

I:Introduction: *Fury*: Oscillation and context

Salman Rushdie's *Fury* demonstrates cultural instability and indeterminacy as the aftermath of contacts of globalized culture that leads to the situation of cultural oscillation. There are frequent contacts among the cultural communities. They can share their personal as well as collective identities according to their cultures. The impact of globalization has made the contacts of globalised cultures possible in the contemporary world. Any Culture with its carrying unique and typical feature goes along with individual if s/he migrates into other parts of the world. Within these circumstances, such cultural communities hardly get determinacy and stability. The process of being in touch with cultural instability and indeterminacy often leads to the position of cultural oscillation.

In order to manifest cultural instability and indeterminacy, this research makes significant theoretical connection among the contact zone, globalization and cultural ambivalence. Contact zone is the situation of meeting several cultural communities in a single geographical location. Globalization refers to the process of becoming single place among socio-economical, political, geographical, technological, and cultural factors that interconnect and interrelate this world. Likewise cultural ambivalence is the situation of being psychologically in dual position.

In the novel, protagonist Malik Solanka's cultural instability and indeterminacy are the aftermath of contacts of globalized culture that leads him to the situation of cultural oscillation. This has become the part of the intended research how he comes into contact with such experiences as a result he is culturally oscillated. The instability and indeterminacy that appears within the life of protagonist Malik Solanka

can be taken as causal relations of emerging the cultural contacts. These cultural contacts give space to the globalized cultural impacts which often leads to the position of cultural oscillation.

Fury vividly depicts the protagonist's situation of instability and indeterminacy in the recent contemporary societies where the contact of globalised cultures keeps him culturally oscillated. As the novel shares the themes of cultural attachment and detachment, the protagonist being in touch with the various cultural modes remains in the situation of cultural oscillation and wanders into the globe. In the process of trans-global journey, he moves from one geographical city space to other that fundamentally states the problems. So the main objective of the research is to inquire how he undergoes such circumstances throughout the novel. How his position is culturally oscillated, how he remains in touch with different cultural modes that help us to share the themes of cultural attachment and detachment, what can be other possible factors that keep him in culturally oscillated position. In search of such possible answers, we can shift into the short description of the story of *Fury* how the protagonist experiences such above mentioned interrogative statement of the problem.

In the novel, the protagonist Malik Solanka makes his journey from India to London, then to New York. In course of this journey, he meets with different cultural communities in New York which significantly shows the contacts among various cultural communities. He, in these times and courses of journey, attaches with distinct cultural people such as he meets with Dubdub, Mila and Leela. There are simply material relations with them that could not remain durable in his life. He, on the other hand, detaches with those individuals and social institutions such as his own son and wife and his cultural society. He is culturally oscillated due to which he is not constant and determined with his own single culture, his space, occupation and

involves with other women. During his courses of journey and his contact with other characters highly shows the dark comedy of human nature that we can highly see in the text *Fury*. His major problems with his cultural instability and indeterminacy are that he does not take anything seriously. He relates almost all things with that of material production. One of the features of the globalized culture is human understanding with that of material composition that we can see through the protagonist in the researched text. In the novel, it shows how the protagonist realizes his experiences of having global journey that could not escape from the sensual love and political disputes.

When the protagonist meets with more than two cultures, he experiences the cultural ambivalence that states protagonist's position of indeterminacy. In the beginning part of the novel, he tries to separate from his family relations. He changes his habitat. He leaves his profession. He keeps his illegal relations with other women though he has his son and wife. He engages with other world out of which he could not find any kind of resolution though he reached in America after his retired professor life. In this regards, America really teaches irony to his life for which he expresses his anger that probably shows the dark comedy of human nature. In this ways, one culture that he inherently possesses is the oriental cultural practices and another one is the American hybridized culture that keeps him very much culturally oscillated. Thus, that is the part of research.

Style and Context

Salman Rushdie has been able to achieve distinct position of being recognized as a novelist, travel writer, essayist, columnist, critic and writer in these contemporary global literary discourses. He has been able to bring the new style, genre and representation of history as the subject by fictionalizing it in the contexts. Due to his

great attempts to bring some newness in literary and critical discourses, he has been able to receive several international awards. We can easily engage with his uses of socio-political, socio-cultural, socio-historical, migration, terrorist, and commercialized issues of the global world. Moreover, he departs from the existing ordinary values and practices and catches the themes of diaspora experiences, aloofness, disjunction, fragmentation and dissatisfaction of present global human being as a result of which he possesses special features and gain the name, fame and wealth in his lifetime.

The coverage of his major issues such as Islam, Hinduism and Christian is mingled in English and world literature that are the features of his writing in his works. That might be the reason behind his reach uses of symbols and figures from different myths, religious beliefs, and interconnection with them with different juxtapositions give new kind of experiences and meanings. In his almost all works of art, he is in attempts to search for rights, freedom, and security in these postcolonial contexts as well.

The contexts of the novel *Fury* clearly deals with the terrorist attacks that took place in September 2001 in New York to depict the awful and insecure life of American citizens and migrants. Distinct communities consciously or unconsciously contact with the global world transforming into complex social structure. They both way remain under the effect of the global climate and are driven by the recent global networks of terrorism. In this very novel, Solanka is presented as a professor- forty five year old ex-academician. He was originated from Indian decedent. He has a wife Eleanor and a four year old son Asmaan. He is dissatisfied with his family life and even with teaching career. He passes through monotonous life and profession out of which he wants to be away due to which he leaves his family life, quits profession and

shifts his residence to America in search of freedom, rights and better career. There he establishes a new business that is little doll making one. He gets high material success in his dolls making business. He involves having sexual relations with women like Mila and Neela. He has his friend Dubdub in New York where he works together in the same business 'little dolls'. He achieves material prosperity but he still suffers from the spiritual quest. However, he returns to his own family and hugs his son Asmaan that gives extreme satisfaction and happiness. He realizes that the cultural unity is the best sources to revive the loss of the cultural roots. Superficially, he seems to be the strange and abnormal character and behaves alike. In fact, he is instable and indeterminate in his life. That is why, this research entitled 'study of cultural oscillation' deals with protagonist's cultural instability and indeterminacy.

The intended research text *Fury* covers numerous plot, subplot, and series of regional and geographical spaces. The reader's controlling ideas center on the culturally oscillated position that they find the protagonist's relations and other situations more problematic and unfavorable to the character Solanka. The impacts and influence of the furies keep protagonist and other characters in culturally instable and indeterminate and find the life full of furies not only of single domain of knowledge of political but social, cultural, terror, sexual, and as a whole global phenomenon. Thus, Rushdie's uses of style, themes, figures, and representation of the overall global contexts really tries to encompass the present unpredictable upcoming situation of the globe where the characters seem to be culturally instable and indeterminate and oscillated.

Any literary text explicitly tries to reveal the message in one way or other. The novel, *Fury* shares the negotiation as one of the reliable and relevant messages that each human being has to do in his/her life. Despite having instability and

indeterminacy and overcoming with culturally oscillated life, at the end of the novel, Solanka compromises or negotiates with his life that is nothing more than the family and home. It shows that the life begins from the home with family and ends with it. As he departs from home and family life, one after another, the situation of instability and indeterminacy comes and rules over his life. Home and family also represents his release from his culturally oscillated life. So, home is the ultimate destination of the life where we can get family union and cultural harmony that really gives happiness like Solanka gets from his son. He learns the values of being with the son which means getting heavenly pleasure in this materialistic world. Therefore, he friendly watches the games that his son plays in the park and wants to be united with his son and wife forgetting the material life that he gained in New York. In relation to the application of theoretical modality such as contact zone, globalization or cultural ambivalence, we are going to prove the intended proposed title of the thesis, then how these comparative relationships of these tools create crucial implication in understanding the study of cultural oscillation in Salman Rushdie's *Fury*.

Critical Review of *Fury*

Salman Rushdie's novel *Fury* clearly carries a wide range of criticisms and response since its first publication. Some Critics talk about the psychological aspects while others focus on the Diaspora nature of writing. Some critics review *Fury* as Rushdie's autobiographical representation. Furthermore, some critics only discuss on thematic contents of his work. The attempt to research this novel will be from Contact Zone, Globalization and Cultural Ambivalence along with all these comments and criticisms of various critics in order to meet the standard of the intended title of the researched work on Rushdie's *Fury*.

One of the renowned Critics Brook Allen interprets the novel from psychological point of view. He deals with the psyche of the character Malik Solanka. He mentions several kinds of fury in a character's life such as sexual, oedipal, political, and magical that they drive any one's life. He says:

“Life is fury [. . .] fury [. . .] sexual, oedipal, political, and magical brutal- drives us to our finest heights and coarsest depths.” He has chosen an appropriate city in the overheated, overcharged city of New York, which [...] given surface similarities between Rushdie and his hero is altered to fit his chosen myth the story of Eumenides the furies.
(138)

Further, the above given lines talk about the life style of the character Malik Solanka. He changes his location from origin country India to England, then to New York. He suffers from that kind of painful experience of instability and indeterminacy that has occurred because of the contacts among the globalized cultures that keeps him in the situation of cultural oscillation. Thus, this research departs from rest of all criticisms, reviews, and themes and covers the new space to know the protagonist's upcoming consequences as if he is culturally oscillated in the text.

Ann Skea analyzes the fragile life of the protagonist which resembles the real life of Rushdie's himself. She compares Rushdie's life style with that of his imaginative character Malik Solanka. She says, “Malik, it seems, does share much with Rushdie. He is Indian (from Bombay). He has just moved from England to America. He has a young son living with his divorced wife. And he is a brilliantly imaginative creator. Malik creates dolls and he also creates stories- ‘back stories’” (259). She accuses Rushdie that he creates imaginative character/creator which

portraits his autobiography. He also really moves from one place to other such as India, Pakistan, and England to America which posits him culturally oscillated.

Another critic, such as Jeff Zaleki highlights that the book visualizes the 21st century American society. He adds, “The Sea has invigorated Rushdie. His new novel is very much an American book, a biting satiric, often widely farcical picture of American society in the first years of the 21st century” (4). Thus, he explains the American lifestyle where he seems to be quite critical. He is able to describe the material life style of the American white and migrated society.

Further, James Wood and Jason Cowley criticize *Fury* as exaggeration of criticism of superficial American culture and which is beyond the human understandings as they observe, “his idea of American as a place amnesia and “unknowing”, represents a perfect coincidence of old-fashioned European disdain and new-fashioned Post Modern naivety; in the older vision, American is disapprovingly seen as the country with no real history, [. . .] as one enormous Disneyland, handing out Mickey Mouse ears to all its grinning immigrants” (3). They deal with the situation of history of American societies and cultures in which they claim that America has no real history. It has become the place of the immigrants who are frequently moving towards it. In this way, they have coined the history that tries to reflect the real situation of cultural oscillation. Thus, it is the typical example of the fashionable world which reflects the typical Modern European and American Society. They represent the culturally oscillating lifestyle.

David Abrams tries to interpret the text from socio-linguistic views. He adds, “Rushdie uses words the way some four year-olds use play dash; squeeze it, made it, braid it and in a few cases eat it. Language is pliable in Rushdie’s hands, syllables stretch, vowels leap to new heights and consonants turn cartwheels (1)”. In this way,

David observes the linguistic parts of the novel as the writing style. He is much critical about the use of the language that creates problems in understanding the real meaning in it clearly. He has violated the normal day to day use of language. But the thesis tries to prove this novel from different perspectives which are observed through the study of contact zone, globalization, and cultural ambivalence in order to show how the text shares the themes of cultural oscillation.

Through such critical narratives, Rushdie's *Fury* still possesses new possibilities to do research from various perspectives by illustrating cultural oscillation as the clear departure that depicts the situation of instability and indeterminacy.

Thus, Salman Rushdie's *Fury* vividly shows protagonist's instability and indeterminacy are the aftermaths of contacts of globalized cultures that keep him in the situation of cultural oscillation stands as the departure of intended thesis.

The intended thesis research mainly depends on the theoretical modality through which we can analyze the text. In order to accomplish this research, the theoretical tools will be the Contact Zone, Globalization and Cultural Ambivalence which will be considered the supporting tools to deal with the text. The library materials and internet based materials will be used as per needs. Similarly, the guidance from the teachers will be considered as one of the indispensable sources in order to deal with the overall aspects of the textual analysis. In second chapter, this research attempts to theorize contact zone, globalization and cultural ambivalence in order to analyze Salman Rusdie's *Fury*.

II: Aspects of contact zone, Global order, and Ambivalence

The issues and debates of contact zone have covered the greater areas in this contemporary world that indicates the situation of contacting people of distinct cultures in a single society or space. The effects and impacts of globalization have caused an individual instable and indeterminate towards his or her culture. There are continuous shifts in almost all social cultural, political, historical, geographical phenomenon. These have brought certain changes in the life of individual that we can see throughout the life of the protagonist Malik Solanka. This is the consequence of globalization. This chapter makes significant theoretical connection among the contact zone, globalization and cultural ambivalence in order to discover how the protagonist is culturally oscillated.

This present world gives clear images of contacts that basically happen in this contemporary metropolitan life. There are different means of technologies which have made the journey of life easier as well as complex. Different cultures have come together to interact each other. Such kinds of contact zone have become possible due to very uses and invention of scientific and technological products. This has made the issues of globalization as a hot topic and discourses for discussions and debates. It is through the contact zone and globalization we have focused to theorize how contacts of globalized culture problematizes the protagonist Malik Solanka out of which he seems to be culturally instable and indeterminate and lives with his oscillated life.

Contact zone

Contact zone simply refers to the situation of meeting several cultural communities in single geographical location. As diverse cultural individuals or communities contact with one another, they are able to interact with other cultures.

There, they can move forward along with their cultural possessions in a positive and negative way as well. Further, it creates a sort of contacting places in the different locations. The multicultural identities intermingle, argue, struggle, and come upon one another. It also creates the asymmetrical relations of opposite power such as centered and marginalized, colonizer, colonized, dominant, and dominated through which they try to search for their identity. Means of technology and technological productions, reproduction and distribution have helped to create this kind of situation in our day to day life. Thus, the term contact zone covers the qualities of merging of discrete cultural characters whose cultural morals and practices commonly assemble, act together, clash, and come to grip with each other. The contribution also goes to modern means of technological transportation.

In the ideas of Mary Louse Pratt, contact zone is a meeting place of two and more than two separate cultures or multicultural identities in oppositional natures. They have spread in the global society. She remarks that, “contact zone is social spaces where separate cultures meet, clash, grapple with each other often in highly in asymmetrical relation of domination and subordination like colonialism, slavery or their aftermaths as they are lived out across the globe today”(4). Pratt investigates the thematic scenario of the present social spaces where we see cultural communities from distinct multicultural identities contact each other with distinct opponent ideas. They emerge in a definite social or geographical location towards which they disagree, struggle and compromise with each other. They often remain in touch with one and other’ culture in asymmetrical relation of possessor and slavery, settler and occupied, colonized and colonizer and so on. They make contact with each other in an oppositional trend worldwide. So, contact zone depicts the situation of social spaces or multicultural identities. In the text of Salman Rushdie’ *Fury*, we can see different

situations and social spaces in which protagonist along with other characters contact each other. New York and London are the social spaces where Malik Solanka and other characters easily contact one another. Some of the characters share their nature of western cultures whereas some of other possesses their own cultures that they meet in a certain geographical spaces that really keep the characters culturally oscillated. This can be easily found while researching the themes and contents of the intended text.

Furthermore, Pratt writes about 'contact zone' throughout the work *Imperial Eyes: Travel Writing and Transculturation*. In this particular text, Pratt discovers the real contexts of cultural contacts that release the space to discuss about the foremost issues of transculturation as the phenomenon of contact zone. Due to the notion of globalization and its powerful discourses on our social spaces, frequent contacts have encouraged and empowered human being to physically transform into different places. There are different causes such as political, cultural, intellectual, job placement, discovering the self in search of proper settlement have really become the common phenomenon. For such very reasons individual and community frequently travel around the world and they contact each other. This process for Pratt assumes as the phenomenon of contact zone brings the progressive, meaningful, and painful experiences of writing, Pratt identifies them as travel writing and transculturation.

Synonymous to contact zone highly shares the substitute to the diverse cultural tendencies as linguistic, intellectual, political, cultural, and business contacts. It also obviously describes the ideas of analyzing, interpreting, understanding, and presenting explicit thoughts partially differ from perspectives to perspectives. It also depends on how we perceive, reply, and stand compact with the influence of oppositional views and thoughts. In addition, it may stand as individual and community contact they

come in touch with the particular situation. They communally and culturally become visible in the outline of multicultural identities that specifically appear in an opposite direction.

In order to contextualize her ideas of contact zone to make stronger, she borrows the term contact from linguistic. She exemplifies 'pidgins and creoles' as the contact language. The main purpose of language is to communicate in order to share common human needs and desires really fall under the feature of culture. Moreover, pidgins and creoles as the native languages begin from trade contact. Trade searches many market spaces in which they also need one connecting language to communicate with the customers to deal with the products. In this way, contact zone got spaces in the community.

In case of supporting the argument, I would like to bring one example related to linguistic contact. When one individual or community geographically migrates to new space, they ultimately contact with other language community. Linguistically, they contact with that of other individual and communities of different spaces. They mainly want to adjust with the language of other people or communities. In this regards, English language highly possesses contact language existing from the colonial impacts. Wherever the colonized mentality reached they are able to establish their education system of English language. Likewise, in reference to contact literature, it contains the qualities of writing literature in English by non-native writers as well. This phenomenon happened because of the frequent contact between and among the people of discrete cultural communities. In Rushdie's *Fury*, he as a Non-Western writer shapes the work in English language through which he describes culturally oscillated situation of the characters by showing the people with complex and multicultural identity of New York and London as the contact zone.

In extension to the ideas of *Travel writing and Transculturation*, she focuses on issues of geographical colonial encounter, and historically alienated community move into distinct social spaces and meets with multi cultural identities. Pratt further adds, “the term ‘contact zone’ which I used to refer to the space of colonial encounters, the space in which people geographically separated come into contact with each other and establish ongoing relations, usually involving conditions of coercion, racial inequality, and interactive conflict” (6). Many cultural communities or citizens travel to other geographical location along with his cultures. In contrary, s/he engages with other cultures where s/he wishes to adjust in a relational way with that coercive, racial inequality and interactive conflict. In this regard, minority, colonized and dominated also suffer from the ideological suppression, separation and underestimation of colonizer who claim themselves as civilized, contemporary, and self possibly encounters each other as phenomenon of contact zone. In the intended thesis research of Salman Rushdie’ *Fury*, we can highly see the contact space of London and New York where the characters really exchange the sense of cultural oscillation that means they are instable and indeterminate in their cultural position.

In addition, Pratt explains transculturation is a phenomenon of contact zone that also creates contacts among cultural peoples. Whatsoever the individual and communities such as colonizers and colonized, travelers and travelees contact each cultural communities encounter within certain occasion that aspects are analyzed as ‘contact zone’. Pratt notes ethnographer Cuban sociologist Fernando Ortiz’ (1940) idea in order to clarify the meaning of contact zone, “how subordinated or marginal groups select and invest from the material transmitted to them by a dominant or metropolitan culture or the term replace reductive concepts of acculturation and assimilation which is used to characterize cultures” (65). He distinguishes his ideas

based on the binary opposites of dominant or metropolitan and dominated or pop cultures. The dominant and metropolitan cultures are more responsible to create the contact situation. In this regards, we can show the examples from the researched text *Fury* that reflect the dominant and metropolitan cultures of London and New York where the protagonist contact with other cultural communities that also keeps him instable and indeterminate throughout the text.

In *Fury* Salman Rushdie observes physical development of the present world societies through the imaginative characters with imaginative stories that they contact one another in metropolitan cultures of Bombay, London, and New York. In many occasion and term of reference, they go with different purposes as a result of which they meet each other. This process for Pratt sums up as an occurrence of widespread phenomenon of contact zone that has rapidly taken place in the globe. That is to say, characters in the novel contact with distinct cultural communities and its global impacts keep them instable and indeterminate and leads to the situation of cultural oscillation is the part of the intended thesis research.

Globalization

Globalization as some of the globalists assume in terms of the process of becoming single place among socio-economical, political, geographical, technological and cultural factors that interconnect and interrelate in this world. This shows the relations between the global and local communities. The globalization can be viewed from the local communities that it has been possible with the result and influence of the political and technological changes. Unlike some of the anti-globalists regards it as the interference and hindrance to the other communities and nothing is new in the era of globalization. Moreover, globalization clearly explains the positive and negative issues among the individual, states, countries, continents and coins the theme

of the process of becoming a single space. There are distinct aspects of globalization that exist in our day to day life and this research tries to explain the economic and cultural globalization, how it keeps the individual or character such as the protagonist in the novel culturally instable and indeterminate.

It has equally been important in term of the theoretical approaches and practices. The achievements of science and technology have become one of the influencing factors of it. It links the knowledge and experiences of different societies as popular and scholarly debates and issues. In this way, they analyze the conceptual notion of the globalization through their own insights. It shows that debate on globalization has become strong as a scholarly discussed term in the contemporary academic practices in which the scholars and intellects seem to be busy in their own interpretation, analysis and debates. Therefore, the concept of the globalization has become comprehensive to understand the globalized cultures of the present day to day life.

Globalist scholars define globalization in relation to growth of the social interconnectedness across the existing geographical and political boundaries. The geographical, technological, economical and political aspects come together to connect in order to understand the world how they bridge the global cultures that has affected the life of the distinct people of the world. It has also presented the social growth that brings the theme of the changing modes of social spaces which differ from other factors of the globalization. For instance, invention of computer highly covers total market of the world in place of the type writer. Many have benefited from the uses of the computer in this modern world. This has made the global debates easier and closer to be engaged.

The economic perspective of globalization really reflects issues of global economy and becomes the pivotal subject matter for discussions and studies. It also supports us in any kinds of activities that we perform in the society and its cultures. Similarly, global economic construction deals with global economy. The debates continue between the economist and businessperson that they search sufficient reason and proof to explain and justify the expanding horizon of the system of world trade. In this sense, Ferguson says, “globalization has ideological overtones of historical inevitability, and its attendant myths function as a gospel of the global market” (87). It steps from the developed world’s concept with the remarkable ideological rumor of historical continuity that yet tends to have the central capital power but it lacks to provide the sufficient benefit and utility among other communities. The protagonist in the text *Fury* reaches in the capital city of United States of America where he does business as the dollmaker that is possible through the notion of globalization.

It appears in different nations, inter-nations and continents as influencing factors for the complex structures and movement of corporate capital. The increase in multinational companies’ operation, production and distribution of goods mainly creates the cultural barrier between the globalized and other cultural communities. There are no such kinds of changes in the life of employees because technologists are from the developed countries. They bring the technologies which are from the advanced countries due to which they have become well established company holders and move from one country to other to do their business in a system and movement of corporate capital. Albrow says, “Globalization can also be a signifier of travel, of transnational company operation of the changing pattern of world employment, or environment risk (13). The concept of multi-national company shows the sign of traveling into different parts of the world which demands the workers, technicians and

sources of other countries but they are in major profits which not only exploits the human resources but also risks to the environment.

Moreover, some economists consider on the global champion of free trade in favor of opening the market areas where they exchange the norms of extreme production and its distribution. They try to know the interests of customers only in slogans. Harry Shutt also says, “[... ..] by the advocates of ‘globalization’ to demonstrate that the pursuit of free trade has been a key ingredient in the success of developing countries particularly the East Asian ‘tiger’ economies, in moving closer to industrialized status(72). Shutt focuses on the success of developing countries that they are able to substitute in the depth of the free trade as a result of globalization. In addition, Shutt remains watchful about the trend of the global economic impact beyond normal standards. That means, he focuses on the restructuring the political and economical map of the world is to reject the tendencies of globalization and the establishment of the free trade. He further says, “In order to succeed, this restructuring of the political and economic map of the world would need in large measure to reject the tenets of globalization and non-discriminatory free trade which are central to the present world economic order” (72). Thus, he positively emphasizes in reshaping the political and economic map of the world that should be discussed differently.

In other cases, global cultural studies also come under the issues of globalization studies that widely observe global socio-cultural development. The cultural influences towards other culture can be seen as more progressive and widespread phenomenon which possibly develops hybridized cultures. So, some of the opinions go against the concept of global society and other distinctly comes in favor of it. Nevertheless, it is simply the debates that take place and spread globally in the form of cultural globalization. People identify culturally. They share the cultural

traits. It is through the symbolic construction that shares their identity. As a result, any cultural people recognize themselves as specific communities. This has become more common and transformed into the globalized shapes. Manfred B. Steger says the symbolic expressions of different ways of living people of the regional or globalized area becomes the important part of studying the cultures. He remarks, “[...] given that language, music and images constitute the major forms of symbolic expression, they assume special significant in the spree of culture” (6). According to him, the culture shares the symbolic expression and traditional belief of the certain cultural communities in relation to other culture groups. The formation of the globalized cultures has the significant consequences of globalization.

The cultural globalization has earned comments and suggestions within the cultural practices. The extreme uses in internet and innovative technologies have radically changed the symbolic construction of the meaning of cultural traits. Discourses in individual rights, religious creeds and consumer relations made people think openly. Thus, great transformation in the thoughts that they practice along with the cultural traits have meticulously dispersed from one culture to another. Furthermore, Steger mentions, “today, cultural practices frequently acquiring escape fixed localities such as town and nation, eventually acquiring new meanings in interaction with dominant global themes” (70). In this count, we presume that the present cultural practices have no fixed boundaries and form new meanings in cultural practices differ from time and space. However, it perhaps forms the single dominant global themes of cultural globalization or globalized culture or dominant hybridized culture.

As we study globalization from the part of the globalized cultures, it focuses on the multiple of cultural relations that could not escape from the cultural hybridity.

The cultural groups and their symbolic constructions in search of the meaning of the cultures become globalized social spaces where different cultures appear in new forms as dominant hybridized. Bhabha says, “The globalization of social spaces reflects a stage of ‘dissatisfaction’ that nevertheless, enables the articulation and enunciation of a global or transnational imaginary and its cosmopolitan subjectivities (204). In this response, the globalization of social spaces and dominant and dominated cultural formation raises the problem of dissatisfaction among the cultural communities. However, it throws light on the global cultures or hybridized cultures. The protagonist Malik Solanka’s situation of dissatisfaction matches with the problem of the hybridized cultural force that leads him into instability and indeterminacy leads to cultural oscillation due to the impacts and influence of the globalization.

Additionally, Pieterse describes about the issues of globalization in relation to hybridity that deviates the monolithic concept of defining the cultures. She says, “it is through hybridity that globalization works against ‘homogenization, standardization, cultural imperialism, westernization, Americanization (76). In this response, it is the process of hybridization that appeals the enunciation of the third form of cultures by breaking the logo centric concept of westernized culture or later replaced by Americanized culture. But there is the continuation in the form of the dominant hybridized culture that keeps the people in the problematic situation out of which they want to be away. This intended thesis also tries to see the cultural instability and indeterminacy that the protagonist Malik Solanka faces throughout the novel *Fury* how the globalised culture has created the problems in his life.

Cultural Ambivalence

Ambivalence is the situation of having dilemma or dual position that can be seen within individual. It is the psychological process of the individual who often

remains in dual condition. Unlike ambivalence, cultural ambivalence is the cultural process of being psychologically in dual position and is essentially rooted in culture. In other words, it is the condition of diverse cultural communities that they remain culturally dual in their position. It results due to the cultural shift or transition after one cultural community contact with other. The cultural instability and indeterminacy is also highly linked with that of cultural ambivalence in which the individual or community mainly remains culturally oscillated. In Salman Rushdie's *Fury*, the protagonist Malik Solanka undergoes cultural instability and indeterminacy as a result of which he wanders and remains in the situation of cultural oscillation or his identity seems to be culturally ambivalent.

Ambivalence as the concept was initially developed in psychoanalysis to deal with a continual flux between wanting one thing and wanting its opposite. It also reflects oppositional reaction of attraction and repulsion from an object, person, or action. In psychological expression, ambivalence refers to a state of mind in which contradictory tendencies, attitudes or feelings circulate in the human mind as a single object such as the existence of love and hate, good and bad, colonizer and colonized. In this way, psychoanalyst examines ambivalence as a psychic condition of a person or individual. According to psychoanalyst, "The positive and negative components of the emotional attitudes are simultaneously in evidence and inseparable" (10). Moreover, the term was introduced in 1911 by Eugen Bleuler to describe one of the four symptoms as he considered primarily to schizophrenia. This vividly deals with the situation of being negative and positive emotional attitudes of the individual. Bleuler analyzes it, "By ambivalence is to be understood the specific schizophrenic characteristic, to accompany identical ideas or concepts at the same time with positive as well as negative feeling (affective ambivalence), to will or not to will at the same

time the identical actions (ambivalence of will), and to think the same thoughts at once negatively and positively (intellectual ambivalence)” (79). Thus, it co-exists as opposing drives, desires, feelings, or emotions, actions and reactions towards the same person, object, or goal. The above mentioned lines suggest that they appear in different form such as the negative as well as negative of affective ambivalence, ambivalence of will, and intellectual ambivalence.

In *The Dictionary of Behavioral Science*, compiled and edited by Benjamin B. Wolman who says, “as the co-existence of opposing emotions, attitudes or traits in the same individual, as the rapid alternation of emotional attitudes towards another and as the state of being able to view two or more aspects of an issue or to view a person in terms of more than one dimension or value” (14). The person views the same kinds of experience appear in several dimensions. It is the situation of the individuals that we learn similar experiences in our day-to-day life. We can easily find such similar occurrences in the life of Malik Solanka in the text. The protagonist seems to be in dilemma that is his position is culturally oscillated and tends to come out of similar experiences.

Understanding the term ambivalence from a historical point of view denotes historical uncertainty that they occur in the life of people of certain time frame. They exist with conflicting situations and reflect fundamental oppositions that are the state of mind often forms the dynamic of an epoch of transition. In response to transitional epoch, it is historical movement and the traditional belief, in which an individual is between the situation of dead and the new beliefs as a result s/he is trapped between at least two cultures at the same time- one is traditional and another is the new ones. P.K. Rajan writes, “Ambivalence as a pattern of behavior is a characteristic expression of great ages of transition. The individual caught between a transitional

ethos, which has become part of his blood and a new ethos which perplexes him toward which he aspires, finds himself in an inescapable predicament, and he is seen wandering between two worlds, one dead and other powerless to born” (10). In this way, an individual is oscillated between the two cultures. He possesses both the dreams of an uncertain future and the anxieties about the past that keeps the individual culturally oscillated. The text *Fury* really shares the character’s expression of great ages of transition out of which they could not escape. The publication of the novel highly shows the epoch of transition because it was published in 2000 that is the end of the nineteenth century and arrival of twentieth century. Therefore, it clearly shows his dual and dilemmatic situation, which expresses itself in his attitude towards other characters, cultures, and situations.

In order to make analysis more affective, we can move towards the world literature of Shakespeare’s Hamlet as a sublime example of the ambivalent attitude that the character Hamlet possesses. He remains in the position of ambivalence of hatred and love. The whole development of the dramatic rise and fall explores the protagonist’s situation to be unable to resolve whether to be or not to be, whether to act or not to act. He passes through upsetting paradoxes with his uncertainties, self-questionings, and self-confrontations. Hamlet as the work and major actor and performer thus seems to posit as ambivalent figure that is inherent in the age of Shakespeare. Even in our time and space, we contact with similar situation within the life of the protagonist Malik Solanka whose life is culturally instable and indeterminate and find difficult to come out of such ambivalent position. Therefore, the intended research text seems to be relevant and contextual.

More to historical description, in the Middle Ages, man was thought to be the product of sin. They enjoys with that convention. But the renaissance focused on the

concept of human centeredness. As a consequence, the people found difficult to judge what was right and what was wrong what to do and what not. Their positions were of Hamlet who is unable to resolve whether to be or not to be and whether to act or not to act. Contextually, the Shakespeare brought the shape of the social condition of the individual in the dramatic form as book entitled 'Hamlet' that clearly deals with the life of character 'Hamlet' appears in the drama as an instable and indeterminate because of his culturally oscillated position. The particular society has its own culture in which the distinct cultural people live. In this reference, Hamlet also belongs to his own culture. There occurs the situation of cultural ambivalence within the mind of the character. In the interactions between two or more than two cultures, the cultural ambivalence emerges. In regard to *Cambridge International Dictionary of English*, dictionary meaning of the word ambivalence is, "having two opposing feelings at the same time, or being uncertain about how you feel"(39). It is the opposite feeling of a person or group of people that occurs simultaneously. In other way, we have to study in a broader framework of cultural studies; cultural ambivalence acts as pivotal issues.

If we bring the autobiographical reading of Salman Rushdie and his intended research text into contexts, there is the historical and cultural linkage between Indian and British. In other words, the whole history of British colonialism and other forms of American neo-colonialism have the meaning of cultural ambivalence deeply rooted in it. Then, the people seem to be culturally oscillated, that is, as a result of cultural encounters among distinct cultural communities. This situation also releases the form of cultural ambivalence. It is highly caused when one cultural individual or group appear in the gap of two cultures and cannot totally decide to remain in own oriental culture or to leap to the next side of alien culture. This creates situation of presence

among people to share one another's cultural possessions out of which they can possibly learn new meaning to the cultural space.

In addition, it became more prominent due to the colonial encounters, British form of colonial expansion and new form of colonial hegemony mainly followed by America dominantly practiced their ideology, religion, politics, and socio-economic practices in the colonial spaces. They come up with cultural, political, economic, academic, and religious weapons. This also gives ambivalent meaning to the colonized and colonizers. Colonial hierarchy between colonizer and colonized societies signified of the binaries like high culture and low, civilized and barbaric, central and marginal, rational and irrational, sensible and innocent, white and black. This hierarchy became an effective medium for the interaction of colonizer with the colonized for domination. This strategic movement of colonizer into the colonies affected the colonized broadly at the cultural level. Further, the results were the ambivalences at the same cultural level as well. This kind of colonial tendency of British and later postcolonial tendency of American really play significant role in life of the protagonist Malik Solanka in Rushdie's *Fury*. He is culturally oscillated and passes through the situation of cultural instability and indeterminacy.

Ambivalence mainly covers two central issues. The first is appearance of a foreign culture in foreign geographical location. Some of the temptation and attraction really motivate to other citizens. The second is the reaction of others that they resist exoticism and favor their own native culture by which the citizens completely possess. In this case, they remain in-between two cultures that is the situation of being what to do and what not to do, where to go and not to go, give rise to the state of ambivalence. As Bhaba says, "ambivalence describes the complex mix of attraction and repulsion, which characterizes the relationship between colonized and colonizers.

The relation is ambivalent because the colonized subject is never simply and completely opposed to the colonizer” (12). Therefore, this colonial mentality also can encompass the state of cultural ambivalence.

Furthermore, it is through the construction of the colonial mentality that focuses on the question of how such colonial mentality covers the entire intellectual debate to define the state of ambivalence. Colonial mentality is the outcome of being at the intersection from where one cultural people cannot direct towards any definite destinations. Again Bhaba adds, “instead of it produces ambivalent subject whose mimicry is never very far from mockery, ambivalence describes this fluctuating relationship between mimicry and mockery that is fundamentally unsettling to colonial dominance” (13). It shows the meeting places of cultural encounters of colonizing cultures-foreign cultures and colonized cultures-native cultures that create the ambivalent atmosphere can be also regarded as the tendencies of cultural ambivalence.

As we observe the world is merging into the global that has become possible because of the rapid progress in the field of technology and other most parts of the human cultures and its productions have explored the reality of closeness in the recent era. That has made the situation of cultural instability and indeterminacy more vivid and transparent. In this milieu, Gandhi mentions the present world in three conditions that can be noticed in the new chapter what she says:

First, a growing body of academic work on globalization insists that in the face of the economic and electronic homogenization of the globe, national boundaries are redundant or -at least-no longer sustainable in the contemporary world. The random flow of global capital is accompanied, as Arjun Appadurai writes, by and unprecedented

movement of peoples technologies and information across previously impermeable borders-from one location to another. (125)

In addition, globalization has also contributed to be the situation of ambivalence and cultural ambivalence can be viewed cultural interactions and negotiations or exchanges appear as dual natures of the cultural users. As a result of which, the emergences of the present political and cultural boundaries come into existence and political boundaries interfere other issues of the particular society and cultural horizon as hegemonic natures of the dominant cultures. That can be assumed as the sum total of all the ambivalence, in-betweenness, instability and indeterminacy. There are unprecedented movements of people, technologies, and information, which have crossed the borders into the different locations and has caused the situation of cross-border hybridized or globalized cultures. Such kinds of consequences have become global phenomenon in which the distinguished communities face the situation of cultural ambivalence as the identity of each cultural group.

We can refer Frantz Fanon's *Wretched of the Earth* as one of the clear example of ambivalent nature within the colonized mentality. It brings outstandingly new dream for postcolonial procedure as the below lines say, "the human condition plans for mankind and collaboration between men in those tasks which increase the sum total of humanity are new problems, which demand true inventions" (252). It, in addition, says that ambivalent condition comes in touch with due to the dual nature of the colonized subject as well as colonizer they apparently share the existence of one is the resistance of new cultural practices and other is the acceptance of different shape of social, cultural, or economic issues. In fact, counter-colonial discourses become the part of the attempt of resistance and acceptance in any geographical space as Tiffin writes, "The project of post-colonial writing [is] to interrogate European discourses

and discursive strategies from a privileged position within (and between) two worlds; to investigate the means by which Europe imposed and maintained its codes in the colonial domination of so much of the rest of the world” (95). He talks about the projects of postcolonial expression in the form of writing. It does not fit only on the intensity of knowledge and discourses rather in reality, the colonized try to resist the colonizer’s practices, exercise, and uses by disobeying as they state civilized, educated, and learned. They even avoid wearing clothes, eating the food they eat, worshipping their god, and speaking language, reading literature. Finally, the postcolonial studies include these conducts make the larger discourses in the academic height that bring the shape of ambivalent attitude.

Jenny Sharpe in his writing *Figures of colonial Resistance* highlights on everyone falls under the bequest of the colonial past and its aftermaths in the academic practices and political ideologies. It encompasses around an Indian character that puzzle across the British cultural and native Indian culture. Some cases, he rejects of British culture and sometimes accepts it or vice versa. Sharpe mentions the outline of resistance as counter culture i.e. British culture truly comes as the cultural ambivalence. He also terms it as the ‘mimic man’:

The first figure I discuss the ‘mimic man’ or ‘colonial subject’ makes visible the contradictions of colonialism at a time when a British presence in India was more or less taken for granted. The mimic man is a contradictory figure who simultaneously reinforces colonial authority [and at the same time] disturbs it because, the colonial subject was produced through a discourse of civility. (99)

In this case, Sharpe highlights the oppositional condition constructed by the colonial subject that appears as the grand European project of ‘civilizing mission’. Because of

biased project of colonizers grounded on 'civilizing mission', the colonized become contradictory figures. They could not totally avoid their project of 'civilizing' in similar incidents, they disrupts it through mimicry. Mimicry is process of dislocation of cultures, which relates the 'civilizing mission' into treason. It results in ambivalence that can be seen both in colonizer and colonized. Therefore, civilizing mission stands as the production of colonial subject through discourses of civilization.

This is the issue of colonial mentalities, which highly underestimates the colonized. In this stance, Sharpe writes the picture of the colonized Indian psychology or mentality that signifies the acceptance or temptation of British culture. It appears as other segment of adaptation of other culture as a whole out of which we could not be away, also stands as the real picture of colonial mentality or their colonial mission that keeps the colonized citizens in instable and indeterminate. Sharpe points out:

Colonial fantasies about Indian center on a pseudo-aristocratic world the Anglo Indians created with their sprawling bungalows, country clubs, and polite parties or 'frolics.' Accompanying a public display of civilized life are images that show the natives being freed from despotic rule, rose from their ignorance, and saved from cruel and barbarous practices. These vignettes tell of the civilizing mission, which is primarily a story about the colonizing culture as an emissary of light.

(100)

In this response, Sharpe states the past Indian history that presents colonial fantasies in which upper-class people were in the countries major post, which made colonial mentality easier to rule the Indian states and its people. They exercise dominantly hegemonic and barbaric practices towards innocent Indian citizens as the name of freedom and civilized practice and exercise. Accordingly they ruled over the people

of India. Sharpe presents it as the colonizing culture of colonizers that clearly deals with the issues of cultural ambivalence.

In this way, this thesis in the next chapter revolves around the discussed tool based on the targeted text in dealing with situation of the protagonist Malik Solanka of *Fury* will be analyzed by the contact zone, globalization and cultural ambivalence. It is caused by the cross-border globalized cultures that happen in western metropolitan city of London and New York. This novel clearly gives the picture of background of contemporary modern, complex, material and commercialized life of London and New York. They stand for as the most crowded and material cities of the world in which the protagonist Malik Solanka makes his transglobal journey. His engagements with the complicated and complex globalized cultures are more responsible to create situation culturally oscillated that we can see through the novel. He, in the one hand, comes along with his culture and he also meets with other cultures that lead him more instable and indeterminate one after another in different stages and places. This has produced cultural instability and indeterminacy in the cultural level and has observed the cultural ambivalence after he contacts with globalized culture that gives him culturally oscillated. So, it proves that Malik Solanka's condition in the novel is apparently culturally oscillated resulted by contacts with the cross-border globalized cultures of British and American metropolitans simultaneously. In the following chapter, this research attempts to study Salman Rushdie's *Fury* in light of contact zone, globalization and cultural ambivalence

III: Cultural Oscillation in Salman Rushdie's *Fury*

The contacts of globalised cultures have brought the people with different cultural backgrounds together at a single platform. Such meeting places have created contact zone which also depicts the globalised identities. Because of the influences of global flow in the field of science and technology, cultures, languages, education etc. constant contacts have encouraged human being to physically transform into different places to fulfill their needs and desires. They travel to other geographical location along with their cultures and come to engage with other cultures in binary relationships. The contacts of globalized cultures release a space for a sort of dilemma whether to adapt new cultural practices or go back to ones own. This cultural process of being psychologically in dual position ultimately leads to cultural instability and indeterminacy in which an individual or community remains culturally oscillated. This research has focused on the same phenomenon which the protagonist Malik Solanka undergoes. His globalized cultural identity created by the contact zone really interacts and gives significance to show the protagonist's cultural oscillation.

Salman Rushdie's *Fury* explicitly deals with Malik Solanka's shift from one society to another. There, he contacts with different cultures. In course of his transglobal journey, he remains culturally instable and indeterminate. It shows that his cultural instability and indeterminacy leads to cultural oscillation. He seems to be ambivalent after he is in contact with a complex social structure. He could not remain constant and determinate throughout his whole life. While shifting from one culture to others, he learns the multiple cultural values and practices as well. He also changes his location from one place to other that gives him ambivalent position after he contacts with the cultural differences.

While contacting with distinct cultural tendencies into different locations, he seems to be familiar with the present complex socio-cultural systems. The technologies, impact of the globalization, western system of education and impact and influence of material life have caused the protagonist to be instable and indeterminate. We can see these causal relations in case of cultures are more dominant factors that keep the protagonist oscillated. In this cultural shifting process when Malik Solanka shifts his cultural location, he contacts with cross-border globalized cultures. On the other hand, he also detaches with own culture. Or he seems to be less determinate and can not freely assimilate with cultural changes that they frequently appear in any kind of new form of cultures as cross-border hybridized cultures. It results out of the contacts of globalized cultures.

In order to contextualize this phenomenon, we can draw the clear pictures from the position of present people in the modern and postmodern society. Everyone has to fall in the network of global transformation of socio-cultural, economic, political, technological and geographical connection and interconnection. As a result, this world structure has become complex social structure and that is also the impact of the contacts of globalized cultures that problematizes and create cultural instability and indeterminacy due to which their positions are culturally oscillated. Salman Rushdie as writer could not be away from this phenomenon of contacts of globalized cultures rather he clearly depicts the pictures of the complex, technology based world society through the imaginative characters mainly of Malik Solanka in his fictional creation *Fury*. Therefore, later task will concern the textual analysis with examples and illustrations from the text to prove how Solanka and his interactions and experiences with other characters really share the areas of the interest of the cultural oscillation resulted out of contacts of globalized cultures.

In this recent modern world, America typically represents the contact zone where different individuals come from rest of the world. They are from different geographical locations who crosses their borders due to which they learn a kind of globalized culture. Within the mind of protagonist the opposite expressions highly come together. He reaches America where he successfully earns material prosperity. He tends to be away from the attachment and of anger, fear and pain. It shows that America is not free from all threats out of which he wants peace and harmony. These are the fundamental sources that we can hardly find from the material achievements. Home and family are the primary sources that they provide the peace and harmony. But America really lacks it. The contacts of globalized cultures that America produces in this present world results the situation of cultural oscillation. The below mentioned lines also shows how the protagonist reveals his anger:

To the devil with this classical mishmash, professor Solanka silently exclaimed. For a great deity was all around him: American, in the highest hour of its hybrid omnivorous power. America, to which he had come to erase himself. To be free of attachment and so also of anger, fear and pain. Eat me, professor Solanka silently prayed. Eat me, America and give peace. (44)

The protagonist, in this fiction, is culturally instable and indeterminate. The situation of cultural oscillation is also result of this cultural instability and indeterminacy. America as the contact space represents the meeting space of the rest of the world people who want to go there in search of better opportunities, securities, freedom. Unlike, the September 11 attacks aroused great tension, peril among the America citizens and migrant American. The lack of cultural ground reality really upsets the protagonist who wants to escape from this oscillated life.

Further, he seems to be very much critical about the contemporary American city life. The city highly possesses the material concerns among the individual and communities. There is intrusion, noise and material objects that have irritated him. He finds that there is separation between the spiritual and material life. For him, America is a barren land for spiritual life that separates life from life. He instead of getting silence finds loudness. He gets the very noise that underlies inside him though he contacts with American hybridized life. Both inside and outside life do not favor him rather he is culturally instable and indeterminate and feels culturally oscillated. The American life is tiresome out of which he learn culturally oscillated life style. The given lines also help how the protagonist shows his dissatisfaction in the novel:

An educated plumber with a tale to tell, Solanka realized with a sinking feeling. (He refused the tempting “Schlinking”.) This when he was almost too tired to remain upright. The city was teaching him a lesson. There was to be no escape from intrusion, from noise. He had crossed the ocean the ocean to separate his life from life. He had come in search of silence and found loudness greater than the one he left behind. The noise was inside him now. He was afraid to go into the room where the dolls were made. (47)

In addition, the protagonist Solanka in fact is not satisfied with American life. He wants to find it more complicated and problematic out of which he wants to escape from such kind. In this case, he shows his dissatisfaction among the other characters. America not only reflects the qualities of cross-border globalized cultural practices but also indicates the nations of having different kinds of threats that leads to terrifying situation in the globe. It is transforming into ambivalence. There is no

certain hope. There is only the magical invisible and hybrid heart. The aforementioned lines say:

He had come to New York as the Land Surveyor came to castle: in ambivalence in extremis, and in unrealistic hope, he had found his billet, a more comfortable one than the poor surveyor's, and ever since then had been roaming the street, looking for a way in, telling himself that the great World-City could heal him, a city child, if he could only find the gateway to its magic invisible, hybrid heart. This mystical proposition has clearly altered the continuum around him. Things appears to be proceed by logic, according to the laws of psychological verisimilitude and the deep inner coherences of metropolitan life, but in fact all was mystery. (86)

According to the protagonist, he sees everything mysterious in America where he leads metropolitan life that represents the instable and indeterminate situation in which he is culturally oscillated. The above given lines also deal with the issues of psychological verisimilitude that is more related to the ambivalent position of the protagonist along with other characters. It further gives the clear example of the contacts of the globalized culture of American life. There are the things that have been covered with the material things and are kept for material and sensory perception.

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

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

The city was a race. (213)

The protagonist reveals the fact that he compares the city with the race. It suggestively reveals the material race in which they are running with unhealthy competition. This complex city that has occurred in American life greatly shares the issues of the contacts among different individuals and communities. As Mary Louise Pratt shares the themes of contacting distinct communities in a single space that come along with oppositional reactions, these are the examples and references that we can easily find in the text *Fury*.

As we have discussed in regards to the contact zone, it represents the frequent meeting among the several people of distinct groups and communities in certain geographical locations. As a result of contacts of varied people, globalized cultures have frequently got its space in this contemporary world. Discourses on the globalized culture have brought instability and indeterminacy in protagonist's life. It is through some of the extracts and instances are explained how the discourses on globalized culture really support to prove the tested hypothesis through the research text.

The protagonist Malik Solanka in this research really describes the present situation of fragmentation, isolation and disjunction out of which he along with other characters interact in different positions. There is the economic and cultural impact of globalization that has raised the questions in the case of cultural survival. Despite having great mass in this globalized world, we really find difficult for an individual to contact with one other. If so does happen, they meet in terms of material search. We can gather such kinds of occurrences through the novel. We can highly assure that globalized cultures have brought the problems in family relations. The case of divorce has become the globalizing trends which can be taken as the result of the globalized

culture. There is not good relation between male and female. Instead of bringing better union and harmony, globalized culture deviates this position. Linguistically, there is a slight shift in term of the language. People are trying to discuss with the English accent. The aforementioned lines reveal:

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

(4)

The cross-border globalized culture has materialized the women who wait for counterparts for material relation in the busy city of metropolitan life. They carelessly ask the unusual questions and want to persuade others. The very dialogue really irritates the protagonist who all of a sudden turn into anger. One of the causes of the anger he produces can be simply taken as the impact of globalized culture that has victimized people. The given lines clearly say how the protagonist turns into the anger:

Sudden anger rose in him. "What I am looking for," he barked, "is to be left in peace." his voice trembled with a rage far bigger than her intrusion merited, the rage which shocked him whenever it coursed through his nervous system, like a flood. Hearing his vehemence, the young women recoiled, retreating into silence. (5)

The above mentioned lines show the clear departure of the protagonist. The dialogues regarding the young woman and protagonist really reflect the consequences of the

globalized culture that continues and takes the protagonist differently. His attitudes towards the women are negative and want to engage with them like doll. He even does dare to compare women with doll and distinguish between women and doll as living doll and simply the doll. “But now living women wanted to be doll-like, to cross the frontier and look like toys. Now the doll was the original the women the representation these living dolls, there stingless marionettes were not just “dolloed up” on the outside” (74). In this case, the protagonist shares the contacts of globalized culture by showing the dark effects of the modern human nature. Processor Malik Solanka really deals with the adventures of little brain. It has been able to create great pleasure among the consumers. They are satisfied with such kind of doll making business. The media have also helped them to support their publicity which bring the business and businessperson heyday hit. The aforementioned lines reveal:

Then, it aired, and within a reason, to general astonishment and the knockers charging, grew from a sophisticated coterie’s secret pleasure into a cult classic with a satisfying youthful and rapidly expanding fan base, until at last it was handed the accolade of being moved into the coveted slot after the main evening news. Here it blossomed into a full-blooded prime hit. (15)

In addition, the protagonist in his retired life, he begins his business and earns a lot of property as well as name. It means ages do not bar business. It reaches in the greater heights as the protagonist Malik Solanka achieves in his late 1980’. He has developed his material relation with his friend Dubdub and they separate from their business as well. This happens in business for what Malik Solanka receives in simple way. We can understand it as the dark comedy of human nature that highly continues in the novel. The situation of cultural oscillation is also the results the contacts of globalized

culture that releases the plate form for the cultural instability and indeterminacy. The below lines say how the conflictual separation happens between Malik Solanka and Dubdub:

Dubdub was an early Icarus like flameout. Solanka saw little of him in his golden years. Life separate us with it's apparently casual happenstance, and when one day we shake our heads as if walking from a reverie, our friends have become strangers and can't be retrieved "does nobody here know poor Rip Van winkle?" we ask plaintively, and nobody, any longer, does. (24)

These two characters belong to two distinct ages and procession who contacts in the globalized city of America. One is from historian without having history whereas other is from academic doctorate without becoming novelist or film director. They enjoy in the field of business and earned profits. Though they have quite good relationship with each other, they separate from their business. We may guess their upcoming consequences of separation due to their instability and indeterminacy resulted out of the contacts of globalized culture.

Dubdub did not become a novelist or a film director. He did his research, got his doctorate, was eventually offered a fellowship, and snapped it up with the grateful look of a man who has just settled forever the whole question of the rest of his life. In that expression Solanka glimpsed the Dubdub behind the golden boy mask, the young man desperate to escape from the privileged world into which he had been born. (21)

While having discussion with Dubdub, the protagonist Malik Solanka wants to escape from this interweaving world of globalized culture where he claims that he was born. Again, the advertisement and its hidden treasure have been shown in the below mentioned lines. It reveals the fact that advertisement is the capitalist business trick that also becomes the impact of the contacts of the globalized culture.

Advertising was a confidence trick, a cheat, the notorious enemy of promise. It was –a horrible thought in that era-nakedly capitalist. Now everyone- eminent writer’s great painters, architects, politicians – wanted to be in on act-reformed alcoholics plugged booze. Everybody as well as everything, was for sale. Advertisement had become colossi, clambering like Kong up the walls of buildings. (33)

In this era the contacts of globalized culture, everything or everyone presented for sale has really been able to bring the theme as the product of globalized culture. In this publicly cheating business of the advertisement, everyone remains in trap due to which they also posit their cultural instability and indeterminacy. Thus, the impacts of globalization have really provided feedback to the protagonist to narrate the past in which he compares his past life with that of doll story. He assures that it is due to the same back story that has made the doll valuable:

Solanka’s head began to spin lightly. Sleep-deprived, wild of thought, he headed for his bedroom. Behind him through the thick, humid air he could hear his dolls, alive now and jabbering behind their closed door, each loudly telling the other his or her “back-story”, the tale of how she or he came to be. The imaginary tale, which he, Solanka, had made up for each of them. If a doll had no back-story, its market value was low. And as with dolls so with human beings. (50)

This back story vividly resembles with that of the story of the protagonist Malik Solanka. That narrates him of contacting with distinct geographical locations such as originally India, professionally in England and in business in America through which he learns human beings with that of dolls. This kinds of situation can be seen in this globalized culture resulted out of the contacts among the distinct cultural communities. These lines say how contacts of globalized cultures have rapidly taken place in this global scenario, “twenty minutes to ten in London. Asmaan would be asleep. Five and a half hours later in India. Turn the watch upside down in London and you got the town of Malik Solanka’s birth, the Forbidden City by the Arabian Sea.” (146)

Even small incidents and events get global posturing that has effects of the contacts of globalized cultures. The under mentioned lines clearly share the themes of globalized culture how it twists the world identity as the girl would like to claim as retrograde girl:

There were posters everywhere for the call, the new Jennifer Lopez movie. In it, Lopez was miniaturized and injected into the brain of a serial killer. It sounded like a remake of fantastic Voyage, starring Raquel Welch, but so what? Nobody remembered the original.

Everything’s a copy an echo of the path thought professor Solanka. A song for Jennifer, we are living in a retro world and I am a retrograde girl. (142)

The results of the contacts of the globalized culture have affected the human feeling, emotion and attitudes that is highly devalued and given disrespects in great amounts. This dialogue happens between the protagonist and his girl friend Neela for whom Solanka regards just for sensory pleasure by comparing her with that of his production

of dolls. “I feel in love with you when you were not saying a word. How was I to know you were the most talkative women earth? I know a lot of talkative women and trust me, compared to you; every single of them was made of wood” (146). Present people have shown their craziness towards their self made objects or material things out of which they behave to earn their own profits. Their greater focus goes towards the matter. They really love their creations and heartily accept. Likewise, the protagonist also share the similar kinds of experiences in which he heartily claims to have love in his creations of doll making business. The given lines add:

The only one of his creations with whom he fell in love – the only one he didn’t want anyone else to handle – would break his heart. This was, of course, Little Brain: first a doll, later a puppet, then an animated cartoon, and afterwards an actress, or at various other times, a talk host, gymnast, ballerina or supermodel, in a little brain outfit.

(96)

The economic aspects of globalization have really caused distinct communities to feel proud of their production out of which they demand high profits. In search of mechanical production, they have dehumanized the relations. This is the clear example how the protagonist loves his material productions rather than the woman that he interacts with in course of his journey to business of doll. The writers do not have their own authorial position. They have to work under certain compulsion of the business holders. They consult to provide their genuine ideas to draw the attention of the mass audiences. The aforementioned lines reveal:

Above all, she needed comedy: smart comedy, brainy comedy, yes, but there must definitely be a great many laughs. Probably even a laugh track. Writers could, would, be provided to work with Solanka to

develop his hit idea for the mass audience that would now come into contact with it. This was what he wanted was not it to move into the mainstream? If an idea did not develop, it dies. These were the facts of televisual life. (96)

It is due to the fact of televisual life. People can immediately be caught in the business advertisement in which women and writers are easily exploited. Such attempts have become the policies, and strategies of the business holder like the protagonist Malik Solanka through which they want to come in the mainstream business. This has become the economic parts of globalization through which people are highly exploited and devalued lesser than their production or creation. They are only for the purpose of the selling and buying in this busy, competitive and cut throat market. We can bring another references from the text in order to support the argument how the globalized culture has misunderstood the human values and sentiment. There is no any reorganization and love between the son and father. But father easily love his creation of the little brain, doll or cartoon. Modern houses and street are full of such things which they easily praise. Son may be familiar with his father own mechanical production and enjoys playing with them because of the impact of globalized technologies world people interact with such and so products. But they are unknown about their family relations. So the contacts of the globalized culture also represent the spiritual distance. The given lines say, “His father had gone and he didn’t even know his name, which was also his own” (221). In this sense, his son as the production of his own really carries the theme of the detachment with that of the cultural possession and fascination is the result and craze of the attraction of the material production.

At the end of novel, the protagonist comes with certain realization after having experienced his transglobal journey. He learns that he is no more than the victims of political chaos that made him act as a fool. In the world scenario, not only the common people but also the high ranked position taker such as the president is in high tension. The below given lines try to pin down on the issues of the contacts of globalized culture that leave great impacts in the life of the protagonist.

Contemplating this image, Solanka wandered with a pondering heart whether, in making his transglobal journey, he had acted as a lovelorn fool and political naïf. For the dominant image in Lilliput-Blefuscus -a country close to civil war, in which the president himself was still being held hostage and a high-tension. (239)

In this way, the protagonist's transglobal journey is the product of the attachment with the material prosperity. The major problems with characters are they do not have their own culture in which they can search their stability and determinacy rather they are shown culturally oscillated. Thus, the protagonist's cultural instability and indeterminacy really shows the aftermath of the contacts of globalized cultures that keeps or leads him in the situation of cultural oscillation.

IV: Cultural instability and indeterminacy in *Fury*

Instability and indeterminacy refers to the situation of uncertainty that occurs in the life of people during certain period of time. Cultural instability and indeterminacy denotes to the situation in which an individual is supposed to have been caught between two or more distinct cultures. The impacts of globalization, technologies, western system of education and impact and influence of material life have caused the protagonist to be instable and indeterminate. We can see these causal relations in case of cultures which are more dominant factors that keep the protagonist oscillated. In this cultural shifting process, when Solanka shifts his cultural location he immediately contacts with globalised culture. His detachment from his own culture and attachment with contacts of globalized culture or vice versa really shows the cultural indeterminacy and instability.

Moreover, Malik Solanka experiences the situation of cultural instability and indeterminacy that keeps him in the situation of cultural oscillation. Or he, in a way remains in the position of cultural ambivalence. As he changes his profession, he also changes his geographical locations out of which he contacts with other cultures. In this process, we can easily explore the ideas of how he remains in touch with cultural instability and indeterminacy. He survives with his dual identity of having retired historian of ideas without having history and in his later phase of life irascible dollmaker. “ Professor Malik Solanka, retired historian of ideas, irascible dollmaker, and since his recent fifty-five birthday celibate and solitary by his own (much criticized) choice, in his silvered years found himself living in a golden age.”(3). He one after other goes losing his determinacy and stability. We can understand these

kinds of symptoms of cultural instability and indeterminacy come within the family dispute that passes throughout this novel are referred below:

Professor Solanka apologized to his wife for his distractedness, whereupon she wept, a loud honking noise that squeezed at his heart, for he was by no means a heartless man. He waited saliently for her to stop. When she did, he spoke in his most mandarin manner, denying himself-defying her –the slightest hint of emotion. (9)

Since this is the situation, he seems to be oscillated culturally. The Furies in his life come as the controlling being due to which the anger has aroused within his mind. They rise up without any information and show the threat coming out of the terrorist that they attacked in United States of America in September 11 attacks. Such furies have brought anger in everyone's life that has been presented from the voices of protagonist Malik Solanka. The bellow given lines also share:

For he knew he had not shaken the furies off. A low, simmering, disconnected anger continued to seep and flow deep within him, threatening to rise up without warning in mighty volcanic burst: as if it were its own master, as if he were merely the receptacle, the host, and it, the fury, where the sentient, controlling being. (128)

Though the furies appear in different ways and threaten people silently, this leaves great impacts in the life of protagonist and other characters as well. In the discussion between Solanka and Dubdub who talks about the problems of Little Brain. Solanka requests Dubdub to reveal the reality. Dubdub assures that there is nothing to tell and further says about the indeterminate life of the characters. The bellow given lines say, "There is nothing to tell. No direct or proximate cause. You just wake up one day and you aren't part of your life. You know this your life does not belong to you. Your

body is not, you know how to make you feel the force of this, yours. There is just life, living itself. You do not have it “(27).

The protagonist Malik Solanka feels proud of having life and he claims to have the life as the king to him. Behind this kind of claims as he made is the money he has earned a lot in his life due to which he thinks of as an ideal family. He has already separated from the brain in fact. The aforementioned lines really show how the protagonist loses his cultural determinacy and lives his oscillated life.

But the only war professor Solanka had been in his life itself, and life had been king to him. He had money and what most people thought of as an ideal family. Both his wife and child were exceptional. Yet he had sat in his kitchen in the middle of the night with murder on the brain, actual murder, not the metaphorical kind. (39)

His position as clearly shown in this novel is inconstant and he is less determinant in his life. He is neither determinate in his profession nor in his position. He is unable to locate his own cultural position rather he seems to be oscillated from beginning to end of the novel. He has become historian and has also retired from his history teaching profession. He has used broken English instead of speaking his own language. This has caused and occurred due to the contacts of globalized culture. He curses his late arrival nation America where he gets success in his business. But he is dissatisfied in his wealthy life. He shows his anger to his American life that shows the instability and indeterminacy through his life:

No longer had historian but a man without histories let me be, I will rip my lying mother tongue out of my throat and speak your broken English instead. Scan me, digitize me, and beam me up. If the past is

the sick old earth, then America, be my flying saucer; fly me the rim of space. The moon's not far enough. (51)

Sometimes, Solanka says one thing and in other time he tells differently. This also shows that Malik Solanka is vividly instable and indeterminate in his life. He finds his child as the burden of his family life. He dreams of having telephone call with his son Asmaan who asks where he has gone or whether he is there. Immediately he remembers his friend Rhinehart who does not have any child. He finds children are the burden of his life out of which he wants to escape from. This is trends of western cultures that avoid living with combine family life. Later at the end parts of the novel, he turns into his own culture and loves his own son out of whom he gets heavenly satisfaction and pleasure:

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

It really reflects the dark comedy of human nature who takes everything in a simple way. He presents himself in case of cultural instability and indeterminacy that keeps him in culturally oscillated position. He is in the riddle of past that appears in the present with great problems may come as the true means of healing present.

And, at the same time, while he was mentally congratulating Rhinehart for breaking away at last from the many daughters of Paleface, he was also imagining himself with his dark Venus, he was allowing his own, closed heart to open, and so remembering once again what he spent much of his life trying to forget. The size of the creator within him, the

hole left by his recent and remote past, which just perhaps, the love of such a woman could fill. Ancient, secret pain welled up in him, pleading to be healed. (62)

The protagonist Malik Solanka made beautiful conversation with his friend Rhinehart about that of Neela. Solanka does keep relations with her that is only limited to material relation. He conceives her as his weakness and leaves her because of his material prosperity as he compares every woman in his life with doll. It also keeps him culturally oscillated because of his attachment with that of the western culture or contacts of globalized culture in which he engages.

Oh, weakness, weakness! He still couldn't refuse her even knowing her as he how did, even knowing her as he how did, even understanding her true capabilities and intuiting his possible peril, he could not send her away. A mortal who makes love to a goddess is doomed, but once chosen cannot avoid his fate" (135)

Moreover, the protagonist, in his way global journey, comes up with different experiences. He, sometimes, appears in his new profession. He easily crosses the geographical spaces. He engages with other women. These are the examples that we can see in the novel. The technological production of television and other means of technologies really support him to survive in this contemporary capitalist global world in which he does not seem to be culturally indeterminate and stable. The given lines also share the issues of cultural oscillation:

He thought of them as people. When he was bringing them into being, they were as real to him as anyone else he knew. Once he had created them, however, once he knew their stories, he was happy to let them to their own way: other hands could manipulate them for the television

camera, other craftsmen could cast and replicate them. The character and story were all about he cared. (95)

Onwards his experiences, he learns from his global journey is the separation, alienation, attachment and detachment with those issues, things and persons can be clearly found from the lines of the story of novel. In order to come out of such pitfalls and misfortune as he achieves in his life, he even remembers his mother's story of how he becomes the sanyasi, it is an attempt to give up all possessions and worldly connections. It means that he is not satisfied with his achieved material life out of which he wants to get full satisfaction:

Where are you going? "I am going to in search of knowledge and if possible of peace." why are not you wearing your office suit? [. . .]

This step, Malik, is once and for all. What about Chandra? [. . .] Malik Solanka remembered his mother trying, after Mr. Venkat went away down the hill, to explain the philosophy of the *sanyasi*, of a man's decision to give up all possessions and worldly connections, revering himself from in order to come closer to the divine before it was time to die. (81)

It shows that he is in search of earthly peace where he can have peaceful sleep. He does not choose Canada as the option to settle in order to get peace in his life. In alternative, he remembers his mother's story of being that of the sanyasi that also shows his own interest to have oriental culture. Till now, he seems to be culturally instable and indeterminate. We can say how he is in the position of cultural instability and indeterminacy can be the inquiries to reach into the depth of this intended research in Salman Rushdie's *Fury*.

In his later days, he frankly shares his American life as ambivalent. His ambivalence with his wife to his son, and more to his American dollmaker's life highly share a kind of cultural instability and indeterminacy has been caused by the contacts of globalized culture that we can see through the pages of novel. He seems to be in search of the cultural stability and determinacy for what he struggles hard to achieve. So his attempts and struggle to meet with his cultural horizon. The aforementioned lines share:

[. . .] This is about New York professor Solanka liked a lot-this sense of being crowded out by other people's stories, of walking like a phantom through a city that was in the middle of a story which didn't need him as a character. And the man's ambivalence to his wife, Solanka thought: for wife, read America. And maybe I'm still walking over to the settee. (89)

The protagonist presents the nation like America is the typical example of the form of cultural ambivalence through which he survives even in his late life. One after another, he goes on praising to his material production of the little brain that becomes the most valuable life to his life. Moreover, Solanka remains in praise to talk about his own material production of little brain. He compares little brain doll with that of women fellowship in which he gets fictional version of freedom. He also claims that this has become the fully-fledged television personality. As women have become the television show model in the consumerist market values, the doll has also brought remarkable fame and name in the televisual showy life.

She had outgrown her creator-literally; she was life-size now and several inches taller than Solanka and making her own way in the world. Like Hawkeye or Sherlock Holmes or Jeeves, she had

transcended the work that created her, had attained the fiction's version of freedom. She now endorsed the products on television, opened supermarkets, gave after-dinner speeches, emceed gong shows. By the time *Brain Street* had run its course she was a fully-fledged television personality. She got her own talk show, made guest appearances in new hit comedies, appeared on the catwalk for Vivienne Westwood, and was attacked, for demeaning women, by Andréa Dworkin – “smart women don't have to be dolls.”(97)

In addition, the protagonist is able to draw the picture of modern globalized world where we can see the influence of commercial life and its impact in media. Human basically women were mechanized. Everything comes in the television as the productions. Everywhere we can see big supermarkets. Media such as television determines anyone's personality. Everyone lives to play with dolls. Everyman wants to talk and play with women. So she is compared with that of the dolls. She is brought in talk show and made for guest appearances. These are the result of the contacts of the globalized culture which always keeps him in culturally oscillated. Again, he has developed his relation with that of Mila in regards to material prosperity. He considers her as living doll. The below given lines say:

While Mila was with him, in that wood-paneled space in which, even when thunderstorms darkened the sky, they no longer troubled to switch on any electric lights, he was held within the magic circle of her charm; but as soon as she left, the noises in his head begin again. The murmuring, the beating of black wings, after his first down phone conversation with Asmaan and Eleanor, as the knife twisted in him, the

murders turned for the first time against Mila, his angel of mercy, his living doll. (131)

It reveals the facts that he is sometimes talking about his phone talk with his family Asmaan and Eleanor. Meanwhile, he is saying against Mila who regards her as living doll. She was his angel of mercy but he turns into her. It shows that there is no stability and determinacy in his position.

After that, he keeps his relation with another woman who is Neela Mehendra who knows his all history. She wants to persuade him by showing his past stories. The protagonist's identity is revealed that shows more to his ambivalent identity or he is culturally oscillated throughout his life. The lines reveal his past life how he is originally from Indian culture, "and then I think, here is this Indian man, Indian from India, not Indo-Lilly like me, a son of mother country, but apparently that also is a forbidden topic. Born in Bombay but in the place of his birth he is silent. What are his family circumstances? Brothers, sisters? Parents dead or alive?" (160). We can understand how the protagonist highly shares the themes of cultural instability and indeterminacy. He is living with ambivalent identity because he is originally from one culture and contacts with other cultures. That might be the result he engages culturally oscillated life.

Neela, further, expresses her understanding with Malik. She says that he had earned more accidents and hurt badly. By means of understanding his history, she wants to win his heart. She is ready to save him and remove from the problems and pains but he is unable to decide in order to accept her proposal because he has understood the importance of his family life that he has already left for long. This sense of family life really gives him heavenly pleasure or happiness or satisfaction in the upcoming lines:

Malik, I think you've been in more accidents than me, and may be you were even more badly hurt somewhere along the line but if you don't talk, what can I do? I have nothing to say to you. I can say, here I am, if you do not talk, what can I do? I have nothing to say to you. I can only say, here I am, and if human beings can't save you then nothing can. That's all I'm saying. Talk, don't talk, it's up to you. (160)

Instead of accepting the proposal of Neela who interests to have another life, he returns to his family where he sees his son and wife. There, he feels to be the proud of being father and she gets fatherly love from his son Asmaan. He repents in his role of father that was simply a lie. Without his presence, there was no home and he had done nothing to his son about what he commits his pitfalls. The below lines reveal how he returns to his own family life:

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

Moreover, the protagonist Malik Solanka heavily comes to realize in his past deeds. This realization results when he meets with his son. He questions himself in the nature of fatherly love as cruel mistake. The most important thing that he learned in his life is the family relation and the home. They equally resemble the pleasure, happiness, and satisfaction that is possible through family union. This line shares the theme of Solanka's return to his own culture:

People, people: it's *me!* Malik Solanka, a traveler from an antique land, watching his son from the privacy of a grove of oaks, uncomplainingly allowed a black Labrador to sniff at him. The dog moved on, having established that Solanka was not suitable for his purposes. The dog was right. There were few purposes for which Solanka felt suitable right now. *Nothing beside remains.* (256-57)

He particularizes his position from the people to himself where he also assumes to call as a traveler from antique land symbolizes the cultural origins of his own oriental culture towards which he finds proper settlement. That becomes the final thing in his life that is to be stable and determinate with his culture. There is conversation with Morgan Franz whose replies become impossible to hear for Malik Solanka. He sees manhood within Asmaan and appreciates as really nice man who also teaches Solanka how to feel fatherly pride and also reminds him of that of Buddhist hypocrite positioning in the society. The under given lines say:

Asmaan tendency always to speak at top volume carried his words up to Solanka's hiding place. Franz's reply was inaudible, but Malik could easily write his lines. "For out, Asmaan, man, really nice. The old hippie shit." To his external credit, the boy frowned. "But what would daddy say?" Solanka felt a little surge of fatherly price. (257)

There are other occurrences that happen in Asmaan's tendency represent their cultural custom of their oriental practices which Malik Solanka heartily accepts and that continues to exist in Solanka's life. They come together in both Asmaan and Solanka life due to which he gets lightness, heavenly pleasure, happiness, and satisfaction. He feels so feathers alike. That is the reason, he easily bounces in the sky higher and

higher as if the end of the lines suggests, “Look at me, Asmaan! I’m bouncing very well! I’m bouncing higher and higher!” (259).

V: Conclusion: Culture as Common Human Identity

After the detailed discussion and analysis of Salman Rushdie's work *Fury* through the light of contact zone, globalization and cultural ambivalence, this research concretizes protagonist's Malik Solanka's cultural instability and indeterminacy as the aftermath of the contacts of the globalized culture that leads to situation of cultural oscillation. This novel vividly shows the problems of the modern complex society within the contacts and the impact of globalization. The main theme of the novel is that he is culturally oscillated between eastern and western or American culture and finally comes back to his own culture that provides him bliss of happiness, pleasure and satisfaction.

Malik Solanka as a retired professor carelessly travels from England to America, a commercial and busy metropolitan city of New York. There, he starts his business of doll making that makes him a successful businessperson. But, he is not satisfied with it. He disrespects and detaches from his family and home and immediately attaches with other cultural communities. He runs his business along with his friend Dubdub and they get success and profits from doll making business. He is known for his famous creation 'Little Brain', which spreads around New York City, reflects the contacts of globalized culture. He involves and keeps dehumanizing relationship with Mila and Neela like that of dolls that he made inside the room. The relations that Solanka develops through his life cannot sustain for a long time, his business friend Dubdub, his girlfriends Mila and Neela seem to be culturally oscillated and affected due to the contacts of the globalized culture of New York City. Moreover, they along with the protagonist could not get any such fruitful resolution out of striking problems in New York life rather they become the victims of

the contacts of the modern globalized culture. As we have discussed that he is culturally oscillated, he is simply occupied with the cultural wounds that enforced him to wander and lacks to be away from that kind of experiences. In search of proper treatment, he migrates from England to New York where he learns English society and its fully dominant material cultures. There, out of his own business of doll making, he earns great amounts and good name and fame. In contrary, he also becomes defeated characters as result of the contacts of globalized culture. The major issue is that such globalized culture problematizes him instead of giving him the proper space. Out of his cultural instability and indeterminacy, he remains close to the reality, he even does not dare to course to the American globalized culture and its global impact towards other cultures. On the other hand, that reminds him of his mother's stories Mr. Venkat and imagines having the life of him, a way of being sanyasi. Thus, he is in the ambivalence of material prosperity and spiritual quest due to which he is culturally oscillation

Furthermore, his problem is of the possession or fascination and repulsion of his own culture and his later learned English culture or American culture. In England, he learns ideas as a historian. In fact, he was living there without having his own history. Being historian without history might have encouraged changing his location to America. In due course of his spatial changes, he also contacts with globalized culture. He also interacts with new occupation along with his spatial changes. One after another, the way he interacts with different situations such as spatial, occupational, relational, causes cultural instability and indeterminacy as inseparable problems. Due to which he contacts with globalized culture that leads to the cultural oscillation. His attempt to be in touch with the material closeness as a result of which he reaches in the globalized New York culture, which

shows departure from his own culture. This happens at the end of the novel that he returns to his family and home. That very moment of family unity or home refreshes him where he gets maximum happiness, pleasure and satisfaction. The word 'daddy' comes out of his son Asmaan really touches and cures his heart. In this sense, he feels importance of his life, family and home where he sees unity that reduces his cultural wounds or cultural instability and indeterminacy.

Finally, he returns to the family and home vividly shows the cultural harmony that reduces his position of being culturally oscillated. He abandons the western and American material life, which is his peaceful settle down from the contacts of globalized culture towards the complex social structure. His return to the family and home posits as family unity a form of spiritual harmony symbolizing as the cultural harmony. In summary, his sense of heavenly happiness and self satisfaction energizes him to provide support out of his immeasurable problems in terms of cultural instability and indeterminacy. Thus, the protagonist of Salman Rushdie's *Fury* Malik Solanka's prosperous departure from the globalized culture to his own culture is repulsion of cultural oscillation gives a strong symbol of the family unity in a simple sense, but the cultural unity in a broader sense.

Work Cited

- Abrams , M. H. *A Glossary of Literary Terms*. 7th ed. India: Harcourt Asia. 2000.
- Albrow, Martin. *The Global Age: State and Society beyond Modernity*. Stanford ,California: Stanford University Press, 1997
- Allen, Brook. *Find More Like this Fury*. Atlantic Montly. Vol 288. (September, 2001): 138-139 < <http://proquest.com>>
- Ashcroft, B, G Griffiths and H. Tiffin. *The Post-Colonial Studies Reader*. New York: Routledge, 1995
- Bhabha , Homi K. *Of Mincry and Man: The Ambivalence of Colonial Discourse*. London:Routledge.1994.10-15
- Bleuler , Eugen. *The Theory of Schizophrenic Negativism*. New York: The Journal of Nervous and Mental Disease Publishing Company, 1912.
- Fanon, Frantz. *The wretched of the Earth*. New York: Grove Press 2004.
- Ferguson, Niall. *Civilization : The West and the Rest*. London: Penguin Pr. 2011
- Gangol, Anurag. *Globalization: A Gandhian Analysis*. Department of Political Science, University of Jammu, Jammu, 18006 (J&K), India.
- Gates, David . *Raging Bull by Rushdie*. Newsweek. 138. 12 (September 17, 2001) : 15
- Pieterse, Jan Nederveen . *Globalization and Culture : Global Melange*. Rowman & Little field Publisher, 2003, USA

- Pratt, Mary Louise. *Imperial Eyes: Travel Writing and Transculturation* London: Routledge, 1992
- Procter, Paul. *Cambridge International Dictionary of English*. Cambridge University press. 2001, England
- Rubin, Merle. *A state of wrath*. Christian Science Monitor. 93, 198 (2001)
- Rushdie, Salman. *Fury*. London: Jonathan Cape 2001
- Rycraft, Chatters . *A critical dictionary of psychoanalysis*. London: Penguin, 1972.
- Said, Edward W. *Culture and Imperialism*. Alfred A. Knopf, New York 1993
Vintage Books.
- Sharpe, Jenny. *Figures of Colonial Resistance*. The Post Colonial Studies Reader.
Ed. Bill Ashcroft, Gareth Griffiths, and Helen Tiffin. New York: Routledge
1995
- Shutt, Harry. *A New Democracy: Alternatives to a Bankrupt world order*. London and
New York: Zed Books, 2002
- Skea, Ann. *Birth Betters : Poetry and Magic*. [Http://ann.skea.com](http://ann.skea.com) /Th Home
- Steger, B. Manfred. *Globalization : A very short Introduction*. Oxford University
press, 2003, USA
- Went Robert. *Globalization: Neoliberal Challenge, Radical Responses*. London:
Pluto press 2000

Wolman, Benjamin B. *The Dictionary of Behavioral Science*. London: Academic press . 1989

Wood, James and Jason Cowley. *Escape to New York* . New Statesman, 130, 4554 (September. 2001) : 49 – 51.

Zaleski, Jeff. *Find more like this Fury*. Publishers Weekly. Vol. 248. (July 16, 2001)