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Interpellation of *Shalimar* in Rushdie's *The Shalimar the Clown*

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Letter of Approval

This thesis entitled “Interpellation of *Shalimar* in Rushdie's *The Shalimar the Clown*” submitted to the Central Department of English, Tribhuvan University by Mr. Khem Raj Oli, has been approved by the undersigned members of the Research Committee.

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The motives of the terrorists vary, from war atrocities to personal woes and before a terrorist attack can take place, a weapon must be assembled. That weapon is the mind of the terrorist. Though terrorism is not a religious monopoly, but post 9/11 it has come to be closely associated with Islam and its concept of jihad. In Shalimar the Clown Rushdie tactfully raises the issue of fundamentalism. The novel conveys both the spectacular beauty and the spectacular violence of the area, offering much to think about in terms of the origins of such violence. This thesis explores the issue of how a brilliantly gifted and lovable Muslim lover boy, ideologically turns into a rage filled jihadist. Noman Sher Noman, later renames himself Shalimar meaning abode of joy, after the garden in which he accomplished his love, twists himself to revenge. It also delves into what leads him down the path to slashing an American ambassador's throat, because being extremely dishonored, Shalimar abandons his home and his acting tradition to join the Kashmiri resistance movement, while owing allegiance only to personal revenge. The transformation of Shalimar the clown into a jihadist is the best part of the novel. The shy, romantic boy enraptured by myth becomes a cold-blooded combatant.

Key Terms: Fundamentalism, Jihad, Power, Authority, Sovereignty, Power, Transformation, Revenge, Marginalized.

In the age of globalization, people have become very careful to seek out for their ideology. People live in cosmopolitan cities yet look for people who belong to the same line of thought. In another instance, people may be residing in different nations, but long for own people whenever possible. The internet has transformed the world into a small village, the irony is that people still search for sameness and differences in terms of ideology. Presently it has become an important feature of

people's life in contemporary times. Literature acts as a medium where the issue of ideology is raised in numerous books and articles. It facilitates or rather sheds light on this issue that has been marginalized till now.

Shalimar the Clown showcases late twentieth-century dominant discourses as racism, nationalism, religious essentialism, and other totalizing ideologies. The narrative can be well understood as a revisionist interpretation of Islamic history. It is through the Rushdie affair that many of the issues that now dominate political debate like multiculturalism, free speech, radical Islam, terrorism, first came to the surface. Rushdie's book has a place in the history of thought, because he has dared to challenge and explore the supremacy of faith in the minds of millions. It was also through him that people's thinking about these issues began to change. The argument is that it is morally unacceptable to cause offence to other cultures is now widely accepted. A useful ideology, on the one hand, must be based on a sort of world conception that may convince reason and feed thinking. On the other hand it must be able to derive attractive goals from its conception of the universe. Therefore, David Drake writes that:

It will then be clear that a theory of ideologies depends in the last resort on the history of social formations, and thus of the modes of production combined in social formations, and of the class struggles which develop in them. In this sense it is clear that there can be no question of a theory of ideologies in general, since ideologies have a history. (63)

The focus of this novel is extremism. It tells the tale of two Kashmiri villages whose inhabitants gradually get caught up in communal violence. The neighbors to whom Rushdie introduces us are memorable characters, especially his protagonists, the Hindu dancer Boonyi Kaul and her childhood sweetheart, Shalimar belonging to a Muslim

family. Their passion becomes a marriage solemnized by both Hindu and Muslim rites. As the conflict heats up, Boonyi seduces the American ambassador. Throughout the novel, Shalimar struggles with his identity. Having a solid sense of identity requires a careful understanding of oneself, including one's own character, preferences, thought patterns, strengths and weaknesses. To know our identity, we must understand both how we differ from others and how we are similar. With regard to human development, identity refers to the defining characteristics of a person that makes them an individual. A person's identity determines one's position or situation in society wherever one lives. However, finding the right type of identity can be challenging for many people sometimes because of the difficulties they face in the process of choosing their identity. This is the trouble Shalimar is going through.

Shalimar, her husband, who, embittered by the loss of his wife, becomes involved in guerrilla conflict. Having trained in Afghanistan using weapons that Ophuls has himself provided when the United States was covertly arming Islamic terrorists after the Russian invasion in 1979, Shalimar becomes an assassin in Europe and the United States, and finally murders Ophuls on the doorstep of his daughter's apartment block.

Shalimar the clown, alias NomanSherNoman, "the most beautiful boy in the world" (86), is an acrobat and tightrope walker in his village's traditional theatrical troupe. He is deeply in love with Boonyi, the daughter of a Hindu pundit. Both were born on the same day, destined to become best friends and lovers. The union between a Muslim boy and a Hindu girl is part of a secular Kashmiri society of performers and cooks. Shalimar, a Muslim, and Boonyi, the daughter of a pandit, have an interfaith marriage. This is disapproved by the Iron Mullahs who come to Kashmir, and many

people in town dislike the couple. To decide their marriage, the verdict was unanimous, because:

The lovers were their children and must be supported. Their behaviour was worthy of the strongest censure—it had been licentious and rash and filled with improprieties that were a disappointment to their parents—but they were good children, as everybody knew. There was no Hindu—Muslim issue. Two Kashmiri—two Pachigami—youngsters wish to marry, that’s all. (180)

But the biggest threat to their marriage comes from Boonyi's sense of discontent and entrapment. Fed up with Shalimar and the restricted life that she has suffered since her marriage to him, she seeks any opportunity for escape, the best of which turns out to be a visiting Max Ophuls, the American ambassador to India. Before she initiates a relationship with him, she has a contract drawn up, demanding a life of luxury in return for fulfilling his every desire. What she does not seem to realize is that she is swapping one prison for another, and beginning a chain of events that will end in multiple murder.

Today a number of young people, men and women find themselves surrounded into strange and foreign cultures, and hence, they get lost on the way. They find it a little bit challenging to negotiate their way out of the prevailing culture shock they have adopted or inherited. Shalimar picks up the gun not just because his heart gets broken, but because his pride and honor gets shattered by losing the woman he loves to a worldly man of greater consequence and power. The idea of dishonor, of some kind of real or perceived humiliation, drives Shalimar the clown to desperate acts and:

To lay a trap for himself as well as Boonyi he went on writing letters to her, those same letters which had angered her and led her to despise him for his

weakness, letters whose purpose as to fool her into believing that he was ready to forgive and forget, and whose deeper purpose was to bring matters to a head, to bring her back and to force him to choose between his oaths, so that she could find out what sort of a man he really was. (387)

Dishonored, Shalimar the clown abandons his home and his acting tradition and joins the Kashmiri resistance, but owes allegiance only to personal revenge. The crumbling of events and lives, the disillusion with the sacred, the severing of one's past versus the search for personal history, cultural distrust and misunderstanding reflect his anger and frustration towards Max with all its doubts and insecurities. Morality is ambiguous, life is uncertain and the book keeps changing, for Shalimar escaping his desire to comprehend fully all its interweaving patterns. The novel explores continuing cultural obsessions with purity and stability in a world increasingly lacking in either.

Shalimar is truly, deeply and madly in love with Boonyi. At the tender age of fourteen he marries her. But several years later, Boonyi has an affair with Ambassador Max. This betrayal of trust turns her husband Shalimar into a potential assassin. He swears revenge upon everyone involved in the affair. Being childhood friends, the bond between them is very strong. But, the powerful Max is able to drive a wedge between the two lovers.

Ambassador Max, “the Resistance hero, the philosopher prince, the billionaire power-broker, the maker of the world” (94), is also “America’s best loved, then most scandalous Ambassador to India” (98). On his diplomatic visit to Kashmir, Max is enticed by the ravishing Boonyi's deliberately sensual dance. Boonyi has played the role of *Anarkali* and Max is totally mesmerized by her beauty and:

When Boonyi met Maximilian Ophuls's eyes for the first time he was applauding wildly and looking piercingly at her while she took her bow, as if he wanted to see right into her soul. At that moment she knew she had found what she had been waiting for. She told herself, and here it is, Ophuls staring at me in the face and banging his hands together like a fool. (218)

Boonyi seizes upon Max as her ticket out of the valley and into an unknown but exciting future. Their subsequent affair has unforeseen and terrible consequences, since she is already married to her childhood sweetheart, NomanSherNoman. But after her treachery, he vows that one day he will kill everyone involved in the affair, "if she ever returned to Pachigam, he would cut off her lying head, and if she had any bastard offspring with that sex-crazed American he would show them no mercy, he would cut off their heads as well" (386).

Shalimar the clown is deeply in love with Boonyi and could not bear her betrayal. When Boonyi returns home, Shalimar the clown has temporarily vowed not to kill her, but their marriage is over. Earlier, on the first night when Shalimar the clown and Boonyi had made love, the former, "rolling over onto his back and panting for joy" had warned saying, "Don't you leave me now, or I'll never forgive you, and I'll have my revenge, I'll kill you and if you have any children by another man I'll kill the children also" (98). Boonyi takes the threat lightly and replies, "What a romantic you are. You say the sweetest things" (98). It is breach of trust on Boonyi's part against Shalimar the clown. He becomes consumed with rage, dislike and hatred toward Boonyi, Max and the illegitimate daughter born of their affair. He vows to slash their throats. He is so disgusted with Boonyi that he tells his brothers to, "keep the whore out of my sight" (388).

Boonyi enters into a relationship with Max in the hope of a better life. She thinks that by her action she gains release from the village existence that she so detests. Yet the stirrings of her heart never lets her escape the Kashmir embedded in her very being. She is not able to tear out memories of her valley, and her husband who still loves her. As is customary with such superficial relationship, the attraction starts to wane. Boonyi becomes increasingly alienated and depressed, finding solace in drugs and food. Her disastrous flirtation with desire leads to an avalanche of catastrophe not only in her personal life but also in the lives of the people related to her. The first to go is Max because:

A pregnancy could not be winked at. The scandal had broken. A baby changed things because within days of Max's last meeting with Boonyi, every journalist in the city had the story. She was carrying the ambassador's child, and was many months pregnant. She had grown so obese that the pregnancy had been invisible, it lay hidden somewhere inside her fat, and it was too late to think about an abortion. (339)

Therefore, she loses her identity and tumbles down the path of complete degeneration, waiting alone in the wilderness for death to truly free her. The rest of Shalimar's life has as major purpose to take revenge on the people that are the cause of his misery and unhappiness. Boonyi's relationship with Max becomes the story of betrayal by a powerful American, and Max's Jewish background, which is emphasized, injects fundamentalist hatred of Jews to the cause of Shalimar. For this purpose, he joins the Kashmiri resistance movement which is ideologically indoctrinated by hard-line religious fundamentalists.

Althusser's conceptualization of ideology is situated within a modified Marxist base-superstructure model. Rather than a strict relationship between ideology and the

economic base of society, where one class imposes its values on another, ideology is a dynamic set of practices in which all groups and classes participate. He says, “What is represented in ideology is therefore not the system of the real relations which govern the existence of individuals, but the imaginary relation of those individuals to the real relations which they live” (Althusser, 294). According to him, ideology does not reflect the real world but represents the imaginary relationship of individuals to the real world. The thing ideology represents is itself already at one removed from the real.

In this, Althusser follows the Lacanian understanding of the imaginary order, which is itself at one step removed from the Lacanian Real. In other words, we are always within ideology because of our reliance on language to establish our reality. The different ideologies are but different representations of our social and imaginary reality not a representation of the real itself. Althusser builds on the work of Jacques Lacan to understand the way ideology functions in society. He thus moves away from the earlier Marxist understanding of ideology. In the earlier model, ideology was believed to create what was termed “false consciousness.” It is a false understanding of the way the world functioned. Slavoj Žižek seems to agree with Althusser and says that:

What thus seems to take place outside ideology, in reality takes place in ideology. What really takes place in ideology seems therefore to take place outside it. That is why those who are in ideology believe themselves by definition outside ideology. One of the effects of ideology is the practical denegation of the ideological character of ideology by ideology. (263)

Althusser’s theory of ideology provides a language to explain the ubiquitous societal control of ideology. His framework provides a systematic mechanism of cultural force

and its perpetuation of hegemonic ideology. His cultural theory explains the structure and function of ideology. It describes the dynamic by “which a dominant class wins the willing consent of the subordinate class to the system that ensures their subordination” (299). Consent is not static, but must be won for courageous individuals may rebel and advocate alternative or oppositional ideologies, rather than hegemonic ones. Therefore, Althusser’s theory of ideology accounts for the manner in which ruling, or hegemonic, discourses and institutions perpetuate the necessary consent for their dominance. Steve Clarke further points out that:

Althusser argues that those who are in ideology believe themselves by definition outside ideology. One of the effects of ideology is the practical denial of the ideological character of ideology by ideology. In the least, he argues that in order to have a chance of being able to critique it, one must be able to acknowledge one’s interpellation within ideology. It is implicated in collective action, as criticism, explanation, or promise. It is represented in symbols and a belief held by a community and is publicly expressed. (82)

Ideology has a material existence. Althusser contends that ideology has a material existence because it always exists in an apparatus, and its practice, or practices. Ideology always manifests itself through actions, which are inserted into practices, for example, rituals, conventional behavior, and so on. According to him, the main purpose of ideology is in constituting concrete individuals as subjects. So pervasive is ideology in its constitution of subjects that it forms our very reality and thus appears to us as true or obvious. The very fact that we do not recognize this interaction as ideological speaks to the power of ideology.

Ideology is the powerful force behind the dominance of hegemonic institutions. Althusser posits that the ideas of representations that make up ideology

do not have an ideal or spiritual existence, but a material existence. These apparatuses and their accompanying practices, termed “Ideological State Apparatuses,” or “ISAs.” Althusser says, “An ideology always exists in an apparatus, and its practice, or practices. This existence is material” (Althusser, 303). These are institutions such as religion, patriarchy, marriage, educational systems, and the like. He states that there are no practices “except by and in an ideology” (Althusser, 299). Practices of particular powerful social institutions reproduce ideology in an ever-changing dynamic process. He describes this process systematically, as a circular relationship. Ideology is perpetuated by subjects and by ISAs in a dynamic, highly irresistible process. Thus, ideology is not a static set of ideas imposed upon the subordinate by the dominant classes, but rather a dynamic process constantly reproduced and reconstituted in practice. This process or mechanism is termed “interpellation.” As Malcolm Hamilton writes that:

Althusser’s theory involves thinking about how people are brought into ideology as subjects—why are people complicit with the workings of ideology in a particular culture. He uses psychoanalytic theory to show how the economic structure inheres in the individual as a requisite part of their being. Interpellation is his theory of how this happens. The individual is interpellated as a (free) subject in order that he shall submit freely to the commandments of the Subject, i.e. in order that he shall (freely) accept his subjection, i.e. in order that he shall make the gestures and actions of his subjection 'all by himself.'

(24)

Althusser provides a language to explain the ubiquitous societal control of ideology, as well as a systematic mechanism of cultural force and its perpetuation of hegemonic ideology. His cultural theory explains the structure and function of ideology, and his

thesis works from the concept of hegemony. Hegemony describes the dynamic by “which a dominant class wins the willing consent of the subordinate class to the system that ensures their subordination” (Althusser, 301). Consent is not static, but must be “won and rewon” (Althusser, 302).

Ideology accounts for the manner in which ruling, or hegemonic, discourses and institutions perpetuate the necessary consent for their dominance. Most subjects accept their ideological self-constitution as reality or nature and thus rarely run afoul of the repressive State apparatus, which is designed to punish anyone who rejects the dominant ideology. Hegemony is thus reliant less on such repressive State apparatuses as the police than it is on those Ideological State Apparatuses (ISAs) by which ideology is inculcated in all subjects. Terry Eagleton mentions about the functions of State Apparatuses as:

All the State Apparatuses function both by repression and by ideology, with the difference that the (Repressive) State Apparatus functions massively and predominantly by repression, whereas the Ideological State Apparatuses function massively and predominantly by ideology. Whereas the (Repressive) State Apparatus constitutes an organized whole whose different parts are centralized beneath a commanding unity, that of the politics of class struggle applied by the political representatives of the ruling classes. (105)

His theory challenges the traditional Marxist dialectical model in which a society's base inevitably determines the society's superstructure, with a model of social formation that features a relatively autonomous superstructure. By theorizing the relative autonomy of the superstructure Althusser produces a privileged position for social practices as mechanisms for producing specific social subjectivities, or ways of being. Literature, in this view, has a productive role in ideology formation. Thus, he

implies a decentering, of the material contexts in which traditional Marxist literary criticism often sought the sources of ideas and concepts reflected in literature.

Referring to this context, Thomas Benton adds that:

It will then be clear that a theory of ideologies depends in the last resort on the history of social formations, and thus on the modes of production combined in social formations, and of the class struggles which develop in them. In this sense it is clear that there can be no question of a theory of ideologies in general, since ideologies have a history, whose determination in the last instance is clearly situated outside ideologies alone, although it involves them.

(58)

Therefore, other scholars working across disciplinary lines of sociology, political science, and history have similarly turned their attention to the close study and interpretation of ideology and culture. Drawing on the work of French theorists such as Michel Foucault and Jacques Derrida, they examine the language used by policymakers and analyze the meanings, of the very words that compose policy. By placing language at the center of social reality, the linguistic turn reaffirms ideology's importance.

The link between our self and others is not only indicated by the connection between how we see ourselves and how other people see us, but also by the connection between what we want to be and the influences, pressures and opportunities which are available. The subject, 'I' or 'we' in the identity equation, involves some elements of choice, however limited. The concept of identity includes some notion of human agency, an idea that we can have some control in constructing our own identities. For Shalimar, Identity becomes an important component of well-being. A strong sense of self enables him to feel good about himself. A weak identity

tends to be accompanied by insecurity and low self-esteem. His strong identity and will power opens a key window in everyday life and benefits from understanding the changing nature of individuals' identities.

The resentful Muslim, in revenge for what he sees as the corruption wreaked by the west, is being used by greater political forces to try to cut down the American Jew. This leaves in its wake a confused individual, neither western nor eastern, who is nevertheless determined to understand and to survive. Shalimar is also willing to do some terrible things, and gets involved in conflicts that have nothing to do with him, blinded by his one obsession. There is shocking description of his transformation into a cold-blooded Islamic terrorist, from his participation in training camps to forced humiliations before Taliban leaders. After his training is complete, Shalimar is recruited as a soldier of jihad and:

So he knew the answer to his question and had learned something about himself that he had not known before. The years passed and indeed there was plenty of work. He became a person of value and consequence, as assassins are. Also, his secret purpose was achieved. He had passports in five names and had learned good Arabic, ordinary French and bad English, and had opened routes for himself, routes in the real world, the invisible world, that would take him where he needed to go when the time for the ambassador came. (450)

The novel is a sort of war bulletin, an account of the wasteful and despoiling struggle over the valley of Kashmir, combined with an impressionistic depiction of Islamist jihadi terrorism. There are two faces of Islam. One, pious and peaceful and the other, fundamentalist and militant. Derived from the Arabic word *juhd*, jihad literally means to strive, to struggle. Islamism is a reactionary ideology which kills equality, freedom and secularism wherever it is present. Islamism is nurtured by fears and frustrations.

Jihad is never considered the central tenet of Islam but the hate preachers bet on these feelings in order to form battalions destined to impose a liberticidal and unegalitarian world. Therefore, the novel *Shalimar the Clown* engages with urgent issues like religious fundamentalism, the influence of America, and seems to be taking us into the mind of a fundamentalist killer.

Ideology is primary. The forces of Islamic fundamentalism feed on Kashmir's lost innocence, channeling the anger of poor Shalimar the clown into the outlet of terrorism. The true warrior is not primarily motivated by worldly desires, but by what he believes to be true. Shalimar the clown emerges as an ardent lover turned murderous avenger, a clownish performer transformed into a cold-eyed terrorist. He joins the fundamentalist terrorists not because he believes in their cause but for the sole goal of eventually having an opportunity to get at Max. Shalimar the clown had decided that, "he had to murder the American ambassador" (395), who had shattered his family life. To hunt down Max, Shalimar becomes an international terrorist because:

After that the real world ceased to exist for Shalimar the clown. He entered the phantom world of the run. In the phantom world there were business suits and commercial aircraft, and he was passed from hand to hand like a package. At one point he was in Kuala Lumpur but that was just an airport again. At the far end of the phantom run there were place-names that meant next to nothing.
(520)

Though his revenge is personal, his indoctrination at the terrorist camp transforms him into a fanatic jihadi. At the training camp, "Shalimar the clown was asked to make certain revisions in his worldview" (432). The camp is funded by an awkward mixture of Pakistani intelligence, American greenbacks, and Saudi sheiks. At that

time Shalimar the clown was young, “probably only eighteen or nineteen years old, young enough to be prepared to erase himself in a cause, young enough to make himself a blank sheet upon which another man could write” (436). His rage and frustration is channelized against Max for completely destroying his family life. Shalimar gets involved with the insurgency, which is fuelled by identity politics and nationalist rhetoric. In practice, however, it becomes an expression of the impotent rage of the disadvantaged, which develops into a violent expression of resentment towards lingering signs of colonialism and privilege. It is personal revenge that Shalimar is fighting for. These ideas orient people to think in such a way that they accept the current way of doing things. It helps to understand their roles in society. This indoctrination process is carried out by the churches, the schools, family and through cultural forms. Claudia Johnson further adds that:

Indoctrination may be regarded as the collection of those modes of belief inculcation which foster a non-evidential style of belief. If a belief is held non-evidentially, that is in such a way that it is held without regard to evidence relevant to its rational assessment, then the belief is an indoctrinated one. Such goals are expressed through beliefs, strongly held, that present the group with an inspiring narrative and serve to legitimate acts of violence. (46)

The slide begins when ones faith begins to encroach upon a separate conviction. The first symptom of fundamentalism is aggression. When this aggression is channeled through an organized section of a community, it becomes communalism. When a religion codifies such aggression through statute, or executive authority, it becomes a fundamentalist religion. Moreover jihad is not even among the five pillars of Islam. But, people like the “iron mullah” (128), shift the Kashmiri rebel consciousness from liberatory nationalism to jihadist apocalypse, where in the camp:

The five daily prayers at the camp *maidan* were compulsory for all the fighters and the only book permitted at the site-training manuals expected- was the Holu Qur'an. In between formal prayers there was much discussion of God by foreigners speaking in languages which Shalimar the clown did not understand, in which only the word for God stood out. Maulana Bulbul Fakh was his guide to weaponry and foreigners alike. (432)

Young Muslim men in Pachigam, including Shalimar the clown, begin to respond to the religious indoctrinated teachings of the iron mullah with his increasingly fanatical ideologies and fundamentalist messages. His search for an ethnic identity forces these young people to abandon their future for the sake of their religion. Their sense of marginalization and need for an identity in modern India makes other youths like them gravitate to join the homegrown ethnic liberation movement. They feel this political movement would give them a thrust in creating a distinct identity. Intent to scream victory over oppression, Shalimar raises his fist to authority, eventually connecting with the crowd of angry freedom fighters, fighting for their homeland. Any comprehensive and mutually consistent set of ideas by which a social group makes sense of the world may be referred to as an ideology. Thus Althusser says that:

The category of the subject is constitutive of all ideology, but at the same time and immediately I add that the category of the subject is constitutive of all ideology only in so far as all ideology has the function of constituting concrete individuals as subjects. In the interaction of this double constitution exists the functioning of all ideology, ideology being nothing but its functioning in the material forms of existence of that functioning. (299)

The iron mullah is a prophet rumored to be made of scrap metal. "There were places on his shins and shoulders where the knocks of a hard life had rubbed away the

covering of skin and the dull metal beneath had become visible, battle hardened, indestructible” (431). The mullah riles up the peaceful village next door to Pachigam, inspiring its Muslims to build a mosque and coercing their women to wear burkas. “The infidel believes in the immutability of the soul” (253), preached the iron mullah. He further says that:

The infidel speaks of universal truth. We know that the universe is an illusion and that truth lies beyond the illusion, where the infidel cannot see. The infidel believes the world is his. But we shall drive him from his redoubts and cast him into darkness and live in Paradise and rejoice as he plunges into the fire. (436)

The iron mullah, Maulana Bulbul Fakh is their appointed superior. “His breath was still the sulphurous dragon-breath that had earned him his stinky name, *fakh*, and he still spoke in the old harsh way, as if human speech were painful to him” (430). The proof of his miraculous nature gives Fakh great authority in the camps over the mountains. To brainwash his pupils, he carries a lump of rock salt at all times. “This is Pakistani salt,” he screams at the liberation front commander and his men. “This we will bring to Kashmir when we set it free” (272). He wraps the salt in a green handkerchief and puts it away in a bag. “The green is for our religion which makes all things possible. God willing,” he said. “With the blessing of God” (431), they reply. Shalimar is torn between his newfound loyalties and his delicate courtship of Boonyi. He later does not like the westernized leanings of his wife when she gains weight. He ends up judging her for her connivance and her loyalty to Max.

Shalimar the clown “sat on a boulder by a frozen mountain stream and listened to the iron mullah” (433), preach with great dedication. The iron mullah takes upon himself the task of reeducating all newcomers. Shalimar the Clown's memory of being

deceived makes the iron mullah's lessons easier for him to accept. "Time itself was the servant of truth" (434), the iron mullah tells them. No man can face the naked truth, defy it and survive. The religious ideology that the iron mullah preaches to his recruits is against the dominant ideology of the state. From a young lover, Shalimar transforms into a firebrand terrorist. His commitment to the insurgency offers an ironic contrast with the commitment of his family to the life in Kashmir of in earlier times. This happens in order to legitimize the current order and power structures.

Willard Mullins, thinks and writes that:

Marx conceived the structure of every society as constituted by 'levels' or 'instances' articulated by a specific determination: the infrastructure, or economic base and the superstructure, which itself contains two 'levels' or 'instances': the politico-legal and ideology. Besides its theoretico - didactic interest, this representation has the following crucial theoretical advantage: it makes it possible to inscribe in the theoretical apparatus of its essential concepts. (502)

At the camp, the recruits were to follow a strict routine according to the laws of Islam. "The five daily prayers at the camp *maidan* were compulsory for all the fighters and the only book permitted at the site was the Holy Quran" (432). In between formal prayers there was much discussion of God by foreigners speaking in languages which Shalimar the Clown did not understand, in which only the word for God stood out. Maulana Bulbul Fakh was his guide to weaponry and foreigners alike. It was a part of his gift to the revolution, a part of God's work. In the world of truth, the iron mullah preached:

There was no room for weakness, argument, or half measures. Before the power of truth, every knee must bow, and then truth will protect you. Truth

will keep your soul safe in the palm of its mighty hand. Only the truth can be your father now, but through the truth you will be fathers of history. Only the truth can be your mother now, but when the truth has won its victory all mothers will bless your names. (434)

Everything they thought they knew about the nature of reality, about how things worked and what things were, was wrong, the iron mullah said. “The new recruits listening to the iron mullah felt their old lives shrivel in the flame of his certainty” (435). That was the first thing for the true warrior to understand. The visible world, the world of space and time and sensation and perception in which they had believed themselves to be living, was a lie. Everything that seemed to be was not. By crossing the mountains they had passed through a curtain and stood now on the threshold of the world of truth, which was invisible to most men. The new recruits listening to the iron mullah felt their old lives shrivel in the flame of his certainty.

After the initial training, the iron mullah leads them to a forward camp, named as FC-22. It is a front-line facility of the *MarkazDawar*, a centre for worldwide Islamist-jihadist activities set up by Pak Inter-Services Intelligence. Here, there are staggering quantities of weapons available. There is ISI personnel on hand to offer training in the use of these weapons, including high-precision sniper-killer training. There is firing ranges with moving targets and instructors. The instructors push the new recruits like Shalimar in the back or jog their elbows at the same time as ordering them to fire. There is a weekly seminar about and real-time training exercises in, high-speed, guerrilla-style strike and withdraw operations across the Line of Control. There is a bomb factory and a course in fifth-column infiltration technique, and above all there is prayer. There is also the sermon given by Iron Mullah when he says that:

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The transformation of Shalimar the clown into a jihadist is the best part of the novel. The shy, romantic boy enraptured by myth becomes a cold-blooded warrior. In the jihadi camp one day, Shalimar the clown rose to his feet and tore off his garments. "Take me!" he cried. "Truth, I am ready for you!" (437). He strips off his shirt and shouts out his acquiescence, "I cleanse myself of everything except the struggle! Without the struggle I am nothing!" He screamed his assent, "Take me or kill me now!" (437), and stripped off his undergarments. The passion of his avowals made an impression on the iron mullah.

As misfortune grips Shalimar, he has many setbacks but eventually he reaches his destination. Shalimar leaves all of his possessions to in pursuit of Max. As he moves closer to his target, Shalimar becomes Max's personal driver. Before that he had spent much time learning important life lessons. He learns better how to read the omens and discovers their importance. He learns how to listen to his heart, to understand when it is lying and when it is telling the truth. The motives of the terrorists vary, from war atrocities to personal woes and before a terrorist attack can take place, a weapon must be assembled. That weapon is the mind of the terrorist. Now Shalimar had been trained into a killing machine in search for his target. Thus, physically fit and ideologically indoctrinated, Shalimar becomes the jihadi foot

soldier of the iron mullah in the hunt for Max Ophuls because he was the, “man I also want to kill” (440).

The novel sheds some light on how culture affects the dislocated body but also shapes an identity and thereby creates the sentiment of empathy with its spectators. The storyline is culturally rooted about the complexities of the combination of two cultures and a search for identity which eventually culminates in the triumph of knowing. It highlights the fact that Shalimar is not able to completely shake off his past. It becomes extremely difficult for him to fully come to terms with his past and to embrace his Kashmiri heritage. Through him we realize that, our present is inextricably bound to our past and any attempts to reverse or negate this situation will be unsuccessful. W. C. Jameson Dowling says that ideology took on a more conspiratorial aspect, since now it could be created and manipulated because:

The concept of ideology, it can be argued, arose at the historical point where systems of ideas first became aware of their own partiality; and this came about when those ideas were forced to encounter alien or alternative forms of discourse. It was with the rise of bourgeois society, above all, that the scene was set for this occurrence. (351)

After his training, Shalimar the clown becomes active by joining in an international Islamic terrorist network. The indoctrinated Shalimar the clown presently is no longer what he was and tends to erase his past behind. Boonyi’s loving husband has become in the service of *Azad* Kashmir, a maniacal killing machine. Therefore, India’s previous suspicion about her father’s Kashmiri driver is validated when he is revealed as the murderer. The daughter is shocked when she sees her father lying in a pool of blood as:

She knew she would see, the huge splash of blood across the glass, the thick drag of blood down towards the ground, and the body of her father, Ambassador Maximilian Ophuls, war hero and holder of the Legion d'Honneur, lying motionless and soaked in a darkening crimson lake. His throat had been slashed so violently that the weapon, one of his own Sabatier kitchen knives, which had been dropped beside his corpse, had all but severed his head. (66)

Since childhood, Shalimar the clown is a trained performer in the valley. His tight rope walking talent is reprised when he starts to work as an international terrorist. "He remembered his father teaching him to walk the tight rope, and realized that traveling the secret routes of the invisible world was exactly the same" (485). Countering and deploring the jihadist like Shalimar, who believes that they have been given the religious, moral or political right to kill other human beings, Rushdie says:

The transformation of Shalimar the clown into jihadist, terrorist and fanatical zealot assassin is the most vivid happening in the novel. Shalimar the clown, embittered by the loss of his wife, becomes involved in guerrilla conflict.

Ironically, Shalimar the clown trained in Afghanistan using weapons that Max has himself provided when the US was covertly arming Islamic terrorists after the Russian invasion in 1979.

Shalimar is molded by the conflict in his valley. He is trained by the mad mullahs, men born of the jihad and armed so utterly through to the core that, in the case of the one who partially destroys the world of Shalimar's birth, when his skin rubs away there is only metal beneath, an assembly of machine parts. Boonyi loses her body to greed and drugs in Delhi, then she loses the ambassador's love, but she carries his

child. Max's embittered wife takes the child and sends bloated Boonyi back to face the destructive force that was once a clown in love.

Shalimar the Clown is billed as Rushdie's response to the threat of fundamentalism. It is an insightful look at the Kashmiri conflict, the cultures of the area and the growth of radical Islam. The novel conveys both the spectacular beauty and the spectacular violence of the area, offering much to think about in terms of the origins of such violence. It is crucial to understand that Rushdie's intent in writing *Shalimar the Clown* was not to create a work of religious satire, but rather to write a novel exploring issues of religion and ideology that are important to the people of Kashmir. The book is the fictional story of two lovers, infused with Islam but distracted by the temptations of Max. Rushdie believes that everyone is free to choose their ideology, and individuals are free to interpret it in their own ways. He also addresses many geopolitical, philosophical and theological questions in his novel. Commenting on this subject, Rushdie that:

The Afghans had freedom fighters of their own, and the United States decided to support these fighters against its own great enemy, which had occupied their country. U. S. operatives in the field—CIA, Counter-Terrorism and Special Units personnel—took to referring to these fighters as the Muj, which sounded mysterious and exiting and concealed the fact the word *mujahid* meant the same thing as the word *jihadi*, "holy warrior."(442)

At the height of the Cold War, Max was defending the American idea of a free world by manipulating religious factionalism in unstable regions, and engaging in covert, strategic arms deals with the Taliban and al-Qaeda. The fact that Max is Jewish, is emphasized by Shalimar the clown and his fellow extremists. This injects fundamentalist hatred of the Jews. Shalimar the clown becomes an assassin in Europe

and the US. Planned clinically and executed ruthlessly, Shalimar the clown finally murders Max Ophuls on the doorstep of his daughter's apartment block.

The issues dealt with in *Shalimar the Clowns* such as migration, transformation and the struggle for cultural and personal identities are not alien. The narrative is arguably a response to globalisation. It illustrates how people like Shalimar cope with cultural intermingling and the mixing of various attitudes and beliefs. The experience is vital in explaining the postmodern life where identity is always shifting and nationalism is seen as somewhat irrelevant in a shrinking world. Here culture is itself a complex collection of experiences which condition daily life and includes history, social structure, religion, traditional customs etc. We can also understand the misery of terrorists who have to deal with two different worlds.

When India Ophuls opens the door to her apartment complex, she finds the body of her father. His throat is slashed by her father's chauffeur. Max has been US counter-terrorism chief, and the assumption by the press and police is that he has been assassinated in a planned terrorist act. As the reader soon discovers, his assassination has been an act of pure, personal revenge, unrelated to terrorist organizations. Shalimar the clown's assassination of Max is thrillingly anticipated. He has a gun but opts for a knife because Shalimar the clown's "weapon of choice had always been the knife" (446), and:

He wanted to know what it would feel like when he placed the blade of his knife against the man's skin, when he pushed the sharp and glistening horizon of the knife against the frontier of the skin, violating the sovereignty of another human soul, moving in beyond taboo, toward the blood. (69)

Though eventually arrested, tried, condemned to death and locked up in San Quentin, Shalimar has also vowed to slay his “step-daughter” (147), and sets out to do so in the spectacularly melodramatic concluding pages of the book.

After living for years in a house, it becomes extremely difficult for terrorists to leave everything behind and move to a new destination. For terrorists, it is even more difficult because they have to leave their country behind. This leads to a feeling of uprootedness. It is about living in a socially marginalized condition with a completely different cultural set up. This longing for home makes people realize the significance of their nation and ideology. There is always a longing to be back home to be among near and dear ones.

Through Shalimar, Rushdie offers a note of cautious optimism that people can work out their differences if left alone by ideologues or fanatics. Shalimar provides a timely, ultimately idealistic, message for our times. He wants to be, a part of the holy war, but he also has private matters to attend to, personal oaths to fulfill. At night his wife's face fills his thoughts, her face and behind hers the face of the American. To let go of himself would be to let go of them as well. He finds that he cannot order his heart to set his body free. At the end when Shalimar is offered the post of his personal driver by Max, the former is elated:

He was more than a driver. He was a valet, a body servant, the ambassador's shadow-self. There were no limits to his willingness to serve. He wanted to draw the ambassador close, as close as a lover. He wanted to know his true face, his strengths and weaknesses, his secret dreams. To know as intimately as possible the life he planned to terminate with maximum brutality. There was no hurry. There was time. (525)

The hatred takes on especially horrific manifestations when neighbors turn against each other. The neighbors to whom Rushdie introduces us are memorable characters. The resulting is the transformation of Shalimar into a terrorist. Bit by bit, Shalimar becomes a figure of supernatural menace where he slashes the throat of Max.

Rushdie's narrative illustrates how new terrorists tend to label themselves as permanent foreigners because they are deeply rooted to the triumph of their ideology. There is always a lingering awareness of clutching at a world that does not belong to them. But at the same time there is the inclination towards initiation, subsequent reconciliation and final communication. It is not because the new place is not good or people are rude, but because they tend to miss the faces they are so used to. The global problems like rootlessness, anxiety, alienation and sociological problems are depicted with great research. The ideology crisis is probably one of the worst that any human can face. A person suddenly belongs to no place and belongs to no one. Rushdie integrates fantastic elements into everyday life, and routinely refers to events to come as if they were already known, techniques which were to be a hallmark of his later fiction as well. He throws off phrases in Hindi, Arabic, and Urdu which are bound to make the Western reader feel something of an outsider. The novel tries in situating ideology and builds on what is presently the situation. People unconsciously do impose their line of thought on societies that they do not know, whether it be of the West or the East.

The novel makes us realize the consequences of collision between geopolitics and rigid ideology that combines blurred depiction of Islamist jihadi terrorism. Though Rushdie stresses that Shalimar the clown assassinated Max Ophuls as an act of personal revenge, not terrorism. But, he nevertheless extends the allegory and symbolism from the personal to the universal. This story recapitulates the tragedy on a

personal level, each proceeding toward the respective dooms after Boonyi eats from the forbidden fruit of modernity and Shalimar the Clown becomes an Islamist terrorist by way of passage to the execution of his personal terrorist ideology.

The study has found that as Boonyi is consumed by Max's lust, Shalimar the clown and Boonyi's saga of doomed love brings disaster to all involved. At the beginning of the novel, Boonyi is comfortable in her marriage to Shalimar and unaware of her own feelings and ambitions. She has always been a romantic, enamored with her husband at a very young age. She is in love with her childhood friend that blossoms into love and eventual marriage. But she saw her marriage to Shalimar as the end to her life of passion and the beginning of a life of responsibility. She expects her dreams of romance to disappear along with her youth. Her fantasies and yearnings only remain latent, re-emerging when her eyes come in contact with Max. A woman like Boonyi becomes a pawn for the useless destructive adult games. Rushdie's depiction of Boonyi creates an image that Max could do whatever he wanted without risking anything.

A woman's body is to be worshipped and not used. The novel is one woman's journey, Boonyi, from an innocent young Kashmiri girl who believes that she has wasted her only chance at love, to a young woman who becomes a the American ambassador's secret love interest. Leaving her beloved husband she is in search of fame and fortune, while becoming closer to her own moral definition of money, sex and love. While women share certain commonalities, women's issues differ according to class, ethnicity, race, religious and cultural norms. Shalimar the clown is shattered and dishonored by his wife's betrayal, and transforms him from a fun loving person to a cold blooded assassin. Shalimar delves deep into the roots of terrorism and explores the turmoil generated by different faiths and cultures attempting to coexist.

The novel tells the tale of two Kashmiri villages whose inhabitants gradually get caught up in communal violence. The most interesting aspect of the book is the chapter dealing with Shalimar's radicalization. Rushdie bombards the reader with the kind of details that have made terrorism tales the new crime. We read about the camps he trains in, the exercises he performs. We also read about how he is forced to stand naked before Taliban leaders, who betray their ideology by taking on boys as love slaves.

The study also talks about how the camp is funded by an awkward mixture of Pakistani intelligence, American greenbacks, and Saudi sheiks. Shalimar the clown is trained as a militant in Kashmir's increasingly brutal insurrection. He eventually becomes a terrorist with a global remit and a deeply personal mission of vengeance. He wants to be a part of the holy war, but he also has private matters to attend to. At the end of it all, Shalimar is transformed in to a killer, an assassin.

The study has laid emphasis on the role played by ideology in the transformation of Shalimar. From a fun loving boy, Shalimar gradually changes into a terrorist who only wants to kill Max, his wife and he wants to kill the daughter born of the adulterous affair, India. The jihadist ideology helps Shalimar garner inner will and strength to kill the mighty Max. The Islamic terrorist network also helps in relocating Max in the end. In this way, Rushdie seems to be taking us into the mind of a fundamentalist killer. Yet the hatred that motivates his assassin is curiously harder to understand than any religious zealotry. He becomes a psychopath, a terrifyingly robotic killer.

The findings presented above have led to the conclusion that the novel *Shalimar the Clown* raises the issue of terrorism that is so prevalent all over the world in the present times. Post 9/11, there has been a great debate on the issue of terrorism

all over the world. Many sovereign countries are internally wrecked by terrorism in one form or another. But Islamic jihad terrorism has been the center of focus in present day discourse. Though this religious terrorism is not a monopoly, it cannot be ignored altogether. In this regard, Rushdie's novel becomes a mouthpiece of global proliferation of Islamic terrorism. Further research is to be carried out to focus on other forms of terrorism.

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