

2009

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Fury as a Trope in Salman Rushdie's *Fury*

Tribhuvan University

Fury as a Trope in Salman Rushdie's *Fury*

**A Thesis Submitted to the Central Department of English
in Partial Fulfillment of the Requirements for the Degree of
Master of Arts in English**

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Kirtipur, Kathmandu

July 2009

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Letter of Recommendation

Mr. Binod Khanal has completed his thesis entitled "Fury as a Trope in Salman Rushdie's *Fury*" under my supervision. He carried out his research from December 2008 to July 2009. I hereby recommend his thesis be submitted for viva voce.

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Letter of Approval

This thesis entitled "Fury as a Trope in Salman Rushdie's *Fury*", submitted to the Central Department of English, Tribhuvan University, by Binod Khanal has been approved by the undersigned members of the Research Committee.

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Abstract

This research deals with Salman Rushdie's *Fury* with an attempt to describe 'fury' as a trope in the era of globalization. It asserts that the main character, Malik Solanka, is trapped and infuriated differently due to the changes in socio-economic and cultural aspects, which build up psychological tension within him. Global society projects Solanka as a figure who is victimized by the facets of globalization that generate different problems in his life and make him crippled. So, Solanka, as he is victimized by the global changes, lives with fury which becomes an indispensable part of his life.

Acknowledgements

I am very much delighted to express my heartfelt gratitude to my thesis supervisor Mr. Ghanshyam Bhandari, Lecture of the central Department of English, Tribhuvan University, for his scholarly guidance, genuine suggestions and warm response. Without his constant encouragement and support, this thesis could never have come into its present form.

I would like to express my sincere gratitude to Prof. Dr. Krishna Chandra Sharma, Head of the Central Department of English, T.U., for his help in carrying out this research. I am also grateful to my respected teacher, Dr. Shiva Rijal, Mr. Bal Bahadur Thapa, Mr. Harihar Gyawali, Mr. Shankar Subedi, Mr. Saroj Ghimire, Mr. Pushpa Acharya, Mr. H.L. Pandey for their intellectual encouragement and continuous inspiration. I am also grateful to my friends, Kamal, Prem, Gita, Durga, Amrit, Krishna for their perpetual support and encouragement.

I owe to my parents Mr. Shyam Prasad Khanal and Mrs. Laxmi Khanal and other family members especially my dear brothers Pashupati, Deepak, Ishwori, Puskar, Mahendra, Nirmal and sisters Deepa, Bimala, Sharswati and Chhaya Khanal who were directly or indirectly assisting me to have this dissertation in its present form.

Binod Khanal

July, 2009

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I. Fury Now and Then

In the classical era, fury was taken as fate which governed almost all people's life. In Athens the "Furies" were thought to be Aphrodite's sisters. Beauty and vengeful wrath sprang from the selfsame source. According to Hesiod, "the furies were born of Earth and Air, and that their siblings included Terror, Strife, Lies Vengeance, Intemperance, Altercation Fear and Battle. In those days, they avenge blood crimes, pursuing those who harmed especially their mothers- Orestes, long pursued by them after the killed bloody-handed Clytemnestra knew all about that" (Rushdie 251). Those days even the goddesses used to be hungrier, wilder, casting their nets more widely. As the bond of family weakened, so the Furies began to intervene in all of human life.

But fury in the current use means different concepts and it is no longer religious or spiritual only. For Rushdie, life is fury. Fury is sexual, oedipal, political, magical and brutal- human drive to our finest, highest and coarsest depth. Out of fury comes not only creation, inspiration, originality, passion, but also violence, pain, pure unafraid destruction and the giving and receiving of blows from which we never recover. The Furies pursue us: The terrifying fury is the instinct in us which can be understood as the exalted transcendent, self-destructive but untrammelled a part of creation.

Rushdie is a diasporic writer. He wrote many of his works in diasporic situation. There may be a sense of homelessness in foreign land. He says that "the past is home, albeit a lost home in a city in the mist of lost time" (20).

Rushdie develops the views on socio-economic reality and sees it as a mere psychological phenomenon that governs almost all people in the era of globalization. He uses fury as a trope of looking at contemporary diasporic life. In the novel *Fury*,

the protagonist Malik Solanka, the historian of ideas and doll maker extraordinaire, steps out of his life one day, abandons his family without a word of explanation, and flees to New York. There is fury within him, and he fears that he has become dangerous to those he loves. He arrives in New York at a time of unprecedented plenty, in the highest hour of America's wealth and power, seeking to 'erase' himself. Fury is all around the society where he lives. Cab drivers spout invective. A serial killer is murdering women with a lump of wood. The petty spats and bone-deep resentment of the metropolis engulf him. Meanwhile, his own thoughts, emotions and desires are also running wild. A young woman in a D'Angelo is found with baseball cap in store. Another woman, with whom he falls in love and be drawn towards a different fury, whose roots lie in the far side of the world.

The main character in the novel, Malik Solanka is 55 years old. An ex-academician of Indian decent, he has a serious drinking problem. Solanka lives in Britain with his English wife and four year old son. One night after a heavy bout of drinking, Solanka suddenly finds himself standing over the sleeping bodies of his wife and son with a carving knife in his hand. His drinking problem signifies his anxiety and furious behaviour. He is grown up in Indian Hindu culture in the east and later on he marries an English woman and settles in London. Due to the disbalance of the two cultures in his life, he feels furious and alienated even in the great mass of people. Confused and alarmed, he decides to leave his family and heads to New York where he hopes to escape the inner demons that drives him to almost murder his family. By seeing the American culture in metropolitan area, he utters the words, "Eat me America and give me peace" (44). He has come to America to erase his past and to get the solace but the peace in this materialistic world is hardly possible to get.

The title of the novel *Fury* attains multiple valences which refers to the fury active in society most overtly in America; including England and India. The corresponding fury of the protagonist, Malik Solanka also alludes to the Furies of Greek tragedy and myth with which he eventually identifies himself. Magdalena Ball argues, “Fury is a kind of rage, which causes Solanka to stand with a knife over the sleeping bodies of his wife and son, scream in public and slip between the red heat of anger to blackouts which leaves him questioning his sanity and public safety. His anger is also part of broader anger of the world” (1). On the other hand, it is a part of evil that lies within human beings.

Salman Rushdie is the author of postcolonial literature. His works deal with the hybridity, homelessness, diaspora, politics etc. Rushdie, as an expatriate writer, addresses postcolonial scenario, saying that writers in position of exile or emigrants are haunted by same sense of loss. Some urge to reclaim to look back, even at the risk of being pillars of salt. His works explore the subtle danger of false memory confronting an expatriate author proposing to write novels set in the homeland that he left years earlier. In the foreign land he feels physically and psychologically dislocated. His works express his experience in India, Pakistan and Europe. His works also deal with the politics, language, culture, literature and his personal anecdotes dealing with various postcolonial themes and motifs.

Malik Solanka is alienated in New York despite his attempts to find peace and order in his life. He is seized by melancholy, his usual secret, sadness which sublimated into the public sphere. The optimistic peace and love philosophy of his youth, having given him up, he no longer knew how to reconcile himself to an increasingly phony reality. America is materialistic world and Solanka searches peace

over there which is nakedly capitalist. Everybody, as well as everything, was for sale which can be observed in the following lines:

The commercials soothed America's pain, its head pain, its gas, its heartache, its loneliness, the pain of babyhood and old age, of being a parent and of being a child, the pain of manhood and women's pain, the pain of success and that of failure, the good pain of the athlete and the bad pain of guilty, the anguish of loneliness and of ignorance, the needle- sharp torment of the cities and dull, mad ache of the empty plains, the pain of wanting without knowing what was wanted, the agony of the howling void within each watching semi-consciousness self, no wonder advertising was popular. It made things better. It showed you the road. It wasn't part of the problem. It solved things.

(34)

In such a money minded world, it is impossible for Solanka to get solace and remain peacefully. His labour to achieve spirituality in such a materialistic world seems to be ridiculous. He is completely alienated.

As a novelist, Rushdie made his debut with *Grimus* in 1975, an exercise in fantastical science fiction, which draws on the twelfth century Sufi's poem *The Conference of Birds*. The title of the novel, *Grimus*, is an anagram of the name "Simurg", the immense all-wise fabled bird of Pre-Islamic Persian mythology. Rushdie's next novel, *Midnight's Children* (1981), which is written in exuberant style, the comic allegory of Indian history revolves around the lives of narrator Saleem Sinai and the one thousand children born after the Declaration of Independence of India in 1947.

In *Fury* (2001), Malik Solanka, a former Cambridge professor, tries to find a new life in New York. He left his wife and son and created an animated philosophized doll, "Little Brain". In New York he has got blackouts and violent rages and involved with two women, Mila Milo and Neela Mahendra. The author explores male rage through the figure of archetypal femininity. It also refers to the fury active in society. It also develops the theme of utopianism, colonianism and hybridity, which are the factors of globalization. It introduced that Rushdie is one of the most exciting authors in decades of 1980s/90s.

Salman Rushdie and his works have always been center of attention for many critics since he started writing. The critics have diversely interpreted his works. The critics have applied the post-colonial, multicultural, utopianism and diasporic concept to analyse his book. While dealing with the thematic dimension in *Fury*, the journal, *Time international* talks about fable of fury in "Shalimar the Clown". In this context, Aravinda Adiga says:

Shalimar the clown could also have been called "Fury", but anger in this book is of an entirely different kind. The novel is an allegory of the rape of Kshmir, told as a story of love's betrayal and vengeance.

When we first land in it, Rushdie's Kashmir is paradise. In this becolic valley, Muslims live in peace with their Hindus neighbours and share a common culture, woven of Indian and Islamic traditions. (52)

By this, he means that though the fury is seen in the locality of Kashmir, it has different shape and effect on the people of there, as, it shows harmony between the Hindu and Muslim people.

Another critic Michiko Kakutani says about *Fury*, "Those whom the gods would destroy they first make mad. The furies hovered over Mlik Solanka, over New

York and America and Shrieked. In the street below, the traffic, human and inhuman, screamed back its enraged assent" (184). In *Fury* Rushdie's effort to turn Solanka and his murderous rages into a metaphor for contemporary civilizations.

In *The Kicking Him while he is Up*, Robert Eder argues, "The real problems with *Fury* lies not so much with its absurd and near non-existent plot or with its failure to deliver, but with the writing itself" (39). Rushdie's grip here is tight and grows even tighter; nothing is allowed to escape his writerly eye. Every sentence is finely worth, awash with metaphor, allusion and world-play; whole constellations of people, places and events are described.

Richard Eder interprets the novel in these words, "*Fury* stood above Malik Solanka like a cresting Hokusai. Malik has acquiesced, but acquiescence breeds rage"(2). His own fury has acquiescent roots; as a boy he was abused by his stepfather. *Fury* leads Malik to seem a kind of puppetry, in his wife's desire to have a second child. When he feels to be a puppet of his wife then one night he takes a knife to spy his wife. Eder writes:

Along with an array of other volatiles- verbal earacoling, serious play, phantasmagoria and a fun house mirrors take an past and present-anger is one of the lighter-than air gases that have lofted Rushdie's best writing. Less is lofted in "*Fury*", the anger is haviour than air and comes at the expense of flight. (2)

Fury mostly repressed, some times erupting and always feeding upon itself, is the energy that moves and consumes his protagonist. The fury is heavier than air and come at the expense of flight. Wood James comments "*Fury* exhausts all negative superlatives. It is a novel that is indeed likely to make even its most charitable readers furious and that called hardly be worse if a secret committee bent on discrediting

Salman Rushdie had concocted" (49). It is also, among other thing, a failing apologetic telling the story of an Indian professor Malik Solanka.

Another critic Arif Dirlik argues that many post colonial theorists disregard colonial meta-narratives of capitalism or nation disables any serious engagement with current economic oppression that operates under capitalist imperatives. As Anne McClintock argues in *Imperial Leather*, "the contemporary economic hegemony of US based Multinational Corporation which can exert a coercive power as great as any colonial gunboat" (13). Another critic Stuart Hall calls, "fury a global mass culture where we can meet different causes to arouse fury" (28). Charile Onion views *Fury* in the fights of rage that "mysterious drives us all, we only glimpse their veiled faces, but their power pushes up onward, toward darkness or into the light"(7).

Globalization is the process of diffusion of culture and history as well as economic condition of nation-states that fragments the individual self and identify. Globalization emerges from the development of media and communication, therefore, it is the consequence of the spread of technology. The more nation- states started functioning under the scientific technologies the more physical distance got compressed. The people who are geographically and culturally displaced, face the problem of alienation and the loss of their self-identities. Due to the effect of globalization in the world by the westerns, social mobility and hybridity can obtain confidence and autonomy in their attitudes and behaviours. The more recent directions of globalization studies concern the development of 'global culture' a process in which the strategies, techniques assumptions and widespread homogeneous. Featherstone and Lash point out that "only in the most minimalist sense one can speak of a global society or a global culture as our conception of both society and culture draw heavily on a traditional which was strongly influenced by the process of nation state"(126). However, global culture can be seen to be focused in

mass culture in what Stuart Hall asserts that "in cultural term the new king of globalization has to do with a new form of global mass culture" (27). So, the globalization as a concept refers to the compression of the world and the intensification of consciousness of the world as a whole.

Globalization has further complicated the issue of diaspora in recent times by forcing individuals and communities to redefine their relationship to the nation, to ethnicity and language. To the large extent globalization refers to the blurring of the boundaries between nation and weakening of nationalism. Therefore Globalization is instrument in creating diaspora. Similarly migration is another factor that has greatly contributed to the emergence of diaspora. Actually, migration is one of the essential and defining characteristics of mankind. Migration breeds the state of cultural and geographical rootlessness leading human beings to the feeling of alienation and estrangement, which are the adverse effects of diaspora.

In conclusion, fury has become a part of human life. It exists in every step of the human being. Now, the world has become globalized and because of its effect, people's needs and cultural interests have become compressed.

II. Fury in the Era of Globalization

Troping Fury in the Era of Globalization

Globalization is the process whereby individual lives and local communities are affected by economic and cultural forces that spread worldwide. In effect, it is the process of world becoming a single place. Globalization is the perception of the world as a function or result of the processes of globalization upon local communities. It is the wholistic approach of development to uplift the socio-economic conditions of the nation-states. It is a process of diffusion of culture and history as well as economic condition of underdeveloped and developed countries. As a matter of fact, globalization brings change in all the ways and come to introduce the whole world entirely. So, the globalization is the process of growth in science and technology which eventually comes to minimize whole world into small village. During the 1980's the concept of globalization began to rise, a diverse body and literature within the social sciences.

The rapidly increasing interest in globalization reflects a changing organization of worldwide social relations, in which the nation has begun to have a decreasing importance as individuals and communities gain access to globally disseminated knowledge and culture, and are affected by economic realities that bypass the boundaries of the state. The structural aspects of globalization are the nation-state system on which the concept of internationalism and international cooperation are based; global economy, global communication system and world military order. The present world is marked by the term globalization. According to the Oxford English Dictionary, "globalization that refers to the different cultures and economic system around the world which are connected and similar to each other because of influence of large multinational companies and improved communication"

(659). It means that including and incorporating all parts of something is a global sense. So, the concept of globalization refers us to an intensified compression of the world and our increasing consciousness of the world.

Many people feel that globalization is a great force bringing the world closer together. Today "Globalization" has become a widely used term within the media, business, financial and intellectual circles reflecting a fairly wide spread perception that modern communications have shrunk the globe. So, globalization refers to the multiple linkages and interconnections that transcend nation-states which make up the modern world system. It denotes a process through which events, decisions, and activities in one part of the world can come to have significant consequences for individuals and communities in distant parts of the globe. Nowadays, goods, capital, people, knowledge, images, communications, crime, culture, pollutions, drugs, fashions and beliefs all readily flow across territorial boundaries. Within the literature, two authors; Giddens, and Harvey have made a significant contribution to the theorization of globalization. Globalization is one of the most visible consequences of modernity. This is because globalization involves a profound reordering of time and space in social life. For Giddens:

The concept of globalization therefore embraces much more than a notion of simple interconnectedness; [...] the concept of globalization is best understood as expressing fundamental aspects of time-space distanciation. Globalization concerns the intersection of presence and absence, the interlacing of social events and social relations at a distance with local contextualities. (21)

Similarly, Harvey also argues of globalization as "an expression of our changing experience of time and space (240). For him, today's global village is the product of

smooth linear exponential process of time space compression which brings social relations at distant with the local contextual ties. He highlights the sense in which under the pressure of technological and economic change, space and time have been continually collapsed. The principle of globalization results from the freedom of individuals anywhere on the globe and to appreciate the worldwide process within which they work.

Globalization studies concern with the development of global culture, a process in which the strategies, techniques, assumptions and interaction of cultural representation become increasingly widespread and homogeneous. But as Featherstone points out "only in the most minimalist sense can one speak of global society or global culture, as a concept of both society and culture, heavily on a tradition which was strongly influenced by the process of nation-state formation" (2). However, global culture can be seen to be focused in mass culture in what Stuart Hall calls a "new globalization." This kind of globalization is not English, it is American. In cultural term, the new kind of globalization has to do with a new form of mass culture (27). As a field of study, globalization covers such discipline as international relations, politics, geography, economics, sociology, communication studies and agriculture, ecological and cultural studies. It addresses the decreasing agency of nation state in the world political order and the increasing influences of structures and movement of corporate capital. Ashcroft, et al. argues that "globalization can also be a 'signifier of travel' of transnational company operations of the changing pattern of world employment or global environmental risk. Indeed there are compelling reasons for thinking globally where the environment is concerned" (112). Albrecht also argues that "Globalism is a term for values which treat global issues as a matter of personal and collective responsibility" (4). However,

globalization is an instrument to integrate, liberate and progress. The adaptation of the global culture can liberate "one from local forms of dominance and oppression or at least provide the tools or a different kind of identity formations" (Ashocrfot, et al.114).

By unifying and homogenizing of individual needs, life style, language and culture, globalization leads life in turn to the universalization of social problems that are common to the entire human race, such as ecological disaster, human rights gender equality and so on. In this sense, globalization not only liberates and progresses; but also generates the feeling of humanity and the sense of brotherhood and ultimately it unites all over the world. Highlighting the significance and advantages of globalism, Sinisa Molesvic writes:

Globalism firmly believes in progress and animality, it proposes the removal of all state broader and the free flow of goods, services and people. It strongly encourages spatial mobility and cultural exchange as a means of reducing stereotyping and prejudice. It stands against the idea of nation state, and globalism also has a firm trust in technology and sees technological development as being liberating for the global individual. (580)

It is also true that because of globalization science and technology people have achieved greater liberation and relief. They can travel place to place easily. They can understand the problem of people facing in another areas. However, there are some drawbacks of the globalization, which create the fury among the people and bring the complexicity. The complexity of globalism comes from the different ways in which globalization is moved, some analysts embrace it enthusiastically as a positive feature of changing world. It accesses to technology, information, services and markets which

beneficial will be to local communities. The dominant forms of social organization will lead to universal prosperity, peace and freedom. But Ashcroft et al. rejects it "as a form of domination by 'first world' countries over 'Third world' ones, in which individuals distinction of culture and society became erased by an increasingly homogeneous culture" (111).

According to the Ferguson, "Globalization is a teleological doctrine, which provides and justifies an interlocking system of world trade'. It has ideological overtone of historical inevitability', and its' attendant myths function as a gospel of the global market" (87). The chief argument against globalization is that, global culture and global economy did not just spontaneously erupt but originated in and continue to be perpetuated from the centers of capitalist power. Neither does globalization impact in the same way, to the same degree, nor equally beneficially upon different communities. While on the other hand, proponent of 'critical globalism' states a neutral view examining its effect. Critical globalist sees the globalization 'as a means which has, widened material inequalities, increased ecological degradation and stained militarism. These bad effects of globalization always, dissatisfy the human being and create fury. They view globalization as a world hegemony and form of imperialism. But in fact it signifies the dominance of east-west hegemony. Nationalism has been used to create an internal hegemony in those societies. This shows that the negation of globalist idea is taken as foreign and imperial by the nationalist which become the cunning way to achieve another level of ideological monopolization, economical backwardness and autocracy in the age of globalization.

The impact of globalization, both theoretically and practically, can be observed in different economic, social, cultural, political and technological dimensions of the world. Globalization brought new world order and is gradually

reaching to a new height. The impact of globalization has crossed the economy to influence all phases of human life, challenging their national and individual particularities. In economic globalization, the impact ranges from production, consumption, commercial exchange and distribution. According to Emily, Macmillan "Globalization is nothing more than the product of the multinational corporation's search for profit" (1). So, globalization is driven by corporations seeking to maximize profit, and that search for profit involves search for cheaper labour. Many companies move into less developed countries to take advantage of the lack of organization of labour which allows these companies to pay below subsistence level of wages. This behavior of companies create furious environment in the society.

Globalization is playing important role in the world's economy. There are many viewpoints involving the concept of globalization but a common one is that "globalization is the integration of national market through international trade and finance" (1). Market structure describes the competitive environment in the market for any good or service. Cultural pattern, political arrangements, and social developments are undergoing profound change for market economy, "Globalization has both negative and positive effects on today's citizens, but it must be closely watched" (9). Globalization can also be defined as the increasingly interconnectedness of people and places through converging process of economic, political and cultural change. However, the globalization is being commonly viewed in a manner that world which is becoming homogeneous in different places among different people and different environments

The globalization of the world economy is evidently creating greater inequity between rich and poor. According to Karl Marx if there is inequity between rich and poor certainly there happens the class struggle. Marx says that "history is the class

struggle between haves and have not"(17). The world economy is conceived as having a distinctive, unequal structural arrangement with core, semi-peripheral, and peripheral areas-each of which has a specific functional role in sustaining the overall integrity of system. The material facts of states, communities and households flow from their location in this structure; a structure in which maintains enormous inequalities in power and wealth. The crisis of capitalism means that the world economy is subject to discrete phases of global economic restructuring which reinforce these inequalities of power and wealth. Wallerstein argues:

there is single capitalist world economy is to acknowledge that the prospects of constituent parts of world economy are intimately bound up with the function of the whole. Despite the fragmentation, the nature of global market and the global mobility of capital ensure that few status of people can opt. Out the logic of this capital world political economy. (226)

Roland Robertson views that "globalization refers often problematic, conjunction of different form of life" (307). Similarly Giddens views that globalization is "a consequence of modernity" (307). Many of the processes of globalization are economic in character. Thus, one half of the world's largest economic units are constituted by transnational corporations. According to Giddens, "these companies produce between third and a half of world output. Automobile parts, chemicals, construction and semi-conductors are amongst the most globalized industries" (220). For example 90% of semi-conductor production is carried out by ten transnational corporations. The geopolitical center of these companies has increasingly shifted from the USA to Japan. Worldwide financial transactions are conducted 24 hours a day. Indeed, the financial sector is the most globalized of all economic practices.

Globalization is constituted by planetary-scale economy activity that is creating an interconnected world economy. The emergence of global economy is not entirely new. In the sixteenth century there has been an expansion of European mercantile trade into Asia, South America and Africa. It is widely held that since the early 1970s, we have witnessed a phase of accelerated globalization marked by a new dimension of time space compression. This was propelled by transnational companies that search for new source of profit. According to Harvey, "Global recession hastened a renewed globalization of world economic activity involving the speed of production and consumption turnover. This was assisted by the use of information and communication technology" (157). Thus, accelerated globalization refers to a set of related economic activities understood as the practice of capitalism in its disorganized era. Today if a person lacks the facilities of basic needs like food, clothes and shelter, then it creates fury in him/her. In the era of globalization money has become root of everything which is important for human beings. So, lack of money creates fury in him/her. In comparison to others if someone has less facilities in the society then he/she becomes furious to the society.

Cultural imperialism is the outcome of economic diversity and dispersal of power. In this context Robins argues, "For all that it has projected itself as transhistorical, as the transcendent and universalizing force of modernization and modernity, global capitalism has in reality been about westernization – the export of western commodities, values priorities, and ways of life" (25). It means globalization has become a transhistorical phenomenon. It is the force of universalizing modernization and modernity.

Herbert Shiller, a leading proponent of the cultural imperialism thesis, argues that "the global communications industries are dominated by US-controlled

corporations" (160). Mass media fits in the world capitalist system by providing ideological support for capitalism and transnational corporation. Capitalist modernity involves an element of cultural homogenization. The global capitalism encourages limitless needs. There are low markets, customization and the pleasure of constant identity. Transformation gives rise to diversity. Thus, the expectation of identity declaration is built in the general process of globalization .

One of the most important challenges facing the world in the twenty-first century is associated with globalization in economy. Once, distant regions are now increasingly linked together through commerce, communication and travel. Many observers argue that globalization is the most fundamental reorganization of the planet's socioeconomic structure since the industrial revolution. Globalization is defined as the increasing interconnectedness of people and places through converging process of economic, political and cultural change.

Globalization and technology are the major issues in the economic world today. Some believe that globalization and technology have brought great benefits, other feel they have deteriorated the prevailing living condition in the world. In Ursula Franklin's speech emphasizes how globalization and technology have worsened the condition of common men. Now globalization is defined as the market driven war for the common goods. She adds, "Global political realities have changed in a strange way since 1989" (314). Thus, modern development in the fields of science and technology has created unemployment which is one of the burning problems of the society.

Most people are seen working in corporations today. Machine used to guide the men instead of men to machine. They cannot operate on their own way rather they

need the help of common men to operate them. Thus, it is also an important factor to create anxiety within the men.

In the present global society, common human beings are victimized by the modern communication system. It has affected on the every aspects of human life. Not only that even human behaviours are controlled by the communication system. So, it has become a tool in the hand of capitalists to rule over the common people.

The modern era has supported a progressive globalization of human affairs. The primary institutions of western modernity – industrialism, capitalism and the nation state have acquired throughout the twentieth century, a truly global reach. But this has not been fuelled by a tremendous arrogance and violence while early phase of globalization brought about the physical unification of the world. If Wallterstein gives primacy to capitalism as a globalizing imperative, Rosseau privileges technology and its transformative capacities. He gives the significance to technology:

It is technology [. . .] that has so greatly diminished geographic and social distances through the jet powered airliner, the computer, the orbiting satellite, and the many other innovation that now move people, ideas and goods more rapidly and surely across space and time than ever before. It is technology that has profoundly altered the scales in which human affairs take place [. . .]. It is technology, in short that has fostered the interdependence of local-national and international communities that is far greater than any previously experienced. (17)

The means of modern developments like computer, airliner move people's ideas rapidly from one place to another. It has minimized the area of world. The primary institutions of modernity are industrialism, communication and means of transportation which are the main factors for creating fury among the human beings.

Since technology and industrialism are the parts of globalization, they have directly or indirectly created the gap among the people. It means within the society, different people live with different economic status which create fury, a kind of feeling of anxiety. According to the Anthony McGraw, "globalization has become a widely used term within in media, business, financial and intellectual circles reflecting a fairly widespread perception that modern communication technology has shrunk the globe" (213). While at one level, globalization strikes at many of the orthodoxies of society, and on the another level it also creates the gap within social affairs.

The effect of globalization in the modern world is becoming faster, closer and easier then it had had ever been. It has intensified people's life in the present world. Globalization defines a process through which events, decisions, and activities in one part of the world can come to have positive or negative consequences for individuals and communities in quite distant part of the globe. Nowadays, goods, capital, people, knowledge, images, communications crime, culture, drugs, fashions and belief all readily flow across territorial boundaries. Transnational networks, social movements, and relationships are extensive in all areas of human activities. Moreover, the existence of global system of trade, finance and production binds together in complicated ways. According to the Vandana Shiva, "Globalization is giving rise to new slavery, new holocaust, new apartheid. It is a war against nature, woman, children and poor. A war which is transforming every community and home into a war zone. It is a war of monocultures against diversity, of big against small, of war time technologies against nature" (184). She also added that, as the violence grows, the stress on societies, ecosystems and living beings is reaching at the level of breakdown. We are surrounded by processes of ecological and social breakdown.

Giddens stresses how the development of global network of communication and complex global system of production and exchange diminishes the people's life. For Giddens the concept of globalization is best understood as expressing fundamental aspect of time-space distancing. For Harvey, "Today's global village is not the product of some smooth linear or exponential process of time-space compressions, but rather it results from a more discontinuous historical process. It is associated with the speeding up or intensification of time space compression in social life" (161).

The word 'diaspora' is derived from a Greek word meaning dispersal, and was originally applied to describe the condition of the Jewish people living outside Palestine. The term is applied to describe a dynamic network of communities without the stabilizing allusion to an original homeland or essential identity. Diaspora involves traveling and broader crossing and it has been used to describe a similar range of cultural affiliation connecting other groups who have been dispersed and have migrated across national boundaries. It refers to territorial dislocation. Commenting upon diaspora, Ashcroft et.al. write:

Diaspora the voluntary or forcible movements of people from their homeland to new regions, is a central historical fact of colonization. Colonialism itself was a radically diasporic movement, involving the temporary or permanent dispersion and settlement of millions of European over the entire world. (68)

Globalization has complicated the issue of diaspora in recent time by forcing individuals and communities to redefine their relationship to the nation, ethnicity and language. To the large extent, globalization refers to the blurring of the boundaries between nation and weakening of nationalism. Therefore globalization is an

instrument in creating diaspora. Migration breeds the state of cultural and geographical rootlessness leading to the feeling of alienation and estrangement which are the adverse effects of diaspora to create a kind of fury in the mind of the people. As Gabriel Sheffers argues, "Ethnic diaspora are created either by voluntarily migration or as a result of expulsion from the homelands and settlement in one or most host countries" (9).

Since diaspora involves the movement of people from known place to the unknown one, it arouses a sense of alienation because migrant people cannot adopt themselves easily in the new environment and culture. Diaspora as one of the consequences of colonialism and voluntary or forced migration denotes a condition of homelessness. This feature can be found in the novels by Indian writer Salman Rushdie also.

Diaspora produces hyphenated identity. It compels people to live double life. The ethnic life linked to the country of residence. There is always the tension between the old and new homes that poses the problem of divided allegiances. The diasporic people always experience the anguish over the divided identity. In the imaginary Homeland Salman Rushdie says that "it may be that writers in my position, exile or emigrants or expatriate, are haunted by some sense of loss. Some urge to reclaim to look back, even at the risk of being pillars of salt" (259). For both home country and country of residence could become mere 'ghostly' locations and the result can only be a double-de-politization. In this way, diaspora entails the unfulfilled longing for the lost cultural heritage and the anticipation of culturally uncertain and ambivalent future, generating overwhelming sense of alienation.

Along with diaspora, ethnicity, hybridity and marginality are the causes of alienation also. These concepts are also responsible to create the problem in identity.

According to Chris Barker, "ethnicity is a cultural concept centered on the sharing norms, values, beliefs, cultural symbols and practices" (195). It encourages a sense of belonging based on a common mythological ancestry. For Hall, "ethnicity is the place of history and culture." He further writes, "The term ethnicity acknowledges the place of history, language and culture in the construction of subjectivity and identity" (195). The question of ethnicity becomes crucial when the identity is in crisis. Ethnicity is not matter of fixed and stable but the rest of travel and recontextualizations. Ethnic groups are marginal from the viewpoint of those people who are in power and who don't like to be identified as ethnic groups, though they are also the ethnic groups according to the parameter of the definition of ethnicity.

On the other hand, hybridity presupposes the power relation between subjugated culture and dominant culture. When people are displaced from their familiar social and cultural backdrop by forcing them to accommodate to new social pattern, hybridity, producing new kind of people sharing the ideas and beliefs of both culture. Hybridity takes many forms: linguistic, cultural, racial etc. As Ashcroft, et.al. observe, "Hybridity occurs in post-colonial societies both as a result of consciousness, moments of cultural suppression as when the colonial power invades to consolidate political and economic control, or when settler – invader disposes indigenous peoples and force them to assimilate new social pattern" (183). Hybridity causes identity crisis, producing the sense of alienation and anxiety as well as pessimism on the part of subjugated cultural group. As the diasporian people undergo hybridization, they experience alienation as they are unable to both return to their cultural past and to absorb fully the new cultural environment. As a result identity becomes more important.

Globalization seems to open a multiplicity of cultural relationship unheard in the age of empire. For Bhaba, the globalization of social spaces reflects a state in 'unsatisfaction' that nevertheless, enables "articulation and enunciation of global or transnational imaginary and its cosmopolitan subjectivities" (204). Through hybridity globalization works against homogenization, standardization, cultural imperialism, westernization Americanization.

Identity crisis and alienation are the important factors to create fury in the diasporic people. The issue of identity is something assumed to be fixed or stable that it is to be questioned with the experience of doubt and indeterminacy. One of the reasons that identity is questioned because of globalization and it is not absolute in nature. Modern identities are not stable; they are in flux. The changing identities bring about crisis. Crisis in identity is the result of lack of location to a specific culture or nation. The factors of changes in identity can be put into the words of Chris Barker:

Identity is hotly debated when it is in crisis. Globalization provides the context for just such as crisis since it has increased the range of source and resources available for identity construction during colonialism and its aftermath, combined with more recent acceleration of globalization, particularly of electronic communication, have enabled increased cultural juxtaposing, meeting and mixing. (200)

Thus, the issue of identity is discussed widely. It is affected by the high speed of globalization and mass media etc. which mix different cultures in the same place. Identity is not stable and fixed, and is always fluctuating. So, the crisis of identity may happen due to the lack of location to specific culture or nation. Kobena Mercer, quoted by Hall, says, "Identity only becomes as issue when it is in crisis, when something assumed to be fixed, coherent and stable, are displaced by the experience

of doubt and uncertainty" (275). The question of identity is only considered when she is departed from fixed and stable culture. Thus, the crisis of identity insists the feeling of alienation in the people who are dislocated from their original place.

Alienation refers to the estrangement of individual from a specific situation. Rousseau speaks of the alienation of the individual's natural rights in favour of the community as a whole. However, Marx turns to socio-economic analysis regarding the employee's alienation from the means of production as the derivative of private ownership and the social division of labour. Alienation suggests to the general problematic estrangement under which individuals feel a loss of their belongingness. This term incorporates the given aspects as the summation of the individual emotion: powerlessness, meaningless, normlessness, isolation, double, consciousness and self-estrangement. So, alienation is inextricably related to such term as, displacement, diaspora, and cultural hybridity. In this sense displacement and dislocation give the sense of alienation. Then he realizes the loss of origin and roots that enlighten the feeling of loss of home and homelessness.

Alienation is also associated with exile. The condition of the exile involves the idea of separation and distancing from homeland or cultural ethnic origin. This separation from culture root produces a sense of fury and anxiety. Edward Said says, "Exile is one of the saddest things, which is sometime interchangeable with banishment" (47). Exile necessarily brings the individual to a different place and culture and thereby gives the victim, a sense of cultural alienation.

III. Troping “Fury” in Rushdie’s *Fury*

Salman Rushdie's novel *Fury* deals with the protagonist's fury resulting out of his global life in New York, a heavily commercialized society. Malik Solanka, the protagonist, comes from Bombay, studies and works in Britain. He goes to New York leaving his wife and small son in India and eventually falls in love with an Indian woman in Britain. Through the journey of the protagonist, Rushdie has resorted to pick the bones of his life in a desperate grubby search for inspiration. Solanka's fury refers to the fury active in the global society. Solanka's fury is directed both to himself and to the world. He seems to be caught between his particular fate and the world's fate. For good and bad, the fury is the part of who he is and in his uncertainty. This is the terrible beauty on which novel is based.

Fury explores the personal demons, such as alcoholism, drug addiction, murder, rape, incest and other social ills, which Rushdie claims to torment and sometimes inspire various individuals in New York City. The book's main protagonist is Malik Solanka, a 55-year old ex-academic of Indian decent with a serious drinking problem, who lives in Britain with his English wife and four-year-old son. One night, after a particularly heavy bout of drinking, he suddenly finds himself standing over the sleeping bodies of his wife and son with a carving knife in his hand. Confused and alarmed, he decides to leave his family and head to New York where he hopes to escape the inner demons that drove him to almost murder his family.

Fury contains numerous subplots, including references to a series of murders in which victims – wealthy young women in New York are raped and scalped. The disoriented Solanka fears that he may have committed these grisly crimes in his drunken rages. The murders, in turns out, were carried by the girls' boyfriend. It is not clear what readers are supposed to make of these events.

Rushdie views that the whole world was burning on a shorter fuse. There was a knife twisting in every steps, a scourge for every back. We were all grievously provoked. Explosions were heard on every side:

Human life was now lived in the moment before fury, when the anger grew, or the moment during – the fury's hour, the time of the beast set free – or in the ruined aftermath of great violence, when the Fury ebbed and Chaos abated, until the tide began, once again, to turn.

Craters in cities, in deserts, in the heart-had become common place.

People snarled and cowered in the rubble do their own misdeeds. (129)

The above mentioned lines show that human's life was full of fury because of globalization. People began to present their misbehaviours and misdeeds. They lived in tension which tortured them a lot.

The term 'Fury' developed from classical era, which was taken as religiously and spiritually. In the classical era, Gods, goddesses, queens, nymphs play the vital role differently. In those days goddess were hunger, wilder, casting their nests wildly. As the bond of the family weakened, so the furies began to intervene in all of human life. Beauty and vengeful wrath, as Homer knew sprang from the self same source. Hesiod, however said:

The furies were born of Earth and Air,, and that their siblings included Terror, strife, lies, Vengeance, Intemperance, Altercation, Fear and Battle. In those days they avenged blood crimes pursuing those who harmed, especially their mothers – Orestes, long persued by them after he killed blooded – handed Clytemnestra knew all about that. The Levion or blue iris, sometimes placated the Furies, but Orates wore no flowers in his hair. Even the bow of horn that the phytoness, the

Delphic Oracle, gave him to repel their assault proved to be little use.

Serpent haired dog handed, bat wined" (251).

The Erinnyes hounded him for the rest of the denying him peace through these line it can be claimed that not only Solanka in the era of globalization, but even the ancient gods and goddess were victim of furies. As Clytemnestra was killed due to the furies of Trozon war.

Fury exhausts all negative superlatives. It is also a failing apologia, telling a story of an Indian professor, Malik Solanka, made a lot of money by inventing and marketing puppet. He comes America to erase his past and to bury the guilt. He feels not only about his separation but also about a moment of fury in foreign land. Professor Solanka finds not peace in New York but only a universal fury, and he wanders the streets and angrily observers the madness of contemporary American life inflamed by the every whereness of life by its bloody minded Solanka has an affair with furious Serbian woman called Milla Millo and with a beautiful woman called Neela, by some distance the most beautiful Indian woman he had ever seen. But Neela is also furious in her way too.

Professor Solanka apologized to his wife for his distractedness whereupon she wept and a loud honking noise that squeezed at his heart, for he was by no means a heartless man. He waited silently for her to stop. When she did, he spoke in his mandarin manner, denying himself – denying her – the slightest hint of emotion. "I accept that what I have done must feel inexplicable to you. I am remembering, however what you yourself taught me about the importance of the explicable" (72).It means Fury brings bifurcation in Someone's marriage life. As Solanka is bound to leave his wife and son due to the negative aspect of globalization.

In this novel, Rushdie has referred the Othello's love toward the Desdemona, Hamlet's love affairs with Ophelia. To show the audience how he loves his wife. Professor Solanka held a knife over the sleeping figure of his wife and child. Such knife represents "crime" which is the furious activities of Solanka over his family that is done because of misunderstanding and economic problem in the family. Moreover, Neela was an obstacle between Solanka and Eleanor. He had left home for one apparent and one unlying reason, "The horrifying fact of the knife in the dark, and beneath the surface of the marriage, the erosion of what had once overwhelmed furious and newly kindled desire was hard to give up for that calmer, gentler and flame" (185). Here Solanka compares his love with traditional heroes like Othello and Hamlet. But he is different from them as he doesn't attempt to kill her whereas traditional heroes kill their lovers. He stops to kill her because of the impact of globalization.

Fury leads Malik Solanka to see different kind of puppetry in his wife's desire of having a second child. She is using him as a puppet, when he feels his wife's desire, behavior then escapes to New York before killing her.

Fury explores male rage through figures of archetypal femininity, the central tropes in the novel are mythical "furies" and "living dolls" – either cyber creations or "real" women mollified and finally murdered by their male lovers. Charting the move from "doll" as representation of the real living thing to "living women who wanted to be doll-like, to cross the frontier and look like toys" (74). Rushdie' concludes, "Now the doll was the original, the woman representation" (74).

Rushdie has aligned himself with the present postcolonial bully, the United States. Rushdie describes his current position as one aligned with those rooted against fundamentalist violence on innocent people. Furthermore, his defense of the United

States operates as a critique of European geopolitical hypocrisy. With his life at stake, he found himself dependent on the British government, with its long history of working class and immigrant repression. Thus, " Rushdie that the fatwa kidnapped" (120) was the serious writer who openly opposed imperialism, orientalism and anti-democratic movements. On the surface, *Fury* engages crucial postcolonial issues, location and belonging, in a historical moment enriched by new global capitalism. Yet the novel's protagonist Malik Solanka suffers from the perpetual identity crises that continually distract him from meaningfully engaging his surroundings. At first, his crisis is gendered – the male mid-life nightmare figuring women as emasculating and treacherous. A closer reading of *Fury* reveals more than a crisis of masculinity. Solanka is disgusted with the glittering spectacle of American wealth. Moreover, he embodies the locational ambivalence of migration. He is a man who was settled on three continents. Partially out of wanderlust, he arrives in America to find release from horrible *fury* that grips him – "an unconscious rage that led him to draw a knife on his sleeping wife and child" (75). He survived a disturbing childhood in a colonized land in India, matures within the radically isolating educational system of the colonizer in England, and flees both pasts for the self-absorption of the present neo-imperial power of US. That is to say, Rushdie may be subtly critiquing America's global oppressive in economic and cultural realms, which are the product of *furies* increases in his mind. In Rushdie's text, Solanka's migrant position may allow him that subversiveness in the context of globalized finance and multinational corporations.

Indeed Solanka's passive acceptance of these daily seductions does help the *furies* outburst to momentarily cease. Though he still takes to the streets when left alone. He goes so far as to concede Milo's behaviour, He may be spurring these late

night wandering. The acknowledgement of trouble precedes Milo's explicit labeling of their encounters as incestuous, with her naming Solanka "Papi" (132) while this clues Solanka is in on Mila's molestation by her father, Solanka and the narrator reassert her Lolitaness, imagining the incestuous encounters as brought on by the daughter, "to fill the forbidden, vocated maternal space more fully than it had been filled by her dead mother" (132). Solanka calls Mila out after her slip of the tongue, indicating that he now understands the destructiveness of her relationship with her father, but Mila won't have it. She continues with her pawing and denies the existence of incest now or at any time, which Solanka interests as her dependency on "men like Solanka to raise her lover very, very slowly from the dead" (133). Thus Mila has quintessentially sexualized identity that transcends even childhood innocence and paternal psychosis.

As Solanka and Mila's encounters become more problematic, Solanka's powerlessness is continually reiterated, as he fails to refuse Mila and to process the city that he once imagined as gleefully harboring. Indeed, the global city all but dissolves, as Rushdie situates the narrative in the private space of Solanka's bedroom. It isn't until the sexual culmination of their illicit afternoon, rather than the acknowledgement of their mutual perversity, that Solanka emerges out of the bedroom and out of his funk. For the Americans Solanka contends, Oral sex is "the most common way for young girl to presence their virginity while keeping their sweethearts satisfied" (37). This line tells us that in the era of globalization there has come perversity in sex. It focuses that girl's virginity can be proved through her oral sex which is only the global concept in western world. Narratively, this situation gives Mila the inspiration and excuse to remove the pillow in "an unexpected and overwhelming escalating of their end of afternoon routine" (137). Through a narrative jump in time, Rushdie elides the highly probable oral sex scene between Solanka and

Milo. The professor renews his old creative pursuit of doll-making with new fire, after a pep speech from Mila heavily laden with twisted sexual innuendo:

There's so much inside you, waiting, she had said. I can feel it, you're bursting with it. Here, here, put it into your work, papi. The fury okay ? Make sad dolls if you're sad, mad dolls if you're mad. Professor Solanka's new badass dolls. We need a tribe of dolls like that. Dolls that say something. You can do it. I know you can because you made Little Brain. Make me dolls that come from her neighborhood – form that wild place in your heart . . . blow me away, papi. Make me forget her! Make adult's dolls, "R-Rated, Nc-17 dolls. I'm not a kid any more. (137-138)

Through these lines, it becomes clear that in global society people begin to do what the situation demands. They do bad if they see progress in doing bad and do good if they see progress in it. They have lost their consciousness and become victim of furies.

Solanka interprets the American failure, using fairly tale imagery:

[. . .] here in Boom America, the real-life manifestation of Keat's fabulous realms of gold, here in the doubloon-heavy pot at the rainbow's end, human expectations were at the highest levels in human history, and so therefore, were human disappointments [. . .] and realizing that their lives didn't belong to them. Their bodies didn't belong to them and nobody else's bodies belonged to anyone, either. They no longer saw a reason not to shoot. (184)

In the global society, money plays important role in human beings' life. Money is all in all in their life. It is accepted as god. To achieve it, they forget even themselves. They find that their bodies don't belong to them while trying to achieve money.

New York is a global society since a large number of people from the different parts of the world move towards it to taste the flavour of modern facilities. As newly moved people do not get chance to exercise those facilities, they become furious. Malik Solanka can be taken as an example of this problem who suffers from every corner.

Solanka's moods are clearly meant to be a barometer of world culture. Indeed some passages in *Fury* have a chilling, prophetic quality viewed in the context of the September 11, 2001, attack on the World Trade Center. For example Solanka thinks on the terrorist anger that kept taking him hostage. It is worth noting that before September 11, the operative term was road rage which used to describe the increasing irascibility of public life, which included American passengers attacking flight attendants and each other long before terrorists made such attacks a profession and a global concern. Although Rushdie clearly foresaw that this rage has been ratcheted in recent times, his references to "the gods" and "furies" provide a wise reminder of just how prone history has always been to the anarchy of anger. The breadth and depth of Solanka's anger is global. In the novel Rushdie takes the reference of God and Goddess, and makes strong his ideas by referring that, Fury is the global phenomena from heaven to hell. "Those whom the gods would destroy they first make mad. The furies hovered over Malik Solanka, over New York and America and shrieked. In the street below, the traffic, human and inhuman, screamed back its enraged assent" (184). Being in American society Malik Solanka is affected by the global phenomena. He moves from one place to another to get peace and solace but everywhere he gets

distracted. As he fails to achieve what he desires, he moans for it. Hence, he has been victimized by the global phenomena.

Malik Solanka is mad, not just irritated or cranky, but filled with fury, and not just as own fury, but the everyman fury that characterizes his age. At 55, the Indian born, New York dwelling protagonist of Rushdie's latest novel *Fury*, has the knife of rage which causes him to stand with a knife over the sleeping bodies of his wife and son, screams in public and slip between the red heat of anger to blackouts which made him questioning his sanity and public safety. His anger is the part of the boarder anger of the world. The human condition which prefigures recent terrorists attacks, and hints at the kind of anger which makes anything possible. Fury is used in many contexts in this novel, which is blackly funny, engaging easy to read, and as verbose and modern as anything Rushdie has written. Fury is everything which is evil in man the mythical flies', "Ugly sisters; Erynnyes, Eumenides, Vengeful worth; Terror, strife, lies, vengeance, intemperance, Alteration Fear and Battle" (251). It means fury is pervasive in global society. It exists in different forms and affects human beings in the different steps of their life.

Simplest level, the fury is Solanka's guilt at leaving behind his three years old son, Asmaan, who "twisted in him like a knife" (79). Then there is the broader world's Fury. The fury of nations and religious fanatics is fighting with one another. This is the fury which Milo Milo's father flies into – "the Serbian and Coratias and Fiji or Illiput – Blefuscu as Rushdie names it, or the middle east" (110) the anger of a taxi driver screaming obscenities in his mother tongue or the anger and ugliness of Eddie Ford's father in Nowhere Ville Nix. In American society, even the ordinary people like Mila Milo's father, taxi-driver and Solanka's friend have also become the victim of globalization caused by economics, cultural difference and their living style.

Salman Rushdie has been praised as a great satirist. But the best satire is animated by a profound understanding of character and society and imbued with a deep-seated revolution for the social ills depicted. There is little of this in *Fury*, much less any understanding or concern about the extraordinary growth of social inequality, one of the fundamental factors producing the breakdown in personal and social relations. Rushdie has quoted a driver's native words like in the passage below:

Islam will cleans this street of godless mother fucker bad drivers [. . .]

Islam will purify this whole city of Jew pimp assholes like you and your whore raadhog of a Jew wife too. This time he says, "Islam will clean your soul of dirty anger and reveal to you the holy wrath that moves mountains." Then switching to English, Majnu addresses another driver, "Hey! American man, you are godless homosexual rapist of your grandmother's pet goat". (175)

From these lines Salman Rushdie satires the American culture and social injustice happened upon the innocent people like driver. The taxi driver expresses his inner uneasiness and anxiety of the American life in those words. Because of the distracted New York life style the taxi-driver dissatisfied with Islamic people and abuse them in his own language. So, the globalization creates ambiguity in language also.

The narrator is fifty-five year-old Solanka, an Indian professor of philosophy turned high-concept doll maker and eventually web-designer, propelled by mysterious feelings of rage against his beloved and son. He has fled from his comfortable London life to seek refuge in New York. The Solanka – part Mr. Sammler and Part Hummbert Humbert with a dose of Moses Herzog's objectless disgruntlement thrown in – observes the imperial excess of boom town Manhattan with precision:

The city boiled with money [. . .] New restaurants opened every house stores, dealership, galleries struggle to satisfy the skyrocketing demand for ever more *recherché* produce limited edition Olive, oils, three hundred dollar corkscrew, customized Humvees [. . .] feather light shawls made from the chin fluff of extinct mountain goats [. . .] America insulted the rest of the planet. (1)

The above mentioned expression shows how fury is created among the American people by the excessive development in the field of economy, science and technology. In economically developed America, everyone began to accumulate as much money as they could. And that money caused them to lose their spirituality. They only focused on materialization which brought problems in their family and social life.

Solanka is swept away in the wave of fury. And it is rooted in family life as well. Dubdub, Solanka's closest Cambridge friend, and a thinker of endearing paradox, went on to teach at prince town, become a popular success, submitted to celebrity and killed himself, "The more he became personality, the less like a person he felt" (27). We can see the existential crisis in the Dubdab's life. In one case Malik Solanka heartily requests to tell something about his, Dubdub replies:

That is the rust part, there is nothing to tell, no direct or proximate cause. You just wake up one day and you are not a part of your life. You know this; your life does not belong to you. Your body is not, in don't know how to make you feel the force of this yours' there is just life, living itself. You don't have it. You don't have anything to do with it. That is all. It does not sound like much, but believe me. It's like when you hypnotize someone and persuade them there is a big pile of

mattresses outside their window. They no longer see a reason not to jump. (27)

These lines clearly show that his friend Dubdub does not like to live anymore. In his view there is not the meaningful life and it does not belong to us. It is clearly seen the existential crisis of Dubdub. Due to this Dubdub doesn't like to live his life. Because he doesn't find any meaning and progress in his life. He finds himself lost in the world of globalization.

Rushdie's title attains multiple valences over the course of his text. It refers to the fury active in society most overtly in America, but also in England India and the corresponding fury of his protagonist. Malik Solanka; it also alludes to the furies of Greek tragedy and myth, which whom he eventually identifies the fury active in the American society. This thesis paper proposes to look at how Solanka narrates the interconnection of the fury and the source and agency of social fury.

This thesis intends to address the questions of how Malik's fury informs the narration: is his neurosis pervasive, or does the narrator provide a free-indirect critique of his actions? This question becomes essential to interpreting the representation of women with Malik's revelation that he was sexually abused by a step father who made him dress as a girl. If emasculation through sexual abuse pathologizes the feminine as, then the question of narrative sympathies must color readings of both the hermeneutic structures of the story and Rushdie's representation of women in general.

Solanka's embrace of American rapidity becomes his central desire for America as the ultimate panacea for the migration of man's mid-life crisis. He expresses his embracement for the America in the passage below:

It was precisely his back story that he wanted to destroy. Never mind where he came from or who, when little Malik could barely walk, had deserted his mother and so given him permission, years later, to do the same [. . .]. Bathe me in amnesia and clothe me in your powerful unknowing. Enlist me in your J. Crew and hand me my mouse ears! No longer had a historian but a man without histories let me be. I rip my lying mother tongue out of my throat and speak your broke English instead. (51)

Though Solanka migrated from India to America in order to get progress in his life, he lost his own identity. He wanted to get name and fame but he didn't get it. Whatever he got there that only created problems in his life. Hence, ironically it is one of the presents given by globalization to the common people.

Mila Milo comes to the professor every afternoon dressed in a baby-doll and sits upon a pillow perched on the professor's soon to be excited lap, and gropes him for several hours. Mila explicitly labels herself in these scenes as a lustful Lolita, a living dolls for his 'cathartic' amusement, "Everybody needs a doll to play with [. . .] you don't need anymore, at that age. You just need to remember how to play" (130). Here, a girl is compared with doll. This concept is found in present society. In traditional society woman was supposed to be ideal and creator but now she is taken as a doll, a matter to be used only.

In the matter of love we can see the Solanka as a failure figure, which also creates anxiety in the mind. As Kronos contends that "man is born in chains but everywhere seeks to be free [. . .] I loved my puppets, knowing that, like children, they might walk away from me one day" (167). Solanka is also in love with his creation but his feelings results from the fact that this is the only thing he can master, whereas reality, and in particular, the love he encounters in his life, remains beyond

his control. One of his ex-wives thus summarizes Solanka's infatuations with artificial worlds, which is given below:

Your trouble is, Sara incandescently said near the end of their last quarrel, which you're only in love with those fucking dolls. The world in inanimate miniature is just about all you can handle. The world you can make inanimate miniature is just about you can handle. The world you can make, unmake and manipulate filled with women who don't answer back, woman you don't have to fuck. (30)

Even in the condition of globalization, social scenario is completely unjust. Though globalization brought consciousness and awareness to the human beings, it created inequality in the society. Hence, some people reached in power whereas some remained in powerless position.

Malik Solanka has become victim of fury which results from globalization. The factors of globalization like communication, transportation, technology etc. play main role in creating anxiety in him. Due to this he runs away from his homeland to New York, gets failure in love and defeated everywhere. Instead of getting solace and entertainment, he suffers from only problems everywhere.

Fury, Diaspora and Alienation

Fury can be analyzed as a novel dealing with the problematic situation of diasporic man, Malik Solanka. He has moved from Mumbai to London to New York. He moves from one place to another and one culture to another culture. The problem of alienation is created because of his diasporic situation. Solanka is born and brought up in Indian Hindu society. His spiritual sense of life comes in problem when he shifted towards America, the New York, the materialistic city which brings the sense of homelessness and puts him in ambivalent position. He is an Indian professor married with an English lady but later he separates with her due to the different

cultural roots. The westerners think love, emotion, feelings and passion are unnecessary elements that stop the progress of human beings, so they focus on matters rather than feelings and emotions. Since Solanka has great influence on Hindu Religion, which he imparts more significance on family rather than economy. Although he has lived in New York but his past life always haunts him. At the end of the novel he returns to his homeland to get solace and peace. The following line. His experience in New York, "lay wide-eyed and rigid in his comfortable bed without listening to the noise of distant fury" (97).

Malik Solanka has gone from India to London and after sometimes he goes to New York in search of peace and order in life. He has been thrice displaced character, abandoned his homeland so he has to face a lot of difficulties as a diasporic character. He gets the problem in language also, he uses the words like 'gotten' instead of 'got', thinks of one man has 'his pal his best buddy' and talus of 'shrinks' and 'head doctor' of 'industry mavens', of 'goddamn'. He does not like the American culture and tradition because of his own root. To prove his hatred towards American culture this line proves:

Solanka wanted to say, rising to the bait, what's wrong in wrong, and because of immense goddamn power of America, the immenses fucking seduction of America, those bastards in charge get away with [. . .] Here we can not find good relationship between the diasporic character like Malik Solanka and the materialistic world of America which is called by him as a city of half truth and echoes that somehow dominates the earth. (44)

Diaspora signifies a trauma, a banishment where one dreams of home but lives in exile with various furies. Neela Mahandra, another leading character of *Fury* is

searching her original identity. She is close to Indian culture and trying to save her root in America. To save her culture, tradition and language she fights with American government. Her ancestors were from the Indian village but later her great grandfather had travelled remote south pacific:

Our culture is ancient and superior and will hence forth prevail. Let the fittest survive, isn't is? for one hundred years good– for– nothing Elbee cannibals drank grog- Kava, glimigrim, flunce, jack Daniels and coke, every kind of godless booze and made us eat their shit. Now they can eat our instead. Please: enjoy your stay. (238)

Here, these lines talk about the Indian people of Lilliput- Blefuscu and their cultural right, their culture is superior and they are fittest. On the another level the Indian people do not want to erase their identity, they want to live in their own society and culture but nowadays the globalization has been tampered them.

There is another interesting character Manju Ali. He is a taxi driver. He is speaking Urdu language as he says, "meri madri jaban hai" (66) Which shows his hangover to his original culture because of his cultural rootlessness. Similarly in Columbus Solanka is also haunted by the past, There is sentence which reminds him some Indian names: "Even the stores here about's had Indian names: Bambay, Pondicherry. Everything conspired to remind him of what he was trying to forget of, that is home life in particular." (70). He wanted to forget his root but not originality, which always follows him. So, it is also a kind of fury which he wants to remove but can't. To get away from the memories of his home town he went to Mexican- themed bar with a high Zagat's rating and ordered a shot of tequila. Solanka meets Manju Ali second time, at that time he was screaming with a white man. Ali says, "Hey! American man! you are a godless homosexual rapist of your grandmother's pet goat"

(175). He feels as if he has been dominated by the whites in white man's world so he wanted to live in his own world. At the times, fury has become the whole source of failure of anybody life.

Alienation is the feeling of isolation having sometimes people feel the sense of isolation inside the family too. Alienation leads the people towards the various furies. Alienation refers to the estrangement effect or distancing effect. In America Solanka feels everything is too bright, too loud and too strange.

He was alienated, too by the postage stamp, by the monthly, rather than quarterly, payments of gas, electricity and telephone bill, by the unknown brand of candy in the stores, by the word "candy" and stores, by the armed policeman on the streets, by the anonymous faces in magazines faces that all Americans somehow recognized at once. In the indecipherable words of popular songs which American ears could apparently make out without strain, in the end-loaded pronunciation of names like Farrar, Candell, Solanka gets to the feeling of alienation (135-36).

Professor Solanka feels like a visitor from Lilliput-Blefuscu to London where he totally feels alienated.

When Malik Solanka's father died his mother Malika gets married with a consultant at Breach Candy Hospital, Dr. Solanka. After that Malik Solanka couldn't get sufficient love inside his family. Malik utters these words "oh, my weak mother you brought me ribbons and forces" (222). In this way when Malik disturbs his mother she beats him hard and repeatedly. "Never tell me your evil lies again or I will beat you till you are deaf and dumb" (222). Dr. Solanka also never laid a finger on him and he has become a man without love. From that day on Malik's mother was

different too, interminably apologizing to her young son and weeping without restraint. He could barely speak to her without providing an awful howl of guilty grief. This alienated Malik. It is a kind of social alienation on which the individual subjects estrangement from its community, society or world. Here, he is alienated from the materialistic society which leads him toward the furies.

Eleanor did not want divorce from Solanka so divorce must be an inexplicable pain to her as he has turned to be Othello of her life. The only difference between Othello and Solanka is that Othello kills Desdemona but Solanka had left Eleanor with a small child. He had indirectly killed her. But even after being a western lady she did not want to divorce from him as she loves him and their son Ashmaan, But Solanka wants to divorce because he has been fascinated from the western materialistic world but later on he understands, after being too late. Later they are separated and their family is ruined and Solanka has to live alone. He has been alienated once again from his family.

Cultural displacement, hybridity, migration, diasporic situation, problem of different language along with alienation may carry the problematic situation to the human being like Solanka. Just as we people feel alienation in the absence of something else, the major characters of this novel also get traumatized not because of the physical loss of somebody else but because of diasporic situation that brought alienation within him. Unable to forget his root culture in which he has grown up, he feels some problems to admit the global culture which is essential to adopt along the different people with aloof culture. Despite the fact that globalization is seen to be the positive seed of human development, it creates the puzzle and confusion within people, not because of tremendous arrival of science and technology but because of loss of root cultures.

IV. Conclusion

Characters in *Fury* are intermingled not as the members of distinct culture but as complex individuals in a world, where geographic boundaries have truly become the problem. The boundaries reflect people's differences. So by exposing different characters with their different identities, the writer upholds the ferocity of the character especially of Malik Solanka in the age of globalization because of the socio-economic, psychological, political and diasporic condition.

Malik Solanka, the protagonist of the novel, is exposed as the thrice displaced character from his hometown. He goes from India to London and London to New York, the cosmopolitan city of the world. There he gets fury everywhere all the time. His life is full of fury and it is hard to get peace and solace in the world. Fury has governed almost all people's life in the era of globalization. For Rushdie fury is sexual, oedipal, political magical and brutal. All the human beings are attached directly or indirectly with those drives. It always leads human beings towards violence, pain and destruction from which people are affected and they do not recover. Fury pursues Malik and he can not escape from the grip of it.

Malik Solanka, the diasporic character, feels the problem of identity and alienation which leads him towards fury. Alienation refers to the psychological, cultural and physical sense of nowhere-ness of Malik Solanka. Due to displacement, hybridity and diasporic atmosphere, Malik Solanka gets fury in the materialistic world of New York. Diaspora signifies a collective trauma and banishment where one dreams of his own home place living in exile and another world. Malik Solanka, the displaced character always longs for his own territory living in the composition environment in New York because of cultural difference. So, the cultural differences

play the vital role to lead the human beings towards his own path displaced character, always longs for his own territory living in the cosmopolitan environment New York.

The novel is the story of an Indian professor Malik Solanka who has recently left his wife and three years old son Ashman, and flees to New York. After some times he feels separation and loneliness from his family. In the New York, he does not find peace and prosperity but gets only alienation and loneliness. He wanders in the street of New York observing the madness of American Commercial Lifestyle and inflamed with fury because of the problem to adjust with such commercial and materialistic society.

Many people think that globalization brings only positive factors. It brings the world closer with the facilities like media, finance, business, science and technology with the changing experience of time and space. It refers to the intensified compression of the world and our increasing consciousness of the world. But people have begun to feel suffocation and uneasiness due to the change in the facets of globalization. Goods, capital population knowledge communication and culture have been misused. Separates the individual lives and local communities by economic and cultural forces worldwide. It has brought a sort of fashion and people are compelled to follow it. So because of the impact of globalization economy has become the no more multinational companies search for profit and part of that search for profit involves the search for cheaper labour. It enhances the developed countries to involve the underdeveloped countries with the missions of help or education but indirectly they are looting them. So globalization enhances to increase the fury to Solanka also.

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