decision and he is aware in his decision from which he gains diasporic experiences.

Modern people want to run away from his/her problem but they couldn't do so. They have also one major problem that they are entrapped between his desire and responsibilities. Most of the people think married life is burden life. They couldn't escape from the relation that they have shaped. They can do divorce but it is hard to do as Solanka thinks. So he compares his situation with that of Rinehart had divorced his wife. For Rinehart, Solanka express that their divorce is easy and good because they have no Children. There comes certain boundary and they could not easily escape from the society and family like Solanka experiences. He remembers his only one Ashman. He says, "a child is parent's creation and it is difficult to turn over and ignore one's own creation" (62). Solanka faces several problems out of which the most difficult one is that he is unable to forget his small child Asmaan. The word daddy also hits in his mind the most .The given lines help to understand how the protagonist finds difficult to adjust:

At least there were no children, Solanka thought when everybody's, misgivings about the union proved justified. He thought of Asmaan on the telephone. "Where have you gone .Daddy, are you here? "He thought of himself long ago .At least Rinehart didn't have to deal with that, He slow deep pain of a child. (54)

Solanka imagines that there is nothing more important than his personal desire, happiness and freedom .The child also becomes obstacle in his life .In this situation, he remembers his friend Rinehart who has no child. He does his successful divorce. This is the trend of the western society in which they do their frequent divorce and keep illegal relation with other women like Solanka does with Mila and Neela.

Having good relation, living with their family and keeping social harmony are the cultures of Eastern society whereas separating with the family, being away from society, having multiple relation with women, and lingering with the material values are the trends of Western society. People couldn't escape from these trends because of frequent shift from one geographical location to other ones. They consciously learn both cultural patterns and forms.

Thus, they remain in touch with the hybrid cultures and their experiences become diasporic experiences or identity. Thus, Solanka's experiences couldn't go beyond it. He learns same kind of experiences that keep him unstable. He is trapped in multiple problems or cultures.

Instead of teaching in famous university, Solanka engages himself in making doll that he calls "Little Brain." This is the achievement of modern science and technology. He gets success in making the little brain out of which he earns a lot of money. He gives size to the little brain real and perfect. The style, attitude, dress-up, make-up, and posture of the doll "Little brain" really attracts to the people. It is also

shown by the media and its sources like TV. So people's existence in post modern society is no more than the machine or objects towards which people show their attraction. They want to get entertainment out of material things. The life of Mila and Neela is no more than that of the doll he prepares.

Solanka represents the way of life of the modern people who at least dream to reach in the dreamland of America. Solanka loves the life of New York where he goes in search of better opportunity and career. The dream land attracts Solanka who feels that he has reached to castle. He also thinks that he will achieve great success and publicity among sources of media in the new land. He is hopeful to heal his painful experiences and problems:

He had love to New York as the land surveyor came to castle: in ambivalence in extremis and in unrealistic hope, he had found his billet more comfortable on than the poor surveyors, and ever since then had been roaming the street, looking for a way in, telling himself that the great world –city could heal him, a city child, it he could only find the gateway to it's magic invisible hybrid heart. (86)

The word phrase 'hybrid heart' clearly refers to the optional cultures that the people create out of merging oppositional cultures. Similarly, word 'ambivalence' is related to culture shows the dual nature of character towards the cultures. The city New York clearly stands as the city of hybrid cultures. There are the great chances to learn the cultural patterns, forms and systems. They merge together. So the present world is the world of hybrid cultures. In hybrid culture, it is very difficult to balance. As he reaches New York he thinks that he gets rid of the problems, he can heal the cultural wounds. In contrary, he wouldn't do so because he becomes unsuccessful to balance his personal affairs in the hybrid cultures.

Solanka's past was not so joyful. He is deprived from the fatherly love. He regards his fatherhood as a great mistake in which he is heavily trapped in. Neither could he see the happy home nor could he see any role of father. But that he finds lie. He also assumes that child is not everything. There must be the relation of nurture and culture that makes the person livable. Because of not having it, he suffers and couldn't adjust properly. What any parent teaches their children, they learn the same thing. Similarly, Solanka seems to be indifferent towards his son Asmaan in the beginning but at the end, he remains in touch and play with him happily and gets heavenly blessing and satisfaction. Because he didn't get any love from his father:

He had known a man like this, he thought, a man who lived inside a delusion of fatherhood, trapped in a cruel mistake about the nature of fatherly love. He knew a child like this one, too, he thought, running towards the man who stood in the role of father but that role was lie, a lie. There was no father. This was no happy home. The child was not itself. Nothing was as it seemed. (220)

In this way, Solanka questions on the nature of fatherly love, the role of father and happy home. Due to lack of these things, Solanka suffers and couldn't adjust. Children need good nurture and culture from the family as their primary education which must be taught from the parents. That is the love, role and happiness of the children and parents.

Geographically as well as biologically, Solanka remains confusing and shows unpredictable behaviors. He shifts from one location to another and he is also unknown about the father. He was brought up by his mother and stayed with his step-father. He couldn't get the proper guardianship. His father's disappearance and mother's second marriage create difficult situation from which he wants to escape

himself from the responsibilities, “His father had gone and he didn’t even know his name, which was also his own.” (221)

The hybrid form of culture occurs in such situation more effectively.

Solanka’s life history shapes the hybrid cultures because they don’t have their actual history. They wander from one place to another in search of different opportunity, career and history. They are culturally backwards. They merge themselves with different kinds of cultures as Solanka’s mother does second marriage which predicts the possible way to occur the hybrid cultures.

Solanka regards the America as hybrid culture. He asks peace and silently prays to the deity which stands as the offerings to get the external peace that the human being demand. Solanka is in anger, pain and fear out of which he wants to free himself:

It was his. For a greater deity was all around him. America, in the highest hour of its hybrid omnivorous power. America, to which he had come to, erases himself. To be free of attachment and so also of anger, fear and pain. Eat us, professor Solanka silently prayed. Eat we, America and give peace (44)

Though Malik Solanka is in New York, he remains spiritually in touch with Eastern trends. He remembers Mr. Benkatar who becomes *Sanyasi* and leaves the worldly pleasure. It is just to get rid of worldly problems that he does. As mentioned in Eastern philosophy, people do different activities to be free from all these worldly pleasure and problems that they encounter with. Despite his great struggle, he couldn’t escape from the same kind of problem that really haunts him though he reaches in his dreamland America, especially New York. But he couldn’t get

complete relief from the problems that come one after other. At this moment, he remembers the philosophy of *Sanyasi*.

Malik Solanka remembered his mother trying, after Mr. Benkatar went away down the hill, to explain the philosophy of the *Sanyasi*, of a man's decision to give up all possession and worldly connections, receiving himself from life, in order to come closer to the divine before it was time to die. (81)

Anyway, Solanka's spiritual quest has a link with the loose of cultural roots where he seems to be very much conscious. Neither the matter nor the idea determines his consciousness rather the culture determines his consciousness because 'what people have, do and think' have the direct or indirect relation with cultures. They perform in their day to day life. Then, Solanka does so. He becomes apart from culture and remains in touch with other cultures. His journey from Eastern culture to Western one and vice versa gives him more complexcity, puzzle and dilemma that also stand as the dual identity of protagonist Malik Solanka or his dual cultural consciousness.

On the one hand, Solanka Searches proper adjustment. He also searches proper opportunity and wants to develop his career. Both are not possible at once. However, he makes his transglobal journey where he encounteres with multi-cultural values and practices. His wandering with pondering heart searches the proper peace and suitable environment. But he sees the country closer to civil war which also creates problems. He completely goes beyond it but he is bound to accept it:

Contemplating this image, Solanka wandered with a pondering heart whether, in making his transglobal journey, he had acted as a lovelorn fool and political naïf. For the dominant image in Lilliput-Blefuscu – a country close to civil war, in which the president himself was still

being held hostage and a high-tension [...] a close likeness of himself.

(239)

Solanka as a sole traveler travels from an antique land which literally refers to Indian civilization or Bharat Barsha to England to New York, one of the major capital cities of America. He could not attend his goal. He is not suitable for his purposes. So he decides to return to his own culture.

[...] But it's us, folks, we're the good guys! People, people: It is me!

Malik Solanka, a traveler from an antique land, watching his son from the privacy of a grove of oaks, uncomplainingly allowed a blank

Labrador to shift at him. The dog moved on, having established that

Solanka was not suitable for his purpose. (256)

Throughout Solanka's traveler, he encounters with multi-cultural values and practices that merge in a certain geographical location. He also meets different social institutions. Solanka finds the city is in a race. He reaches in a gym house where different kinds of people come. There are other places like clubs, galleries, offices where people frequently come and they share their cultural values and practices. Solanka also does same thing. City's sport stadium and entertainment centers also attract the people. They come from different cultures. They merge each other out of which they learn new kind of cultures: hybrid cultures. They happen when people frequently migrate and immigrate for different purposes. Solanka's experiences also remain almost the same:

[...] Everywhere you looked, in gyms, clubs, galleries, offices, on the streets and on the floor of the NYSE, at the city's great sports studio and entertainment centers, peoples were reading them for the new season, Limbering up for action, flexing their bodies, minds and

wardrobes, setting themselves on their marks. Showtime on Olympus!

The city was a race. (213)

Then, his experiences in involving multi-cultural values and practices become the arena of merging of oppositional cultures. They shape the hybrid cultures and diasporic identity. The protagonist Malik Solanka's search for proper adjustment and sufferings as its aftermath lies in the depth of dual cultural consciousness.

Though he reaches in dream land of New York, he engages himself with multi-cultural ethos. He earns good name, fame and money but he couldn't get rid of the problems from which he suffers a lot in the spiritual lack. Whenever he goes, he meets other cultures. He has his own culture. Neither he could completely avoid other's cultures nor accept his own culture or vice versa. But he remains conscious about different cultures. At the end of the novel, he returns to his own family where he sees his family. He feels his burden of having wife and son. He wants to love his son Asmaan and play with him out of whom he sees his happiness as well as his family's happiness. He learns that having with his son Asmaan means having heavenly happiness and satisfaction. Solanka gets heavenly bliss when he hears the word 'Daddy' from his son Asmaan for the first time in his life though he used the same word before.

Asmaan tendency always to speak at top volume carried his words up to Solanka's hiding place. Franz's reply was inaudible, but Malik could easily write his lines. "For out, Asmaan, Man, really nice. The old hippie shit" Solanka felt a little surge of fatherly pride. (257)

Solanka gets emotional appeal when he hears the word daddy from Asmaan. The family unity really gives him happiness and pleasure that he couldn't get from hybrid

earth and multi-cultural ethos. In search of stability and heavenly bliss, he changes his places, jobs and encounters with other cultures that merge in the crowded earth.

Thus, his experiences in involving multi-cultural values and practices become the arena of merging of oppositional cultures. They shape the hybrid cultures and diasporic identity. The protagonist Malik Solanka's search for proper adjustment and sufferings as its aftermath lies in the depth of dual cultural consciousness.

Chapter-IV

Conclusion

After the detailed discussion and analysis of Salman Rushdie's *Fury* from the perspective of cultural studies, this research concludes that Solanka's search for proper adjustment and suffering as its aftermath lies in the dual cultural consciousness. He separates himself from western cultures and returns to his own cultures with family unity that gives him heavenly happiness and satisfaction.

Solanka as a professor shifts from one place to another. He also changes his profession from teaching to doll making. He becomes careless about his family. He learns his cultural values and practices as well as involves with other cultures. He has his friend Dubdub who also works together at the same doll making business. They are successful doll makers. Solanka is famous in his creation 'Little Brain'. He also leaves London and goes in U.S.A where he involves with other women Mila and Leela as well as does successful business. But he does not get any fruitful result from the pain and suffering.

Solanka tries his best to adjust himself from the beginning of the novel to the end. He suffers a lot from different kinds of problems that come one after another. But he could not get proper herbs to heal his cultural wounds. Solanka as Indian origin migrates to England where he learns English culture. Again he leaves there and reaches capital city New York of America where he gets success in his doll making business. He earns name, fame and money but he finds difficulties to cure himself from the sufferings. He imagines Eastern cultures from America where he directly learns American cultures which differ from each other. He is also conscious about each culture. His remembrance of philosophy of *sanyasi* is one typical example of

Eastern culture and his involvement with English cultures based on materiality is another example in which he seems to be conscious as well.

Though he is rich in name, fame and money, he is poor in cultural harmony. He simply searches the solution out of the problems without accepting the cultural unity or family unity as he does at the end of the novel. He comes in his own home. The word 'daddy' his son Asmaan says really touches his heart. His son Asmaan and wife Eleanor also suffers throughout their life but get relief after his arrival. Solanka gets real happiness and satisfaction as he returns to his own culture, home and family.

His encounters with multicultural values and practices keep him in dilemma, duality, instable and in-between ness. These are the causes of his sufferings, pains and instability. Finally, he returns to his own native culture that gives him heavenly bliss, happiness and satisfaction that it is the symbol of family unity as well as cultural unity at large.

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