

**PATTERN AND VARIATION OF FURY IN THE NOVELS OF
SALMAN RUSHDIE**

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**KHAWLTINKIMI
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**DEPARTMENT OF ENGLISH
MIZORAM UNIVERSITY
AIZAWL - 796009
2012**

**DEPARTMENT OF ENGLISH
MIZORAM UNIVERSITY
AIZAWL - 796009**

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DECLARATION

I, Khawltinkimi, hereby declare that the subject matter of this thesis is the record of work done by me, and the content of this thesis did not form the basis for the award of any previous degree to me, or to the best of my knowledge, to anybody else, and that the thesis has not been submitted by me for any research degree in any other university/institution.

This is being submitted to Mizoram University for the degree of Doctor of Philosophy in English.

Dr. Lalrindiki T. Fanai

(Supervisor)

Khawltinkimi

(Candidate)

Dr. Lalrindiki T. Fanai

(Head, Dept. of English)

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Khawltinkimi

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ABBREVIATIONS

The following abbreviations have been used in this study when primary texts as well as secondary texts have been referred to:

- AG : Aradhana Goswami - DH Lawrence and the Idea of Evil (1987).
- AIC : Aggression and its Causes, a Biopsychosocial Approach (1997).
- APM : Abnormal Psychology and Modern Life (1969).
- EW : East, West (1994).
- F : Fury (2001)
- FOM : Freud on Metapsychology (1991).
- G : Grimus (1975).
- GBF : The Ground Beneath Her Feet (1999).
- HFP : Hidden Fragments of Psychoanalysis (2001).
- HSS : Haroun and the Sea of Stories (1990).
- HW : Holy War Inc. Inside the Secret World of Osama Bin Laden (2002).
- IT : India Today (Oct 13 2008).
- MC : Midnight's Children (1980).
- ML : Myths and Legends (1983).
- MLS : The Moor's Last Sigh (1995).
- OCCL : The Oxford Companion to Classical Literature (1984).
- PCM : Personality Classic Theories and Modern Research Second Edition (2004).
- PGB : Psychology for Living Adjustment, Growth, and Behavior today sixth edition (1979).
- PMPH : Psycho-myth, psycho-history (1974).
- PTR : Psychopathy Theory and Research (1970).

- PUH : Psychology Understanding Human Behavior Fourth Edition (1958).
- S : Shame (1983).
- SC : Shalimar the Clown (2005).
- TAF : The Age of Fable (1968).
- TEF : The Enchantress of Florence (2008).

CHAPTER - I

INTRODUCTION

I

Indian writers like Mulk Raj Anand, Bhabani Bhattacharya, Shashi Tharoor, Kamala Markandaya, R.K.Narayan, Khushwant Singh, Nirad Chaudhuri, Manohar Malgonkar, Chaman Nahal, Anita Desai, Nissim Ezekiel, Raja Rao, and Manohar Malgonkar have all contributed in giving Indian Writing in English a place in world literature. But it was only until Salman Rushdie shell-bombed the international literary scene with his postmodern trend-setter *Midnight's Children* that Indo-English fiction became a distinctive force in world fiction. What the French Revolution was for Wordsworth, the Partition of the sub-continent was for Rushdie, and just as the horrors of the French Revolution was responsible for the birth of Romanticism, the horrors of the Partition gave birth to a new genre of Indo-English fiction, and the course of the Indian English Novel took a new turn after 50 years of having enjoyed an established form. Rushdie stands unchallenged in his treatment of the postmodern devices like ekphrasis, palimpsest, magic realism, hilarious subversion of history, intertextual allusions, and parody. This new entrant to the literary halls of fame is filled with political antagonism caused by his family's forced migration to Pakistan which wrenched him away from his beloved Bombay. The migration along with the horrific aftermath of the Partition left an indelible mark on both his life and his works which however, became the reason behind his emergence as a major novelist delineating the contemporary scene on the Indian continent.

His migrant status is responsible for his preoccupation with migrant identity and it is a recurring theme in his novels. His protagonists are migrants adrift in search of roots who

cannot help but grapple with the problem of fragmentation, holes in the centre, and double identities. This is not to say that he was frustrated with the hybrid status, of being both the native and the Other, for in a BBC interview he talked about how it had enriched his perspective. Religious fundamentalism, as well as patriarchal and colonial authorities are targets for his sparkling satire, and he weaves his powerful fictions with spectacular new versions of history, by inserting the innovative or unexpected into the familiar. He has no equal in the ingenious demonstration of “historifying myth and fictionalizing history”.

The works of Rushdie is susceptible to speculation and interpretation due to the fact that various components were amalgamated to create a new whole. As such, it is not surprising that his works have been worked on in myriad ways like an inexhaustible mine. However, a very important element has so far gone unnoticed, which is Rushdie’s preoccupation with the fury that sleeps within man – the wild streak in human nature, the tiger caged up in every man which even a cursory reading of Salman Rushdie’s works, especially *Shame*, *Fury*, *Shalimar the Clown* and *Midnight’s Children*, reveal. Besides the postcolonial treatment as well as the diverse thematic structure of the novels, there is to be found classical as well as psychological strains, which this work purports to reveal in his treatment of rage.

This chapter shall first deal with a review of works available on Rushdie to demonstrate that such a venture has not been attempted so far (except for a brief allusion to *Grimus* by Margareta Peterson and Joel Kuortti regarding its psychic properties), and the latter half shall introduce the theoretical aspects of Greek mythology as well as Psychology to analyse elements of fury in the novels of Rushdie.

Grimus, Rushdie’s debut has not succeeded in attracting many critics and Margareta Peterson uses an alchemical context in interpreting this novel foregrounding the concept of the transmutation of mortality into immortality due to the presence of an alchemical pattern in

the form of the elixir of life. She states that the petrified life lived by the citizens of Calf Island represent a “stagnant utopia” (Peterson 8), whether in religious or political forms. Flapping Eagle is seen as representing the Philosopher’s Stone – the beginning and end of alchemy’s processess as he is a hermaphrodite, possessing dual attributes. Peterson mentions the dimensions talked about by Virgil as a psychic one and says that Eagle while moving in an external world is searching not for his sister but for his real self in an inner world because when he suffered the attack of the dimension fever, he felt that he was plunging deep into an inferno which was himself. So his journey was a journey from self consciousness to Grimus-consciousness or a limited consciousness to an extended one. Eagle resuming his journey from the brothel is seen as adhering to the Jungian concept of a whore serving as the secret substance of alchemy in its initial phase. He is secretly followed by Media, a whore, and made love to yet another whore Liv who turned out to be the Gate to Grimus. She states that it is possible to interpret the novel by basing it on a Jungian model where he finds what he is searching for, arguing that if Calf Island is seen as Eagle’s unconscious, his state of dematerializing when he reached his goal would make sense. However, she repudiates her own interpretation of the novel as a psychological quest on the grounds that Eagle was not represented as a psychological character and did not produce any noticeable developments in his character. But even as the quest for identity is not defined clearly in the novel she talks about the many interpretations of Grimus by different scholars among them being Rushdie’s first attempt at post-coloniality. Eagle was different from the other Axona Indians because his skin was white, the petrified way of life could represent “the exile-putting down roots in memories” (Peterson 22). Grimus was the European, Eagle the native, the gorfs stood for immobility and Eagle and Grimus for gravity and migrants. But she is more interested in the alchemical attributes of the novel and uses Dota (anagram for toad) as a common symbol for prima materia (primal matter) in alchemy. The toad represented earth whereas the eagle

represented air, making the analogy to the names Dota, Thera and eagle obvious. Joel Kuortti studies Grimus for its allegorical wealth albeit stating that the novel demands a huge amount of concentration for anyone to draw conclusions out of the many allusions in the novel and adds that lack of criticism on it is proof of its evasive and confusing nature. Kuortti examines the allegorical interpretations of the novel, stating that the Gorfs' Endimions or Dimensions denote the democratic ideals of the French Revolution conceptualized by Calf Island, an underwater world existing simultaneously with the real world. The Gorfs with their Divine Game of Ordering playing the role of silent spectators and overseers of the events played out in the Endimions symbolize French colonizers. They could also represent novelists and the Stone Rose (which incorporates Rushdie's initials) could represent fiction as it was capable of transforming an individual in a thousand ways. The inhabitants of K could be a reflection on the human condition of being obsessed with our daily chores. The Endimions also represent diversity which if misused would result in a total annihilation of the universe. This is also said to be a parallel to the restriction on the freedom of writers which would lead to the death of literature. Grimus (a prototype) could stand for patriarchy in all its forms and his misuse of the Stone Rose a reflection on how power can be wrenched from the colonizers to be misused once more by the native-turned-neo-colonizer. So no one should be given access to the Stone Rose to monopolize absolute power. However, the Stone Rose should also be preserved as Calf Island could not exist without it. As denoted earlier, Kuortti talks about the novel's "proximity to psychology and the human psyche, the worms, devils and monsters being metaphors for fears, memories and suppressed desires" (Kuortti 52-3) and says that the Ion Eye could be compared to an instrument used in looking for mental patterns. P. Bayapa Reddy in his analysis of the novel relates how word play is the technique used to make the novel powerful, anagrams being one of them. Grimus is the bird simurg, Calf is the arabic letter Kaf, gorfs is an inversion of frogs, nus of sun and the galaxy Yawikilm the Milky way.

Flapping Eagle symbolises a realized soul, Calf Island is symbolic of disorder, the inhabitants of K represent passivity and monotony, the Stone Rose symbolises monotonous stagnation, and Grimus stands for rational thinking. He shows how the novel presents an apprehended mundane reality in that reality is sought for among the temporal.

Midnight's Children which deals with Post independent India between 1947 and 1975 is the most ransacked novel among Rushdie's works. It has been analysed with regard to its structure as well as its narrative technique, and studied for its satirical, allegorical, fantastic, carnivalesque and magic-realist features. Much work has been done on its fusion of history and fiction, its marginal status of women, its remythologised aspects, its theme of fragmentation and its international reception. Pushpinder Syal analyses its composite structure and calls it "a meticulously organised novel in which stylistic devices are adopted consciously for maximum effect" (Syal 129). He considers it one of the most important of post-colonial works, and discourses on the use of magic-realism, as well as how contemporary history overlapped an individual's, thereby combining history and autobiography. He writes about how in spite of being a diasporic work it is still situated within Indian culture, dealing with historical events. The midnight's children stand for the citizens of India, castrated and bereft of powers endowed them at birth because of their impotence to act in the present, which in turn was caused by their inability to escape the past. Methwold represents the departing coloniser while Shiva represents social tensions, brought on mainly by the horrors of the Partition followed by the Emergency. Indira Gandhi is both idolized as well as demonized, for being responsible for the dispossessed and impotent plight of Saleem, the Indian. He also points out autobiographical elements in the novel as well as resemblances with the Indian cinema and highlights the chutnification process – Saleem's adventures chutnified with history from 1916-1980. Comparisons are made with the novels of Sterne, Dickens, G.V. Desani, and V.S. Naipaul. Ashutosh Banerjee discusses the narrative

technique and says that religious allegory is absorbed quickly into the political because religion has always been a potent weapon in the hands of those who ruled India. The perforated sheet is made to symbolise the Purdah, and Dr Aziz's renegation of Islamic faith. Throughout the novel, national and domestic life are synchronised and Saleem's life is made to mirror the nation's. Padma who cannot be impregnated by the impotent Saleem (Independent India) is Saleem's artistic conscience and is also given other dimensions. India's language problem is weaved into the prodigious capability of Saleem where different languages babbled in the parliament of his brain. Reena Mitra discusses the co-ordination of history and fiction saying that Rushdie differs from other novelists in his use of history in that his historical facts cover a vaster span of period and also in the way he fantasizes his depiction of history. Three major aspects of his use of history are the commingling of autobiography and narrative, the breach of chronology, and the search for identity. His use of magic realism in the portrayal of the midnight's children enables him to expatiate upon the superhuman traits of the Hindu deities. Florence D'Souza uncovers the remythologisation of India's contemporary history in MC by tracing the "subversive, Barthesian, remythologising gesture" (D'Souza 39) in the application of the novel. She goes about it by first examining the narrator's attempts at appropriating history and collective memory in order to give himself a place in the general scheme of things, then his incorporation of his family and religion into his remythologised view and finally his attempts at endowing historical events at the national level with a remythologised meaning. Leon Litvak refers to Linda Hutcheon's support of the view of many critics that the technique of magic realism is the point of conjunction of post-modernism and post-colonialism, and examines the concept of the term "post-colonialism" accepting as well as challenging Ania Loomba's definition that it has both a temporal (a coming after) as well as an ideological (a supplanting) meaning. He discusses the cinema as Rushdie's post-colonial cultural interface

where he deals with the magic realist preoccupation with margins and the centre. According to Mishra, the cinema “began as a colonial business, and has ...never been able to shed its colonial origins” (Litvak 66). Rushdie “films” historical events where Indians act out scenes directed and conceived by the colonizer. But even in post-colonial India, the presence of western culture prevents Indian culture from asserting itself. The midnight children were themselves “a magic realist device emphasizing the continued struggle to come to terms with identity within the polarities of the post-colonial” (Litvak 69). Madan M. Sharma discusses the postmodern method of using fantasy not as an escape from reality but as a device to transcend and intensify it. He talks about how Rushdie borrows as well as subverts folk tales and epics in his novels. Ron Shepherd also writes on the aspect of fantasy, saying that it was a “radical departure from what has been written by Indian novelists in English to date” (Shepherd 33). He dwells on how MC fits into the mode of a Postmodernist fantasy, distinct from fairy tales or supernatural works. The end result to be therefore discerned in MC is a desultory style like leaps from one matter to another, constant perspectives’ change, eruptions of marginally related issues into the main narrative, ubiquitous symbols, anecdotes, drift into dream and nightmare along with deliberately blurred chronological outlines. Characters split into doubles and multiples, and the novel is more like a dream where some characters are larger and some others less than life. It is a retrospective method used by the author which Gabriel Garcia Marquez who had the greatest influence on him also used in his writing. Shyam S. Agarwala examines it as a Third Worldist national allegory referring to Frederic Jameson’s argument that all third world literature should be read as national allegories as a political dimension is projected in allegorical form which he termed a “fighting literature” (Agarwala 15) as it fought gender, race and class oppression. Mountbatten’s “tick-tock”, the colonizer’s time, strives to impose amnesia through colonial-mindedness in post-colonial India, as parodied in Saleem’s amnesia. It succeeded in Nehru who retained colonial relics

and just as Methwold transferred his assets to a selective few, the elite became the carrier pigeons who according to David Price continued the “Imperial tradition of the British Raj” (Agarwala 25). Saleem represents what Goonetilleke termed “Anglicized Indians” with his Euro-centric views (Agarwala 27) as opposed to Shiva and his endrocentric ones. Just as the map of India was redrawn on the basis of religion, the map of Bombay was redrawn on the basis of language, rendering the myth of India as Bharat Mata “naïve and spurious” (Agarwala 29). He also writes about Rushdie’s multiple conceptions of India and Indianness and about some Latin American writers (foremost among them being Gabriel Garcia Marquez) who resorted to magic realism. He confirms Richard Cronin’s view that the Indian English novel could not be written by a simple realist but only by a fantasist in liaison with the Bombay talkies. S.P. Swain discusses the theme of fragmentation and dubs MC as “the demented wanderings of a split self in quest of wholeness and an identity” (Gupta 79). The narrative technique of oscillating between the past and the present, the historical and the personal, the apocalyptic and the expansive enables Rushdie to sustain the simultaneous identities he himself had to sustain in post independent India. Several strands of reality serve to impart a fragmentary look to the novel and the theme of fragmentation is also symbolized by Saleem’s loss of different parts of his body, sanity and identity. His seeking out father-figures as well as the presence of so many mother-figures testify to his lack of roots and the fragmentation of his personality. Swain also gives the literal disintegration of Saleem’s body political nuances saying that it could underlie the “fissiparous tendencies of Indian politics” (Gupta 85). John Clement Ball analyses the satire and the Menippean Grotesque in the novel. In his post-fatwa response, Rushdie challenged the freedom to “satirize all orthodoxies, including religious orthodoxies” (Ball 88) stating that satire being yet an alien to Islamic culture was to be regarded blasphemous. MC fitted the genre of Mikhail Bakhtin’s Menippean satire “a liberating, subversive challenge to the political status quo...a positive,

future-oriented genre in which pluralism and festive laughter represent signs of renewal, hope and incipient democracy” (Ball 93), with an abundance of carnivalesque speech and the Mennipean characteristics of abnormal psychological states of being, featuring scandalous scenes, eccentricity and violation of norms/customs, all of which abound in the novel. It also makes use of Bakhtin’s concept of “grotesque realism” of grotesque body images which device Rushdie used in the form of “the literalized metaphor” (Ball 97) also known as magic realism or the Mennipean fantastic. As such, the neologism “pessoptimism” borrowed by Rushdie from Edward Said has been used to describe the novel. Nandini Bhattacharya deals with the Carnavalesque aspect of the novel discussing Mikhail Bakhtin’s concept of the special kind of language used by the post-colonial writer to deliberately subvert the language of his erstwhile master as also an attempt to forge an identity for himself. Ramesh Kumar Gupta talks about the submissive status of Padma in the story, and refers to Simone de Beauvoir’s “The second sex” where she stated that women found themselves living in a world where men compelled them to assume the status of the other. He calls her “a prey of masculine might”, (Gupta 50) “a prey of male chauvinistic society”, (Gupta 51) portrayed as making animal sounds and derided at every turn by the narrator. She slaves for Saleem, and is virtually a victim of the Indian patriarchal system. She is a Hindu in love with a sterile Muslim, without liberty, existence or identity, “a willing dupe of the sex politics of India” (Gupta 55). Pier Paolo Piciuccio refers to Rushdie’s vehement statements regarding his aversion for allegorical novels and his books not operating as allegories, and states that his works including MC would lose their interest if they were to be read without their allegorical value. He also analyzed the multifacedness of Padma, revealing her split personalities. Klaus Borner writes about the sensational reception that the book received in Germany. The highly praised German translation “Mitternachtskinder” by Karin Graf published in 1983 boldly launched 30,000 copies in its first edition, which was followed by a flood of reviews, articles

and radio features on Rushdie and his new novel. The success of the novel resulted in making West Germans want to see the real India of Saleem's world.

Shame is another novel that has succeeded in inviting a great deal of response and reviews on its themes of shame, margins and repressions, its comic-epic dimensions, its metaphorical significance, the blending of history and fantasy and its political allegories which have all been brilliantly critiqued. Indira Bhatt conducts a thematic study and investigates how the theme is shame at different levels as also its nature, and how it shapes the story's actions and its consequences in the lives of the principal characters. She discusses the way in which it also affects those who can not reject their religious beliefs while also not wishing to be ruled by Islamic scriptures. Referring to Rushdie's line from the novel: "Can it be possible that human beings are capable of discovering their nobility in their savagery?" (S 254), she investigates his suggestion that violence can free Pakistan from the shameful past. She says that to bring home the truth that everyone should feel the shame felt by Sufiya but remained indifferent to it, he caused almost all his characters to be neurotic¹. She draws attention to the mystifying language used in the novels, and about how one without prior knowledge of the myths, history or geography of India would find it difficult to understand and enjoy the stories. The importance of the need to read the novel as a fantasy is stressed and she concludes that Rushdie is mischievously pandering to "the gullibility of British intellectuals" (Bhatt 70). Ashutosh Banerjee talks about the pervasive theme of the novel – shame, giving it "an introvertive movement, repetitively holding back the narrative from the centrifugal forces that threaten to cut it away from its moorings" (Banerjee 71). He discusses the manner in which shame is personified by Sufiya. S.K. Tikoo calls it a modern comic epic in prose because it deals with the history of the birth and upbringing of a bastard hero in the

¹This observation is dealt with in the 3rd chapter of the thesis.

same way that Henry Fielding did in *The History of Tom Jones, a foundling*, the first comic epic in prose. A comparison between the two protagonists – Omar Khayyam Shakil and Tom Jones is carried out. The novel possesses epic dimensions because it covers the period between the birth of Pakistan in 1947 to the post-Bhutto period in 1983 where military administration backed up Islamic fundamentalism to repress the people. He also dwells on the social function of a literary work which should inculcate “finer taste in the readers, not outraging the moral sense that the reader is possessed of” (Tikoo 45) with reference to the use of obscene language in *Shame*. He questions the cultural ethos that Rushdie draws upon for presentation of such material and comes to a rather weak conclusion that it was in keeping with his unrealistic mode of story telling, saying that Rushdie himself had said that realism could break a writer’s heart¹. Neluka Silva investigates the aspect of repression and resistance in the novel by delving deep into issues of speaking the unspeakable in the land of the pure, a country where an individual has to maintain decorum and propriety (known as *takallouf*) or else face the consequences of a rash remark. As a country where Maulana Dawood (the Mullahs) and General Raza Hyder (the Army) depended on each other for power, the machines for repression were installed in the form of Islamic fundamentalism as well as patriarchal tyranny. Violation of human rights run rampant and the narrator himself is

¹ Within the context of the novel, abuse maybe the expression of a particular character’s anger and desire to degrade his enemy, but broadly speaking, it is a part of the larger strategy to liberate language from its officious and puritanical seriousness of normal usage. The use of curses, oaths and profanities is intended to degrade and destroy linguistic officiousness. Almost all of Rushdie’s novels have characters with an unlimited stock of colourful curses and profanities which inject a carnivalesque vitality in his works. Rushdie in *Shame* depicts a “not-quite Pakistan...tilted at a slight angle” saying that realism could break a writer’s heart. When he said that realism could break a writer’s heart, it had nothing to do with the use of his carnivalesque language.

a migrant, relating a satirical saga under repressive conditions. Syed Mujeebuddin discusses the marginal status of the women, especially of Sufiya Zinobia who also embodied Pakistan itself. She refused to be passive and be submissive to patriarchal values, unlike others who even chose to be subjected to subjugated roles, opting to be burdened with the sense of 'shame' of living otherwise. The author's act of identification with the peripheral position of Shakil as an outsider is done through a defensive monologue which is referred to as "the chosen or enforced silence of the indigenous intellectual when confronted by the wrath of a totalitarian state" (Mujeebuddin 134). In the matter relating to violence being the child of the dialectics of Shame/shamelessness, which in turn was the "conceptual framework of the novel", he quotes Aijaz Ahmad who found the concept a flawed one, stating thus: "violence is not in itself capable of regeneration, and it is doubtful, Fanon notwithstanding, that violence is intrinsically even a cleansing virtue" (Mujeebuddin 143)¹. Suresh Chandra discusses the metaphors used in the novel and also shows how the novel in itself is a herald of a three-dimensional fiction. He also talks about Rushdie's ingenious use of flashback technique and gives him credit for being the first Indian writer to employ "the dream rhetoric as the nerve centre of the story" (Chandra 83). O. P. Mathur states that Rushdie's sensibility is democratically, secularly and humanistically Indian as he uses Indian myths and legends extensively. He discusses how the novel reveals the seamy side of Pakistan, sublimating the concept of shame "into an air of amused irony which is at the root of the fantasy in this novel, so as to ensure an objectivity necessary for a history" (Mathur 90). To this end, a "fairy-tale" mode of representation is used, that of the Shakil sisters initially playing the role of imprisoned fairies and later that of avenging furies. Examples of the lighthearted atmosphere which makes the story unreal but which helps to clarify reality are brought out which display

¹ This statement is discussed in the last chapter of the thesis.

the reality of Pakistan, tilted “at a slight angle” (S 29). The use of religion to win popularity and retain power as an important aspect of oriental dictatorship is also reviewed. P. Bayapa Reddy discusses how the novel runs on three levels –the political, the cultural and the social. He discusses Rushdie’s art of characterization where Shakil is a comic vituperation of the murky politics of Pakistan. The use of situational and verbal irony is dealt with in detail as well as the technique of parrallels and contrasts. The structural and thematic significance of the use of foul language is mentioned as well as the abundance of felicitous phrases. The use of language (with an Indian flavour) is said to have earned a place in the literary halls of fame. Santosh Chakrabarti studies it as a postmodernist political allegory discussing an important postmodern characteristic – that of “humorous parody of current and identifiable political villians” (Chakrabarti 153) as enumerated by Timothy Brennan which the novel foregrounds in an allegorical frame. He talks about Rushdie’s focus on the socio-political/politico-religious aspects of the misdeeds of the two political rulers of Pakistan as well as the gender problem that plagued the land because of its ideological Islamic root. Roshin George examines the novel as a “fairy tale analogy where political allegory is very clear” (George 129) and cautions that *Shame* should be read as a story before jumping to conclusions. An integral part of Post-Modernism which Rushdie uses is an anti-form of the conventional mode that requires an exposition, development of plot, crisis, downfall and the final climax. Another Post-Modern element that is found in the novel in the narrative technique is the deliberate thinning of the lines of demarcation between himself and the commentator as he comments on glaring political and social ills.

Comparative critiques on *Shame* and *Midnight’s Children* by Pradip Kumar Dey and Seema Bhaduri shall be dealt with briefly. Pradip Kumar Dey critiques their postcolonial aspects by examining Rushdie’s treatment of post-colonial history subsequent to the partition in his two politico-historical novels. Saleem Sinai, fathered by a Christian (Methwold) and

mothered by a Hindu (Vinita) but with a Muslim name symbolizes the subcontinent and eventually becomes the consciousness of independent India. He becomes the witness to the events that unfold after partition in India and Pakistan, presenting them through the pickling process which makes eatables tastier than in their original form. The Emergency of India, the coup imposing Martial Law in Pakistan under the dictatorship of Ayub Khan and the liberation war in Bangladesh are linked up with the fates of Saleem, whereas Shiva is made to reflect the politicians-cum-criminals of India. He says that *Midnight's Children* is mostly about the broken promises made by the ruling elite who lived in oblivion of the sacrifices made by the masses for the cause of freedom. It was also how the dream of a two-nation theory turned into a chilling nightmare. He deals with *Shame* as Rushdie's more sympathetic treatment of women vis-à-vis Islam, as constituting the marginalized in Pakistani society – the other of Pakistan's ruling class. Sufiya Zinobia's mental retardation can be seen as a statement on the neo-colonial state of Pakistan where women are destined to feel shame for their inadequacy in a patriarchal society and her transformation into a beast is a message that women can fight for their rights. The Shakil sisters are an allegory for the Islamic women in Purdah and the private language which they weave for themselves is an indictment of Islamic fundamentalism. It is a female-centred narrative as opposed to the male-centred narrative of *Midnight's Children*. Pakistan is a palimpsest with Indian history buried beneath its surface and its history is written by immigrants – the despised Mohajirs. Again here, the real is juxtaposed with fantasy and Raza Hyder is modeled on Hyder Ali, and Iskander Harappa on Zulfikar Ali Bhutto, who is given the Persianised name of Alexander the Great. The power politics of neo-colonial Pakistan is satirized which circulates in a very narrow social stratum of the Harappas and the Hyders which renders the novel a critique of dictatorship. Seema Bhaduri studies the structural motives in the novels and discusses the complementary themes and constructive principles of both. She says that both treat all things in dual terms which

originated with colonialism like the individual's mind and vision, the man-woman relationship etc which form the grid of the narrative. She compares the inversion of reality in the novels thus: in *Midnight's Children* the characters are equipped with mystical powers to symbolize mystic experiences in India whereas in *Shame* the characters are identified through their physical or mental defects. She makes Saleem and Padma personify Brahma and Laxmi, and Saleem and Shiva are two halves of a single self. Shiva has formidable knees which indicates his love for power whereas Saleem has a huge nose which indicates his sensitivity and refinement. Shiva possesses the western trait of being infatuated with material things which embodies the split psyche of the Anglicized Indian, and both constitute the Post-Independence Indian elite's love for ideals as well as power. Aadam Aziz was the first Indian to fall prey to this love for power and he was banished from paradise (Kashmir) by Tai. This dual vision is symbolized by the perforated sheet. So, the fractured self represented by Aadam Aziz has to make a spiritual journey in search of integrity. He symbolizes the elite of the Indian society who professed to possess noble ideals while turning a blind eye to the corruption in their hearts. In *Shame*, the same structural motifs are used where Omar Khayyam Shakil and Sufiya Zinobia counter the Saleem-Padma relationship, Iskander Harappa-Raza Hyder with the Saleem-Shiva relationship, Tai's Kashmir with the hellish Nishapur, the spittoon with the dumb waiter etc. The difference between the two novels lies in that in *Shame*, the future is bleak due to an absence of political freedom and the nation's refusal to accept its past, which is dramatized by the sterile liaison of Omar and Sufiya. Omar represents Pakistani's elite and like Saleem, he is a hybrid having both an English father as well as his intellect and a native mother along with her sexual perversions. The man-woman relationship in *Shame* is barren whereas in *Midnight's Children* it is lively and fertile. In *Shame* the populace is divided into the natives and the immigrants, the former unprepared for the aftermath of the partition, and the latter grabbing power without any consideration for the

consequences of their actions. The Indian natives and immigrants on the other hand, by virtue of its being “entrenched in its myths and memories”, are able to coexist harmoniously. The binary opposition that links the two novels come full circle when Saleem survives all disasters whereas Omar dies a hellish death. Tariq Rahman analyzes both as political novels to determine the evocation of politics as their major concern while relating it to the novels’ stylistic, philosophical and other aspects. However, he points out that it would be erroneous to judge them according to the criteria of realism and naturalism. He states that Rushdie’s novels are also attributed features of impressionistic plays as events are related from the author’s impression of the past, hence creating an unreal atmosphere and helping to “reinforce the impression that political forces have created a macabre world alienated from the ideal human world” (Rahman 104). His view of Rushdie as a liberal humanist is also presented, reacting to events from a non-partisan point of view and thus transcending nationality, race, creed and culture while giving us a truthful view of political events. What is ultimately defeated in both India and Pakistan is the human spirit which fills the narrator with rage and shame for the inhuman things done around him. He regards Rushdie “the most effective and stringent critic of the politics of India and Pakistan” (Rahman 116).

Critiques on *Haroun and the Sea of Stories* though few are controversial as it was the first work to be published after the *fatwa*. G.R. Taneja tries to uncover the autobiographical elements buried in the story, saying that although Rushdie denied the autobiographical element stating that he had finished writing the book before the *fatwa* and also talked of the necessity to escape autobiography in order to make a book come alive, the book reads like an allegory of his post-fatwa predicament. But he also concedes that the theme of dictatorial repression has always been Rushdie’s passion and in the novel he indicts both the enemy of speech as well as the passive spectators. He mentions Rushdie’s other preoccupation which is that of religion and fanaticism. Sushila Singh on the other hand dubs the book “Rushdie’s

flight to freedom” and takes a bold stand on the autobiographical element. She states that it is the outcome of the post-*fatwa* situation as the novel is a “protest novel as well as a plea for justice” (Singh 210). She concludes that the novel can be read at different levels of meaning: as a fable, fantasy, adventure, allegory or an autobiographical novel. Novy Kapadia studies it for its political allegory and makes a comparative study with Joseph Conrad’s *Nostramo*. He discusses the absence of “direct political subject matter” in the novel, but says that it is nonetheless a political novel due to its political overtones. He dwells on how the story has a real and imaginatively interwoven socio-political basis, investigating the allegorical meanings (especially the author’s plight) and the quest for political supremacy. Joel Kuortti also gives an allegorical rendering of the book, referring also to its autobiographical connotations with regard to the importance of writers’ retention of freedom of speech in opposition to the Khattam-Shuds of the world who hated stories as stories were beyond their control. He argues that the crux of the problem was encapsulated in Haroun’s angry demand to his father “What’s the use of stories that aren’t even true?” (HSS 20) which resulted in his father losing his talent for fabricating tales and which was the question that reality put to fiction. The story itself provided an answer to it which was that it was only through lies (fiction) that the truth regarding oppression and oppressive rulers could be safely revealed. He also points out that the story warned against obsession, even the obsession for stories.

East West like *Grimus* also has very few takers and Elsa Linguanti undertook it for a comparative study with David Malouf’s *Antipodes*, and Wilson Harris’ *The womb of space*. Celia M. Wallhead conducted a study of its schematic disruption which is a totally technical approach.

Another magic-realist novel *The Moor’s Last Sigh* has its fair share of critiquing. Celia M. Wallhead unearths the subversive sub-text of spices beneath the surface of the main text. In another paper, she observes how Rushdie’s attention is diverted from the post-

colonial axis of Britain and the Indian subcontinent towards the powerful Mediterranean countries of the fifteenth, sixteenth and seventeenth centuries. Factionalism and religious strifes of India are encapsulated in the spice war between the Lobos and Menezes. Then there is the sexual dimension of spice as when Abraham and Aurora fell in “pepper love” (MLS 90). Abraham’s new merchandise of human trafficking were labelled “Extra Hot Chilli Peppers: Green” (MLS 183) if they were virgins. She discusses how cricket and the cinema also serves as a sub-text. She also deals with the recurring image of the palimpsest regarding religion, art works as well as business. Wallhead also unearths Rushdie’s depiction of “multi-racial utopias” (Wallhead 78) through the division of Cabral Island home of the Da Gamas into East and West. She also launches into how Rushdie’s construction of identity “through non-factual factors such as memory, fantasy, narrative, and myth” (Wallhead 76) is to be seen when “The Walrus and the Carpenter” (a poem from *Alice in Wonderland*) about children being eaten is ascribed to Aurora in her consumption of her own four children. There is a brief reference to the Oedipus element between Aurora and her son where she threw him out of their home ‘Elephanta’ because of Uma and his struggle to have to choose either of them. In the other paper, two aspects of the Mediterranean and world history namely the historic moments of great change like dynasty change, discoveries, and secondly the cultural influences of one civilisation on another are discussed. In his treatment of Spanish historical figures, he tries to rehabilitate the marginalized like the female. She states that Rushdie in his condemnation of fanaticism of any kind shows that evil is born from the desire for wealth and for power over others. Pradeep Trikha discusses the creative and controversial aspects of the novel. Themes of miscegenation and rootlessness, originating and culminating in the Moor’s plight are discussed. He points out how Rushdie exposes linguistic snobbery among educated Indians and calls the book a satirical criticism of life. Sharmani Patricia Gabriel demonstrates how Rushdie’s plural as well as ‘partial’ tensions of diaspora has been

responsible for his rethinking of nation, nationalism, resistance and representation in the novel. She reveals how in the novel national space is rewritten as a space of complex heterogeneity in which cultural differences articulate and produce imagined 'constructions' of cultural and national identity. She states that the book reflects Rushdie's loss of faith in the ability of secular nationalism to sufficiently confront and address the task of unifying India's heterogeneous realities and goes on to show how his optimistic attitude in the earlier essays of *Imaginary homelands* changed in his later ones. She also discusses the significance of the novel's organizing metaphor of the palimpsest and how it operates on several levels. John Clement Ball deals with the satirical features of the novel targeting Hindu nationalism which technique he calls "satire's traditional strategies of representational violence to critique fundamentalists" (Ball 45). The Moor paintings are "allegorical embodiment of India as pluralistic, hybrid, gentle giant" (Ball 47), and the Moor in exile due to the forces of division and negativity is a reflection on Rushdie who was also exiled by the *fatwa*. He also discusses issues like cultural hybridity, merging and palimpsesting. P. Baleswamy studies Aurora Zogoiby as the polarity of the traditional Indian woman – a post-modern, provocative and metropolitan Mother India. Whereas the traditional image is that of a "kind, compassionate, rural, heroic Mother" Aurora is "metropolitan, sophisticated, noisy, angry and different" (Baleswamy 52). Baleswamy mentions "Freudian implications, overtly and covertly scattered throughout the novel" (Baleswamy 58) and relates the Oedipus element in the novel. But he concludes that "shocking though these Freudian explications are, Rushdie seems to be more amused at the parallels with Mother India movie's stars proving the point in an ironic life-imitates-art fashion" (Baleswamy 60). She is the portrayal of the modern Indian woman who becomes a "giant public figure...marching boldly alongside Vallabhai Patel and Abdul Kalam Azad" (MLS 61), stubborn and unfaithful till the end. He also discusses the novel as an allegory of India in the 1990s, and the Moor, neither a Hindu nor a Muslim sighs over the

devastating effects of the Ayodhya events. Uma is painted as a radical, out to destroy the minorities (among them the Jewish Moraes) and personifies the destruction of pluralism in Indian politics. He states: “one evil does not justify another evil – the thesis of *The Moor’s Last Sigh* emphasizes this age-old maxim” (Baleswamy 62).

The Ground Beneath Her Feet, set in the world of rock music, is also controversial as observed in Christopher Rollason’s critique where he questions Rushdie’s un-Indian music in the novel. He states: “the great majority of Rushdie’s song quotations and references are to Anglo-American lyrics of the 60s and 70s” (Rollason 99). Neither Ormus nor Vina is modelled on an Indian singer who might have resembled their international recognition, the only possibility being Freddie Mercury of Zoroastrian roots who also spent his childhood in Bombay. He says that Reviewers have tended to identify Ormus with Presley, Lennon and Dylan and Vina with Laura Nyro, Linda Ronstadt and Grace Slick, drawing similarities with them rather than to any Indian singer. He also says that other than their Indian origins, there is nothing Indian about them, except for the reference to Vina’s love for Indian music like the “sitar ragas...Carnatic melodies...ghazals...qawwals” (GBF 101) which however did not play any role in the mainstream American rock music that turned her and Ormus into mega stars. He stresses the superficiality of the “un-American sounds” which are introduced in the latter part of their careers. He goes on to speculate whether Rushdie in the aftermath of the *fatwa* had also undergone a “spiritual death” (Rollason 119) for producing a “shallow” novel like *The Ground Beneath Her Feet* after producing award-winning ones. Rushdie’s heavy incorporation of the Orpheus-Euridice myth is also reviewed. S. Albertazzi after deciding to write a paper on music in the novel went through the subject written by Dr. Christopher Rollason and came to the conclusion that there was nothing new he could add to the subject. However, he discovered something which Rollason had missed which was: why Rushdie was so interested with popular music, rock and roll, and pop songs. So Albertazzi investigated why

the rock and pop scene was used as the core of the plot of the novel. The novel confirmed Nick Hornby's opinion that pop was a way of life and the pop musicians were committed to their songs in a way that no other artist did towards his art. He says that during a session of rock music, normal life for young people seem to be suspended temporarily, the dancer dances not with a partner but with the world, the music, his own voice, with light and rain and earth, and with the ground firmly beneath his or her feet and the only way to do that was to maintain the continuity of the beat. This in turn, took one not to chronological but mythological time and thus Rushdie chose the myth of Orpheus for his novel. The message here is that Orpheus, and the creator can die, while the song and creation lives on. Elsa Linguanti launches into an interesting talk about the plurality of worlds as well as the variations on the theme of the otherworlds in the novel from theories developed by Semioticians David Lewis, Saul Kripke, and Lubomir Dolezel. In the novel, an old lady told Ormus and Rai: "We are not a part of your world". Rai lives in different worlds, such as in a middle class 'normality', war fronts, etc and is aware that reality is made up of illusions. Ormus Cama goes to the West from India, coming into contact with the world of the others. She supports this theory saying that it is like the imagined world that we carry in our heads like the dream America as distinct from the real one. Carmen Concilio also analyses the double role of Rai the narrator and photographer of the novel in a postmodern and postcolonial study and as a counterpart to Aristaeus framing the myth of Orpheus and Eurydice. The name 'Rai' itself is an anagram of 'Ari' in Ariataeus, the keeper of bees. Rai like Aristaeus is the only one among his friends to save both himself as well as his photographs (bees) - his main source of sustenance just as the bees were for Aristaeus. And in keeping with Rushdie's characters, he conjugates the double role of both narrator and photographer – an oral and visual art. The 'postcolonial gaze' of Rai is discussed at length and photography is compared to postcolonial writers and theorists in that they both have an

archaeological approach of digging into the past: “photography too, is a kind of digging” (GBF 155). And both narration and photography were means to salvage what was lost. The second postcolonial isotopy is the theory of outsidership which theory was brought out by Sir Darius, Ormus’s father who felt there had to be a fourth function to the Trinity of Indo-European religions which explained social order. This is analogous to the postcolonial view of the conditions of the subalterns, the silenced group. Celia M. Wallhead talks about the theme of death which figures largely in Rushdie’s works, highlighting the controversial aspects of the eschatological myth of Orpheus and Eurydice, Ormus and Vina being their late twentieth-century version. The afterlife or the underworld ruled by Hades/Pluto is equivalent to the Hindu and Buddhist Yama. The rewriting of dominant myths is a Modernist and Postmodernist trait and Wallhead examines Rushdie’s new version of the myth using tools from feminist biblical revision. In the new world order, the world is ruled not by ideology or religion but by economy where arms, drugs and music rule the roost. The hero need not even be from the West, for Ormus is born in Bombay. The theory of outsidership or otherworldliness is also discussed at length.

Fury is not very popular with critics and the few critiques on it are of a desultory nature. Alice Spenser writes about how the novel has been branded a “self-indulgent, self-pitying, self-glorifying, and self-righteous autobiography” (Spenser 153). Rushdie like the protagonist also left a wife and a child behind in England and resided with a model in Manhattan but in an interview in March 2002 he expressed intense irritation at being asked about the autobiographical contents of his works on grounds that his protagonists were so dissimilar to one another. She reviews how he explores elements of control and autonomy in the relationship between the artist and his creation and how he arrives at the conclusion that creation without the work of art spiralling beyond the artist’s control is impossible. She points out that Rushdie’s creations have themselves spiralled out of control and made an

enemy of Indira Gandhi in *Midnight's Children*, Bal Thackeray in *The Moor's Last Sigh* and Ayotallah Khomeini in *The Satanic Verses*¹. Chhote Lal Khatri also opines that the book is Rushdie's exploration of his own self. He ascribes the fury to his being an expatriate writer accompanied with the wounds of rootlessness, alienation and failure to make proper adjustments, accompanied by a disillusionment of America. So his referring to the furies of Greek mythology, the Presidential election in America, the fury of Islam and the atrocities of Bal Thackeray of Shiv Sena is his attempt to give his own fury a universal dimension. The psychoanalytical and sociological approach that is adopted by Rushdie is mentioned briefly. The autobiographical bearings sketched out by John Sutherland are also given. The author and the protagonist's age is 55, both are born in Bombay on Methwold Estate, Warden Road, the reason Prof. Solanka left King's College, Cambridge (Rushdie's College) is because he despaired of the narrow infighting and ultimate provincialism of academic life, the same reason why Rushdie left England, and both are married twice. He surmises that Solanka, helpless in his rage in a foreign land is a reflection of the condition of the migrant. The fury of Rhinehart, Bronislawa and Sara and the exploration of both the destructive and constructive features of fury is discussed along with the problem of marriage as a social system in the West.

Not much work has been published so far except for some random write-ups on the Internet on Rushdie's later novels *Shalimar the Clown* (2005) which is about terrorism-scarred Kashmir and *The Enchantress of Florence* (2008) which is a continuation of the Mediterranean side of *The Moor's Last Sigh* not unlike Jean Rhys' *Wide Sargasso Sea* and Charlotte Bronte's *Jane Eyre*². Andrew Teverson reviews *Shalimar the Clown* as Rushdie's

¹*The Satanic Verses* has not been included in the thesis as it could not be obtained.

²Jean Rhys rewrote *Jane Eyre* (1847) in her novel *Wide Sargasso Sea* (1966), filling in the gaps missing in Bronte's work and is meant to be the life of Bertha Mason before she became known as Rochester's mad wife.

work on his last homeland and the “the one remaining thread of his complex cultural inheritance that he has not yet given substantial novelistic treatment: the state of Kashmir”. Kashmir, the home of his maternal grandfather and the place where the family had spent their holidays is portrayed as a paradise of multi-cultural, multi-faith tolerance prior to the political dramas that transformed it in the twentieth century. Shalimar and Boonyi who were born at the moment of the Partition act as mirrors for post-Independence Kashmir. He relates the violent and opposing political interests and how Kashmiriness or the slogan “Kashmir for Kashmiris” was crushed in a three-way power struggle between US interests, the Indian army, and Islamic insurgents from Pakistan. The political conflicts are played out micro-cosmically in the lives of the characters and the American Ambassador’s seduction of Boonyi Kaul is a reflection of the seducing power of America, the corrupting power of its commodities, and its abandonment after taking what it wants. He discusses how Rushdie dwells on the atrocities of fascism and the seduction of Kashmir (Boonyi) by America (Max Ophuls) produced a bastard child and a hybrid (India Ophuls), one of the most powerful female figures that Rushdie has ever drawn. He comments on the title being one of Rushdie’s most carnivalesque of titles and yet his least carnivalesque one because he sees nothing that allows for hope in contemporary Kashmir. He sees the book as Rushdie’s statement that the problems of Kashmir lay in the Hindu-Muslim antipathy that was brought into being by political processes and historical forces. It is a demand for redress and a plea to moderate Muslims to seek to reform their religion and also to European and North American politicians to create a global political context that helps rather than hinder their progress.

R.S. Pathak analyzes some of Rushdie’s remarks in *Imaginary Homelands* among which was his reasons for opposing the term “Commonwealth literature”. However, he was distressed at certain “ungenerous” comments like the one on Rajiv Gandhi where he called him “a political novice” as well as “immature” and ones like the description of Pakistan as “a

nightmarish, surreal land". He also dwells on Rushdie's second birth into Islam which though he finds unconvincing says that his writings would be impoverished without the usual "radical innovations and reformulation" (Pathak 241). D.K. Pabby analyzes the "positive advantage" (Pabby 246) that Rushdie found in the expatriate situation of a writer. He writes of Rushdie's "maturity" in the last essay of the book where he expressed his hope that Islam would propagate love rather than enmity as tolerance, compassion and love were at its heart. R.K. Dhawan also reviewed some of Rushdie's statements along with his use of the historical novel, popularized by Walter Scott, highlighting various such novels. He writes of Rushdie's six-month tour of India before embarking on his second novel *Midnight's Children* and mentions the "second tradition" (Dhawan 265) of Indian writers in England – that of migration and displacement. The distinction between real history and the historical mode of fiction is displayed and he discusses how Rushdie wrote many things from memory which sometimes came into conflict with reality in spite of which he preferred to retain it over facts, thus deliberately toying with history. He concludes that though essentially an Indo-English novelist, he was raised in the literary tradition of the West and follows the satirical tradition of Sterne, Gogol, Gunter Grass, Melville, Garcia Marquez, Joyce and Beckett.

Michael Hensen & Mike Petry review the viability of a postmodern approach to Rushdie's novels in the context of postcolonial literature by examining three inter-connected categories of fragmentation, mutability and identity versus alterity. Fragmentation is discussed with regard to the fragmented views of Aadam Sinai through the perforated sheet, Saleem's physical mutilations, his psychic split emphasised by his use of both the first and the third person, and the pickling of his life in jars. Mutability is observed through the presence of alter-egos and Saleem's different names and alter-egos, Moraes Zogoiby, Uma's and Abraham's double or multiple identities etc. The protagonists' inability to give themselves a coherent self-identity is reflected in the Moor's feeling of being shattered like

glass after being thrown out of *Elephanta*, Vina Apsara being described as a person with “her personality smashed, like a mirror” and a “rag-bag of selves, torn fragments of people she might have become” (GBF 121-22). Identity in relation to alterity concerns how migrants form their own identity according to Bhabha’s conceptualisation of a third place – the “migrant identity” in deconstructing “the boundaries between the self and the other” (Hensen, Petry 133). Saleem swallows the world and the Moor inhales it and talks about the dissolving of personal boundaries as he had to shed his identities one after the other. Ormus on his way to London also becomes a “translated man” like Rushdie, which was ‘cultural translation’ and so identity in his novels is not static but is always in the process of being ‘translated’ while retaining pieces of the original. He observed that the identity of Rushdie’s protagonists are not consistent with psycho-socialists’ views that personal identity or social identity are products of family, place or environment as they are migrants always on the move. (This observation will be contradicted in the course of the thesis). The migrant is at liberty to put down roots in his “chosen soil” (GBF 414). So, as one did not in the first place belong to any particular one culture, every individual is a hybrid and culture cannot be “easily pinned down” (Hensen 169). He states that Rushdie deconstructs the traditional approach of identity as some of his protagonists do not know their father/parents and even reject them after knowing them. Vina Apsara flits from one family to another and is always in a displaced state after which she defines herself by giving herself a new name. Moraes after his parents’ rejection of him developed an identity as a thug. Rushdie’s talk about the migrant’s identity which is in between two cultures is discussed. It is a falling in-between or the third space, which he finds a fertile ground for a writer.

Critiques on the collective works of Rushdie also abound and V.B. Salunke discusses the Indian elements in *Grimus* and *Shame* with special reference to *Midnight’s Children* which is all about Post-independent India, dealing with Indian customs, films, myths, politics,

religion, birth/death/marriage ceremonies, the Indian way of speaking, and the deceit practised by ‘saints’. The narrative technique is also Indian and an urban India is presented of the sixties and seventies. Nandini Bhattacharya discusses the authoritarian functioning as a recurring theme in Rushdie’s novels and in his personal life as a counterpoint in his novels which celebrate hybridity, pluralism and diversity. She writes about how Rushdie’s fascists “valourise aggression, achievement, control competition and power” (Bhattacharya 2), how they are personifications of unmitigated evil though with comic and grotesque touches, the range and variety of their shades and how their political fascism is saturated with religious fundamentalism. *Grimus* as his earliest portrait of a fascist is a migrant and when revealed, turns out to be very ordinary and unprepossessing. In *Midnight’s Children* the fascist figure is played out by Indira Gandhi who unleashes a reign of terror during the Emergency. Shiva is a parody of Sanjay Gandhi, a marginal man who has no choice but to obey the dictates of the fascist regime. In *Shame* the fascist is parodied by oppressive patriarchy as well as in the form of a military dictator Raza Hyder who abuses political power behind a religious mask. In *Haroun and the Sea of Stories*, the unimaginative clerk Mr Sengupta and Khattam Shud¹, the dictator of Chup, are pitted against the story teller’s art and condemned severely by Rushdie. In *The Moor’s Last Sigh*, Raman Fielding, a parody of C.K Naidu is a mafia don, using religious fundamentalism to further political ends. He advocates sati, and is against Bombay’s immigrants, the non-Marathi section of the populace. It is an interesting work on how fascists constitute a counterpoint to the hybrid protagonists of his novels. R. S. Pathak discusses how Rushdie’s novels are seeped in history though sometimes with inaccurate chronology. He observes how in spite of Rushdie’s subject matter being neither stereotyped

¹ Bhattacharya states that Khattam Shud is a thinly veiled figure of Ayatollah Khomeini in spite of Rushdie’s statement that he had written the book before the declaration of the fatwa.

nor predictable, one key idea developing in his writing is his concept of history and its interplay with the individual. He states that as Aristotle pointed out, a judicious sorting out of events and imaginative colouring is essential in order to differentiate a novelist from a historian, but this did not falsify the novelist's vision or minimize the authenticity of his creation because what was of paramount importance was the novelist's perspective.

Satya Brat Singh discusses how Rudy Wiebe, Paul Scott and Salman Rushdie in their respective works wrote of "crisis points" (Singh 148) in a nation's history while being distanced from the events themselves by being out of time, language and place. They didn't even know all the historical facts which they used with which to enter reality, so he called them "historians distanced from history". He also drew parallels among the works of the three novelists as historical novels. M. Madhusudhana Rao places time as the major preoccupation of Rushdie in his novels *Midnight's Children* and *Shame* in their thematic detail and structural imagination. The given time order defining the historical locale of *Midnight's Children* is midnight of August 15, 1947 to midnight of August 15, 1978, while that of *Shame* is that of the 14th century to the 115th century in the Hegiran calendar. He talks about how the narrative-structure operates on both fantasy and reality while being related to time. He uses the time of fiction - timelessness in dramatizing the troubled psyche of Saleem Sinai and Omar Khayyam Shakil who both yearn for roots, and a fictional locale is also given for Pakistan. Rushdie thus succeeds in conceiving "a temporal or timeless reality in his fiction" and realizes "the world of timelessness, through the medium of history" (Rao 143).

Nandini Bhattacharya examines the theories of popular culture, situating Rushdie's treatment of popular Hindi cinema in his novels. She sees Rushdie as "one of the foremost of postmodernists who does not reject popular cultural forms like cinema as infantile and banal, an anarchic bricolage of songs, dance, violence and sex, but as a site where national desires are expressed, examined, and re-engineered" (Bhattacharya 178). In *Midnight's Children*,

the film *Gai-Wallah*, a film where the hero commits himself to saving cows from marauding butchers, reflects an important agenda of Hindu nationalists in saving the Mother Cow from beef-eating Christians and Muslims, thereby provoking disputes, especially against Muslim butchers. Another film which is used in this novel is 'The Lovers of Kashmir', where the hero and heroine resorted to indirect kissing which was supposed to improve national morals but instead encouraged illicit relationships such as the "cup kissery" of Amina with her ex-husband Nadir in a dimly lighted cafe. Saleem says: "life imitated bad art ... the eroticism of the indirect kiss (was imitated in) the neon dinginess of the Pioneer Cafe" (MC 217-18). In *Shame*, the same film is shown alongside a Western film showing cowboys feasting on steaks by Mahmoud as an act of defiance against bigoted fundamentalism as a consequence of which his theatre hall is bombed. She observes that for Rushdie, the cinema is a site of imaginative freedom where established ideas are perpetually subverted, thus posing a threat to the ruling class. As dictators recognise the disruptive effects of cinema, they either try to control or crush it which is illustrated in Rushdie's novels. So, she says that the cinema as "a magical and fantastic form has enormous capacity to challenge all that is official, officious and grim, and change the existing world through its sheer irreverence..." (Bhattacharya 186).

Patrick Bixby analyzes Rushdie's later novels like *The Moor's Last Sigh* and *The Ground Beneath Her Feet*, where he "writes back" to a postcolonial world which is now swept up into the economic, political and cultural currents of globalization. He observes that in *The Moor's Last Sigh*, Aurora Zogoiby's career as an artist parallels the historical movements of the nation as she produces a series of paintings of her son Moraes who himself is an embodiment of the ethnic and religious hybridity that characterised India long before the British imposed their own culture on it. The influence of advertisements and brand names constitute the common language of globalization, revealing the workings of capitalism in contemporary globalized society. In *The Ground Beneath Her Feet*, Rock 'n' Roll represents

the pre-eminent cultural phenomenon of the global age, and the Indian born Ormus Cama and Vina become little more than icons of the global popular culture.

Comparative studies are also to be found and K.V.S. Murti compares Rushdie and R.K.Narayan, branding them “fantasy writers” with the publication of the latter’s *A Tiger of Malgudi* and discusses the former’s four works – *Grimus*, *Midnight’s Children*, *Shame*, and *The Satanic Verses* as such. He calls Rushdie’s fictions ‘secular fantasy’ and R.K. Narayan’s ‘spiritual fantasy’, examining his three early novels. Martine Hennard Dutheil De La Rochere studies Rushdie’s affiliation with Dickens in his technique of “playing out fantasy elements against a realistic background” (Rochere 144). He says that Rushdie shares Dickens’ allusions to the *Arabian Nights* in *David Copperfield* to the role of Scheherazade. Rushdie’s depiction of a surrogate son is also similar to the rejected children figuring in Dickens’ novels.

Soumyajit Samanta suggests two ways in which the imperial linguistic domination can be resisted – either by rejecting the language of the colonizer or by “subverting the empire by writing back in a European language” (Samanta 172). Rushdie advocated refusal to concede to western ideas and practices and he was successful in subverting culture while writing in English. He quotes Macaulay’s description of colonised Indians as “Indian in blood and colour but English in taste, in opinions, in morals and in intellect” (Samanta 169) which Homi Bhaba said was exactly what the colonizers had set out to do, which he termed “economic, political and cultural endurance” (ibid) and V.S.Naipaul termed such colonised people “mimic men” (ibid). Bhaba said that such people tended to repeat instead of representing in the process of which originality was lost and centrality de-centred. So what was left was “the trace, the impure, the artificial, the second hand” and “the dominant culture is contaminated by the linguistic and racial differences of the native self” (ibid).

Thakur Guruprasad elaborates the secret of Rushdie’s charm which lies in his success

in conjuring up a striking new genre by mixing free-flight fairy-tale with savage political indictment. He observes that parody is at the structural centre of his novels and his protagonists are usually his alter egos representing his satirical venom to the political scenarios of the countries they live in. Famous lines of literature abound in the novels such as “Monologue of a hanged man” (*Shame*) recalling T.S. Eliot’s *The Waste Land*, “The portrait of the artist as an old crone” (*Shame*) in parody of Joyce’s title *A Portrait of the Artist as a Young Man*, etc. He says that the other hemisphere of his charm is in the field of gymnastics with language. He is a master manufacturer of felicitous phrases which are diffused all over his works. He also brought into his writing the first look emerging from new language rhythms, exploiting to great advantage his native experience of Indian vernacular tongues.

II

In the light of all the critiques reviewed so far, it is to be seen that Rushdie’s treatment of the rage in his novels that has its principal characters in its grip has gone either unnoticed or ignored. To name a few, Saleem Sinai and Shiva of *Midnight’s Children*, Omar Khayyam, Sufiya Zinobia and the Shakil sisters of *Shame*, Prof Malik Solanka, Mila Milo and Neela Mahendra of *Fury*, as well as Noman Noman and India Ophuls of *Shalimar the Clown*, are in the grip of an all-consuming rage. It is a fact that a man has every right to feel piqued given the appropriate stimuli for the needed provocation which can be in the form of belligerence, denigration, superciliousness, or deprivation of his or her individual rights. Anger thus provoked, is not only natural but should also be encouraged, for a man unable to rise to the occasion would be rightfully regarded a coward, and also find himself a misfit in society. The purpose of this thesis however, is to investigate the nature of the ‘*furia*’ or the

insensible, alien, incomprehensible and ungovernable rage with which Rushdie is preoccupied. In *Grimus*, Flann O'Toole was described as being "...prone to fits of violent temper" (G 111) in his futile attempts to seduce any woman who entered his Elbaroom. In *Midnight's Children*, we find the rage of Shiva, whose eyes as a child, were filled "...with an anger which could not be spoken" (MC 150), which had then to find expression in other ways. The other children would watch his fists closing around pebbles, aiming them into the empty air, his aim becoming dangerously effective as he grew up. The anger remained with him for the rest of his life. There is also the "incomprehensible rage" (MC 16) of the boat man Tai, at Dr. Aadam Aziz's German-manufactured bag. This rage so completely consumed him that he became a changed man. The description of Major Zulfikar's rage is out of all proportions to what caused it – his failure to arrest Nadir Khan, whom he suspected to be involved in a political assassination. Mr. Emil Zagallo, Salim's geography and gymnastics teacher, was literally, "always in a fury" (MC 275), which eventually resulted in his expulsion from the school. In *Shame*, the protagonist, Omar Khayyam Shakil, in spite of being smothered with the love of his three mothers, grew up bitter and a silent fury resided deep within him. It rose to the surface for the first time when, as a boy, the ice-vendor informed him that Farah Zoroaster (whom he had impregnated and who had been forced to marry Mr Rodrigues the school teacher) had returned to town. He was so angry and "spoke in tones so altered by fury that the ice-vendor backed off, frightened" (S 55). In *Haroun and the Sea of Stories*, Haroun's parents, Soraya Khalifa and her husband Rashid Khalifa are victims of this rage. While Rashid Khalifa travelled around telling stories, his wife who stayed at home became filled with rage, which culminated in her leaving her husband for another man. He himself was surprised with the bloodthirsty thoughts that suddenly seized him. When he decided to tell a sad tale as he himself had become miserable at his wife's desertion, Snooty Buttoo became furious and started shrieking like a madman, which in turn, churned up angry

waters, while all the time Haroun became furious with Snooty. During his adventures with his father, we come across The Cultmaster, Khattam-Shud, of the Chupwala Army, who used to preach hatred, expounding his theory that the way to ruin a love story was to turn it into a tale of hate, his mission being to dry up all the stories in the Great Story Sea. He also came across Mudra, the shadow warrior, dancing “a dance of rage or hate” (HSS 126). *The Prophet’s hair in East, West* talks about the moneylender Hashim who fell “in a rage to end all rages” (EW 50) and beat the truth out of his only daughter when his son Atta stole the vial to return it to its rightful place. After possessing the stolen silver vial supposedly containing the Prophet Muhammad’s hair, he became a changed man, and whereas he was contained before, he now flew into violent fits of rage over trivial matters. *The Moor’s Last Sigh*, itself, is said to be: “A Moor’s tale, complete with sound and fury” (MLS 4), similar to the “sound and fury” (MC 357) of the midnight’s children. The Protagonist’s grandfather, Camoens da Gama witnessed the rage around him, and wherever he looked, “...he saw the rage of the women” (MLS 60). His daughter Aurora’s rage surprised him, and left him wondering how, at such a young age, “...she could have heard so much of the world’s anger and pain and disappointment” (ibid). Her rage is “...legendary – and highly artistic – rage” (MLS 136). And the Moor as a child says of Vasco Miranda, the painter: “...an aggressive fury would pour out of him, when he seemed to crackle with such a current of dark, negative electricity that we feared to touch him lest we stuck to him and burned up” (MLS 164,165). In *The Ground Beneath Her Feet*, what Ormus Cama’s admirer Persis discovered as the inspiration behind his success as a singer was not, as she had believed, “enchanted bliss” but “surging anger...an uncontainable rage” (GBF 90) which was “evident in every chord, every bar, every line,” (GBF 380) in his hit album ‘Quakershaker’. The love of his life, Vina Apsara, was also full of hate. She hated India with its heat, its rains, its food and water. She hated its poor people, who were “all over the place” (GBF 72), as well as its rich people who were “so

goddamn pleased with themselves” (ibid). She hated it’s crowds, and the way it’s people spoke and dressed, with their inquisitiveness and bossiness. She hated it’s dirt and smell and the need to squat down to shit. She hated it’s money because of it’s low currency value in the international market, and it’s stores because there was nothing worth buying. She hated it’s movies, it’s dancing, and music. She hated the languages including English, and the cars except the American ones, but she also hated them because they were outdated. She hated it’s schools because they resembled prisons and the holidays because they were no different. She hated both the old people and the young, the radio, the absence of TV but most of all, she hated “all the goddamn gods” (GBF 72). Cyrus Cama was another person full of hate. He spent his whole life hating his younger brother Ormus, writing of him: “...for hatred of whom I have ruined my life” (GBF 567). Pilo Doodhwala, the dairy-goat king of Maharashtra, in his helpless rage against the opening of a Company selling pasteurized cows’ milk, paced up and down his Bandra garden, where “he would shriek and gibber like a caged langur” (GBF 117). In *Fury*, the Protagonist, Professor Malik Solanka had even fled the comforts of home and family as he felt that he did not have any control over the rage that filled him. He had an unassuaged anger deep within him, which easily rose to the surface and exploded whenever he felt irritated. It was the “Little Brain anger” (F 91), the doll that he had created and made famous. In New York when Mila first attempted to make his acquaintance:

“Sudden anger rose in him. “What I’m 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.”

(F 5)

This rage would overpower him even in trivial matters, such as when he: “...stubbed his toe on something and burst into a three-minute tirade of invective” (F 129). Everyone around him seemed to be filled with this rage too, Mila Milo told him not to talk to her about fury, as

she said that she was well aware of what it could do, and Ray Ford is:

“...prone to violent rages, which could be triggered even in those remote altitudes by a backfiring truck in the valley below, a falling tree, or birdsong.” (F 120)

The ‘Road rage’ (F 66) of Ali Majnu, a twenty-five year old New York cab driver who swore non-stop without being aware of it at all is also a rare phenomenon. In *Shalimar the Clown*, the Protagonist Shalimar’s rage had been awakened for good and his friends in the acting troupe noticed “...a new ferocity in him that could easily frighten people instead of making them laugh” (SC 231). Talib the Taliban’s rage sums up this incomprehensible rage:

“Shalimar the clown thought at first that he understood one-eyed Talib’s rage, thought it was the anger of the wounded warrior deprived of war, of the doer forced to be a teacher. Later he revised his opinion. Talib’s rage was not a side effect. It was his reason for being. An age of fury was dawning and only the enraged could shape it. Talib the Afghan had become his wrath. He was a student, a scholar of rage. Of all other learning he was contemptuous but he was wise in the ways of anger. It had burned through him and now it was all that remained: the rage...” (SC 272)

In *The Enchantress of Florence*, the Mughal Emperor Akbar:

“...felt within him a surge of the same blind fury that had caused him to tear off the Rana of Cooch Naheen’s offensive moustache...The gathering fell into a silent terror, for Akbar in a rage was capable of anything.” (TEF 81)

Even the invisible Queen Jhodha¹, the Emperor’s creation, could be “full of blood and rage” (TEF 49). She felt alive and coherent because the Emperor disliked subservience in a woman,

¹ Akbar invented a Queen with whom he chose to spend most of his time while at home, confiding in her and treating her as his equal, which infuriated his wives. It is not known whether the Emperor really had an invisible wife and is possible that Rushdie fabricated it in keeping with his magic realist mode.

and she felt full of ‘rage’ because he had been away for too long while leaving her defenseless and vulnerable to the jealous plots of his other queens. Thus it is seen that the major novels of Rushdie are saturated with a blind, ungovernable fury.

III

The purpose intended in this chapter therefore is to introduce the theme of this Study and lay ground for the ensuing ones in the analysis of ‘fury’. As stated earlier, O. P. Mathur dealt with Rushdie’s sensibility as being essentially democratically, secularly and humanistically Indian on the grounds that he used Indian myths and legends extensively in his novels. This study also intends to show that Rushdie’s sensibility is intranational and the abundance of classical allusions in *Midnight’s Children*, *Shame*, *East West*, *The Moor’s Last Sigh*, *The Ground Beneath Her Feet*, *Fury*, *Shalimar the Clown* and *The Enchantress of Florence* is a significant signifier towards this end. This remythologising of the Greek Classics is also collaborative of his use of magic-realism in dealing with serious socio-political issues in the “fairy-tale” analogous form. *The Ground Beneath Her Feet* especially, can be read as a variation on the Orpheus Eurydice myth with rock music replacing Orpheus’ lyre. But the main allusion as also a recurrent theme in the novels is to the winged subterranean goddesses of destiny and revenge the Erinnyes and their role and responsibility in the fury that possesses, stalks or hounds the characters in the novels. The people possessed by the Furies are Saleem’s father Ahmed Sinai and his sister nicknamed ‘The Monkey’ (*Midnight’s Children*), the Shakil sisters and Sufiya Zinobia (*Shame*), Aurora Zogoiby and Uma Sarasvati (*The Moor’s Last Sigh*), the VTO Band and Persis (*The Ground Beneath Her Feet*), Prof. Solanka himself as well as the women in his life (*Fury*), Shalimar, Boonyi and India Ophuls (*Shalimar the Clown*), and Princess Kara Koz (*The Enchantress of*

Florence). The stalking and hounding by one's Nemesis is an all pervasive theme and Hyder is pursued by his nemesis Sufiya (*Shame*), Professor Solanka by the doll (*Fury*), Aurora by Flory Zogoiby, Abraham by Aurora (*The Moor's Last Sigh*) and Shalimar by India (*Shalimar the Clown*). Medusan wrath is not only churned up, laying waste to whatever gets in its way but is authorially ascribed to the three-charactered triptych Furies of far-away Greece. So this study will include a brief allusion to Greek mythology for a complete review of the pattern and variation of the rage found in the novels.

The application of psychology in studying the aggressive nature of the characters however, will constitute the heart of this Study by investigating the psychological elements which are subtly buried in all the novels. A foregrounding of the need for psychology and personality analysis in the study of the rage found in the novels can best be elucidated in the query put forward by Howard S.Friedman and Miriam W.Schustack, co-authors of *Personality Classic Theories and Modern Research*:

“... is hate the greatest force underlying human endeavor? Why would an Adolf Hitler or a Joseph Stalin order the murders of millions of innocent people? Why would so many people cooperate in the annihilation of their fellow citizens? ...how can someone come to hate so much?” (PCM 478)

A crater to erupt has to have its interior heated at boiling point. Just as the volcanic eruption is the manifestation of the presence of boiling lava in its interior, the eruption of rage of almost volcanic proportions is the manifestation of the presence of a boiling human emotion. The emotion however, may vary, motivated by personal, religious or political reasons as such. However, the fact remains that Psychology is the systematic observations about how and why Jack or Jane behave as they do, and the question of who they are and why they have such distinct and unique personalities being psychological forces, vindicates the application of psychology in the attempt to analyse the rage found in the novels. Various psychosocial models of human nature and behavior are intended to be incorporated in the analysis of

aggression in this thesis, the Psychoanalytic and the Behavioristic models in particular. The central motive in human behavior with Freud is on sex motivation, drive for power with Alfred Adler, a meaningful relationship between the conscious and the unconscious with Carl Jung, whereas it is social ramifications of non-gratification by the neo-Freudians like Karen Horney, Erich Fromm and Harry Stack Sullivan who uphold the view that a woman taught by her mother that sex is dirty becomes neurotic and the like.

Though many of the concepts formulated by Freud, the pioneer of psychology, is intended to be incorporated in the assessment of human nature and behaviour in the thesis, the application of psychology to this study with regard to the behavior of the characters will not and cannot be confined within a purely psychoanalytic theory, as it would lead to a biased and limited study, even though the very term ‘personality psychology’ was unheard of before Sigmund Freud formulated his psychoanalytical theories on the human psyche. The reason is because there is to be found in psychoanalysis a pessimistic overemphasis on early experiences and destructive inner urges. The Psychoanalytic model renders a negative view of human nature and has as its basic principles the belief that the individual’s behavior is a result of the interaction of three key subsystems known as the id, the ego and the superego within individual personalities. This implies that if behavior is determined by sheer inner drives and conflicts, the portrayal of human beings is that of an animated creature bereft of free will. As a significant criticism of Freudian theory states:

“...it tends to focus on the deviance and the problems in human development and therefore tends to view too many behaviors and reactions as sick or inappropriate or conflict-based. There are many other important motivations and experiences that shape human personality.” (PCM 81)

This implies that Freud completely ignored the individual’s identity and adaptation throughout life and interpersonal relations which are very important issues with neo-analysts and ego psycho analysts. Thus, besides the psychoanalytical model, this study will take into consideration all other psychosocial models like the Behavioristic, Humanistic, Existential,

and Interpersonal models, as well as the Socio-cultural and Interdisciplinary and General system of approaches, applying each and one to any relevant factor.

The Behavioristic model which has a neutral view of human nature states that we are 'conditioned' or shaped by outward forces. It places heavy emphasis on the role of the social environment in 'conditioning' personality development and behavior. This is similar to the socio-cultural approach of personality development which reflects the larger society like institutions, norms, values, ideas and technology, as well as the immediate family and other interpersonal relationships to which individuals are exposed. Some cases will also be based on the the Humanistic model which maintains a positive view of human nature and is concerned with the uniqueness of each individual. It states that:

“...despite the myriad instances of violence, war and cruelty that have existed from ancient times, humanistically oriented psychologists conclude that under favourable circumstances, human propensities are in the direction of friendly, cooperative and constructive behavior. They regard selfishness, aggression, and cruelty as pathological behavior resulting from the denial, frustration or distortion of our basic nature.” (APM 68)

The Existential model, which represents a less optimistic view of human beings will also to a certain extent be used in our analysis of aggression. It lays more stress on the irrational tendencies in human nature and its basic theme is that we are the architects of our own lives. It places a strong emphasis on obligations so that the most important consideration is not what we can get out of life but what we can contribute to it. The Existential anxiety is the worry that we will end up in 'nothingness' giving rise to the desire that we should lead a meaningful life.

This study will also utilise the application of other psychosocial models like the Interpersonal model similar with Freud's Psychoanalytic Model, which deals with the process of personality development through various stages involving different patterns of interpersonal development, and the Interdisciplinary and general systems of approaches that

use the effects of a biological, psychosocial and sociocultural determinant on either individuals or groups.

It is hoped that all of them will contribute to our understanding of the rage/fury found in the novels, though none alone will be found sufficient in itself to account for the complex types of maladaptive behavior exhibited by the the characters in the novels, or for that matter, by the human race as a whole. The terms ‘fury’, ‘rage’, and ‘aggression’ will be interchangeably used in the analysis.

The study of the pattern and variation of fury will be based on Rushdie’s major eight novels: *Grimus* (1975), *Midnight’s Children* (1980), *Shame* (1983), *The Moor’s Last Sigh*, (1995), *The Ground Beneath Her Feet* (1999), *Fury* (2001), *Shalimar the Clown* (2005), and *The Enchantress of Florence* (2008) as well as the Children’s Book *Haroun and the Sea of Stories* (1990), and *East, West* (1994), a collection of short stories.

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CHAPTER II

MYTHOLOGICAL PATTERN

I

This chapter deals with the mythological pattern of the Furies of Greek Mythology to which Rushdie alludes in all his major novels. There are different versions about the exact number and names of the Furies or the Erinnyes of Far-away Greece. According to the most prevalent one, they were three. They were Alecto (unceasing or she who is not mollified), Megaera (grudging or the spirit of hatred) and Tisiphone (avenger of murders), also called Furiae or Dirae by the Romans. The name Erinnyes/Erinnyes, derived by the Greeks from *erino* or *ereunao*, means “I hunt up or persecute” or from the Arcadian word *erino*, meaning “I am angry”. They were also known as Eumenides and Semnai and in *Fury* Prof. Solanka states why they had other names:

“The ancient Greeks were so afraid of these, their most ferocious deities, that they didn’t even dare to speak their real name. To use that name, Erinnyes, Furies, might very well be to call down upon yourself those ladies’ lethal wrath. Therefore, and with deep irony, they called the enraged trinity, ‘the good tempered ones’- *Eumenides*.”

However, he cautions:

“The euphemistic name did not, alas, result in much of an improvement in the goddesses’ permanent bad mood.” (F 123)

This change of name had been given them by Athene, daughter of Zeus after the acquittal of Orestes, son of King Agamemnon of Argos by the court of the Areiopagus in Athens. Agamemnon was preparing to fight Paris of Troy who had insulted his brother Menelaus by stealing his wife Helene away. The Achaeans did not want to go to war and the upshot was that Odysseus feigned madness and Achilles disguised himself. In the end, however, they all

set out on the journey that would take them ten long years to get back. However, Agamemnon happened to incur the wrath of Artemis, Goddess of the Hunt, and the winds stopped blowing. He was advised by the prophet Calchas to sacrifice his daughter Iphigenia to the Goddess to appease her, which he did. The winds came up from the west after the sacrifice and they were finally able to set sail, but his wife Clytemnestra never forgave him for his deed. During his absence, she took for her paramour his cousin Aegisthus, and when he came home, she made a show of welcome and murdered him as he sat at the edge of his bath, preparing to wash away the dust of his long journey. Her son Orestes' nurse, Arsinoia, aware that she might also kill him in order to forestall his revenge, sent him away to Mount Parnassus, where he grew up in the court of King Strophius. In the temple of Delphi, Apollo pointed out to him that he should avenge his father or lead the life of an outcast forevermore. So he returned to his home in Argos, pretending to be a stranger, and after telling his mother that her son was dead, slew her and her lover. The Furies then began their relentless pursuit of him for they were especially alert on the murder of a parent. Rushdie briefly alludes to the Orestes myth in *Fury*:

“The *leirion*, or blue iris, sometimes placated the Furies, but Orestes wore no flowers in his hair. Even the bow of horn that the Pythoness, the Delphic Oracle, gave him to repel their assaults proved to be of little use...The Erinnyes hounded him for the rest of his life, denying him peace.” (F 251)

The wrath of the Erinnyes could be placated with the rite ritual purification and completion of some task assigned for atonement. The sacrifices which were offered to them consisted of honey mixed with water. Among the things considered to be sacred to them are turtledoves and the narcissus, but all Orestes' sacrifices to them in the temple of Apollo were of no avail. So he appealed to Apollo himself who was responsible for the murder in the first place. Phoebus Apollo, oracle of Zeus, lulled the Furies to sleep in the temple, and Orestes was sent to Athens to supplicate the goddess Athene. The Furies followed him even there, but finally

agreed to abide by Athene's judgment. Orestes was judged by twelve jurors, with Athene as presiding judge. Orestes stated that his father's death had to be avenged as he had not died a hero's death and wanted to know which crime was more heinous – the murder of a husband by a wife or that of a mother by a son. He asked if his mother should be honoured over his father, and with Athene on his side was acquitted. Another version is that Orestes was sent to Taurica to King Thoas to bring home the wooden statue of Diana along with Clytemnestra's lost daughter Iphigeneia, which greatly appeased the Furies. Athene placated them by promising them a place of honour in her temple, and renamed them the *Euminides*, meaning "the soothed goddesses", because their anger had been soothed. It was by a similar euphemism that at Athens they were called *semnai theai*, or the venerable goddesses.

According to one account, they issued from a primordial level – from 'Nyx', or night. But the more prevalent account is that they were primeval beings born of the blood of the mutilated Uranus. Ge/Gaia/Gaea (Earth), daughter of Chaos and primal goddess, mother of all things was also mother and wife of both Uranus (the sky) and Pontus (the sea). She was the mother of the Cyclopes and the Titans by Uranus, and was distressed by the loss of her children Hekatonkheires and Kyklopes into Tartaros. So she persuaded her children the Titans to attack their father Uranus/Ouranos giving Cronus/Kronos, the youngest Titan, and father of the gods Zeus, Poseidon, Demeter, Hera, Hades and Hestia, a long sickle with jagged teeth made of adamant. The myth goes that all of them except Okeanos ambushed their father as he was descending to lie with their mother and Kronos with his sickle castrated him, throwing his genitals into the sea. The bloody drops that gushed from the wound fell on Ge/Gaia (Earth), impregnating her and giving birth to the dreaded Erinnyes. As they were more ancient divinities than the Olympian gods, they were therefore not under the rule of Zeus, though they honoured and esteemed him, so they compelled him to avenge the crime by deposing Kronos and casting him into the Tartarean pit. Thus the Furies were the embodiment of the curses of Ouranos against Kronos.

The Erinnyes were avengers of blood crime, especially crime against the ties of kinship, those: “who escaped or defied public justice” (TAF 18). In *Fury*, Prof. Solanka in a drunken rage one night found himself standing by his sleeping wife and three year old child, knife in hand. Not trusting to be with them anymore, he fled London for an apartment on Manhattan’s Upper West Side, where he still found himself filled with wrath. He had done the unforgivable crime of abandoning his family even though he had done it in order to protect them from his scary wrath. In New York, he discovered that he was being pursued: “The Furies pursue us...” (F 31). Among those pursued by them were those guilty of fratricide. The slain brother or sister was avenged by them if the curse was cast upon the guilty child by his grieving parents. The fact that it was unintentional did not count as when Penthesileia accidentally slew her sister Hippolyte while hunting. She was forced into exile and came to King Priamos of Troy seeking to appease the Erinyes. Filial betrayal is also a crime that calls for punishment. The Erinyes even sided with Zeus as the eldest son in support of his right to rule the family of the gods and Poseidon was warned not to challenge him, as the Erinyes always sided with the elder son and would punish his betrayal. Rage born out of filial betrayal in its most extreme form is also seen in the drama enacted by the Shakil sisters who hated their son Omar Khayyam for having betrayed his younger dead brother Babur’s memory by marrying the daughter of the man who was responsible for his death though he remained in ignorant bliss till his mothers told him about it. The younger Shakil, Babur, had been asphyxiated by his mothers’ worship of his elder brother and had joined guerilla warfare where he was shot dead on orders given by Raza Hyder, whose daughter Shakil married shortly later. Then much later on, when the newspapers published the news that President Hyder’s daughter was a madwoman whom he had allowed to roam freely, he summoned his three Generals and ordered them to arrest the journalists. General Raddi was bold enough to object to his demands which made it clear to the President that a coup was in progress and

house arrest would soon follow. Raddi then caused hints to be spread linking Hyder's daughter to the murders spreading like wildfire in the country which caused an angry mob to surround his house. Shakil along with the Hyders donned Burqas and barely made it out of the city to Shakil's ancestral home, right into the delighted hands of his mothers. He was puzzled at the elation his mothers felt when they knew who their guests were and realized only too late that they were weaving a web for the Hyders by appearing to be hospitable in order to give them a false sense of security. He went to sleep horrified with the thought that his mothers were going to force him to kill the Hyders. The next morning however, he realized that they had not excluded him in their scheme of revenge as he woke up and found himself in the grip of a fierce fever. All three of them had been poisoned with germ poison contained in the dried cake that had been offered them by the Shakil sisters the night before. He suffered from hallucinations and one moment he heard Bilquis shouting about judgments and the next moment his old teacher Rodrigues was at his bedside with a dead baby in his arms. He called out for medicines, thought pills were popped into his mouth, heard a commotion on the streets as if a fire had broken out, felt ash filling up his room, and heard himself saying "This motor will not run anymore" (S 274). Then he thought he saw his mothers seated on their swing beside his bed, and they were telling him that the house was shrinking in size. Then he felt that he got up and wandered out of the room, entered an operating room at the Mount Hira Hospital where they were beckoning him to help them. He turned away and found himself in the President's office at a wedding banquet where the bride was Good News Hyder with a noose around her neck. Then he found himself again in bed and heard the voice of his mothers' dead maid Hashmat Bibi, after which he heard Bilquis relating how they had been poisoned by his mothers. Then he saw Hyder with Maulana Dawood as a monkey on his right shoulder and Iskander Harappa on the other, and had visions of Arjumand and Haroun coming to power and Rani Harappa remaining a prisoner in

her house. Then he regained consciousness and this time his mothers were really by his bedside, telling him the story of his great-grandfather Hafeezullah and his brother Rumi Shakil. Both had disapproved of each other's spouse and Hafeez spread word that his sister in law was a whore, who in turn told her husband that he had tried to seduce her. Rumi retaliated by writing to Hafeez that his wife was having an affair with a famous sitarist which turned out to be true. Hafeez was so heartbroken that he died with the words "This motor will not run anymore" on his lips, the very words that Shakil had unconsciously uttered himself. The son that had survived him was Old Shakil, his grandfather who had died a foul-mouthed death. His mothers concluded that theirs was a family where brothers had treated each other shamefully just as he had treated the memory of his brother "like mud" (S 278). It was then that the truth finally dawned on him that his mothers hated him and no longer cared what happened to him. The Furies had possessed them and they left their mansion for the first time in their lives, leaving the great door of the house open for whoever wanted to enter the house. He hallucinated for some more time after which he recovered at night and saw people in his room, the townspeople who had entered the house out of curiosity. Then screams were heard and he heard Sufiya the Beast, coming up the steps and roaring, and watched her heading straight at him while he waited patiently for her hands to close around his throat. The Beast who had trailed him finished off what his mothers had started, and he was made to pay a heavy price for the betrayal of his brother. Mila Milo was exactly another type of person that the Erinnyes would love to hunt down, because she was guilty of filial betrayal. She was like Myrrha who had fallen in love with her father Kinyras and had conspired to sleep with him. Her father cursed her for it when he learned the truth, and as Cupid (Eros) denied having shot her with his arrows to cause her to fall for her own father, the Erinyes blasted her with snake venom and firebrands of Stygia, for:

"...to hate one's father is a crime; this love (sexual desire) a greater crime than hate"

(Ovid, *Metamorphoses* 10.313).

When Mila's relationship with Prof. Solanka turned sour, she in her spurned fury retaliated by hitting him on his Achilles heel but:

“...the screaming of the Furies momentarily drowned her voice. The hungry goddesses were beating around both their heads, feeding on their rage.” (F 174)

For Prof. Solanka, fury that had “stood above him like a cresting Hokusai wave” (F 100) over his anger with his doll, was still there even in New York, alive and kicking. Family betrayal in any form was considered a heinous crime by the Erinnyes and when King Aeetes happened to falsely accuse his grandsons, the sons of Phrixos, of plotting against him and banishing them from Kolchis, they brought them back with the Argonauts to avenge the betrayal of their own kin. Family betrayal could take many forms, and refusal to help one's sibling could also incur the wrath of the enraged trinity as when Khalkiope entreated her sister Medea to help her and her sons from her cruel husband, threatening her that if she refused to help her she would return with the Eyrinyes after her death to haunt her. Mocking one's parent could have horrific repercussions as seen in the Oidipous myth. When he discovered that he had slain his father and had married his mother, he tore out his own eyes in grief. His sons Polyneikes and Eteokles seized his throne and mocked him in his misery, so he called down the curse of the Erinyes upon them for their mistreatment of him. The punishment was set in motion when Eteokles who had sworn to share the throne with his brother Polyneikes broke the covenant and exiled him, thereby further incurring the wrath of the Erinnyes, who caused his brother to return with an Argive army. It had all started with their father's curse.

A victim seeking justice could call down the curse of the Erinnyes upon the criminal. The Erinnyes are said to inhabit Erebus or the deep darkness of Tartarus, dreaded by gods and men, guarding the Tartarean dungeon of the damned, overseers of the tortures inflicted upon the criminals until some curse pronounced on a criminal calls them to life and activity. Awoken from their subterranean home:

“The cruel goddess (Tisiphone) turned her grim visage to hearken (the call of the curse)...Straightway, faster than fire of Jove (Zeus) or falling stars she leapt up from the gloomy bank: the crowd of phantoms gives way before her, fearing to meet their queen; then, journeying through the shadows and fields dark with trooping ghosts...(she enters the world above)...Then the Furia (Fury), swooping headlong upon the Cadmean towers, straightway cast upon the house (or person) its wonted gloom (as a curse upon the house or person).” (Statius, *Thebaid* 1. 46 ff (trans. Moxley) (Roman epic 1st A.D.)

Prof. Solanka’s cry after the death of Neela seems to have been emitted from this abyss:

“ The noise that emerged from him was awful and immense, a roar from the Inferno, the cry of the tormented and the lost.” (F 259)

The most powerful of curse was that of the parent upon the child – for they were born of just such a crime. When Oeneus, king of Calydon, omitted to render his sacrifice to Artemis, Goddess of the Hunt, she caused a great boar to come out of the forests of Arachynthus who ravaged all the land. His son Meleager, with a band of heroes pursued the boar, and Atalanta, with whom he was in love, was the first to overtake the boar and wound it. In honour of her prowess, Meleager gave her the head of the boar, which his uncles resented and tried to take it away from her. Whereupon, Meleager, “maddened past all bearing” (ML 98) killed them in his fury and his mother Althaea, not knowing that it was her son who had slain her brothers, called down the curse of the Erinnyes upon the murderer thus:

“O Daughters of destruction, foul wingless Furies... I bid you track his footsteps night and day.” (ML 100)

As a result:

“...faster than the whirlwind the Furies flew from the realms of endless night... loathsome shapes of darkness and horror.” (ML 101)

Althaea, to her utter horror, came to know that the murderer was no other than her own son,

and it was upon him that she had called the wrath of the Furies. However, there was nothing that could be done about it anymore, for:

“...the Furies, once aroused, sleep never, night nor day.” (ML 100)

Meleager then prepared to leave Calydon, knowing that the Erinnyes would haunt him for the rest of his life. Curses that were leveled against a family member as punishment for an act of betrayal were always taken up by the Furies. Knowing this, Telemakhos feared that if he forced his mother Penelope to marry one of her suitors, she would call down her Erinyes upon him. Those who did not heed it had to face the consequences of their actions like Phoinix who was rendered childless because his father Amyntor called the Erinyes upon him as punishment for sleeping with his mistress, though he had done it at his mother's bidding in order to punish her wayward husband. So, as curses had a way of making their way to the Furies, the Moor says that they:

“...should not be lightly uttered, especially before witnesses. Flory's curse flew into the air like a startled chicken and hovered there for a long while, as if uncertain of its intended destination. Her grandson Moraes Zogoiby would not be born for eighteen years, at which time the chicken came home to roost.” (MLS 72)

This was the curse of Flory Zogoiby, the Moor's paternal grandmother. She was quarrelling with her son Abraham over his having fallen in love with Aurora, as she did not like the idea of her Jewish son getting married to a Christian girl. During their argument, he started questioning her about 'hidden matters' and she started cursing all Moors and their spouses in the hope of making her son stop questioning her about things she didn't want to talk about. The chicken did come to roost, and his only son Moraes Zogoiby, called the Moor, from birth suffered a genetic defect. He spent an abnormal four and a half month in the womb and emerged with a right fist shaped like a club. After that, he started growing twice his age, and at thirty looked sixty, a young man trapped inside an old body. His wife Aurora da Gama too, had watched her grandmother Epifania die without lifting a finger to help her, and had also

been cursed by her, that her house be forever partitioned and her children rise up against her. Aurora eventually started having a strange feeling that she was being followed, and when her eldest daughter died and misfortunes began to befall her family, it unnerved her and she took recourse to becoming filled with rage herself. The most terrible of family curses were those inflicted for the crimes of patricide or matricide and the ghost of the dead parent would return from the Underworld with avenging Erinnyes to haunt and drive mad the criminal child and only through severe atonement could the wrath be abated.

The Erinnyes possessed their victims, and Prof. Solanka's spells of mad rage is a similar state of being possessed, as:

“A low, shimmering, disconnected anger continued to seep and flow within him, threatening to rise up without warning in a mighty volcanic burst; as if it were its own master, as if he were merely the receptacle, the host, and it, the fury, were the sentient, controlling being.” (F 128)

Once possessed by the Erinnyes, the victims had no choice but to carry out the whims of the sisters. When Jason and Medea were fleeing Kolchis and King Aetes with the Golden Fleece, Medea slew and dismembered her own brother Apsyrtos to slow down the pursuing Kolkhians. Her aunt Kirke purified her of the stain of murder and appeased her brother's Eyrinnyes, though her tragic end with Jason is still blamed on them. She had to appease her brother's Eyrinnyes with the blood of her own two sons. Jason had sworn to be ever loyal to her, so when he betrayed her, she was possessed by the Erinnyes and said:

“...my grief grows again and my hate burns hot; Erinys, as of old, claims *my unwilling hand* (italics mine). O wrath, where thou dost lead I follow...”

(Seneca, Medea 948)

Note how unwilling she is to do what she feels she is driven to, in the way that Prof. Solanka has lost control over the rage within him, compelling him to flee the comforts of family and home. He even started sleepwalking, walking the streets for long stretches, and waking up in

the morning with his street clothes, having no remembrance whatsoever of where he had gone or what he had done. His only consolation was that the Furies left him when he spent time with Mila, but even then, they seemed to be hovering above him, poisoning his new-found happiness. He felt that the women of his life were possessed by the Furies. The Professor slowly discovered that he had only been standing in for Mila's dead father, the poet Milo, when by an intentional slip of tongue, she called him 'papi' while caressing him. This drove him to the sudden conjecture that she might after all be no other than one of the Furies, feeding on the fury within him:

“At that moment of revelation Solanka could easily have believed that this beautiful, accursed girl ... might actually be the very incarnation of a Fury, one of the three deadly sisters, the scourges of mankind. Fury was their divine nature and boiling human wrath their favourite food. He could have persuaded himself that behind her low whispers, beneath her unfailingly even tempered tones, he could hear the Erinnyes' shrieks.” (F 134)

One night in his apartment during some tense moments with Neela Mahindra, they heard piercing shrieks accompanied by a shattering sound on the street. A short while later, a bitter quarrel broke out between them and he was convinced that the shrieks they had heard had been that of the Erinnyes. On another occasion, he was confronted by Mila, his ex-girl friend and Eleanor, his ex-wife who barged into his room while sleeping with his present lover Neela. All three women were furious at him for different reasons and seemed to him to be:

“...the three Furies, the 'good-tempered ones' themselves, in full possession of the physical bodies of the women to whom his life was most profoundly joined. Their external forms were all too familiar, but the fire pouring out of these metamorphosed creatures' eyes proved that they were no longer the women he had known but rather vessels for the descent into the Upper West Side of the malevolent Divine.” (F 233)

And when Neela broke off with him and straightaway joined the revolution of her people, he

strongly felt that it was because of the fury that had possessed her there. So he thenceforth referred to that night as: 'the Night of the Furies' (F 235). Even when he went to see Neela during the war in Mildendo, he professed to hear the wild screeching of "the dog-headed Three" (F 252) along with the leathery sound of their bat-wings above the din and clatter of soldiers preparing for battle. In *Midnight's Children*, after having seduced Farah Zoroaster through hypnotism, Saleem was said to be possessed by a demon. He would start shaking while eating breakfast and would become fevered at night and cold during the day. He even used to cry out nonsensical words while walking in the street for no plausible reason. In *Shame*, when Sufiya Zinobia had almost ripped off the head of her sister's fiancé, her eyes acquired the glaze of a somnambulist. Her skin reddened as if her whole body was ablaze and outdid the rouge on her cheeks and the nail-polish on her fingers and toes. Omar Khayyam Shakil who immediately knew that she was about to become violent shouted out a warning but was too late. The demon that seemed to possess her had already hurled her across the room at her sister's groom Captain Talvar Ulhaq, whose head she started twisting with superhuman strength. And so there was a beast lurking inside her, who, seeming to feed on "certain emotions" got stronger and stronger, possessing her whenever it did so. The thing that possessed her resembled the Mr Hyde that got stronger than Dr Jekyll, eventually becoming the permanent identity, because this incident was a sign that she was also losing control over the beast residing inside her. When she started roaming the streets at night, allowing herself to be raped by whoever was out on the streets and wanted to, after which she slaughtered them, her husband-cum-physician Omar Khayyam Shakil and her father drugged, chained and locked her up for two years. However, it was something like shutting up the cage without putting the monster inside to sleep, because during the course of two years it became stronger than the drugs administered to the girl and finally took over. Like Mr Hyde, it no longer needed an emotion or a potion to trigger it off, because it had become the girl, just as

Mr Hyde had become Dr Jekyll. So one day, Sufiya's room was found empty, the restraining chains broken, and there was a large hole in the wall. Pandora's box had been opened and its contents had possessed Pandora herself. In the same way, Raza Hyder had once before been shocked at the hatred he had seen in Arjumand Harappa's eyes which made him feel that she would be capable of doing anything, another sign of the possessed. In *The Enchantress of Florence*, Princess Qara Koz informed Argalia¹ that there was another side to her which was a bad side, and when it took over, she could no longer be responsible for her actions. She fearfully stated that in that state, she might do anything at all. In *The Ground Beneath Her Feet*, Rai, a mild tempered man morosely said that he was beginning to get involved in quarrels and even fights. He attributed this to the fact that the violence that he was seeing around him had somehow ignited some violence inside him. It would account for:

“The fires at my center ascending through faults in my personality to pour out through the volcanoes of my eyes, my lips...” (GBF 420)

In *Fury*, Prof Solanka had been in an “internal exile” out of which he had been helped out by Mila “who rescued him from his demons” (F 122). He was reluctant to return to his son because he did not trust himself and the fury that was sealed inside him. There was no telling what it might make of him, as he knew of the power that it still had over him. When the Moor learned from Uma that his mother Aurora was no goddess but a common whore, sleeping with men like Raman Fielding whom he liked to call a ‘gutter-creature’, he was shocked and tried to defend her. But secretly he felt that the “pawings and thrustings” of Fielding would have the power to arouse her, and unleash the wildness inside her. When India Ophuls' beloved father was murdered by Shalimar, she went into a state of shock and refused to move into her father's home as advised. She remained in her apartment, sitting on her chair and staring into space, paying no attention to her lover - the young man who was banging on her door. Nothing and no one interested her anymore except for:

“...avenging angels, angels of death and damnation, to come to her aid. Blood called out for blood and she wanted the ancient Furies to descend shrieking from the sky and give her father’s unquiet spirit peace.” (SC 331)

She had her heart’s desire when her mother’s Erinnyes possessed her, giving her superhuman courage. When Shalimar broke into her home, intent on finishing his mission in killing off his unfaithful wife’s husband and offspring, her common sense told her that she should lock herself safely in and call the police for assistance. But the thing that had entered her at her mother’s grave was telling her not to. It seemed to be controlling her and it made her forget fear. She decided not to argue with it and taking an arrow from her quiver waited for him calmly, for she:

“...felt like Clytemnestra, cold, patient, capable of anything.” (SC 332)

On the other side of the coin, Shalimar, the cuckolded husband-turned-terrorist, who also had been grievously wronged, could not sleep at night, and:

“The devil inside him was aroused by the memory of his faithless wife, and murder again filled all his thoughts.” (SC 256)

When a prison guard clutched his testicles and taunted him on his approaching execution, the thing that possessed him chose that moment to break out and he attacked him by bringing up his knee and hammering down with his bare hands till he had to be knocked out with wooden bullets by two other prison guards. Another prisoner, Blood King was awe struck:

“You got some devil in you, terroris” (SC 390)

Even before he left Kashmir to go on his revenge spree to America, his mother was worried about him and told her husband that an “evil demon” had possessed him because he had become blood-thirsty. She voiced her suspicion that a “djinni” might have entered him or it

¹Rushdie’s intentional spelling error.

might have been inside him all the time, waiting to be released.

The “djinni” or the Erinnyes also punished covenant-breakers. Paris broke the covenant of hospitality when he abducted the wife of his host Menelaus in Greece. Max Ophuls broke the covenant of hospitality when he set his sights on Boonyi and lured her away from her home and husband. So according to the law of the Erinnyes, he had to be punished too.

There are two views regarding the appearance of the Furies. The prevalent view is that: “their whole appearance was terrifying and appalling” (TAF 18). Their heads were said to be wreathed with venomous hissing serpents, their sunken eyes glowed with iron hue and dripped blood, their skin distended and swelled with corruption, and fiery vapour issued from their mouths with the power to cause unquenchable thirst, sickness, famine and death. They had the wings of a bat or bird and the body of a dog, and wearing stark and grisly black cloaks, carried funeral torches and snaky whips in hands shaking with wrath. Prof. Solanka in *Fury* also describes them as being:

“Serpent-haired, dog-headed, bat winged...” (F 251)

Another view is that they were beautiful:

“In Athens the Furies were thought to be Aphrodite’s sisters. Beauty and vengeful wrath, as Homer knew, sprang from the self same source.” (F 251)

So there are two very conflicting views regarding the physical appearance of the Furies. The view that beauty and vengeful wrath springs from the same source is repeated in *The Ground Beneath Her Feet* when Umeed Merchant says of the beautiful singer Vina Apsara:

“Dionysiac Vina has risen up in wrath, goddess of pleasure and destruction. Go, she orders, and miserably I obey.” (GBF 460)

Dionysus, the young son of Zeus and the Theban princess Semele toured the world, declaring himself a god, but was rejected at Thebes by Agave, his mother’s sister and the mother of the

king of Thebes, Pentheus. So Dionysus made the women mad and they started worshipping him on a mountain which made Pentheus angry who then tried to imprison him. But Pentheus himself was induced by the power of Dionysus to spy on the women, and was discovered and torn to pieces. The maddened Agave in her frenzy, not knowing that he was her son, bore his head triumphantly back to Thebes. Dionysus then proclaimed their doom and the royal household had to go in exile.

The Furies had the power to madden their victims:

“Those whom the gods would destroy they first make mad.” (F 184)

Inflicting tormenting madness upon a victim was the most severe manifestation of their wrath. Murderers might suffer illness or disease; and a nation harbouring such a criminal could suffer dearth, hunger and disease. Tisiphone possessed magical poisons:

“...lip-froth of Cerberus, the Echidna’s venom, wild deliriums, blindnesses of the brain, and crime and tears, and maddened lust for murder; all ground up, mixed with fresh blood, boiled in a pan of bronze, and stirred with a green hemlock stick” called “the broth of madness.” (Ovid, *Metamorphoses* 4.451 ff) (trans. Melville) (Roman Epic C1st B.C to C1st AD)

Though the form of punishment usually maddened the victims, sometimes a direct maddening curse was summoned:

“Let accursed fear ravish his maddened heart.” (Valerius Flaccus, *Argonautica* 1,730)

This was the curse of Aeson, father of the Argonaut Jason, who was forced to commit suicide by his half-brother King Pelias. An interesting fact in the maddening process is seen in the maddening of King Athamas. Themisto, his second wife killed his daughter by his first wife Helle, and her mother Nephele sent the Eyrinyes after her, as a result of which she became mad. She then tried to murder her other two stepchildren but accidentally slew her own two children. The ghosts of these two children inflicted the Erinnyes upon Athamas for continuing to marry their murderer and he became tormented with the maddening lash of the

Erinnyes. He would have sudden visions of them and would leap up, scared at the spectre, spitting foam and with bloodshot eyes try to fight them with his sword, for:

“Euminides had carried away the troubles of mortal life, and his tongue was laden with the cries of madness.” (Nonnus, *Dionysiaca*10.1)

It culminated in his murdering his two other children. Alkmaion was also plagued by the Erinnyes and driven mad because he killed his mother Eriphyle even though he had done it to avenge his father Amphiaraus. His father had hidden himself because as an augur he knew that if he went to attack Thebes he would not return. However, Adrastus, organizer of the campaign bribed his wife Eriphyle with a gold necklace for which she betrayed her husband and had him killed in battle.

But out of this frenzy could be born both devastation as well as greatness. The success of the rock band VTO is ascribed to this frenzy:

“The singer uses the frenzy of the gods... divine fury.” (GBF 392)

He also says:

“Such bacchic fury is one part of the temper of the times.” (GBF 393)

Bacchus is the Latin version of the Greek god of wine and feasts Dionysus, and Bacchic fury would stand for the mad excess of the Dionysiac religion also known as Bacchanalia, defined as:

“...orgies of Dionysus or Bacchus.... spread in Italy early in the 2nd BC., which led to excesses and had to be suppressed in 186 BC.” (OCCL 68)

And such excess was “one part of the temper of the times” which was between the 1950s-1990s of the growth of rock music.

II

It is interesting to note that Rushdie personifies this anger as a “thing”, thereby alluding to the enraged sisters. For instance, Saleem’s sister, nicknamed ‘The Monkey’, being

an animal lover, had made up her mind to beat up Evie for killing stray cats, and there was:

“...the *thing sitting* (italics mine) tensely in the monkey’s eyes.” (MC 270)

When Saleem called his family together and professed to hear voices, revealing to him whatever he wanted to know, his father Ahmed Sinai, thinking that he was fabricating it, was so enraged that “the wild anger *sitting* (italics mine) on his forehead” (MC 194) caused him to box him in his ear, rendering him deaf in his left ear for the rest of his life. In *The Moor’s Last Sigh*, when Aurora was deep in shock, with her daughter Mynah recently dead, Uma Sarasvati is referred to as “the creature” who:

“...seized *its* (italics mine) moment, disguising her errand of hate as a pilgrimage of Love.” (MLS 321)

She had recorded the Moor’s deprecatory remarks of his mother which he had done to please her during their love-makings, and had played it out to his parents, causing the breach that would never be healed during his mother’s lifetime. The Moor comments:

“...there is a thing which bursts out of us at times, a thing which lives in us, eating our food, breathing our air, looking out through our eyes, and when it comes out to play nobody is immune; possessed, we turn murderously one upon another, thing-darkness in our eyes and real weapon in our hands, neighbour against thing-ridden neighbour, thing-driven against cousin, brother-thing against brother-thing, thing-child again thing-child.” (MLS 36)

Persis Kalamanja, angry at being jilted by Ormus Cama, thrashed out at Rai, which he describes as:

“...the thing that had burst out of her depths and attacked me for the crime of not being another man; of living in his home and not being he.” (GBF 220)

The young Boonyi Kaul’s angry outburst at her father’s choice of the cooking profession over the more respectable one of teaching is also spoken of as:

“...her wildness talking, the impulsive uncontrolled thing that Shalimar the clown had begun to fear.” (SC 104)

And when Boonyi saw Shalimar’s anger at Gopinath Razdan the spy, it had a scary effect on her because it was the first time that she was seeing: “a murderous darkness on his brow” (SC 110) which she found very unattractive. After her death, her daughter India Ophuls:

“...knelt at her mother’s graveside and felt the thing enter her, rapidly, decisively, as if it had been waiting below ground for her, knowing she would come. The thing had no name but it had a force and it made her capable of anything.” (SC 366)

On her way to the airport at the police checkpoint in Kashmir:

“...the thing inside her came out and stared at the men outside and what they saw in her eyes made them back away and remove the roadblocks...” (SC 369)

When her arch enemy, Shalimar the clown, murderer of her parents, was finally arrested:

“There was a thing inside her that had wanted to hunt him down herself.” (SC 372)

The ‘thing’ inside her wanted her to write to him, letting him know that he belonged to her and that she was waiting for him. So she wrote letters of ‘arrows of hate’ (SC 374) to Shalimar in his prison cell, intending to torment him with them before she could hunt him down. Even the prison officials and his attorney warned him of their “tone of exceptional anger and hostility.” (SC 376)

III

The Furies as Nemesis play a dominant role in some of the novels. The Protagonist in *The Ground Beneath Her Feet* disclaims this belief:

“I do not believe in hubris, the crime of thumbing your nose at the gods, and therefore I also do not believe in the coming of Nemesis.” (GBF 458)

By contrast, in *Fury*, Prof Solanka is pursued by:

“...his nemesis, the doll...” (F 107)

In *Shame*, Raza Hyder felt that the transformation of his idiot daughter Sufiya Zinobia into a beast was like a nemesis that had been stalking him, allowing him to rise to the position of the President of Pakistan so that his fall would be all the greater. If word got around that the ‘white panther’ that was murdering people and animals all over the country was his daughter, he was finished. There was nothing he could do about it, because it was:

“...his own flesh turned against him, and no man has a defence against such a
Treason.” (S 257)

He had betrayed his wife by worshipping another woman Pinkie Aurangzeb, and the Erinnyes had possessed his own daughter as retribution. In *Shalimar The Clown*, Shalimar in prison finally understood that the daughter of Boonyi:

“...had set herself up as his nemesis, and whatever the judgement of a
Californian court might be, she would be his real judge; she, and not twelve
Americans in a jury box.” (SC 376)

In *The Moor's Last Sigh*, Moraes Zogoiby also decided that it was not a matter for any jury or judge but himself to let his mother's soul rest in peace. When relations between him and his mother became strained and he was arrested for trumped up charges, it was Raman Fielding who got him off and so he was obliged to be in his employ for six years. Then he was reconciled to his father Abraham Zogoiby - Bombay's biggest ‘dada’, who told him that he was beginning to see Aurora's ghost in the garden of his Cashondeliveri Tower. He felt that her spirit was unquiet, and suggested that she might attain peace if her numerous works could be given a resting place. So father and son assiduously collected her paintings and opened their private Art Gallery which they named “The Zogoiby Bequest” exactly three years after her death. Then Abraham told his son what Sammy Hazare had revealed to his hired detective Minto - that Aurora had not died accidentally as they had all thought but had been shot with a

small hypodermic dart in her neck which was what had caused her to fall to her death on the rocks below. Fielding whom she had discarded like an old shoe after a brief relationship had employed his blow-pipe expert Chhaggan to do the dirty work during the Ganpati festival. It was then that the Moor knew what had to be done, and another incident occurred which added fuel to the fire already raging in his mind. During a burglary at the Zogoiby Bequest, four major paintings were stolen and Fielding appeared on Doordarshan, deriding them as “alien artefacts” (MLS 364), stating that as such, the loss need not be mourned. Fielding’s derisive remarks of his mother helped the Moor carry out his mission on him all the more easier and he paid him a nocturnal visit, smashing up his face with the telephone on his desk.

The Erinnyes persecuted and haunted all those who upset the order of things by performing deeds which are generally unacceptable, regardless of the motivation. Though they were particularly concerned with patricide, matricide, betrayal of parents and family, unfilial conduct, crimes against the gods and perjury, they also punished those who broke oaths. The Trojans earned their enmity when they broke their oaths that they would return Helene upon the Greek’s first landing at Troy. The crimes which they punished also included disobedience towards parents, violation of the respect due to old age, violation of the law of hospitality and improper conduct towards suppliants, including homicide as in the case of Melampus who was exiled from Pylos by King Neleus as punishment for the manslaughter of some man. The suffering he endured during that time and the cruel imprisonment at the hands of King Phylakos was blamed on the wrath of an avenging Erinnyes. They could carry out their punishments even in the absence of human witnesses as seen in the case of Ibykos, a historical poet who was murdered by robbers and sympathetic cranes who witnessed his murder called upon the Erinnyes to exact revenge on the perpetrators. The nature of the rage that engulfs everyone is thus:

“Medusan wrath, that can turn yoric flesh to deadly granite.” (Yorick: EW 77)

How the ‘Medusan wrath’ of ancient Greece found their way to New York, India, Pakistan, Spain and all around the Globe is summed up in the following lines by Prof. Solanka:

“These days the goddesses, less regarded, were hungrier, wilder, casting their nets more widely. As the bonds of family weakened, so the Furies began to intervene in all of human life. From New York to Lilliput-Blefuscus there was no escape from the beating of their wings.” (F 251)

They have chosen to get involved even in Gang warfare, for the Moor asks:

“What avenging demon bestrode the horizon, raining fire upon our heads?”

(MLS 372)

As Rushdie himself alluded so often to the Furies of Greek mythology, a study of the classical concept of fury is absolutely vital in dealing with the fury in the novels. For like Medea, Rushdie, on seeing boiling wrath, seems to ask:

“Whither hastes that headlong horde of Furiae? Whom seek they? Against whom are they preparing their flaming blows? Whom does the hellish host threaten with its bloody brands?” (Seneca, Medea 948)

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CHAPTER III

PSYCHOLOGICAL VARIATION

I

In *Haroun and the Sea of Stories*, after Haroun's mother left his father for another man, his attention span became limited to eleven minutes and he was unable to concentrate any further. Their neighbour Miss Sengupta explained this phenomenon as being:

“...located in his pussy-collar-jee (psychology).” (HSS 24)

Her explanation was based on the fact that his mother had left their home at eleven o'clock. This humorous and rather far-fetched psychic interposition is Rushdie's rare resort to an overt display of his prolific use of psychology in all his novels, and this chapter examines the brilliant psychological treatment of the rage/fury of his characters. It will be seen that apart from the political, historical, allegorical/biographical nuances and implications of the novels, there is also a very lively psychological aspect of the works which adds a fresh and additional lustre to the already rich quantitative as well as qualitative melange. His characters are intensely interesting psychic case-studies and reveal their creator's knowledge and mastery of human psychology. The brilliant psychological treatment of the rage found in the novels will constitute the heart of this study.

When Boonyi (*Shalimar the Clown*) came back to Pachigam from Delhi and Max Ophuls, she had been killed officially, and as a 'dead' person, was not allowed to live with the living. So her father Pandit Pyarelal Kaul made her live in the deserted hut of the dead Gujar prophetess Nazarebaddoor on the pine-forested hillside, where she had to be satisfied with the ghost of her dead mother Pamposh. Her father would visit her at regular intervals, supplying her essential needs and caring for her as she underwent withdrawal symptoms when she would shake convulsively, sweating and craving for the food and chemicals that

had enslaved her. The gradual derangement of Boonyi during this period started having an adverse effect on the optimistic streak in Pyarelal's nature. Up on the hill beside his daughter, he would reminisce of how the whole village had defended the love of Boonyi and Shalimar, a Hindu and a Muslim. Seeing its dreadful ending, his thoughts wandered to wider issues like the conundrum of Hindus and Muslims co-existing peacefully as Kashmiris per se. He was receiving news from other Pandit organizations of "forced conventions, temple-smashing, iconoclasm, persecution and genocide" (SC 239) and suicides committed by despairing Brahmins. The villagers of Pachigam had so far made a huge attempt to live peacefully together as one big family and he began to wonder if all their attempts had just been wishful thinking, a façade that would not last, an illusion amidst all the communal violence elsewhere. It was sad to think that when it broke out, it was no longer a question of who had been family friends but to which community one belonged. This made him question:

“...the idea that human beings were essentially good, that if men could be helped to strip away imperfections their ideal selves would stand revealed, shining in the light, for all to see.” (SC 238-9)

This causes one to wonder if there could be such a thing as an “ideal” self, and what exactly constituted the “imperfections” in a human being that prevented him from being “good” and ideally exemplary.

II

Psychoanalysis makes an arbitrary division of the mind calling them the “Conscious” the “Pre-conscious”, and the “Unconscious”. In Psychoanalysis, The “Unconscious” is considered to be the main principle behind human motivation. In *Midnight's Children*, Shiva continued hating the upper-ups and their power even after he amassed wealth for himself. He was the rightful son of the Sinais' though the possibility of Methwold being the biological father is hinted. But having been swapped at birth by Mary Pareira, he became the son of

Wee Willie Winkle, the impoverished accordionist who had to sing for his living. As merely having lived in poverty cannot account for such a virulent life-long hatred of the rich, could it be possible that Shiva in his unconscious, saw them as usurpers and therefore was justified in continuing to resent them?

The Moor also makes an interesting comment while referring to the aggressive nature of his lover Uma Sarasvati who eventually ruined his life:

“There are those among us – not alien but *insaan* – who eat devastation; who, without a regular supply of mayhem, cannot thrive.” (MLS 322)

He talks about ‘*Insaan*’ – ordinary men and women of the streets, who possess a more than an acceptable amount of truculence, without which they do not seem able to exist.

In *Grimus* Flapping Eagle’s beloved elder sister ‘Bird-Dog’ had vanished with a man called Sispy, so in his search for her, he landed on Calf Island, a haven for immortals who found their life in the real world difficult. Virgil Jones and Dolores were the first people he met there and from them he learned that there was a town called K on Calf Mountain filled with reprobates, and they tried their best to dissuade him from continuing his search. He also learned that his sister and Mr Sispy were indeed on the mountain but could no longer get any information out of them regarding the mountain which instilled fear in them. Then Virgil Jones asked Flapping Eagle a very psychic question:

“Would you agree, Mr Eagle...that what the human race fears most is the *working* (italics mine) of its own mind?” (G 45)

The suggestion that the mind had a will of its own and could not be controlled by its owner is reiterated when an earthquake occurred at Calf Island, and Flapping Eagle was told that it was the ‘Grimus Effect’ which was slowly deteriorating the island. Virgil Jones said that the Grimus Effect and the monsters on the mountain were ‘Outer Dimensions’ and that there were ‘Inner Dimensions’ or universes lying locked inside one’s mind, over which the Grimus Effect could produce devastating results. He stated that the ‘Inner Dimension’ consisted of a

man's:

“...own particular set of monsters. His own devils burning in his own inner fires. His own worms gnawing at his strength. These are the obstacles he must leap, if he can. Often, sadly, they are stronger than he is, and then he dies. Or lives on, a working body encasing a ruined mind.” (G 84)

After deliberating with himself for a long time, Virgil Jones finally decided to guide Flapping Eagle up Calf Mountain in spite of Dolores' pleas not to leave her. As they made their way up the inhospitable mountain, they started hearing a high-pitch whine that dimmed their eyesight. Virgil informed Flapping Eagle that they were entering the zone of the Effect and they needed to talk about anything except the Effect, as keeping silent could prove to be fatal. Then Flapping Eagle became weak and developed fever, finding it increasingly difficult even to stand while the whining grew louder and louder. Virgil yelled at him, telling him to try to concentrate on his voice while he began to suffer from hallucinations. During the ordeal, he heard Virgil saying that he would take him to a clearing where the daylight would chase away the monsters inside him. He also heard him saying that Grimus could no longer control the Effect which was growing stronger and stronger and it would eventually destroy the island of the immortals. He said that the effect of the Grimus Effect on a person's mind could be controlled by getting used to it through controlling one's thoughts. Interestingly, he went on to say that the Inner Dimension were lonely places, each individual creating his or her own, thereby possessing a universe each. This knowledge frightened men to the extent of driving them insane, which was the calamity that had befallen the inhabitants of K who were frightened of their own minds. He spoke about a philosopher of K called I.Q. Gribb who stated that all human beings were dead, living in shells where different emotions entered in turns to occupy us for short periods of time, thereby causing mood swings. Gribb stated that the one thing that remained constant was one's consciousness. He survived by ignoring the

dimensions, because even though an immortal, he died when he allowed himself to feel, and the Grimus Effect got to him. In short, the inhabitants of K refused to *feel*, which accounted for their debauched lives. Virgil Jones advised Flapping Eagle to develop his consciousness, which was the only way to defeat the Effect.

The ‘dimension’ of this quasi-science fiction is analogous of the psychoanalytic inner layers of the mind – the id, the ego and the super ego – metaphors that Freud gave to highly complex psychological processes. Just as this inner dimension of *Grimus* is something that one has either to fight and overcome to break free of its restraining chains or be forever a slave to it, Freud’s concern was with the ‘unconscious resistance’ and how to break through it. The ‘unconscious’ - active parts of the mind, unable to be detected on immediate inspection either by an onlooker or by the subject himself - was discovered by Freud through hypnosis. Hypnotized patients were told to do something at a given time after waking up and though they could not recall what had occurred or had been said during the hypnotic trance, they could carry out the task at the given moment, which was:

“...eventuated due to the activity of the unconscious.” (HFP 87)

This convinced Freud of the existence of the unconscious. According to Freud, this was the repository of all the basic drives (instincts) like hunger, thirst, anger, and sex, which he named *Libido*. Psychology says that psychological disturbances such as uncontrollable hatred and impulsiveness is the mark of inner conflict which Freud takes a step further by calling it “hidden conflicts” which are buried in the unconscious and gives rise to anxiety. He stated that in the depths of the mind are the hurtful memories, forbidden desires and other experiences that have been pushed out of the conscious and conflict and frustration with the Libido is the root of all abnormal behavior. Although the individual is unaware of such unconscious material, it continues to seek expression and may be reflected in fantasies and dreams. These unconscious impulses and conflicts, if not expressed directly or brought to

awareness through hypnosis or other psychological means, seek indirect release in all kinds of symptoms resulting in irrational and maladaptive behavior, eventually leading to mental death or in other words ‘abnormal’ behavior. Therapy helps to gain insight or conscious awareness of these unconscious desires/conflicts for the purpose of gaining emotional release that would eventually enable individuals to master their anxieties.

Allusions to the Freudian ‘Superego’ are found in the novels. The superego is theorized to be one of the residents of the unconscious layer of the psyche, and is said to operate on the principle of perfection. It is the part of the mind that acts as a conscience reflecting social standards that have been learned and serves as the critical and moralizing function. It is shaped by moral standards of society as transmitted by parents and is concerned with right and wrong. It supplies the ego with standards and ideals of behavior and is developed in early childhood through parental teaching. In *Shalimar the Clown*, Pandit Pyarelal Kaul speaks of it:

“Man is ruined by the misfortune of possessing a moral sense, consider the superior luck of the animals...They neither know nor shape their own nature; rather, their nature knows and shapes them. There are no surprises in the animal kingdom. Only man’s character is suspect and shifting. Only man, knowing good, can do evil. Only man wears masks. Only man is a disappointment to himself.” (SC 91)

Poor Boonyi, living in exile up on the hill above the village, was aware that wild animals stalked around her hut at night, but she envied rather than feared them:

“These creatures were dangerous and maybe they were closing in on her to kill her but they could not be blamed because they were true to their natures.” (SC 229)

Man could not be ‘true’ to his nature, to give uninhibited outlet to the id, the animal craving within, due to the inhibiting superego.

And the question remains: what exactly causes hate, and what makes a person

hateful? Can it be attributed to a congenital defect in the brain structure? Psychology states that:

“There are no brain areas that simply control aggression by themselves. Instead, these areas work in conjunction with other brain areas and interact with non-neural factors to influence aggression. In other words, instead of being ‘centres’ for aggression, they constitute part of a system that governs aggressive behaviour.” (AIC 44)

With Boonyi Kaul, the ‘non-neural factors’ that influenced her rage were her many disillusionments with life, beginning back home in Kashmir and culminating with Max Ophuls in Delhi. However, abnormalities of the brain is a fact that cannot be ignored, as is to be seen in the following statement:

“...some people who have evidenced fits of rage or intense hatred have been found to have abnormalities of brain structures involving lesions on or near the hypothalamus and amygdala...Brain disorder is usually associated with sudden, uncontrollable rages rather than with the cold, calculated planning of the death of millions.” (PCM 483)

This implies without doubt that psychopaths and terrorists who carefully select their victims and plan their deaths do not fall into the ‘abnormal’ pattern, in sharp contradiction to the widely circulated view that psychopaths are to be considered ‘sick’ and therefore need therapy. Shalimar¹, an associate of terrorist groups in *Shalimar the Clown* falls into this category. Besides executing mass killings on orders given by his superiors, he also meticulously planned the deaths of his victims Boonyi Kaul, Max Ophuls and India Ophuls.

¹Shalimar was the village headman’s son and he had given himself the name in honour of Pamposh, Boonyi’s mother who had died in giving birth to Boonyi in the Shalimar garden where he himself was also born. He is called “the clown” because he performed as the clown of the performing troupe of Pachigam where Boonyi danced the Anarkali dance. Boonyi’s betrayal of their love transformed him completely.

He was a cold, calculating spider and was weaving a web for his unfaithful wife, writing loving letters to her and telling her how much he missed her. He wrote that he understood that she was realizing her dream of becoming a great dancer and that he was happy that the “Amerikan” was able to assist her. He assured her that he would not believe the things that people said of her and would wait respectfully for her return. The gullible girl walked right into the trap and into his murderous reach. After butchering her he worked for militants and the last man he worked for, a big shot named Ustadz Abdurajak Janjalani cut a deal with him – his services for a year in exchange for access to ex-Ambassador Max Ophuls. During the course of the year, his Filipino spies located Max Ophuls’ address and ‘the Ustadz’ kept his part of the deal by rewarding his services with the necessary means to enter America. Shalimar went directly to Max Ophuls’ residence where he was naturally refused entry by alert security guards. His patience knew no bounds as he waited outside the high walls of ‘Mulholland Drive’, sleeping on the grass below the road’s rim to keep out of sight of cruising policemen. On the third day of his vigil, dogs that he could have strangled with ease were sent outside the walls to frighten him away, but he was determined to keep up a humble façade. It was not his intention to kill his enemy hurriedly or take drastic measures at once, for he had other plans up his crafty sleeve. When Max Ophuls’ Bentley finally drove out on the fourth day, Shalimar very humbly approached the car, ignoring the raised weapons of the guards and looking admirably “worshipful and sad” (SC 322). When Max Ophuls asked him who he was and why he kept coming there, he even had the nerve to reveal his identity and even disclosed the fact of Boonyi’s death, asking for employment for her sake. Shalimar knew that this was a man with no dearth of employees who would never employ him if he approached him any other way. His form of request was one that he knew Max Ophuls could not, as a gentleman, simply turn down either for sentimental reasons or for the sake of salving his conscience. On the other hand, on revealing his identity, he could even have been gunned down on the spot for his audacious daring, because he assures Max that he does not want any trouble, saying that what was done was done. In short, this coldly calculating killer was

willing to gamble on ice, for the stakes were high. On the fifth day the gates opened for him, and he was strangely given the appointment he must have been hoping for, that of Max Ophuls' personal chauffeur. The amount of self-control that would have been inevitably involved in serving the man who had been mainly instrumental in ruining his life need not be accentuated. That he was willing to drive him around in his Bentley would have been hard enough, but he went a step further and also became his "valet, a body servant, the ambassador's shadow-self" (SC 322). There was no limit of the extent of his willingness to serve and build intimate relations with the man he planned to kill, playing cat-and-mouse with him. It was as if he wanted him to trust him and rely on him as heavily as possible before terminating him, and Max Ophuls' played into his hands exactly the way he wanted him to. Shalimar did not know that Boonyi had a daughter until he saw India Ophuls on her twenty-fourth birthday and saw his dead wife's very image in her and heard her again in her voice, and he recalled his oath to Boonyi that he would murder any child she had by another man. He had to summon all his strength to suppress his anger:

"...his hands were bunched into fists and trembling..." (SC 11)

After slitting Max Ophuls' throat with a single slash of the blade at his daughter's doorstep, he hid out in the wilderness of Runyon Canyon and was caught by the Los Angeles Police while scavenging for food in a park. He spent a year and a half in jail as a 'high-profile' (SC 374) inmate, wearing ankle chains and receiving his food in his cell. At his trial, he was given the death penalty and was moved to the California state prison at San Quentin to wait out his sentence. But Shalimar was not waiting for death, for he had not finished what he had set out to accomplish. For three years, he refused to join the inmates in the yard, preferring to do push-ups, meditation and strange dance-like exercises in his cell, preparing himself for something. When he finally went out in the yard and did three hundred push-ups without sweating, a gang lord called 'Blood King', a three hundred pound inmate challenged him but got himself almost killed in the fight that ensued. No one bothered him for a year after which six men tried to beat him up and two of his ribs got fractured while he maimed four of them.

Five years passed after which he refused to appeal, and in this way another year passed by. Then after six years on death row, there was a jailbreak and Shalimar scaled the prison wall and walked off it in the air where he continued walking as if on tightrope. He went straight for India Ophuls, got past security guards and dogs and entered her dark bedroom, intent on carrying out the final phase of his carefully laid out plans of revenge. Another example of people with psychopathic disorder possessing the clear thought processes of a cold, calculating killer is that of Uma Saraswati in *The Moor's Last Sigh*. The daughter of a Maharashtrian high-ranking police officer and a promising University student, she started fabricating convincing stories about herself and other people which eventually caused separations and divorces among married couples. Refusing to be medicated, her parents had no choice but to abandon her to her fate, and she had perforce to marry an old retired Deputy Commissioner of Police called Suresh Sarasvati, whose name she permanently adopted for her own. Shortly after the marriage, he suffered from stroke and became mute and paralyzed. Uma took off with all his wealth where in Bombay she continued playing her game of deception and seduction. She invented stories of her life by which she preyed on the sympathy of her victims. The Moor was the last one of her prey and to him she related the tale that her mother had hanged herself when she was twelve, as a result of which her grief stricken father followed suit by setting himself on fire. She said that she had been rescued from penury by her father's work associate who expected sexual favors in return for giving her a home. So, although the moor says that:

“...these violent fictions were born out of their spurned daughter's (pretty legitimate) rage.” (MLS 266)

the ‘violent fictions’ were what had caused her parents’ rejection of her in the first place. Therefore, the reason for her love of wrecking destruction around her was not as retaliation for parental rejection but rather for psychiatric reasons. Being thus addicted to brewing trouble, she succeeded in bringing discord between the Moor and his mother and ruining his

life. The Moor contradicts his former assessment of her when he says:

“...she (on this occasion) came among us – as a farmer of discontents, a fomentor of war, seeing in me (O fool! O thrice-assed dolt!) a fertile field for her pestilential seeds. Peace, serenity, joy were deserts to her – for if her noisome crops failed, she would starve. She ate our divisions, and grew strong upon our rows.” (MLS 320)

On the other hand, brain disorder with its concomitant “sudden uncontrollable” surges of rage is manifested in Professor Solanka of *Fury*. His friend Rhinehart told him that friends tried to avoid certain subjects to which he was sensitive while in his company as they were afraid that it would trigger him off, which they dubbed “Getting Solankered” (F 68). When he was overcome with rage he would mouth obscenities without being aware of it himself, and once he discovered to his dismay that he had during one of his rage spells, not only fired his housekeeper Mrs Wislawa but had also hurt her sentiments deeply. She expressed surprise that an educated man like him could swear so profusely, and it made him feel that he was on the verge of a psychological breakdown. This is in compliance with the following statement:

“...the episodes occur with rapid onset, out of proportion to their antecedents, and are followed by a rapid offset. For this reason, they sometimes have been referred to as ‘spells’...afterwards the patient may have amnesia for what occurred during the episode. If the patient is aware or is told of some violence that occurred, he or she usually expresses remorse.” (AIC 226)

So, a psychopathological factor - that of the clinical picture of mental disorder is being dealt with here. Another character Eliot in *The harmony of the spheres:East West*, states why we lose control of our minds thus:

“A simple biochemical imbalance...” (EW134)

This view is in keeping with what psychologists have to say on the matter, that temporal lobe patients exhibit aggression during the seizure, after which they exhibit amnesia for what occurred during it.

“Lorimer (1972) found evidence for the function of the frontal lobes in aggression ... their aggressive behaviors, which included senseless, animalistic acts, were associated with sensory disturbances, gastro-intestinal upset, black-outs...” (AIC 70)

Yet another definition of it is:

“When an uncharacteristic increase of aggression occurs over a relatively short period of month or even a few years and no other apparent factor, such as hormonal or environmental causes, is evident, observers may suspect a brain lesion. This aggression may be characterized by sudden brief periods of intense rage, out of proportion to the initiating stimulus.” (AIC 72)

These definitions would provide some answers to some kinds of rage found in the Novels and Professor Solanka indeed serves as an excellent study on the topic of neurosis. On the slightest Provocation; he would feel a:

“...huge irritation rise up in his breast. He experienced a strong desire to screech at this fellow with the damn-fool alias, to call him names and perhaps actually smack him across the face with an open hand...where was all this anger coming from? Why was he being caught off guard, time and again, by surges of rage that almost overwhelmed his will? (F 36)

We are informed of his “...helpless rage” (F 38). He does not seem to have any control over the rage that overcomes and overwhelms him. Once when he was provoked by a young man, he had to force himself to walk quickly away, and on rounding a corner, he fell back against the wall, trembling with the force of his rage within. It was as if he had to summon all his strength to prevent himself from murdering the young man. This rage seemed to exercise complete control over him and it was not as if he was demented, for it was he himself who was most perplexed by its sudden unheralded emergences and its control over him:

“...what was bubbling inside him defied all explanations. There is within us, he

was being forced to concede, which is capricious and for which the language of explanation is inappropriate. ...we fear this in ourselves, our boundary-breaking, rule-disproving, shape-shifting, transgressive, trespassing shadow-self, the true ghost in our machine. Not in the afterlife, or in any improbably immortal sphere, but here on earth the spirit escapes the chains of what we know ourselves to be. It may rise in wrath, inflamed by its captivity, and lay reason's world to waste." (F 128-29)

And he was perplexed not only with the vehemence of his anger but also with the blanks in his memory that made him completely oblivious of what occurred during his spells of rage. Once in a restaurant, something he read in the morning paper so exasperated him that he started mouthing invectives and the waitress had to ask him to leave. Being blissfully unaware of what had happened, he had to ask her what he had done to offend her. When this fury gripped him, he could hear "all manner of noise" (F 46) beating against his eardrums, during which he would speak and do unspeakable things of which he had no knowledge whatever, during the act or after, and this made him feel like a helpless hostage in the power of a "terrorist anger" (F 67). He had gone to America in search of peace (silence) but found that the noise that had threatened to destroy his sanity had not only followed him even there but was becoming even louder, as it "was inside him now" (F 47). It was dangerous fury, as he found out in the case of the murder of three beautiful girls, whom he thought he might have killed during the spells that overtook him, which he called: "...the goddamn fury that actually kills (F 70). However, there were three suspects in the grisly murders, the three boyfriends of the three victims, who seemed to be filled with another kind of madness:

"...the fury they could not articulate, born of what they, who had so much, had never been able to acquire: lessness, ordinariness. Real life." (F 202)

Professor Solanka's anxiety over if he was the murderer of the three girls is in keeping with "moral anxiety", one of the three types of psychoanalytic anxiety, which is, anxiety arising

from action in conflict with the super ego and arousing feelings of guilt:

“...the person feels guilty about something he or she has done – either real or Imagined.” (PGB 36)

We also find this instance in *The Moor's Last Sigh* in the Moor's observation of his mother:

“It was one of my mother's weaknesses that her grief and pain so often came out as anger; it was, in my view, a further weakness that once she had permitted herself the luxury of letting rip, she felt a huge rush of apologetic affection for the people she hurt. As if good feelings could only swell up in her in the aftermath of a ruinous flood of bile.” (MLS 177)

Another such rage is that of Cyrus Cama in *The Ground Beneath Her Feet*. Ten year old Cyrus hated his younger brother Ormus, and tried to smother him in his crib. As a punishment, he was sent to a strict boarding school and made to stay there all the year round as his parents were embarrassed with this show of apparent mental disturbance, which worsened with his banishment:

“During his early days at the Templars School he had given every sign of being a disturbed child, capable of violence towards his fellow students and also towards members of staff.” (GBF 134)

His mother made it clear to the school authorities that she wanted her son to be ruled with “an iron hand”, after which he was treated severely and punished regularly. He stopped being violent and started hiding behind a façade, charming everyone around him and excelling academically. During one vacation, at the age of fifteen, he smothered six boys in their beds and fled from the school. He then sent a boastful letter to the police, revealing his crime and boasting that he would never be caught by fools like them. He became a compulsive liar, spending a year drifting around, and charming people to their deaths after extracting huge amounts of money from them. As a grown-up, he was:

“...prone to exaggerated mood swings, however, plunging at times into a lightless, cavernous underworld of self loathing (and was) adjudged by the courts to be ‘profoundly disordered, utterly immoral and highly dangerous.’” (GBF 137)

While in one of these moods at the age of sixteen, he surrendered himself to the police after nineteen murders, claiming that he needed to rest, evidently from his killing spree.

We are given hints that some characters might need therapy, as in the case of Prof. Solanka, when Mila admonishes:

“Enough public screaming! Jesus, sometimes you’re scary. Mostly I think you wouldn’t hurt a fly and then suddenly you’re this Godzilla creature from the black lagoon who looks like he could rip the throat off a Tyrannosaurus Rex. You’ve got to bring that thing under control, Malik. Wherever it’s coming from, you need to send it away.” (F 175)

Another character that seems to need this is Jack Rhinehart, an American poet and war correspondent:

“...if woken by a ringing telephone would, to this day, usually smash the instrument to bits. He couldn’t help himself doing it, and was only half awake when it happened. Jack got through a lot of phones, but he accepted his fate. He was damaged, and thought himself lucky it wasn’t worse.” (F 38-39)

Some, like Vina in *The Ground Beneath Her Feet*, in an attempt to assuage herself of her anger at her father for not being there for her as a child, goes into self-therapy. She:

“...hung a giant pink piñata in the shape of a rabbit from the ceiling fan in her office and handed Vina a wooden stick. As Vina slugged the piñata she was encouraged to say whom she was really hitting out at, and why. She went for it at a vengeance, and Shetty (her father) accordingly heard many painful complaints about himself...the piñata gave way under the force of Vina’s assault and the usual children’s sweets and

fluffy toys tumbled out, all the gifts he had failed to give his daughter when she was a child.” (GBF 493)

Within the more ‘normal’ spectrum, Karen Horney states that people with aggressive personalities regard others as being hostile toward them and they have somehow convinced themselves that only the most competent and cunning survive. So they behave in a manner where they can maintain feelings of control and power over others and thus become hateful and hostile, heaping undue abuses and disparaging remarks on others. They are angry people and rage in whatever form, be it the mythological Fury or psychological aggression is:

“...a behavior that is directed by an organism toward a target, resulting in damage.”
(AIC 6)

Thus, it is destructive behavior, but the damage may be either to others or self-inflicting.

“With anger and hostility, there is a tendency to destroy as well as attack – a tendency that may lead to socially disapproved and self-defeating behaviour.” (APM 121)

Boonyi had borne Max Ophuls’ child out of sheer spite but ended up falling in love with the baby. She named her child Kashmira Noman after her husband Shalimar Noman, planning to take her home with her. However, there was more heartbreak in store for her because Peggy Rhodes, Max Ophuls’ now estranged wife, had different plans for her. She named the baby India Ophuls and made the necessary arrangements to take Boonyi home to Pachigam, telling her that it would be unthinkable to take another man’s child home to her husband. So on the small plane that was taking her home, she had to suffer yet another kind of pain:

“...the emptiness in her arms began to feel like an intolerable burden. The weight of her missing child, the cradled void, was too much to bear. Yet it had to be borne.”
(SC 217)

This “tendency to destroy as well as attack” leading to socially disapproved behavior abound in the novels. General Raza Hyder could never forget all the years of demeaning treatment which he had received at the hands of Pakistan Prime Minister Isky Harappa nor the day

when he had screamed in his face, splattering his cheeks with spittle. Being related (Isky's wife Rani Harappa and Razi Hyder being cousins), he dared to reprove him by saying that they were not his servants, and had been slapped hard on his cheek. He warned him that the blush caused by the blow would not fade easily. Neither could he forget his daughter Arjumand Harappa's stares of unconcealed hatred. So his revenge began when the army under him led a coup and as Chief Martial Law Administrator had Isky taken to the Bagheeragali rest house where he was denied his beloved cigars. Then he got hold of the information that Isky had arranged the murder of his cousin Little Mir Harappa, Minister for Public Works. This new turn of events caused Isky to be kept in solitary confinement in Lahore's Kot Lakhpat Jail where his health started deteriorating. After a six-month trial at Lahore's High Court, he along with Mir Harappa's son and murderer Haroun Harappa were sentenced to be hung till dead. He was then moved into the death-cell at Kot Lakhpat Jail where he refused to lodge an appeal, saying that it would be futile to do so. After being held in captivity for a year and a half, his lawyers persuaded him to appeal and the upshot was that the Supreme Court upheld the death sentence by a split decision and a pardon seemed imminent. Six months later, he was visited in his death cell by Colonel Shuja who required him to sign out a full confession of his crimes for the purpose of a more favourable consideration of clemency. The foul-mouthed Isky was so enraged that he started swearing at the Colonel which stung the latter so much that he shot him through his heart. A fake hanging of the former Prime Minister was conducted at night in the courtyard of the District Jail in the presence of President Raza Hyder, after which the corpse was sent to his ancestral home at Mohenjo. As for Arjumaund Harappa, right after her father was arrested, she was sent to her mother at Mohenjo where for six years they were kept on house-arrest, two before Iskander Harappa's execution and four after it. Raza Hyder's destruction of the Harappas was indeed complete.

III

On the whole, psychology tells us that man is aggressive by nature and is capable of aggression, though all of us are not necessarily aggressive.

“...hate and aggression often seem to arise from a combination of forces. Most basically, there does seem to be an innate capacity for hate and aggression...And specific parts of the brain are central to rage. The evidence supports the idea that we have a capacity but not an inevitability for hate and aggression in our natures.”
(PCM 494)

So, if some are more aggressive than others, what would be the other factors apart from pathological reasons underlying such behavior? John W. Renfrew in *Aggression and its Causes – A Biopsychosocial Approach (1997)* states that:

“Aggression is a behavior affected by multiple influences.” (AIC 4)

Accordingly, a very important cause for aggression is frustration, and the hypothesis called the frustration- aggression hypothesis by the psychologists Miller and Dollard (1941) states that:

“...aggression is a logical and expected consequence of frustration, its purpose being to remove or destroy the obstacle to need-gratification.” (APM 627)

A study on behavior psychology in *Personality Classic Theories and Modern Research (2004)* also supports this view thus:

“...aggression is always the result of blocking, or frustrating, an individual’s efforts to attain a goal.” (PCM 222)

Frustration is defined as “prevent (a plan or action) from progressing, succeeding, or being fulfilled, prevent (someone) from doing or achieving something, cause to feel dissatisfied or unfulfilled”. It has its origin in Latin *frustrat-*, *frustrare* ‘disappoint’, from *frustra* ‘in vain’. Frustrated individuals abound in the novels, and they end up with either having aggressive feelings or committing aggressive acts. In *Midnight’s Children*, Salim’s parents and

grandmother expected great things of him, but contrary to their expectations, he turned out to be mediocre. Frustrated, he felt that his parents were demanding of him a sort of repayment for their investment in him, which gave rise to:

‘...a blind, lunging fury...’ (MC 457)

This tendency is stated thus:

“Frustrating conditions often elicit anger accompanied by a tendency to attack and remove the obstacle to one’s goals.” (APM 120)

Haroun was so frustrated when his mother left his father for another man that when he heard his father sounding pathetic over his loss of the art of story-telling, he lost his temper and cruelly demanded the necessity of telling stories that weren’t even true. Frustration can take on many forms as when the ‘Reverend Mother’ Naseem’s son Hanif committed suicide, and “disappointed fury” (MC 327) made her blame his wife Pia for it. Padma fell into an “outlandish” rage (MC 141) at Saleem’s written statement in his novel that she loved him:

“‘Love you?’ Our Padma piped scornfully, ‘What for, my God? What good are you, little Princeling,’ – and now came her attempted coup-de-grace – ‘as a lover?’” (MC 143)

This, because he was unable to satiate her sexually, which left her frustrated. She scornfully asked him for what reason she could possibly love him, implicitly stating that he was no good as a lover, having been castrated when the children of midnight were arrested during the Emergency. In *Fury*, Neela Mahindra left Prof Malik to join the revolution of her people because his wife and ex-lover had stampeded into their bedroom and she discovered that she was not the only woman in his life. Boonyi Kaul was frustrated with her husband Shalimar, for not trying to rescue her from the arms of her lover. So she railed against him to Max Ophuls, who not knowing that her anger was directed at Shalimar found it moving when she castigated Kashmir for being cowardly and remaining passive:

“...in the face of the horrible crimes committed against him.” (SC 197)

And when she returned home and discovered that she had been officially ‘killed’ by her family and her father taught her how to live her life as a dead person on the hill, negating her personal feelings, the frustration caused sudden rage to flare up in her. Frustration can be caused from a fall from authority as seen in the matriarch Epifania da Gama when her daughter-in-law Belle took over the reins of power in the household. Belle brought about changes in the family’s non-vegetarian diet which caused Epifania to rant and rave:

“Don’t think-o for two secs I will cut out chicken in this house because your little chickie, that little floozy-fantoozy, wants you to eat beggar-people’s food.” (MLS 24)

Hostile aggression resulting from pent-up frustration over unjust treatment is also rampant in the form of riots.

Failure, loss, personal limitations, lack of resources, guilt, loneliness and value conflicts constitute important causes of stress and multiple influences are responsible for aggressive behavior such as biological, psycho-social and socio-cultural conditions.

Ormus Cama blamed Persis Kalamanja for Vina’s departure from Bombay and not only hated her for his loss, but also despised her and treated her as if she did not exist.

Being slighted can fill a person with the kind of hatred that Felicitas informed the Moor about – the kind of hatred that “burns up the soul.” (MLS 400). When Flapping Eagle suffered ‘dimension fever’ for the first time, he was enraged for “having been kept in ignorance” (G 69).

That pride causes rage is clearly evident in Maulana Dawood, ‘the local divine’- who was accidentally garlanded the shoe garland meant for Omar Khayyam as he emerged from his home for the first time, which caused him to throw back his head and ‘roar’. Naveed Hyder looked down her nose at her elder sister Sufiys Zinobia, calling her “Thing” (S 136), and demanding to know who would be willing to marry her even if she had been endowed with brains. Epifania da Gama had been lording over her home and her rage when she learned of her husband’s will that made her dependent upon the goodwill of her sons was a wonder to behold, for she: “wept, tore her hair, pounded her tiny bosom, and ground her teeth” (MLS

27). Another proud mother, Lady Spenta, on hearing that her son had fallen for the penniless Vina: “flew into a pop-eyed rage” (GBF 143).

In “nostalgic rage” (MC 129) we have Doctor Aziz discovering that the perforated sheet through which he had examined his wife was moth eaten, and he fell in a rage at her for not having taken care towards its preservation. Rai on waking up after a dream of being with dead Vina was filled with a murderous rage, ready to rip out the heart of the person who was responsible for their present state.

Loss of faith can have frightening consequences as when Ilfredis Wing, who had lost her faith after her husband’s desertion reserved “her wrath only for god” (GBF 442).

Loss of trust is an important factor in causing aggressive acts. Aurora Zogoiby punished her husband for having promised his mother their firstborn son in exchange for her treasure chest that he needed to rebuild their spice business. On discovering this secret pact, she bolted herself in their bedroom, sleeping alone for four years while waiting out the death of his mother Flory Zogoiby.

Hatred can also germinate from a dying marital love, as seen in the fight between Ameer Merchant and her husband, who at dawn, still walked in circles in her living room, getting angrier by the minute:

“...stirring up the most poisonous of all rages, the wrath churned in the body by the thrashings of dying love.” (GBF 166)

It was indeed poisonous, as it drove away Vina Apsara forever from them.

There is also the increasing anger of “father-fixated Mila” (F 225) who might have been sexually exploited by him, albeit willingly, and as a result, seeks out father-figures for lovers.

Jealousy, envy and possessiveness are all closely related and can lead to rage and aggressive acts. When Lady Man Bai learned that her fiancé still craved physically for her former slave Mohini, she was so angry that: “an ugly suppurating boil” (TEF 201) was

formed on her psyche. She “raged with jealousy” (TEF 63) which caused her to be expelled from the household. When a young man attempted to compliment Neela Mahindra on her beauty as she walked by Prof. Solanka’s side: “a great roaring” (F 147) rose inside him and he almost killed the young man. Akbar’s concubines’ were jealous of his imaginary wife Jodhabai and resented her because they felt that:

“The emperor had put her together, they fumed, by stealing bits of them all...They hated her for her theft of their histories. If they could have murdered her they would have done so, but until the emperor tired of her, or died himself, she was immortal.” (TEF 46)

They hated her to the extent of wanting to murder her, but since it was impossible to murder a non-existent person, they spent their days fuming over it. Umeed Merchant a.k.a Rai raged at having to play second-fiddle¹ to Ormus Cama who was married to Vina Apsara, the love of his life:

“My rising anger informed me of a truth I had thoroughly suppressed: viz., that I still entertained hopes of having her all to myself.” (GBF 430)

Jealousy can also take filial forms as when Crown Prince Salim loathed Vespucci for having won the favour of not only his father the Emperor Akbar but of the public as well. Prince Amlethus at a tender age of seven hated Ophelia, the court jester Yorick’s wife, in part because she had replaced him in Yorick’s affections. Haroun on confronting the Cultmaster, in whom he saw Mr Sengupta, the man who had lured away his mother shook with “anger and other emotions...” (HSS 155)

Among other factors of aggression is the use of alcohol which:

“results in a loss of inhibitions...producing abnormally lower frequencies and sometimes episodes of behavioral dyscontrol.” (AIC 94)

¹ Rai and Vina continued being lovers even after she married Ormus.

Professor Solanka's nightmarish drunken stupors continued when after a drinking session, he drove his friends home during a heavy downpour. He was driving on the wrong side of the road, and was corrected by his friend Jack Rhinehart which so incensed him that he stopped the car and made him walk home in the rain. The next morning he had no remembrance of what had happened.

Aggression can also be hereditary as seen in Ameer Merchant who was married to a mild-tempered man but found that the gentlest of reproofs from him would unleash in her the most destructive of tantrums "not at all unlike her dead father's rage" (GBF 81). Her father died of anger at the age of forty-three and she had inherited his rage. Fromm on the other hand advocates non biological determinants of hate though he accepts the fact that the capacity for violence can be a biological heritage. And though he also accepts the view that a person can suffer lifelong problems if childhood drives are not channeled properly, he blames as the cause of aggression an empty society where it has become difficult for an individual to find meaning. This is clearly demonstrated in the life of Boonyi Kaul in *Shalimar the Clown*. She railed at Ophuls, accusing him of turning her beauty into the mass of fat that she had become, her anger born of the defeat of her dreams. She had taken after her dead mother Pamposh Kaul, who had been born way ahead of the times she was living in, who loved to talk about forbidden topics like sex and women emancipation. Her dead mother visited her in her dreams and taught her that a woman should make her own choices without caring for others' opinion and should live to please herself and not her husband. So she was not content with dancing the *Anarkali* dance for the dance troupe of Panchigam and the bargain that she struck with Max Ophuls was her body in exchange for a famous teacher to teach her dancing, a good education as well as a respectable house to live in. In short, she had traded her body for a widening of her horizons. But things did not turn out the way she planned and the dancing teacher of the *Odissi* dance form after a few lessons refused to teach her any further on grounds that she did not possess potential. Moreover, he despised her for being a kept

woman and resented the money he received from her lover, refusing to be bribed any further. The dance master's deprecatory remarks about her in turn caused Max Ophuls' attention to wander and his interest in her started waning, his visits becoming less frequent. Trapped thus in her own captivity for two years and filled with self-loathing, she took recourse to gluttony and addiction of all sorts, becoming obese and losing not only her beauty but also her lover's rare visits altogether. Her rage, though targeted at Max Ophuls, turned out to be more self-destructive and it took her a long time to be cured of her withdrawal symptoms. Even after she regained something of her former self, backaches, varicose veins, loose skin, discolored teeth, and occasional spells of arrhythmia remained with her for the rest of her short and tragically terminated life.

Besides the influence of family and peer-group models, the modern socio-cultural environment also play a large role in influencing aggression. Classic and operant and social learning theories of hate state that an individual acquires aggressive behavior through the same mechanisms as all other forms of behavior. They advocate that a person growing up in a hateful environment becomes hateful and vice versa. If a boy was beaten regularly by bigger boys, he would grow up hating people who were larger than him and would be more easily provoked by them than by men his own size or those smaller than him. This is called:

“...a conditioned stimulus for aggression.” (AIC 126)

Carl Rogers and Abraham Maslow, belonging to the Humanistic School who appreciate the spiritual dimension of a person explain hate as not being a basic part of people's personalities. They insist that it is a result of:

“...experiencing a deficient environment. In a world without child abuse, poverty, divorce, and discrimination, the incidence of children growing into hating adults presumably would plummet.” (PCM 489)

Behavior psychologist Watson's statement that a child is a blank state and can be moulded in any way one wants, which espouses the view that environment is key to a person's

personality and which proclamation also automatically challenges Freud's notions of the sexual basis of personality runs thus:

“Give me a dozen healthy infants, and my own specific world to bring them up in and I'll guarantee to take anyone at random and train him... to be anything, from a doctor or lawyer to a beggar or thief, regardless of his talents, color, inclinations, or whatever.” (APM 208)

B.F. Skinner, another eminent behaviorist claimed that his adult personality was shaped by his childhood reinforcements.

An important influence today is the mass media where young people are exposed to all manner of aggressive behavior in the television and films, and violence is the standard fare in reading materials. John W. Renfrew adds:

“Social psychologists usually recognize the role of stressful environmental events as contributors to aggression.” (AIC 108)

Religious sentiments play a prominent role in the ‘stressful environmental events’ that cause aggression. Gopinath Razdan a Brahmin, spied on Shalimar's and Boonyi's love-making and reported the matter to the Panchayat, in anticipation of a punishment for forbidden love between a Muslim boy and a Hindu girl. Six months later, he was found murdered in a meadow with his head blown off by a home-made bomb and his head severed from his torso. Religious rage resulted in the bombing of Mahmoud the Woman's picture theatre where he was blasted to shreds, because he made the fatal mistake of booking a double bill to show what he thought of the partition – cowboys feasting on steaks and a hero liberating cows. As regards the author of the bombing:

“Don't ask who planted the bomb; in those days there were many such planters, many gardeners of violence. Perhaps it was even a one-godly bomb...” (S 63)

All over India and Pakistan temples were being “smashed up” (MLS 365) and Pilloo Doodhwalla shrieked at his wife, Golmatol over the disrespect shown to cows: “a person should not squueeze the titties of a goddess...” (GBF 115). Zainab Ainam's anger at Max

Ophuls was hinted as being the immediate cause of his murder because she had reported the matter to his murderer Shalimar the Clown. In a talk show he had spoken on the fall of paradise in the form of Kashmir and had vehemently criticized both Hindus and Muslims for it. But in the heavily truncated message that he later watched with Zainab Ainam in his room, his message had become biased towards Hindus, causing “the rage of religion” (SC 29) to swell up in her. She had quivered with rage and their relationship had been rendered irreparable.

Rage in all its form being rampant, ‘political rage’ also had its fair share in the rage market. Indira Gandhi “endowed Sanjay with a lifetime’s supply of rage” (GBF 282). India was angry (MC 491), and America was “raging” (GBF 379). This political rage was “group fury, born of long injustice” (F 193). Yet another kind of fury was ‘Sexual fury’ - (F 202) which led to the murder of ‘Sky, the vampire queen’. There was still yet a “work rage” as when “Malik Solanka lost himself in the ecstasy, the *furia* of the work” (F 226).

There is also the rage of being born different, and Fanon talks about subject/object – the identity of the ‘other’, and states that colonialism can be destroyed only when this way of thinking about identity is successfully challenged. In *Midnight’s Children*, it is seen that resentment of this self-identification has far-reaching consequences. Shiva had led a life of poverty, and his hatred was born of a sense of not belonging, of identifying himself as the ‘other’ of the elite society in which he moves later on in life, who secretly despises him for his lack of table manners. He feels “an old violence being renewed in him, a hatred for these high ups and their power...” (MC 489). In the same way, Aadam Aziz, on his return from Germany to Kashmir, keenly felt the barbs of the boatman Tai’s hostility and resentment at his foreign medical degree and German bag. All of a sudden, he felt ‘enclosed’ – a feeling of suffocation, for he had inadvertently become ‘the other’ in his native land. Added to this was how the attitude opened up his eyes to the ‘narrowness’ of the reception that awaited him,

which saddened him, and ‘home’ stopped feeling quite like home. It was rather like an alien and hostile environment, which created an emptiness inside him, to be later on “...clogged up with hate” (MC 5). Being on the other side of the fence, Pилоo Doodhwala hated Umeed Merchant and his family for belonging to the upper strata of society, and Joseph D’Costa nursed a lifelong “virulent hatred of the rich” (MC 121). The Shakil sisters were so unlike other women that their son Omar Khayyam Shakil despised them for it, hating them:

“...for their closeness, for the way they sat with arms entwined on their swinging, creaking seat, for their tendency to lapse giggling into the private languages of their childhood, for their way of hugging each other, of putting their three heads together and whispering about whoknowswhat, or finishing one another’s sentences.” (S 35)

Omar Khayyam himself was considered unholy, so when he asked for Sufiya’s hand in marriage, Maulana Dawood “let out a scream that made Raza Hyder look around for demons” (S 159).

Being born ‘the wrong sex’ or giving birth to it in a patriarchal society can also ignite rage. Bilquis hated her daughter, Sufiya Zinobia, because she had promised a son to her husband and the baby girl had turned out to be a miracle-gone-wrong, which greatly infuriated her husband. The failure to give birth to a male heir was a matter of ‘shame’ and when Sufiya was reported to have contracted a fever at the age of two which damaged her brain, it is subtly stated that the ‘fever’ could have been “a lie, a fragment of Bilquis Hyder’s imagination, intended to cover up the damage done by repeated blows to the head: hate can turn a miracle-gone-wrong into a basket case” (S 116). Arjumand Harappa, despising her sex, tried her best to hide her attractive figure behind men’s clothing and had at the tender age of thirteen, developed “a gift for loathing” (S 126). She idolized her father and hated Shakil, holding him responsible for his debauched way of life. She also hated her mother, Rani Harappa, for leading a defeated life in their ancestral home, embroidering shawls depicting

her husband's activities.

In a study conducted on American children Eron et al. (1974) found that parents were important determinants in whether their children grew up to be aggressive or not. A parent who always punished his child physically was bound to produce a hostile, disobedient, and destructive child, because he had himself in the first place served as a model for the child, showing him that it was the best way to deal with any situation that cropped up. And it was found that such types of children shared a similar pattern of family setting where they found themselves rejected and were treated harshly. In some cases the children were found to be living with a step-parent and even if that was not the case, the fault lay in that their parents were in some way incapacitated in giving them the love and care they needed for developing a healthy psyche. Haroun Harrappa's lifelong feelings of hatred for his father began when his father committed the mistake of giving him a parceled-up long-haired collie puppy for his tenth birthday. Being an only child and having been raised without a mother, he became an introvert and loved solitude. So his surly manner of receiving the gift vexed his stern authoritarian father, and when after a few days it became clear that Haroun had no intention of looking after the dog, it irritated him even further. He mulishly gave orders to the servants not to feed or bathe the dog and ordered his son to take care of it. Haroun paid no heed to the order and the poor dog had to forage for its own food, contracting disease and eventually death. Even after this, Mir ordered his son to bury the dead dog upon which the boy immediately walked away from it, leaving it to decompose as it pleased. From that moment on, Haroun never stopped associating the stench of the rotting dog with his father and all his later attempts for reconciliation failed as miserably as his attempt to make him love the dog. All his deeds were attempts to hurt and harm his detested father and he finally murdered him with the help of his uncle Iskander Harappa. During the first few months of Iskander's reign, Mir was found disemboweled and hung above the very spot where the dog had been allowed to decompose. Freud theorized that all future behavior is the result of childhood experiences and Karen Horney also states that a person's experiences in childhood determine whether or

not that individual grows up hateful. She strongly argues that in order to avoid becoming an aggressive adult, children should feel safe during childhood. She states that a child's security is undermined if his parents repeatedly embarrass or shame him and dole out undue punishment over an extended period of time. This causes him to be deprived of feelings of safety and he grows up to be a neurotic adult:

“Repressed anxiety becomes basic anxiety, and neurosis.” (PCM 485)

Horney states that the child thus reared would resort to self-protective measures. He would adopt a superior stance over others as a means of achieving power and establishing his much craved-for superiority, an effective mechanism of counteracting feelings of inferiority or impotence. The personality characteristics that thus evolved were named ‘neurotic trends’ by Horney and the hostile trend that evolved among others came to be specified as an aggressive personality. Soviet dictator Joseph Stalin who became ruthless in his dealings of others had as a child suffered savage thrashings at the hands of his drunken father (PCM 486).

“Neo-analysts see hate as arising from improper channeling of drives and from failures to resolve the conflicts of childhood.” (PCM 487)

Children like Haroun Harappa who are exposed to trauma, especially repeated ones, are likely to grow up as disturbed individuals due to a disruption in personality development. It is said to be so harmful that such detrimental effects are never really obliterated even if they continue their lives in a completely different scenario. Traumas experienced late in life are said to have a lesser impact for the simple reason that in adults critical evaluation, reflection, and self-defenses have been fully developed. So no amount of subsequent experiences can really heal the psychological wounds inflicted by early psychic traumas. This would explain why a particular individual finds a particular situation stressful, and he himself could be unaware of why a particular situation triggered off or reactivated negative responses in him. In Virgil's diary was an account of how Grimus had built Calf Island. Virgil, a gravedigger, had unearthed a geometric rose of stone, about the height of a man. When he touched it, his head swirled and he had strange visions, after which he fainted. He fled from the scene and

told his friend Deggle about it who also experienced the same strange sensations for himself. Scared, the two friends got ready to leave the cemetery when a man carrying a dead bird approached them. Seeing their fright, he asked them what was wrong and he immediately became interested in what they had to tell him. He, however, did not suffer from the fainting spells as the others did and he invited them to his home for further discussions on the strange thing which had been unearthed. Shortly later, he reappeared at the cemetery with a coffin into which the three of them placed the Stone Rose and took it to his home. It turned out that he was fascinated by mythical birds and he seemed to have been widely-travelled and very knowledgeable. His own name 'Grimus' had been derived from a mythical bird: the Simurg. Wanting to know the power of the 'Rose', he grasped it and cried out in pain, after which he vanished into thin air. When he reappeared, he was delighted, and made his two friends try out the same feat. They found that the rose had the power to transport them to another planet which contained higher forms of life. On one such of their "Conceptual Travels" (G 210), Grimus emerged with two potions – a yellow potion for eternal life, and a blue one for eternal death. He suggested to the others that they grant themselves eternal life and choose recipients for it, such as those who were talented and loved life. Then they would build a place where they could retire after being tired of the real world. When Deggle objected to playing god, Grimus became angry and demanded to know if Deggle preferred to hand over the Rose to the authorities. His voice was:

“... filled with a bitterness and hatred for authority that must spring from some awful experience in his past, before he became Grimus the birdman.” (G 211)

Freud would heartily agree with the statement “some awful experience in his past” because he:

“...stressed the importance of early childhood experiences on adult personality. This assumption has been almost completely accepted in scientific circles as well as

popular culture. There are few who now doubt that neglectful or abusive treatment of young children – especially sexual abuse – can produce devastating impacts throughout their lives. Freud also argued that the essence of personality was formed by age five.” (PCM 95)

Added to this is the support of later phases of psychology:

“It is held that the significance of any given mental process is not completely known unless the full genesis of it is also known...The most advanced school of clinical psychology, following Freud, carries this genetic principle to its logical conclusion and maintains that all our later reactions in life are really elaborations of simpler ones acquired in the nursery.” (PMPH 117-18)

So, according to this theory, Grimus as a child must have been beaten, punished and driven to despair by his parents or teachers, and thus his aversion to authority. In the same way, in *Midnight's Children*, Salim's sister nicknamed 'The Brass Monkey':

“...was never so furious as when anyone spoke to her in words of love.” (MC 179)

And:

“...the soft words of lovers roused in her an almost animal rage.” (MC 219)

Throughout her childhood, she had had to live in her younger brother's shadow, the boy born at Midnight, who had received the Prime Minister's letter of congratulation at having succeeded in entering the world at the precise moment when the clock joined its hands together to herald the birth of a new Nation. She, on the other hand, had been compelled to take the back seat and watch her brother coddled and worshipped, and had neither received her parents' attention nor that of anyone who really mattered. In *The Ground Beneath Her Feet*, Vina's rage is also attributed to have been caused by a traumatic childhood:

“If we are to understand Vina's rage, which drove her art and damaged her life, we must try to imagine what she would not tell us, the myriad petty cruelties of the unjust relations, the absence of fairy godmothers and glass slippers, the impossibility

of princes.” (GBF 111)

Her name was Nissa Shetty, and she was the middle of three sisters. Her mother Helen was a Greek-American and her father was an Indian lawyer who was imprisoned for malpractice, where he happened to fall in love with another male. Her mother started drinking and taking pills, finding it impossible to hold a job and drowning in debt. She was rescued from the gutter by a builder called Joe Poe with four children of his own who took them all to his home which was a small shack in a cornfield in Virginia. Thus, three year old Nissa became Nissy Poe and she grew up hating goats. The family reared goats and they drank goat milk, ate goat meat and listened to goat jokes told by John Poe. Nissy was a problem child at school and bit her friends for which she had to be belted by her step-father. The other children called her “Blackfoot Indian” (GBF 105) or “goatgirl” and because as an Indian she was allowed to ride on the school bus for whites, three Spanish speaking black boys jeered at her calling her family “*cabritos*” and herself the child of a “*cabronito*”. When she found out that “*cabritos*” meant a kid goat and “*cabronito*” a small homosexual, she beat them all up in the presence of their father. The teasing at school continued and she fought back as best as she could, while her mother forever pleaded with the authorities to allow her to stay on. When she was ten, her mother took her to a wooded hollow called Jefferson Lick and advised her to have a dream and hold on to it in spite of everything else. From that moment onwards, Nissy started spending all her leisure hours there where she would sing her heart out. One day, she fell asleep after singing and woke up in the darkness. When she reached home, she found all her siblings, John Poe as well as the goats dead and her mother hanging in the shed and the murder weapon, a large kitchen knife, on the ground just below her dangling corpse. She then lived with her mother’s relatives, the Egiptuses in western New York and they renamed her Diana Egiptus. Her aunt Mrs Marion Egiptus did not treat her well and her cousins tried to have sex with her and so her delinquency continued. When finally her aunt refused to have her anymore, her father Butcher Shetty took charge and sent her to live with his rich relatives the Doodhwallas of Bombay. Even here she was mistreated and often had to

go hungry, and when at the age of twelve, Pilo Doodhwalla found out that she was in love with Ormus Cama, he showed her no mercy and drove her out in the rain. She then stayed with other relatives - the Merchants, and finally found a mother in Ameer Merchant who had no daughter of her own. It was during this period that she named herself Vina Apsara. Ameer had wanted her to preserve her virginity till she was properly married which rule Vina broke on her sixteenth birthday and it enraged Ameer so much that she said things which drove Vina to leave India. Ironically, the ill treatment that Vina received from the Egiptuses and Doodhwallas meant little to her and did not leave any lasting impression on her. It was rather the pain she received in the form of harsh words from the only person whom she had grown to love as a mother that hurt her most and from which she never recovered. It was this rage that not only 'drove her art' and made her a great singer but also damaged her life for good. Omar Khayyam Shakil in *Shame* also:

“... developed pronounced misogynist tendencies at an early age. – That all his subsequent dealings with women were acts of revenge against the memory of his mothers.” (S 40)

He was considered an abomination and a freak by the outside world, for being the offspring of a British sahib (identity not known thereafter) and three weird mothers who all professed as well as appeared to have borne and given birth to him, all three of them even being able to breastfeed him¹. Sequestered in his three mothers' palatial but crumbling stone house, with nothing but rats and spiders for playmates in the better part of his childhood, he grew up hating them as well as their their walled-up house called 'Nishapur'. As a young man, he became unable neither to have a lasting nor an emotional relationship with the women who came his way and ended up with never having a wife in the real sense of the term. Those he bedded, he wouldn't consider marrying, and the one he finally did wed, he couldn't think of

¹ An example of Rushdie's magic realist device.

sleeping with, at first, because her maid Shahbanou wouldn't allow it, and later, because she had turned into a beast. His 'wife' Sufiya Zinobia, more of a nut case, also had her psychological reasons for becoming what she became – a beast. As the idiot daughter of General Raza Hyder, she was the 'shame' of her mother Bilquis and the recipient of her verbal abuses. So when at the age of twelve, she sleep-walked and ripped off the heads of 218 turkeys, drawing out their intestines through their throats with her bare hands, the author defends her thus:

“...what happened happened because twelve years of unloved humiliation take their toll, even on an idiot, and there is always a point at which something breaks, even though the last straw cannot be identified with any certainty.” (S 138)

As she grew older, her medications proved to become ineffective and the beast or 'Inner Dimension' in her threatened to take over:

“In the depths of the ocean the sea-Beast stirs. Swelling slowly, feeding on inadequacy, guilt, shame, bloating towards the surface.” (S 218)

In *Fury*, Neela Mahindra divined the cause of the fury within Prof. Malik Solanka:

“No interest. Why? The answer must be: more scars. Malik, I think you've been in more accidents than me, and maybe you were even more badly hurt somewhere along the line.” (F 160)

She had, unwittingly, nailed his problem, because “somewhere along the line” was when he was a child and his pervert stepfather had insisted on dressing him up as a girl and he had had to play with dolls. His weak mother had been cajoled by her husband to take long walks, telling her that it would be good for her wheezes and coughs, during which the boy was sexually abused. The pushes would come on top of his head, as a result of which he was never able to bear a woman's hand on top of his head. He himself was afraid of what he might not do to a woman if she happened to touch him on his head, and asked himself:

What if Neela made him angry? What if in a moment of passion she touched the top

of his head? (F 181)

In psychology, displacement activity is described as “an irrelevant activity that is engaged upon when a conflict between antagonistic urges cannot be resolved (e.g. head-scratching when confused)”. So, another cause of aggression is displaced rage, which is also being engaged in an irrelevant activity of targeting one’s anger at someone in the absence of the real cause of one’s anger. Vina Apsara raves at Umeed Merchant a.k.a Rai, letting fly ‘vindictive remarks’ (GBF 344), thereby releasing the pain and anger she feels at his mother Ameer who drove her away from their home and India with her cruel remarks. In turn, Rai who identified Vina Apsara with his dead mother could not remain angry with her because she reminded him of his unresolved quarrel with his mother, his unjust accusations that added to her misery. In the same breath, he rants at her the way he would at his mother. Bilquis Hyder was well aware that her second pregnancy was showing much earlier than it was supposed to, having conceived during one of her husband’s long military campaigns. So when during a house party at Mohenjo, Omar Khayyam Shakil’s tongue had been loosened by too much drink and he was in the midst of trying to impress a young starlet named Zehra, he talked loudly about how Isky Harappa had done Bilquis a favour by winning over Pinkie Aurangzeb from her husband Raza Hyder or else she would have had to be content with babies in her otherwise empty bed. So, her act of flying into a rage where she completely forgot herself and shrieked out her husband’s name in the presence of others could have been an attempt to:

“...transfer her own guilt onto the shoulders of a husband whose probity was now also the subject of gossip?” (S 109)

Guilt as a causal factor of rage is also demonstrated when Saleem needed a blood transfusion, and it was detected that he could not be the biological child of his parents due to the rhesus factor. His father had ascribed this to his wife’s infidelity and their marital relations became strained. But when Mary finally revealed that she had switched tags at Saleem’s birth, guilt

for having doubted his wife enveloped him in a peculiar manner and he was “seized by an indescribable rage” and “ranted at her for hours within the shocked hearing of her family” (MC 340) which led to their estrangement.

Rage, in whatever form, has one thing in common, which is that they all cry for revenge. Umeed Merchant in *The Ground Beneath Her Feet* sums it up thus:

“I’ve been reading a book about anger. It says that anger is evidence of our idealism.

Something has gone wrong, but we ‘know’ in our rage, that things could be different.

It shouldn’t be this way. Anger is an inarticulate theory of justice, which when you act it out, is called revenge.” (GBF 344)

The love-starved young prince Amlethus who waited in his parents’ bedroom to receive a goodnight kiss from his mother, hid when his parents entered the room and thinking that his father King Horwendillus was bent on murdering his mother when he saw him atop her sobbing and flailing self interrupted the act and received a hearty thrashing which was, “...A curious sort of thrashing, for it beats something into the prince’s hide, - whereas the nature of most punishment is to beat an evil out. What’s beaten in? Why, hatred: and dark dreams of revenge” (Yorick:EW 76). And so he formulated a plan to use the jester as his tool for revenge. Boonyi’s act of vengeance on Ophuls was to bear his child by pretending to swallow the birth pills that were given her, her purpose being to let his seed grow inside her bloated body as punishment for having destroyed her beauty. India Ophuls had spent her whole life without a mother because both her father and Peggy Rhodes told her that she was dead. Then when her father died, Peggy paid her a visit and gave her Boonyi’s photograph, telling her that she didn’t die as they had stated. India immediately went to Delhi and was not to be put off when people warned her that going to Kashmir with a documentary film crew would be dangerous as there was “fury in the air, she exploded with rage herself” (SC 356). There she discovered that her mother had continued to live for a long time as a recluse in the hills to be out of sight of the people whom she had dishonoured by becoming her father’s mistress, and

that it was her ex-husband Shalimar who had ended her life. She visited Boonyi's hut and passed out. Back home, her desire for revenge rendered her, in her own words, "not fit for human company" (SC 380) and "She no longer lived in America because she now lived in a combat zone" (SC 382). All her attempts to pick up the threads of life before her father's murder proved utterly futile. She found it impossible to continue her work on the documentary that she was trying to produce, and when her friends forced her to have dinner with a nice young model, she agreed but fled from the scene before it was over. Leaving her apartment, she started living in her father's house 'Mulholland Drive', where she was heavily guarded day in and out. For months she kept to herself, her only obsession being keeping herself fit for the show-down with Shalimar which she knew was ahead of her. She swam, exercised, worked out, and played tennis within the premises, only leaving it for her boxing, archery and shooting classes. Haroun Harappa harboured a "profound and undying hatred" (S 148) for his father, a hatred born out of his father's rash and thoughtless treatment of him as a boy. In order to take revenge on his detested father, he became habitually intoxicated and castigated Army rule in the hope of jeopardizing his father's political position even though he secretly despised his own words. He spoke and wrote:

"...with all the enthusiastic garrulity of one who despises every word he is saying, but hopes that it will wound his even more detested parent." (S 149)

Miss Jaya He the maid was also a: "... woman so deeply angry at her lot in life that she had become capable of the most bizarre revenges" (MLS 197). Antoinette Corinth, the wife of Mull Standish had such an air of vindictiveness about her that even though Ormus had done nothing to merit her anger, he felt "physically endangered" (GBF 284). When she drugged her sons' drink which caused a fatal accident, her shocked husband told her that he had thought it beyond her to do such a thing. He told her that he found it difficult to imagine the proportion and length of the hatred she must have felt for him so as to culminate in the

murdering of their children in order to spite him: “It’s like something out of a book” (GBF 311) and rightly said because it resembled Prokne who murdered their son Itylos and served him to her husband Tereus at a banquet as revenge for having raped and cut off her sister Philomele’s tongue. Mohini the Skeleton, who had once been Lady Man Bai’s favourite slave, hated her former mistress for driving her away from the palace and vowed that if fate ever brought her into her power, she would “smear her with a paste so powerful that even the jackals will come to fuck her...” (TEF 63). Peggy Rhodes’ was so angry at her philandering husband that she vowed to have her revenge on him and bided her time, which came sooner than expected during his ambassadorship in India when his Kashmiri mistress became pregnant. In the scandal that followed, her husband had to leave hurriedly and she lagged behind, waiting for the birth of the child and adopting it as her own. She then left him, keeping the child to herself, and forcing him to relinquish all parental rights. She had her revenge on both father and child by making the girl grow wild, content with putting her in the care of many short-lived nannies. At the age of seven she turned into a problem child which ended in juvenile delinquency at the age of fifteen, when her father finally decided to intervene and took her to live with him. Abraham Zogoiby’s rage at his wife Aurora’s infidelity: “still twisted in his gut” (MLS 362) and his son the Moor later had to ask himself whether his father, in his “jealous rage” (MLS 418) had killed her himself and had twisted his son’s mind and driven him to kill her ex-lover. When he heard that his mother was having an affair, he felt that maybe it was also her way of getting revenge on her husband’s infidelity. After the birth of three daughters, Aurora found out in her husband Abraham’s sleep-babblings that he was sampling the ‘goods he was importing from down south’ (MLS 222) – his so called “temple girls”. So she moved out of his bedroom and they slept in separate rooms. Then when he almost died from stroke, they made a last reconciliatory attempt and Aurora conceived their last child, the Moor. However, the deformed club-like right fist of their only son as well as the super fast speed of his growth seemed to symbolize their stunted

love and they drifted apart again. Not wanting to voice the hurt she felt over his infidelities, she took recourse to bedding other men, even coarse ones. The Duchess of Florence, Filiberta hated Qara Koz for having her husband's attention, even though it was unwanted on the latter's part, and in her helpless rage smashed the invaluable magic mirror with a silver-backed hairbrush, which was of value only to herself. Arjumand Harappa's only love was her cousin Haroun Harappa, because he resembled her father as a young man, but because she never let it out, he set his sights on her cousin 'Good News' Naveed Hyder, and: "her rage in the days after his betrothal was awful to behold" (S 157). She spent her days looking at her reflection in a mirror and mouthing curses, and could not forgive Naveed even after the engagement broke off and she was married to someone else. So although the union never occurred, she took revenge on her cousin by keeping:

“...herself informed of her enemy's decline.” (S 207)

Oliver D'Aeth, had his revenge on Aurora by leading her uncle Aires da Gama and his wife Carmen to where she was spending the night with Zogoiby after their secret nuptial. Mila Milo took revenge on Professor Solanka for breaking off their relationship by revealing what they used to do during their afternoon sessions in his room to her boy-friend Eddie Ford. Eddie then stole her keys to the Professor's apartment and barged in one night with a knife in hand, intent on murder. Eddie Ford, pacing back and forth at the foot of his bed told him that he had to pay for having fooled around with something that didn't belong to him. He even based it on the Scriptures, seeing himself as an avenging angel:

“...the way I see it the fuckin' wrong-doer shall be punished. Vengeance is mine, saith the Lord.” (F 230)

Saleem as a young boy fought the infidelity of his perfidious mother as well as that of his aunt Pia. He hated his mother for her secret meetings with her ex-husband Nadir Khan and also resented Homi Catrack the film magnate who had exploited his starlet aunt, the wife of his uncle. When he left her for another woman who was yet another man's wife, the amount

of infidelity he saw around him filled him with so much anger that it drove him to do:

“...the worst thing I ever did.” (MC 301)

The other woman in Homi Catrack's life was Lila Sabarmati, wife of the naval commander Sabarmati. Saleem put his plan in action by playing hide-and-seek with the two Sabarmati children in their house, during which he slipped an anonymous note into the Commander's spare uniform inside pocket which was hanging inside a cupboard. The note asked him why his wife always visited Colaba Causeway on Sunday mornings. It had the desired effect, and the Commander hired a spy to find out the answer to it, and after it was confirmed that his wife was cuckolding him, went to the apartment where the two lovers were spending time together and shot them both. Homi Catrack who was shot in the genitals, heart and right eye died on the spot but Lila Sabarmati who was shot twice in her stomach survived. In all childish innocence, it had been Saleem's intention to scare and teach a lesson to all unfaithful wives including his own mother, and he was shocked at the end result. He felt naturally responsible for the murder of Homi Catrack and so he considered it the worst deed he ever committed in his life. However, the scandal thus caused did succeed in frightening his mother and she stopped receiving phone calls from her former husband and desisted from any further secret meetings with him in dimly lighted cafes.

Alfred Adler believes that aggression is:

“...a reaction to perceived helplessness or inferiority – a lashing out against the inability to achieve or master something.” (PCM 128)

Karen Horney terms it as being:

“ ... hypothesized to settle into one primary mode of adapting to the world...those who believe in fighting to get by adopt the aggressive style.” (PCM 135)

This chapter contradicts Indira Bhatt's statement that Rushdie caused almost all his characters to be neurotic to bring home the truth that everyone should feel the shame felt by Sufiya but remained indifferent to it. It is seen that Rushdie made use of highly complex psychological processes in sketching his characters and even his seemingly

'neurotic' characters like Sufiya Zinobia, Haroun Harappa and Prof. Solanka are driven by childhood factors like dearth of love and improper channelling of childhood drives. Characters like Shalimar, Uma Saraswati and Cyrus Cama also display their creator's keen psychological insight and all of them are driven by multiple influences such as biological, psycho-social and socio-cultural conditions.

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CHAPTER IV
USE OF DEFENCE MECHANISMS

I

How does one define a ‘normal’ person? To Freud, a normal’ person is one who “possesses a strong ego capable of resolving internal conflicts and of coping with the external world. However, in even a well adjusted person the Ego has difficulty in carrying out its assignments and must resort to mechanisms of defence – such as repression’ (PUH 35).

In *Shame*, the very word ‘repression’ is referred to as “a seamless garment” and compared to an authoritarian and patriarchal society where its women are heavily suppressed. However, this repressing “breeds repressions of other kinds as well” and it is to be found that many women though oppressed, are not ‘crushed’ by the system. The chains of oppression of the Pakistani women, however, are “getting heavier” but for Rushdie, the act of suppressing seems to be nothing but an invitation for trouble, because he states:

“If you hold down one thing you hold down the adjoining. In the end, though, it all blows up in your face.” (S 173)

In *The Moor’s Last Sigh*, the Moor’s great-grandmother Epifania da Gama unleashed her rage as a result of repressed rage:

“...the years of her suppressed discontents had bred in her a vindictive rage – rage, my true inheritance! – that was often indistinguishable from true, murderous hatred....”
(MLS 22)

Epifania of the Menezes clan of Mangalore, who came from an impoverished trader family married the rich spice trader Francisco da Gama of Cochin. The losing battles that she had to fight with her husband began when after the birth of their two sons he commissioned a young Frenchman to build two houses in their garden, one after the occidental and the other in the oriental fashion. She called them the ‘mad houses’ but had perforce to move into either of

them whenever her husband had the whim of moving either 'east' or 'west' at regular intervals. To add to her misery, he invited foreign artists to stay for long periods at a stretch in the two new houses who revolted her with their indecent ways of life. To top it all, she had to decorate the walls of her home with the horrific paintings they left behind. Francisco was also obsessed with funding charities and spent huge amounts of the family fortune in this manner which left her wailing in despair. Then he became a disciple of 'the Theosophical Society of Mrs. Annie Besant' and was for Independence whereas Epifania wanted British rule. On Mrs. Besant's request, he founded the Home Rule League in Cochin where he invited people from the lowest strata of society along with the bourgeoisie which disgusted her so much that she started sulking. The League was however banned and Francisco was imprisoned. However, the paper that he wrote during his confinement undid him and his resignation from the League was requested. It was at this point when he was at the lowest ebb of his life that Epifania demanded that he start listening to her. The first thing she did was to lock up the two houses in the garden and the mention of politics in the house was banned. These were the 'vindictive' steps she took for having had to repress her rage over a long period of time. "If you hold down one thing you hold down the adjoining. In the end, though, it all blows up in your face" - how true!

Repression (of rage) is to be found in the protagonists as well as antagonists with varying repercussions. This chapter will constitute an analysis of this aspect of repression exhibited by the Characters as well as some of the Characters' resort to unleashing the fury within them which is one of the three forms of defending the self, called Ego Defence Mechanisms.

Freud, an expert observer of human personality, divided the human psyche into three parts – the Id, Ego and Superego. According to him, these are the three interacting processes that determine a person's personality. The interplay between them is of crucial significance in

determining behavior and if each sub-system were to strive for different goals, the result would be inner conflicts and neurosis.

As already stated, the Id is the 'Unconscious' which is located in the deepest layer of the mind, the existence of which a person is not even aware of. The governing purpose in the unconscious mental process is the 'pleasure principle' which:

'strive towards gaining pleasure: psychical activity draws back from any event which might arouse unpleasure.' (FOM 36)

So the Id is composed of the uncoordinated instinctual trends, consisting of a person's basic inherited instincts, needs and feelings. Being thus composed of pleasure-seeking instincts, it is bound to be illogical in its nature of being completely out of touch with reality and infantile in its manner of seeking immediate satisfaction. Babies and small children are perfect case-examples where inner motivating forces have not yet been shaped by either the Superego or the Ego, and hence their selfish determination and concern with attaining immediate gratification of their instinctual needs without any moral consideration or thoughts of feasibility. This in turn, is a reflection of any human being's natural choice which is:

"...always that which gives him pleasure, that which gratify his desires." (HFP 74)

The Id can generate mental images and wish-fulfilling fantasies referred to as the 'primary process' but cannot undertake the action needed to meet instinctual demands. Ideas or memories unpleasant or threatening to the Ego are repressed into the Unconscious and as dreams make a person aware of these repressed materials, Freud believed that by interpreting dreams he could find out the important unconscious motives of an individual. The Id is the source of two types of instinctual drives - 'Eros' (Life/Sex Instinct) which is a constructive drive, primarily of a sexual nature and in a broad sense constitutes of anything pleasurable. The other type is 'Thanatos' (Death/Aggressive Instinct) which is a destructive drive tending towards aggression, destruction and eventual death. Since this type of behavior is not a socially accepted form of behavior, the instinct needs to be released in a more acceptable manner. However, the presence of these two primary drives remains unconsciously repressed

in most people, the motive being:

“...an attempt to keep the impulses at as great a distance as possible from the ego.”

(PMPH 210)

Repression helps the individual to control dangerous and unacceptable desires in either or both of the two types of instinctual drives and so it is useful for alleviating the anxiety associated with such desires. It also serves the purpose of protecting the individual from the shock of sudden, traumatic experiences like rape or the horrifying circumstances enveloping the death of a loved one. It may then be allowed to come to the surface after being desensitized to a certain degree by time. It is never possible for anyone to outgrow the id, but most people manage to keep it repressed. The reason why some people are debauched, gluttonous, and murderous is because the Id either dominates inappropriately or too often. For such people, seeking gratification of the demands of the id becomes a core aspect of their adult personality.

Above the id is the second layer called the Ego or ‘Preconscious’ which is just below the surface of one’s mind. This layer is readily available to consciousness and is where memories can be recalled. It serves as the Manager of personality, operating in accordance with the ‘reality principle’ (coping with reality) through logic and reason. It enables the individual to cope with the conflicting demands of Id, Superego & society, while repressing the Id. Repressed Id material is opposed by both Ego and Superego in the form of the Censor which is also called the ‘resistance’ as it attempts to reach consciousness. The ego thus mediates between the demands of the id and the realities of the external world, meeting the id’s demands in such a way as to ensure the well being and survival of the individual. So its duty is to satisfy essential strivings through socially accepted channels. Such adaptive measures are referred to as the ‘secondary process’ and so the ego can be regarded as the organized realistic part of the psyche as it is the part of the mind that is responsible for the interpretation of reality and the sense of self. Freud postulates that when our defenses are down through exhaustion or distraction, and the ego and the superego cannot function

properly, elements of the id or unconscious impulses may slip out and be glimpsed in the form of ‘slips of tongue’. The conflict between the primary demands of the Id and the moral demands of the superego are usually kept at a manageable level by the ego, but sometimes the balance is upset and either of them can emerge stronger than the ego, resulting in unacceptable feelings or behavior. It is here that the ego experiences ‘anxiety’, which is the warning signal to the ego that things have gone hay-wire.

In *Hidden Fragments of Psychoanalysis*, C.P. Alexander talks about our forefathers’ ‘preponderant motivation’ to be aggressive, which they were compelled to abandon, at least in external appearances through the formation of society. Though they were thus bound to the norms thus established, their aggressive instincts remained latent, causing them to feel ‘victimized’ at times. Their natural instincts were suppressed and this was how they eventually developed:

“He, being like other creatures, wants to be himself and carry on his impulses and intentions unhindered by anyone, and, here, moral precepts stand as an externally imposed burden on him. He gets into a conflict, either to be himself or to be distorted. He represses *a few* of himself. But then, when the pressure is far more to be himself than what he is forced to be, he breaks down.” (HFP 73)

To be oneself than what one is forced to be – is the battle that is raging within each one of us. It is precisely here that ‘anxiety’ signals are emitted and the ego then has to deal with it either by handling it directly or through ‘anxiety defence mechanisms’ which are:

“...unconscious reactions that automatically reduce the level of anxiety.” (PGB 37)

According to the view of psychoanalysts there are three types of anxiety. The first type is known as ‘Reality anxiety’, arising from threats in the external world. The next is ‘Neurotic anxiety’ which is caused by the Id’s impulses to break through ego controls, resulting in behavior that will be punished in some way. The last one is ‘Moral anxiety’, arising from action in conflict with the super ego and arousing feelings of guilt. As mentioned earlier, here the person feels guilty about something he or she has done, whether real or imagined.

If the ego cannot cope with anxiety by rational measures, it resorts to irrational protective measures like ‘repression’ or ‘rationalization’ referred to as ‘ego defence mechanisms’ which serve the purpose of alleviating anxiety by distorting reality instead of dealing directly with the problem. Where the anxiety is intense, the use of the defence mechanism can also become exaggerated, leading to “maladaptive behavior” (APM 257). *Abnormal Psychology and Modern Life* states how repression is in itself a defence mechanism employed to combat anxiety provoked from both internal and external sources:

“...by means of which threatening or painful thoughts and desires are excluded from consciousness.” (APM 123)

Psychology Understanding Human Behavior adds:

“In ordinary forgetting, memory traces fade with the passage of time, whereas in repression, experiences are put out of mind because of certain feelings about them, but the effects of the experiences live on.” (PUH 76-77)

The existence of repression is confirmed thus by *Personality Classic Theories and Modern Research*:

“...people who have faced early traumas overcome the initial shock and seem to go on with their lives, but the hidden memories pursue and plague them. Such cases seem to validate the existence of repression.” (PCM 84)

And its importance:

“Repression has remained a key concept in many areas of psychology. In addition to its importance to understanding mental health, it seems relevant to our relations with others and to our general physical health.” (PCM 85)

Let us examine the use of some forms of repression in the novels. In *Fury*, Mila tells Professor Solanka about her boy-friend Eddie’s Uncle Ray Ford, a Vietnam veteran who lived in isolation up on a mountain as he did not trust himself to live with other people on account of his “damaged soul”. Professor Solanka realized that they were sailing on the same boat with only slight differences:

“A truer *sanyasi* than I, his withdrawal from society made in proper ascetic fashion. But like me in that he wanted to lose himself because of his fear of what lay beneath, what might bubble up at any moment and lay waste to the undeserving world.”

(F 121)

Wartime experiences had left their scars, and he was repressing them through isolation. The sad part was that when he finally came down to town, he did so in the hope of being ‘healed’ by a woman who had visited him up on the mountain, a certain Carole Hatty. However, his hope was shattered when his brother Tobe heartlessly told him that Carole was a whore whom they had been ‘banging’ ever since she turned fifteen. This revelation so crushed him that Carole Hatty ended up with her neck broken in an alley, he himself was found in a junkyard with a bullet shot through his heart, and Tobe disappeared forever. The whole incident had such a deep impact on Eddie Ford that like his uncle Ray, he sent himself in exile:

“Eddie Ford just clammed up, hardly spoke twenty words a day. Like his uncle, but without leaving town, he had sequestered himself from the world, had locked himself away inside his own body...” (F 123)

Jack Rhinehart was a colored man with a secret desire to be accepted by the whites. He married a white woman, moved in white circles and dated white women. It was a:

“...dark secret he could not confess to anyone, perhaps not even to himself. And these are the secrets from which the anger comes.” (F 58)

He never spoke about it but Professor Solanka could see that he loathed himself for it and that this anger at himself was suppressed deep within him¹.

In *Shame*, more fuel was added to Raza Hyder’s rage by Iskander Harappa to whom

¹Jack Rhinehart eventually committed suicide.

he lost the woman of his dreams, a Pinkie Aurangzeb, the wife of a senile Marshal. At a party when he greeted her politely and Iskander laughed at his formality:

“The rage buried beneath Hyder’s good manners was bubbling higher, but it was impotent...” (p.106).

II

Psychology Understanding Human Behavior states that there are three general ways of defending the self. The first way is defense by attack known as aggressive behavior which has been discussed at length. The purpose of aggression is an attempt to:

“...eliminate the block or get over or around it...If we do not succeed in dislodging it, at least we may get satisfaction from trying.” (PUH 69)

The second way is by withdrawing or retreating from the threatening situation thereby alleviating anxiety by distorting reality instead of dealing directly with the problem. There is to be found in the novels, the psychoanalytic theory of ‘reaction-formation’, the love-hate relationship which as a form of ego-defence mechanism adopts:

“... behavior consistent with tendencies or feelings toward another person or object that are exactly the opposite of what we unconsciously feel.” (PUH 76)

The Brass Monkey’s repressed envy of her brother Saleem had an adverse effect on her psyche and she grew up trying to attract attention by setting fire to shoes. And later as a beautiful and accomplished young woman, she took resort to hating anyone who dared love her, even turning down much coveted proposals. Psychology tells us that this is an exaggerated use of defence mechanism and states why it is so:

“...threats stemming from internal or external sources elicit intense anxiety; this anxiety, in turn, leads to the exaggerated use of various ego-defense mechanisms and to maladaptive behaviour.” (APM 257)

Among the various ways of defending the self, she had adopted the withdrawing method which is – retreating from the threatening situation. This particular form of defence mechanism is known as ‘Rationalization’ and one form of it is “unconsciously false self-justification” (PUH 72), which can be done in two ways. The first is convincing not others but oneself that the grapes are sour and not worth it, and the other is by resorting to the sweet lemon mechanism where one tries to convince oneself that what is achieved is sweet. A good example of the ‘sour grapes’ mechanism is the attitude of Mila towards Prof Solanka when she realized that it was over between them. At their farewell meal in a Chelsea restaurant, she revealed how an old associate Perry Pincus had at an interview used him as an example of “textbook cases of pathetically arrested development” (F 174) before a large audience. He was referred to as a fellow of King’s College Cambridge, who had given up philosophy to enter television due to his obsession with dolls. Perry said that once she had fled his room which was filled with dolls because the sight had revolted her. She said that she didn’t have anything against gay people, but this obsession with dolls was beyond being gay. In her words, it was ‘goo-goo’ and ‘-icky’, and she had merrily summed up her tale by saying that from then on she sent stuffed animals to Prof Solanka at Christmas which he never once declined. Mila concluded the revelation by saying that she had decided to tell him about it as it was over between them. In other words, she had decided that as she couldn’t have him anymore, it would do him good to know what other people thought about him. He had become sour grapes anyway! Another example of the sour grapes mechanism is when Prof. Solanka’s wife Eleanor felt compelled to find out for herself what he was doing in New York although she had finally given up all hopes of their reunion and had turned to his old friend Morgen Franz for love and comfort. But she refused to rest satisfied until she knew for certain that he was no longer worthy of her love and so took the trouble of flying all the way from London to New York with Morgen merely to see him. This is strange given the fact that she wasn’t under any obligation to him after the way he had deserted his family for so long. But the fact was that she couldn’t bring herself to be angry at him because it wasn’t as if he

had deserted her for another woman, so she was plain curious. The feeling was so strong that even though they checked into a hotel, intending to see him the next day, she found it difficult to sleep and they went to his apartment that very night. The upshot was that they barged into his room at the precise moment when Mila was raging at him, having her revenge for having dumped her for Neela. So it was when she saw him in bed with a woman with yet another jealous woman raging at him that she finally shook with the rage that had evaded her for so long. Having thus seen for her own self that here was a case of sour grapes, she scathingly said:

“I see, however, that you are already entertaining; which makes it a good deal easier to say what I came to say.” (F 233)

An illustration of the sweet lemon mechanism is to be seen in the Shakil sisters who were compelled to lead reclusive lives on the crazed whim of their hate-filled father in their fortress-like home ‘Nishapur’. Not having received any education during their confinement, they spent their days inventing secret languages of their own and fantasizing about men and conception. There were even rumors of their lesbianism and of their use of occult spells to hasten the death of their father. When the old man finally died, they threw a party where they not only invited the subjects of their father’s life-long abhorrence – the British ‘sahibs’, but also allowed themselves to go wild where one of them conceived Omar Khayyam. They convinced themselves that what they had thereby achieved was sweet as it was a form of revenge on their father, saying that the scandal thus provoked and their subsequent ruin would prove “...his failure in another sphere” (S 15). They also conjectured that the oaths he had uttered on his death-bed might have been caused due to his ability to envision what his daughters would do after his death, which further filled them with glee: “...then he will have died as miserably as he made us live” (S 15). One would have thought that now the sisters would lead a life completely different from that which they had been forced to live so far but the irony was that they chose to shut themselves in once more, convinced that what they had was sweet! And what they had consisted of a few servants who refused to leave – Hashmat

Bibi, an old woman, and three homosexuals.

As Reaction-formation is:

“...the process of pushing away threatening impulses by overemphasizing the opposite in one’s thoughts and actions.” (PCM 87)

it is also an indication that:

“... many apparently ‘moral’ people are really struggling desperately with their own Immorality.” (PCM 87)

So, this is a demystification of deceptive appearances where supposedly pious people turn out to be sometimes perverts and crooks in reality. It is best illustrated when someone overemphasizes the opposite of what he or she truly feels and wants, so that people who take great pains to exhibit their moral values are in reality those who are desperately fighting their desire for immorality. In short, they are at war with the threatening impulses of the id. In the same way, overwhelming passion can be overtly translated into venomous hate. Vasco Miranda the painter was obsessed with the Moor’s beautiful mother the unattainable Aurora da Gama, for love of whom men ended up hating her and craved and schemed their own forms of revenge. Not finding himself in a position where he could openly declare his love for her, it (his love) “...filled him up and boiled over, turning to rage” (MLS 165) and eventually caused him to end up stark mad. Prior to this, he had sat at the Zogoiby’s dining table, glaring angrily at the guests and drinking heavily, seeped in a black mood. Then he rose unsteadily to his feet at midnight and showered abuses on them all before making his way to his room. Reverend Oliver D’Aeth’s fixation for her also “darkened slowly into hate.” (MLS 93) and when his lover the Widow Elphinstone discovered that he was still drooling over Aurora and so broke up with him, he vowed to have his revenge. In *The Ground Beneath Her Feet*, Ormus Cama, filled with anger, sings of chaos and destruction, berating his fans for their wanton ways and licentious debauched lives. In return, they seem to love him for his nihilistic message, growing wilder by the minute as they listen to him:

“The objects of his fury love him for his wrath.” (GBF 391)

Psychology states this phenomena thus:

“...love and hate are closely related. Intimate relations are most often tied to deep love, but they are also linked to much hatred and aggression.” (PCM 504)

In *Shalimar the Clown*, Shalimar and Boonyi were filled with thoughts of each other even though Shalimar’s love for her had soured to the point of wanting to kill her and the only feelings that Boonyi could feel for him was fear. He was becoming an avenging angel, a Taliban, while she awaited death in her hut. At this distance, they seemed to be able to commune as of old, when they had basked in the warmth of each other’s love:

“And even if his thoughts were murderous this prolonged communion often felt to her, like love. All that remained between them was death, but the deferment of death was life. All that remained between them, perhaps, was hatred, but this yearning-at-a-distance was surely also one of love’s many faces, yes, it’s ugliest face.” (SC 263)

Shalimar was so filled with rage at his wife’s infidelity, yet could not get her out of his mind, that he was often caught murmuring her name in the darkness up on the mountains:

“It turned out that hatred and love were not so very far apart. The levels of intimacy were the same.” (SC 259)

His love for his wife Boonyi had been replaced by “a sea of bile-yellow hatred” (SC 236) after her act of betrayal. When Boonyi left him for the American Ambassador, a great change befell him, and it was as if he had stopped being human. This radical change in him is described as:

“...a man newly awakened to rage and ready for extreme measures, prepared himself to threaten, slash and burn.” (SC 254)

Because:

“All that was left of Shalimar the clown was a murderous desire.” (SC 273)

His hatred for Max Ophuls was so intense that even the sound of his name filled his thoughts

with murder. And when Himel Sharga the dancer reproved him for his attempt at depicting his hatred for Americans in their play, he confronted her in a way that made the other players fear that he was going to attack her. When his wife Boonyi returned sans child and her former beauty, it was all that their two fathers could do to restrain him from flying at her throat. He then made an oath not to touch her as long as either of the two patriarchs were alive and joined guerilla warfare up in the mountains, killing people and speaking to her in his thoughts, telling her that everything he was doing was a preparation for the time when he would kill both the Ambassador and herself. In every blow he stuck, he imagined striking either of them, and whereas the other Talibans were fighting for religious or patriotic ones, he was killing because he had become “death” (SC 298). If Shalimar had been able to let his love for Boonyi go and resume his life with another woman, he would have had no reason for so much animosity and no reason to kill her. But such being not the case, he was obsessed with her and would not, or, rather could not stop till he had thoroughly punished her for being a traitor to their love. That was why he could not be satisfied with a simple strangulating method, but had to behead and mutilate her. And that was not even the end of the story. He felt the need to search out the man who had lured her away from him and behead him in his own doorstep like a ‘halal chicken’ and still would not rest satisfied till he had killed (or at least attempted to do so) her beautiful daughter by this abhorred foreigner. Colonel Kachhwaha had also set his sights on the village beauty Boonyi and was contemplating a proposal. Coupled with his infatuation was his egoistic belief that in this way he was conferring on her a great honour, something that was far beyond what she in her lowly position merited, so that he was aghast when she spurned him. He retaliated by making plans to attack her village Pachigam, determined to make them all suffer for Boonyi Kaul’s supposedly foolish ingratitude. In *Shame*, The fact that “love engenders hate” (S 183) was something that Arjumand Harappa also discovered at her adored father’s feet while weeping

at the barbs she felt of the hatred of the masses. The philosophy that shook her successfully out of her self-induced misery was that building a country was like building a marriage, the materials used in the construction were love and strength, the strength to enforce unlovely things out of love– the strength that inevitably would engender hate from the loved one. In *Grimus*, the inextricable link between love and hate is also clearly reflected in Liv’s hatred which was born of her love for Grimus. She took recourse to leading a solitary hate-filled life on a hillside, and the hatred she harboured for him was so intense that she couldn’t speak about him without the venom of hate being revealed in her voice. Albeit, she clung to the emotion, unwilling to let herself free of it by letting it go, saying that it was the nearest thing one could feel to power, and hence precious. So, that was how she chose to live, secluded, and “embalmed in the bitter formaldehyde of old hatreds and betrayals” (G 219). Such venomous hatred that stemmed from love bordering obsession then did become a form of power, because when Grimus planned his own death, he turned to none else but her for help in executing his plans, for the simple reason that he knew she hated him to the extent of wanting him stone dead. Then there is filial hatred also bred from love, like India Ophuls’ anger at her father who lived content with paying her visits, making her live with his estranged wife, whom she disliked. The arrangement: “...screwed her up even more than her dislike of the woman she lived with, because he was the lovable one” (SC 349).

A similar mechanism is that of ‘displacement’ which is directing one’s anger at someone else other than the objects of one’s anger. It is explained as a:

“...shifting of the target of one’s unconscious fears or desires.” (PCM 90)

In modern terminology, it is “taking it out on someone”. If an individual happened to hate an unsuitable object which could turn out to be dangerous for him, the hostile feelings would be displaced to a more appropriate and less dangerous one. So, according to Freud, ‘scape-goating’ was achieved in this way and dictators placed the blame of their own deficiency on disadvantaged groups of people by employing this defence mechanism. Violent people such

as psychopaths diagnosed of having antisocial personality disorders, have been on examination of their defence mechanisms, found to have used displacement as a defence mechanism. For instance, a man having been ill treated by his mother in childhood would develop a hatred for all women, torturing his victims even to the point of death. The manner in which violent and nonviolent individuals were differentiated lay in the study of their use of displacement mechanisms. Aire's wife Carmen was angry at her husband due to his homosexuality, which left her barren and despised. She resisted the temptation to push his head underwater as he fell asleep in his bath, not daring to vent her rage on him and comforting herself with the hope that: "...there would be another outlet for her rage" (MLS 28), meaning that she would be on the look-out for a scapegoat. In *Shame*, Farida Balloch for twelve years had bottled up her rage inside her as she blamed the Shakil sisters for the death of her husband who had died soon after he constructed their dumbwaiter. So when she heard that their son Omar Khayyam was going to leave their house for the first time in his life to attend school in town, she made a shoe garland for him with which to greet him on his first landing from the dumb-waiter of their house into the street (S 41). The hostile feelings that she had been harboring towards the sisters were as on 'unsuitable objects' as access to them was impossible, and with the kind of reputation they had, any attempt to do so would be regarded insane and suicidal. Accordingly, her feelings were 'displaced to a more appropriate and less dangerous one' in the form of the innocent and hapless twelve year old boy. Cyrus Cama's desire was to get his father's attention and he tried to do it by topping his class but his report cards failed to win his admiration. He then began starrng in junior races but couldn't get his father to attend the matches. Even when he went home with trophies, his father cruelly made light of his competitors. So:

"...unable to blame his father for these cruelties, directed all his anger towards his brother Ormus instead." (GBF 46)

He also blamed Ormus for his twin's handicap, reasoning that if he hadn't been born on that particular day when the accident took place, his father would not have been in such a groggy

state so as to aim the cricket ball at his twin. Eventually turning into a psychopath, he placed even the blame of this turn of events on Ormus. In *Grimus*, Liv had begged Grimus to take her with him to live on the summit of the mountain in order to preserve the Stone Rose. But he had refused and had taken Bird-Dog instead which so infuriated her that she took it out on Virgil Jones with whom she had “co-habited”, having “married” him only because through him she could have access to Grimus, her real heart-throb. Liv who loved power had only married him as by doing so she could be near the monkish Grimus who had no other love beyond knowledge and power. She had given up her work to keep house for the three men who had played god and conceptualized the island as well as bestowed immortality to its inhabitants – Grimus, Deggle and Jones. It turned out to be a hollow marriage and Liv spent all her time talking to Grimus. And when Grimus moved up the mountain, she directed her rage at Jones: “Liv’s fury, in the absence of Grimus, vented itself on me” (G 217). This, then makes a perfect case of displacement, marrying a man because it gave her access to another, and venting her anger on him because she was angry on the other.

The defence mechanism of ‘Compensation’ is a falling back to a second best. However, this is accompanied by the danger of over-compensation which is condemning the thing which could not be achieved. We hear of the growth of the “impotent fury” (F 100) of Professor Solanka the doll-maker whose creation “Little Brain” had run out of control. He is propelled by his love of dolls both as a child and as an adult. He quit his post at Cambridge in order to produce a TV show where the meetings of his animated doll, Little Brain, with the great thinkers of history became an instant hit. However, he was eventually compelled to relinquish control of the doll when it metamorphosed into an industry and became a by-word for fashion, which filled him with the rage that consumed him all his life. He felt that she was no longer the smart and philosophical doll that he had created, but a “tawdry celebrity” which he thoroughly despised. However, there was nothing he could do about it as she earned his

royalties, and so he had to settle for the second best – which was the revised version of the doll. However, he felt prey to an ‘over-compensation’ and started condemning the thing that had not been able to be achieved so much so that as her fame grew, so did his rage – the rage that finally compelled him to flee family and home lest he end up hurting them.

‘Fantasy’, another form of defence mechanism, a “retreat into the realm of imagination” (PUH 77) is resorted to by some of Rushdie’s protagonists. As stated earlier, Professor Solanka tried to escape and renounce his rage by immersing himself in dolls as a child, and as an adult by creating a world of dolls – ‘an imagined world’, seeking “his redemption in creation” (F 246). Saleem as a child hid in washing chests, lost in the world of imagination, as the result of his father’s resentment at his ugly face: “the rage of fathers is muffled by used sheets and discarded brassieres” (MC 184).

Another mechanism is ‘regression’ which means reverting back to a happier stage in life. A clear example is seen in Boonyi’s state of regression during her exile in the pine-forested hill after she went back home from Delhi and Max Ophuls. She fainted from exhaustion and shock while making her way up the hill to the dead prophetess Nazarebaddoor’s hut, and woke up inside the freshly swept hut with food on the fireplace. Although she must have known that it was her father and her old friend Zoon who had done everything they could to make her as comfortable as possible, she chose to feel that it was her mother who had come back from the grave to take care of her and called out for her. Right from the beginning of her exile, she had a strong conviction that her dead mother could take care of her now that for all practical purposes she was also ‘dead’. This illusion of her mother being by her side continued during the rest of her life and so she was never lonely. When her father told her never to leave the hillside for the sake of her personal safety, she assured him that she didn’t feel the need to do so as she was fine with her mother. She also told him that no one could harm her with her mother by her side, and that neither of them, being dead, was allowed in the village. She even invited her father to stay with them, telling him that they could all “have a high old time” (SC 238) by themselves. So in this state of regression,

Boonyi felt secure and happy by herself on the hillside. Ormus Cama who happened to spot Mira Celano, a look-alike of his dead love Vina Apsara, was under the illusion that the forty-five year old Vina had chosen to return from the dead in the body of the twenty year old Mira. So he had her spied on both at work and even in the privacy of her room, thus maintaining a file on her which he showed Rai, asking him to bring her to him. Another example is also to be discerned in Maximilian Ophuls' parents. Max was born in the city of Strasbourg in "a family of highly cultured Ashkenazi Jews" (SC 137), graduating from the University of Strasbourg in economics and international relations. He also studied law in Paris, was talented in forging paintings, declined a much coveted partnership in a famous firm, and went home to work as junior professor of economics at the university where he greatly impressed the vice-chancellor while also helping in the family printing business. He was twenty-nine when Strasbourg was evacuated in 1939 due to the German threat but his parents refused to leave even though he warned them that their German name would be meaningless in the face of their being Jews in a Jewish neighbourhood. It was during this period that he was introduced to the Resistance through a couple known as Bill and Blandine belonging to the group called the Seventh Column of Alsace. They wanted him to print identity documents for escape routes that were being built which he did painstakingly and with the expertise of a master forger. Then Paris was taken in 1940 and the Nazi flag was hoisted up in French occupied territories. The citizens of Strasbourg were returned to their city by the Germans and its young men were enlisted in the German army. It was then that he knew that his family had to escape as no mercy would be shown to "Jews, homosexuals and communists". Moreover, his tools of forgery would soon be discovered once the family's printing press was raided. Then early in 1941, Bill told him that arrangements had been made for him and his parents to escape to Gergovie where they would be given further instructions. But when he went home to give the news to his parents, he found them hopelessly in a state of regression, his mother playing the piano and saying that going away was out of the question as they had to attend the celebration of their friend Dumas's son Charles' graduation

the next day, an event that had happened long ago. They had fully been aware of the fact that all the educational institutions had been closed down since the evacuation and that the people they were referring to were no longer in Strasbourg. But when their son tried to remind them of it, they told him adamantly that they would obey him after attending the celebrations. There was nothing he could do about it and so he bicycled twenty kilometres under cover of darkness to inform M.Finkenberger, the man who was to be responsible for them that there was going to be a twenty-four delay in the plan. Then he made his way back only to find his family's printing press in flames and his parents taken away because he had made the mistake of leaving his parents' false documents at home which had been discovered. Later he learned that as they had lost their reason, they had been used for scientific experiments as a reaction to pain.

The third form of defence mechanism is known as 'autistic restructuring' which is changing the world or oneself only in the imagination. In this way a person sees what he needs to see to enhance himself. A most common type is that of 'projection' which is:

"...attributing our own unworthy impulses or motives to other people." (PUH 73)

This involves projecting the 'thanatos' onto others and seeing them as the aggressive and guilty ones. This happens when a person starts attributing his inner threats to those around him and starts suffering from delusions of persecution, harboring feelings of unjustified suspicion and mistrust of others. Epifania, the Moor's maternal great-grandmother was just such a person and her morning rituals consisted of swearing oaths, breaking china, and slapping her fly-swatter around at the mosquitoes that had entered the holes in her net and had bitten her. Aurora, as a child, took delight in hearing the sounds emanating from her grandmother's room and when she felt that she was at her most irritable, would:

"...put on her sweetest smile and breeze into the matriarch's presence with a gay morning greeting, knowing that the mother of all the da Gamas of Cochin would be pushed right over the edge of her wild anger by the arrival of this youthful witness to

her antique helplessness. Epifania, hair-a-straggle, kneeling on stained sheets, upraised swatter flapping like a broken wand, and seeking a release for her rage, howled like a weird sister, rakshasha or banshee at intruding Aurora, to the youngster's delight." (MLS 8)

Her 'inner threats' was her 'antique helplessness' against those around her whom she felt were persecuting her like the mosquitoes who seemed to scorn her as they deftly evaded her swatter. Old Mr Shakil, "the embittered old recluse" (S 11) was filled with an inexplicable hatred for everyone and everything around him, and could not let go of it even on his deathbed, uttering obscenities and violently cursing his home town that he had hated all his life, calling down upon it demons to destroy it. It was not only the British populace of the town that he hated but the natives as well, and he chose to live a cloistered life within his fortress-like mansion, shutting in not only himself, but his three daughters as well. But the real reason why he had imprisoned himself within the walls of his home and felt threatened by those outside it was because he had put up a very effective façade of being a wealthy man with the help of his foul temper and proud hauteur. Now that he was on the verge of death, he was well aware that his hypocrisy would be revealed to all, so he concluded his imprecations by calling down damnation upon himself. His inner threats were thus his impoverished state accompanied by the fear of being exposed, which was precisely what had 'got his goat'! (S 12). Bilquis raged at her daughter Sufiya Zinobia's blushes even in the presence of others. However, it is stated that the anger thus provoked "looked like a practiced wrath" (S 121). It has been hinted earlier that her disappointment over the birth of a girl that should have been a boy might have caused her to deal repeated blows at the head of the new-born baby which was responsible for turning her into an idiot. So Bilquis' inner threat could well be the fear of discovery that she was responsible for her daughter's present state, and hence the vehemence of the anger at the poor girl.

III

'Identification', yet another form of defense mechanism, means living one's life through another. Mira Celano who impersonated Vina Apsara the dead singer, strongly resembled Vina's physical features as well as her body. The resemblance extended also to her mixed-race family, early orphanage, and loveless childhood. With a voice like Vina's, she had also to sing for her living. However, as her skin and hair being lighter than Vina's, she darkened her skin and wore a red wig. Satisfied that people identified her with the dead singer, she also gave herself another 'back-story' because of the need to shed her past which was too painful to live with. When Rai, on Ormus Cama's behest, finally caught up with her and she tried to give him the false front she had invented for herself, he told her that he knew everything about her. She started screaming and cursing, and even threatened him. Rai, understanding her anger says:

"It is an angering thing to be fingered as the self you're struggling to shuck off. To learn at twenty that the past goes on clinging to you, it bursts out of the grave when you least expect it and grabs your ankle in a stenchy decaying claw." (GBF 529)

Her real 'back-story' was that she had been born to a sixty-one year old Italian World War II hero Tomaso Celano and an Indian doctor named Mehra Umrigar who died of breast cancer when she was four. Like Vina, she was also brought up by unwilling relatives and at the end of a peripatetic childhood started running wild. At her first semester at University she released her voice that made her an instant campus hit, got pregnant and dropped out of college. Her father disinherited her for it and died shortly later, leaving her penniless and having to fend for herself and her infant daughter.

'Introjection' is adjusting to expectations by making the demands one's own. In Psychoanalysis, it is defined as "the unconscious adoption of the ideas or attitudes of others". Flapping Eagle was furious when he finally found his lost sister Bird-Dog, whom he loved and adored, because she had become the slave of Grimus who treated her very shabbily. But

Virgil had advised him to 'bide (his) time' (G 230), so he fought back his anger, thereby adopting Virgil's attitude as his own.

'Dissociation' is "having two or more inconsistent phases of personality at one and the same time" (PUH 79) which is a rare neurosis more commonly known as 'multiple personality'. India Ophuls a.k.a Kashmira as a child was a 'problem child', viciously kicking and biting her school-mates, and often getting herself into trouble for it. But she reined in her temper and put on a false front, becoming:

"...the cool, restrained, disciplined person that would become her preferred disguise throughout her life." (SC 345)

Consequently, she was:

"...trapped inside a lie, far away from the truth, held captive in a fiction; and within her the turbulence grew, an unquiet spirit moved, like a giant coiled serpent stirring at the bottom of the sea." (SC 346)

Cyrus Cama, kept away in a boarding school with "cold baths, bad food, regular beatings" (GBF 47) revealed two entirely different personalities. The first was as a violent and disturbed delinquent whereas the other was as a sweet charmer with a "disarming and winsome" (GBF 134) nature which literally helped him to get away with murder. As stated earlier, Uma Saraswati was a person with more than two personalities, and had an:

"...ability to take on radically different personae in the company of different people – to become what she guessed a given man or woman (but usually man) would find most appealing." (MLS 266)

In short, she was a victim of the multiple personalities syndrome, with the ability to take on any identity and personality that was best suited to her present purpose. She had a 'back-story' for each of her personalities, and stuck to them so assiduously that her real identity was lost even to her. Aurora told her son to steer clear off her saying that she was sick, evil, and mad (MLS263). She also told him that she was a married woman with two other lovers

besides him – Jimmy Cash his sister Ina’s old flame, and Abraham Zogoiby his father. Even in death, the Moor says that her face seemed to undergo a thousand changes, which resembled the turning of the pages of a book. It was as if it needed to take on the many images of her different personalities, until finally it stopped changing and became a blank page, a face without any identity.

Another common defence mechanism is the ‘Denial’ mechanism which is that of misperceiving threatening objects or events as harmless. It is:

“...simply refusing to acknowledge anxiety-provoking stimuli.” (PCM 89)

Dolores & Virgil Jones lived at the foot of Calf Mountain in a paradise of their own making, refusing to think about the inhabitants of the town of K though they themselves had lived there for a long time. When Flapping Eagle in his search for his sister and Sisyphus the man who had lured her away asked them if there were any other inhabitants in the island, they gave him very evasive answers. Virgil Jones told him that he really wouldn’t want to know about them and Dolores added that they were “completely uninteresting” (G41). They were reluctant to answer his questions regarding his sister Bird-Dog or Nicholas Deggle, strongly advising him to pay more attention to personal details and forget his quest. What they wanted to ignore was the Grimus effect that was shaking up the island in small quakes and which would eventually destroy it. So they lived in a perpetual state of ignoring its presence.

‘Intellectualization’ is another mechanism whereby anxiety is reduced by analyzing threatening issues in an emotionally detached way. Boonyi spent her first night as a ‘dead’ person in her friend Zoon’s father’s woodshed. In the wee hours of dawn, her father Pandit Pyarelal Kaul spoke to the shed, telling her how to live the life of a dead person, thereby reducing the anxiety she felt about her future ‘in an emotionally detached way’. He spoke of the incessant demands of Time on human beings, which prevented one from reaching one’s potential, and said that only the ‘mritak’ (SC 225) – the living dead whose spirit was set free, was free of its demands. He told her that to live in the world and yet not live in it was a life of detachment which was the highest goal that man could aspire for. He said that it was a state

where the human spirit was unable to hurt or hate anyone, stoically bearing trials, thereby attaining peace and joy. He was telling her to abnegate all her senses and regard both the beautiful and the ugly in the same light, hear bad as well as good words with the same indifference, eat tasty and tasteless food and smell pleasant and unpleasant smells without any distinction. She had also to control her emotions by refusing to get excited or aroused sexually. In short, she had to erase herself completely in the name of enlightenment. Boonyi was faced with threatening issues like having to live alone in isolation for the rest of her life, having to get used to being treated like a dead person by the rest of the villagers, as well as running the risk of getting killed by either wild beasts or her blood-thirsty husband. She couldn't have had a better mentor than her father who taught her the way of the Living Dead.

'Sublimation' is a mechanism where socially unacceptable urges are channeled into acceptable behavior. It is the transformation of:

"...dangerous urges into positive, socially acceptable motivations." (PCM 91)

In *The Moor's Last Sigh*, the Moor as marketing manager of Baby Softo Talcum Powder Private Limited in his father's employ was arrested on charges trumped up by his mother of drug trafficking and placed in solitary confinement in Bombay Central lock-up. It was Lambajan Chandiwala their old chowkidar, now under the employ of the notorious Raman Fielding, who brought the necessary documents which released him from both counts of drug trafficking as well as what looked like murder of the death of Uma. Lambajan had recommended his club-like fist to Fielding who had his uses for strong fists. Now that he had saved the Moor from all charges, he practically owned him and his services. After a probationary period of some months, he started serving Fielding's interests in a team comprised of men such as a Sammy Hazare, a 'Tin-man' with metal parts in imitation of a cyborg. The team carried out all Fielding's dirty laundry and the Moor enjoyed his work and also acquired fame. He justified his deeds by employing the mechanism of sublimation:

"Can you imagine how much anger had been banked in me by the circumscriptions

and emotional complexities of my previous existence – how much resentment at the world’s rejections, at the overheard giggles of women, at teachers’ sneers, how much unexpressed wrath at the exigencies of my sheltered, necessarily withdrawn, friendless, and finally mother-murdered life? It was that lifetime of fury that had begun to explode from my fist.” (MLS 306)

‘Acting out’ is another defence mechanism that relieves anxiety or unpleasant tensions by expressing them in overt behavior. The Moor’s grandfather Francisco da Gama who was all for the independence of India from British rule hated the indolent ways of the British, while his wife Epifania loved British ways. Their son Aires da Gama, who hated his father defied and infuriated him by imitating British ways of luxuriously lounging around in his presence.

‘Fixation’ is yet another form of defence mechanism which is continuing a kind of gratification after one has passed through the stage at which it was appropriate. Fixation can occur in any of the Freudian stages of child development where childhood events leave deep patterns that underlie later personality. It can take place at the ‘oral stage’ before age two known as the weaning stage where there is a conflict between the id and ego. Those who find it difficult to pass through this phase remain concerned with being taken care of, otherwise known as dependency. It could also take the form of gluttony in the form of an excessive intake of either food or ideas, the latter leading to a constant search for new knowledge. It could also take the form of excessive love of talk or the tendency to be over-close to others. The ‘anal stage’ begins at age two where children are toilet trained. Those who are easily trained are said to develop a healthy personality whereas those who exhibit an unwillingness to be trained tend to show the same pattern of holding back in life resulting in over-neatness, obstinacy, or stinginess. The ‘phallic stage’ begins at age 5 where the Oedipus/Electra complex should be resolved. A healthy resolution results in wanting to be like the parent and imbibing the parent’s characteristics. An unresolved situation would result in the development of phobias – and a person could grow up with a fear of the opposite sex. The

uppermost layer of the mind - the Superego or 'Consciousness', acting as a person's conscience and operating on the principle of perfection is concerned with right and wrong and is like an inner control system to cope with the uninhibited desires of the id. It therefore serves as the critical and moralizing function and supplies the ego with standards and ideals of behavior. The superego which has been developed appropriately in childhood through parental teaching and has attained identification with a parent as a model is said to develop a healthy mental make-up in adult life. It can also be identified as a combination of the Ego ideal (the person one wishes to become) with the conscience (allowing the realization of dreams within stipulated standards).

IV

Freud highly advocated the use of defence mechanisms, considering them an essential aspect of personality and equating the process to self-mastery which was for him:

“...the highest achievement which is attainable by any human being.” (HFP 74)

However, there are different views regarding the employment of defence mechanisms. One view is that it keeps memory repressed which prevents a person from enjoying a good psychological health, so psychoanalytic techniques are employed to uncover those repressed memories. This view is shared by Aradhana Goswami (1987) in her thesis “*D.H.Lawrence and the Idea of Evil*” where she states that:

“Repression of man's natural being is one of the sources of evil in modern society.

Man's bodily life with its manifold instinctive needs is repudiated and physical responses based on feelings and emotions are slighted as indecent.” (AG 33)

Instances of the unleashing of fury which as mentioned earlier, is yet another form of defence mechanism through aggressive behaviour, also abound in the Novels. In *Grimus*, Virgil Jones unleashed his rage with far reaching consequences. He did not hold back his rage, with the result that: “...his speech became involuted and obscure” (G 91). He was

addressing a ‘Gorf’ from the Gorfic planet Thera, who used their vast mental powers to make themselves resemble enormous sightless frogs carved out of rocks. He was angry because the Gorf was meddling in the ‘personal dimensions’ of Flapping Eagle by giving him a mental puzzle to solve while suffering ‘dimension fever’. And by making him peevish and irascible, the Gorf was also making him lose his former self-confidence, which annoyed him even more. So he was arguing with it, though ‘it’ was also just a voice audible only to the one it addressed. The peculiar thing with Virgil Jones always producing abstruse language whenever he was angry was that: “it came of a horror of displaying his loss of self-control” (G 91). It also resulted in a physical display of his tongue playing about his mouth which caused saliva to drool down his chin while his hand worked ‘feverishly’ inside his pocket. Maintaining self-control over one’s emotions was of vital importance on Calf Island, as a display of feelings could hasten not only the island’s annihilation but also bring about their own deaths.

When Virgil Jones and Flapping Eagle first entered the town of K, they went to Flann O’Toole’s Elbaroom for food and lodging, where Virgil Jones was beaten up by O’Toole and literally thrown into the street for having gone down the mountain with his wife Dolores O’Toole. Flapping Eagle did not do anything to help the man who had not only helped him up the mountain but had also helped him survive the effects of Dimension Fever as he felt that siding with such an unpopular man would lessen his chances of finding his sister Bird-Dog. He was offered a room there but was taken away by Elfrida Gribb to her home whereas Virgil Jones was given shelter in the brothel of The Rising Son by its new owner Madame Jocasta. When Flapping Eagle went to the brothel to apologize to Virgil as well as to ask him why he had brought him to the town of K, Jocasta:

“.....blazed with fury, not realizing how much that fury had done to widen the rift between the two travellers.” (G 158)

She was furious with Flapping Eagle for his ingratitude towards Virgil Jones for having deserted him in his time of need and told him that he was not welcome in her home. However, Virgil Jones told him that he, along with Grimus had expelled Nicholas Deggle from the island because he had wanted to destroy the Stone Rose, the destruction of which would bring about the destruction of the whole island and its inhabitants. He said that at first, everything had moved smoothly till one day things suddenly went wrong on the island and people started committing suicides by drinking from their blue bottles which had the power to release them from their gifts of immortality. This turn of events had made the people turn against them and Deggle had gone over to their side and had tried to destroy the Stone Rose. Grimus had been so enraged that he expelled Deggle from the island with the help of Jones. During the performance of the expulsion rite, Jones was so badly affected by the power of the Rose that he suffered from Dimension- Fever and had to be cured by the Rose itself. After he regained consciousness by returning from his “inner depths” (G 216), he found that he could no longer use the Rose for Conceptual Travels as he once had. Grimus then felt that he had to remove the Rose to a safer place and through “intradimensional Travel” transported it and himself to the summit of the mountain. He built a visual barrier of clouds around the peak as well as an impassable “forcefield” (G 217) with an invisible ‘gate’ that was controlled by the Rose. So Jones had begun to share Deggle’s opinion because he felt that Grimus could not control the Rose anymore as it was emitting the Grimus Effects and causing deaths. That was the reason that he had brought Flapping Eagle up the mountain to do what he couldn’t, as he was no longer able to approach Grimus. So what Flapping Eagle did not know was that Virgil Jones was using him as a tool to wreck vengeance on Grimus. Virgil Jones hated Grimus because Liv had left their house to live up the mountain to be as close as possible to Grimus. He also thirsted for revenge on Grimus for insulting Liv by refusing her plea of taking her with him as well as causing her to leave him. Having been a former grave-digger, he felt

guilty for having dug up the Stone Rose in the first place. So he had stayed for a short time in Jocasta's care in the brothel and had decided to leave the town of K as he could not bear to live in it anymore. Meanwhile, the Gribbs had arrived and had successfully managed to implement their theory that neither Grimus nor his 'Effect' existed. So, Jones could not bear to be amidst a people whose: "Obsessionalism is their defence" (G 218), which became "the Way of K". He blamed all this on Grimus who was bent on preserving the Stone Rose and its powers, and Virgil Jones in his helpless anger had made his way down the mountain with Dolores O'Toole who was leaving her foul-mouthed husband Flann O'Toole of the Elbarrom. Then his chance for 'unleashing' his rage finally came when Flapping Eagle landed on the island from the sea and things were set in motion when he decided to leave Dolores O'Toole and take Flapping Eagle up the mountain in the hope that somehow, having been selected by Grimus to be his successor, as he happened to be his look-alike, he would be able to gain access to the Stone Rose and destroy it for him. The unleashing of Virgil Jones' fury led to the total disintegration of the machine-made island and ended in the total annihilation of its immortals.

Ignatius Gribb the philosopher, an immortal like all the inhabitants of Calf Island died of "his last rage" (G 185), which was caused by his wife Elfrida's confession that she no longer loved him. Gnome-like Ignatius Gribb with violet eyes and a balding head told Flapping Eagle that when he first arrived on Calf island, he found the Grimus 'myth' in formation and so he started doing everything in his power to convince the townspeople of its being a mere myth. He accomplished this by denying the existence of Grimus and his Stone Rose, the machine that had not only built Calf Island but had also enabled immortality to its inhabitants. He was so successful in expunging the 'myth' in the town of K that no one in the town was ever encumbered with dimension fevers. It was like sending it in Freud's unconscious layer of the mind and using a defence mechanism to keep it at bay. *Grimus*

inasmuch as being a quasi-science-fiction¹ is very psychoanalytical in its thematic treatment and can be studied as such. Green eyed and beautiful elf-like Elfrida in spite of her dislike of diminutives had married the stunted philosopher Ignatius and they had until the emergence of Flapping Eagle drawn strength from each other. The confidence of ugly Ignatius bordering on arrogance, his strength in formulating and upholding theories, as well as his very life depended on the love of his beautiful wife. It was as if he was a vampire, needing her blood for sustenance. So it was inevitable that when she withdrew her love from him and told him that she no longer loved him, his resistance of the Grimus effect collapsed, killing him immediately. Her words had:

“...broken through the unconscious, ingrained defence mechanism, the mental barrier he had built for almost every member of the community of K. Elfrida’s withdrawal had removed the cornerstone of the persona he had built; and in that instant, when everything had seemed sure was suddenly flung into a state of flux, the fever of the Inner Dimensions had swarmed over him.” (G 177)

Flapping Eagle wondered how he must have felt when the Grimus effect got past his broken defence mechanisms, for the murder weapon had been the very thing the existence of which he had been denying himself for centuries. He also became aware of the fact that soon everyone would know that Elfrida had withdrawn her love from her husband because she had fallen in love with him and he would be held responsible not only of Gribb’s death but also of the safety of all the townspeople as their survival had depended on his theories.

Liv’s and Bird Dog’s rage, waiting to be unleashed for centuries, was unleashed on their common enemy Grimus of his free will. Grimus who was interested in numerology had

¹Rushdie had written it for a science-fiction competition but it was rejected.

once stated to Liv that her name stood for the Roman numerology 54, which was exactly his petrified age and so he had told her that they were bound together by that number. But having said that, he had refused to take her with him up the mountain. So when Flapping Eagle entered Liv's house, she had him lie down on her bed and aroused him beyond endurance. Then just before the final act of consummation, she pulled off him and stood above him, the act being:

“Liv's revenge on Grimus, plotted in centuries of darkened, still-seated brooding. Now, possessed, entranced, she had wrought it on his spectre. It was a very final humiliation, hitting him in the core of his carnal pride, the only pride he had left. He looked up at the towering Valkyrie, staring at him with the full force of her century-festered hate.....”(G 221)

However, what she did not realize was that her act of revenge was just another of their 'god' Grimus' machinations to increase her bile. She had been hypnotized by him into having sex with Flapping Eagle, and having woken from her trance would be even more infuriated with him on discovering that her plans for revenge had misfired. Grimus had also hypnotized Bird-Dog and had intentionally abused her for centuries so that she would also hate him and now was the time for the 'unleashing' of the rage of both women, which was just what Grimus wanted in order to bring about his own death. He made arrangements for Bird-Dog to go to Liv and tell her that she hated him, terming her obedience of his command “post-hypnotic suggestions” (G 239). Then the two of them would lead the antagonized men of K to murder Grimus. The plan was so successful that when Flapping Eagle tried to stop his sister Bird-Dog from executing the “post-hypnotic suggestions”, she quietly told him that she hated him and wanted him dead. So when the two women were finally allowed to unleash their fury, it came as an act of free will, which Grimus called: “...an illusion. People behave according to the flux-lines of their potential futures” (G 239). Their unleashed rage ended in a vindictive

slaughter of the man they both loved.

In *Midnight's Children*, Doctor Aziz, who had been loved by the Kashmiri boat-man Tai as a boy, became a hated figure when he returned from Germany with a medical degree. He was furious at the German leather bag that he took with him on his rounds and constantly railed against it calling it a “sistersleeping pigskin bag from Abroad full of foreigners’ tricks” (MC 16). He refused to answer Doctor Aziz’s questions on their way across the lake, preferring to express his rage in bitter monologues. The small talk attempted by Aadam to allay Tai’s resentment were “brushed aside by the torrent of Tai’s fury” (MC 16). Doctor Aziz realized that Tai, who represented traditionalism, was fighting change and progress and felt sad about it. Tai fought it through a “gesture of unchangingness” (MC25) by refusing to wash or bathe for three years. This was Tai’s way of unleashing his rage. He:

“...chose to stink. For three years now, he had neither bathed nor washed himself after answering calls of nature. He wore the same clothes, unwashed, year in, year out; his one concession to winter was to put his chugha-coat over his putrescent pajamas. The little basket of hot coals which he carried inside the chugha, in the Kashmiri fashion, to keep him warm in the bitter cold, only animated and accentuated his evil odours.” (MC 25)

It was called “self destructing rage” (MC 83) because he lost his occupation of boatman as no one wanted to be within his stench. The floating lake population then blamed Tai’s condition on Dr Aziz and started ostracizing him which hurt him deeply. Their rejection of him caused him to resent the enclosed and restricting atmosphere and so Tai’s anger began to:

“...affect him, to become his own, which erupts only rarely, but comes, when it does come, unheralded in a roar from his deepest places, laying waste everything in sight.”

(MC 17)

This, then was the beginning of the suffocating rage that possessed him all his life. After marrying Naseem Ghani, his patient whom he examined in small parts through a perforated sheet, he left Agra to build new roots, away from the boatmen and their narrow views.

However, the past caught up with him in the form of his wife with whom he fought a life-long battle of principles. As a young bride, she insisted on using the purdah and when she continued to persist after he had expressed distaste for them, he collected all the veils from her suitcase and burned them in a waste paper basket. She next employed a *Maulvi* to impart instruction in religion to her five children, now ranging from the age of five to eleven. On the very first day of the *Maulvi's* visit, he dragged him out by his ear and kicked him out, telling his wife that:

“...he was teaching them to hate, wife. He tells them to hate Hindus and Buddhists and Jains and Sikhs and who knows what other vegetarians. Will you have hateful children, woman?” (MC 43)

Naseem in return unleashed her rage by refusing to feed him and nearly starved him to death in the process, as he too refused to feed himself. Their next encounter occurred when Mian Abdullah ‘the Hummingbird’, founder of the “Free Island Convocation” (MC 47) in opposition to the partition of India was murdered and his personal Secretary Nadir Khan fled to Dr Aziz’s home for shelter. Naseem opposed her husband’s intention of giving temporary shelter to Nadir Khan in their cellar on grounds that they had grown up daughters and the presence of a young stranger in their house would not be ‘respectful’. Tired of his wife’s traditional principles:

“...the great destroying rage of Aadam Aziz is unleashed...” (MC 57)

Instead of reasoning with his wife that their guest would be safely out of their way as he would stay in the cellar, and also that there was no danger of his making advances at the girls owing to his bashful nature, he ordered her to be silent. She retaliated by refusing to speak from that moment on and the silence lasted for three years during which period her middle daughter Mumtaz was married to Nadir Khan, her eldest daughter Alia courted by a dealer in reccine and leathercloth named Ahmed Sinai, and her youngest daughter Emerald by Major

Zulfikar. The silence was broken only when Mumtaz on contacting cold in the damp cellar was examined by her father and her virginity was found intact after two years of marriage. Naseem's fury was unleashed on her husband in a torrent of words, blaming him and his modern notions for what had so tragically transpired. Such was Doctor Aziz's life long battle with his wife's old-fashioned notions that in his old age:

“...he often disgraced himself by stumbling into mosques and temples with his old man's stick, mouthing imprecations and lashing out at any holy man within range.”
(MC 332)

An educated man like him ended up half-crazed for unleashing his rage.

Ahmed Sinai, who courted Alia the eldest daughter ended up marrying Mumtaz after her fiasco with her first husband Nadir Khan. His rage originated over his wife's preoccupation with their new-born son Saleem Sinai and he unleashed it in the form of heavy drinking sessions and unsuccessful attempts at flirting with his secretaries in his office. Years later, his wife and children along with all the servants left him for his intolerably bad temper. His assistant Alice Pareira in her attempt to redeem herself for the crime of stealing Joseph D'Costa from her sister Mary stayed with him for four years, trying to fulfill his demands. She would sit with him till midnight and listen to his drunken tales of woe but instead of feeling grateful towards her, he would unleash his rage on her with:

“...long tirades filled with gutter-oaths and the useless curses he had devised in the days of his deepest abstraction.” (MC 355)

A successful businessman ended up thus a drunk and a failure.

General Zulfikar's son Zafar suffered from enuresis and was often thrashed for it by his father. Once at a very important dinner party hosted in their house, General Ayub Khan was discussing how to stage a coup, and Zafar in fear began to leak. His father was so furious with him that he hurled him from the room, calling him a pimp, a woman, a coward, a homosexual and a Hindu. When he grew up, his father enlisted him in the Pakistani army and

his incontinence made him the laughing stock of the military base. As a Lieutenant, he was assigned for duty in the supposedly haunted border of the Rann of Kutch along with five other soldiers where they spent time in a state of fear. Then one night they saw a phantom troop approaching them from the sea which reduced all of them to “absurd postures of abject terror” (MC 402) especially Zafar who found himself a gibbering wreck on the floor. However, he learnt from the phantom chief that they were smugglers commandeered by his father which turned out to be the last straw for Zafar. This humiliating incident coupled with the memory of childhood humiliations and beatings led him to go home on leave and murder his father by slitting his throat in his bath.

Musa the Sinai family’s bearer was becoming old and felt threatened by Mary’s superior status as nurse to the Sinai baby. That he regarded Mary’s presence as an affront is evident in his angry outburst to Amina:

“...you, and your sahib, and his father, have taken my whole life; and in my old age you have humiliated me with Christian Ayahs.” (MC 172)

So he unleashed his rage by stealing the family’s prized possessions as he also feared that he would be sooner or later dismissed from service which fear was also fuelled by the fact that his drink-provoked master Ahmed Sinai had of late become extremely rude to him. However, he swore his innocence to Ahmed, making an oath that he be lepered if proved otherwise. A police search unearthed the missing items in Musa’s bedroll and he left the house after leaving a curse on it. His oath that he be lepered came true and it had all started with the unleashing of his rage.

Dr. Narlikar, a strong opponent of fertility had refused to get married for his very principles and had erected a tetrapod symbolic of the sterile twentieth century concrete. So he was driven wild when he saw some beggar women performing the puja rites of procreation at the base of his obsession which so maddened him that he:

“...shouted his abuse at the worshipping women, gleaming fiercely in his rage; reaching them, he kicked away their little dia-lamps; it is said he even tried to push

the women...” (MC 209)

A Language March paused near them and he started abusing them too, denigrating their cause. This caused them to reach out at him and he clung to the tetrapod, refusing to be detached from it. The marchers then rocked it off its foundations and it crashed into the sea, carrying Dr Narlikar along with it. The unleashing of his rage thus led to his untimely demise.

As stated earlier, old Mr Shakil on his deathbed, satisfied with having cursed the outside world to his heart’s content, unleashed the last vestiges of his rage by:

“...calling eternal damnation down upon his soul.” (S 12)

Upto the last moments of his life, he waged a futile battle against the natural course of order that led to an undignified demise.

The Shakil sisters unleashed their rage on the erstwhile President Raza Hyder for having issued the order that killed their son Babur by poisoning both him and his wife. His wife succumbed to the poison and they made him stand naked in the dumb-waiter with the corpse of his wife by his side. Then they pulled the built-in levers that released sharp eighteen-inch stiletto blades from secret panels which cut him up in pieces, after which they left their home for the first time in their lives. Their embittered-crazed lives were bound to end in total catastrophe as they left their mansion which was their only sanctuary.

Omar Khayyam Shakil, epitome of shamelessness, as a boy hated his “ancestor-heavy” (S 32) fortress-like home with its unused rooms and corridors which terrified him. He unleashed his childish rage on it by arming himself with a hatchet and a broom and rampaging through it smashing up whatever he came across:

“‘Take that,’ he screeched amidst the corpses of his useless, massacred history, ‘take that, old stuff!’ and then burst....into illogical tears.” (S 32)

This unhibited unleashing of rage continued in his dealings with the outside world where he neither gave nor reciprocated love, causing him to lead a loveless life.

Babar Shakil who was made to live in the shadow of his elder brother by his three mothers grew to hate them all so much that he unleashed his rage on them on his

twentieth birthday by burning all the possessions of his brother in their central compound. He then left the house to get drunk and joined the guerrillas the next day, never to set foot on his home again alive. His was an envious and cankerous life, ending in a violent death.

Raza Hyder was so furious at the birth of his daughter while expecting a son that he unleashed his rage by first remaining silent when the announcement was made to him after which he started shouting. He insisted that a mistake had been made and then implied that the sex of the baby could have been mistaken due to its not having been properly cleaned. He even demanded to see the hospital supervisor who pointed out to him in no unclear terms that the baby was indeed a girl and left him to his rage. In unleashing his fury, the war-hero had made an absolute fool of himself. Then when the baby was fifteen months old and Raza Hyder was promoted to the rank of Colonel, he was transferred to Needle Valley in the district of Q to protect its mines from tribal attacks. They travelled with members of a popular bioscopic company whom he thoroughly despised, and when they reached their destination and a huge crowd awaited their arrival at the station, he mistook the reception to be that of his own person. Anticipating a huge welcome, he stepped out of the train with outstretched arms and a speech ready on his lips and was shocked when he found that the reception was for the bioscopic team that he so scorned. The insult revived his rage of the birth of his daughter and he unleashed his rage on his wife who was also of a bioscopic background, her father having owned a cinema theatre. Then he began to blame his inability to produce a male heir on the cinemagoers of Q and absented himself for long periods to fight the dacoits in the wilderness. During one such absence of three months, his daughter contacted brain fever and as military and civil doctors failed to cure her, Bilquis used the services of a 'Hakim' who gave her a potion which would save her life but would also slow down her mental growth. The effects of the medicine was that Raza Hyder's daughter became an idiot during his absence. When Hyder arrived in Q, he saw Babur Shakil standing at the window of Nishapur and gazed at him with longing. This envy for a son accompanied by the news of his daughter's derangement incensed him so much that:

“...for the sake of his personal safety it was necessary to find a release for it as soon as possible.” (S 101)

He sought release for his rage by going straight to the Chief Minister Gichki to obtain permission for the law to be placed in his hands so that he could eliminate all threats in the bandit-infested area of Needle valley. However he was told in no uncertain terms that the army would never be allowed to flout civil law which so added fuel to his rage that he shouted threats at the Chief Minister and:

‘...terrified the peons outside because they had issued from the lips of one so habitually polite.’ (S 102)

Leaving the Chief Minister’s office in a foul temper, he rode home with the local divine Maulana Dawood who informed him about his wife’s affair with the cinema executive Sindbad Mengel. So the unleashing of his rage finally came in the form of the gruesome mutilation of Sindbad that very night. His rotting corpse was found in pieces without the head and his genitals “...severed and inserted into the rectum” (S 103). The next step he took was by a very coarse love making to his wife the night of the murder. Another occasion when he unleashed his rage that also ended with murder was at Iskander Harappa’s Mohenjo estate at a house party. Hyder reacted outlandishly to Shakil’s revelation that Iskander had robbed him of his obsession Pinkie Aurangzeb by tethering himself to the ground, challenging the slanderer of his reputation to a duel. Hyder remained there all night, as drunken Shakil had rushed indoors and had fainted of fright and Iskander to whom the challenge had really been directed was in his wife’s expression: “...too mousey to take his medicine like a man” (S 110). At dawn, the old servant Gulbaba crept up behind him to persuade him to go inside, tapped him on his shoulder and was immediately struck down by the sleep-deprived Hyder causing his death a month later. The unleashing of his rage ended in macabre deaths.

Bilquis Hyder continued to hold a grudge against Pinkie Aurangzeb, remembering that her husband had been willing to stake himself all night for her at Mohenjo. So when Pinkie became widowed and Iskander left her for politics, she decided to raise turkeys in an

empty plot of land between her house and the Hyders' residence. However, when the gobbling turkeys irritated her highly-strung nerves and her complaint fell on her husband's deaf ears, she:

“...placed her hands upon her hips and yelled at Raza in the presence of both her daughters.” (S 135)

This in turn seemed to be what drove her twelve year old daughter Sufiya to sleepwalk and decapitate two hundred and eighteen turkeys with her bare hands. This horrific act proved to be the final straw for Bilquis and she unleashed her rage by cutting off Sufiya's hair till it resembled:

“ ... a cornfield after a fire; sad, black stubble, a catastrophic desolation wrought by maternal rage...” (S 140)

She fought a futile battle against odds in a patriarchal society and ended up mad.

Sufiya Zinobia's marriage remained unconsummated because her maid Shahbanou wouldn't let her husband near her bed on grounds of “a contractual clause” (S 210). Maybe she had a genuine concern for her mistress, an overly protective attitude, or she might have had it all craftily planned out. Whatever the reason, she ushered him into a room containing a single bed, and appeared for all purposes, a solicitous and formidable servant intent on protecting her mistress from lustful hands. Omar Khayyam assured her that he wouldn't force himself on her until she was “agreeable” (S 211). So he led a celibate life, eating small amounts of food but nonetheless gaining weight at such an alarming rate that Shahbanou decided to fill in for Sufiya to prevent him from bursting. She went to him every night as soon as Sufiya fooled her with her pretence of sleep, while she herself was not fooled with what was going on between her husband and ayah. But the poor girl had no idea of the activity that they were engaging themselves in, as the instruction that she received from her ponderous mother before her wedding night as regards the nature of wedded life was about a fish swimming in the sea. She had compared him to a fish and told her to think of herself as an ocean where he could drown himself in. Sufiya had responded to her mother's abstract

instructions by making faces and stating that she didn't like fishes. So, recalling what her mother had told her, she imagined Shahbanou turning into water and her husband into a fish, wondering how they would clean up the mess in the room after turning back into their human forms. One day she checked her husband's bed and finding it damp, continued to search for shells and weeds which she knew was contained by the ocean, found none and was genuinely puzzled. And as Shahbanou continued sleeping with her husband, the insomniac Sufiya worried over questions to which she had no answers. One topic of interest to her was that of the business of husbands. She knew that her father was a husband to her mother, and Talvar to her sister Naveed. She once asked Shahbanou about husbands and was told that husbands provided money and babies. But she was also told that she didn't need to worry about money and babies were not meant for her, which puzzled her even more. She loved babies and loved playing with her sister's children, and wanted to know why she couldn't have them but Shahbanou couldn't give her a satisfactory answer. She knew that she now had a husband and also that wives and husbands did something to each other at night. But Shahbanou was doing it for her, and it sounded frightening, judging from the shrieks she made while doing it. And so she concluded that if her husband didn't come to her at night and if babies weren't meant for her, it was because she was bad, and she was dimly aware of the fact that her mother and sister treated her like a 'bad' person. Sometimes while puzzling over these things, she felt that she was changing into something, but almost immediately dismissed the feeling. Then she started sleep-walking once more and walked the streets at night during which she was deflowered by four young men whose heads she severed after the act. The beast in her had been unleashed and she had been transformed into:

“...a tide rising towards flood, she feels something coming, roaring, feels it take her, the thing, the flood or perhaps the thing in the flood, the Beast bursting forth to wreck its havoc on the world, and after that she knows nothing, will remember nothing, because it, the thing, is free.” (S 219)

Sufiya unleashed the beast in her, laying waste everything around her.

Little Mir Harappa unleashed his rage on his cousin Iskander Harappa for having snatched away his French mistress from right under his nose by looting his home in his absence with a band of horsemen, leaving a trail of destruction in its wake. He justified himself to Rani Harappa by saying that a man's honour lay in his women, and Iskander had callously trampled on it. He was as he said "all worked up" and displayed his vast store of picturesque harangue ranging from the most common invectives to the absurd, calling Iskander:

"mother-fucker...bullock's arsehole...pizzle of a homosexual pig...sisterfucking bastard spawn of corpse-eating vultures...sucker of shit from the rectums of diseased donkeys...murdering rapist of his own grandmother...nibbler of a crow's left nipple."

(S 96)

His habitual loud mouth and uninhibited display of rage led to his murder where his son was incriminated.

Iskander Harappa as the Prime Minister of a country increased in arrogance and ceased to be reasonable. When Raza Hyder the Commander-in-Chief of the Army took to him the problem of the defence budget, he rudely retorted that they had to make do with what they got and told him to get out of the room. Raza Hyder tried to reason with him by telling him not to forget his friends, but he replied that a man in his position did not have any. Hyder despairingly told him that he had "ceased to be a human being" (S 209), which caused him to be so furious that he unleashed his rage by jumping up from behind his desk, "screaming right into Raza's face" (S 210), and striking him on his cheeks. During his house-arrest, "He began to chew betel-not non stop, deliberately spitting the juice out on the priceless rugs, because his rage had begun to overcome the fastidious elegance of his true nature" (S 225) and cursing General Raza Hyder for an hour and a half with his "enormous vocabulary of imprecations a deadlier rancor than it had ever possessed in the days of his rakehell youth" (S 225). His arrogant ways caused his family's misery as well as his own death. Colonel Shuja visited ex Prime Minister Iskander Harappa in his death-cell for a full confession so that his

plea for clemency would be received more favourably, but was met with curses and “The obscenity of his language inflicted stinging blows, Shuja felt them piercing his skin...he felt the rage rising within him, he was unable to undergo such humiliation without giving way to the anger” (S 237). So, Iskander’s unrepressed rage caused him to be shot through the heart.

The author of *The courtier* says of his sister Muneeza: “She was the true inheritor of my father’s black rage, and when she lost control it was terrible to behold.” (The courtier: EW 201) and adds: “I looked at my screaming sister and thought how brilliantly self-destructive she was, how triumphantly she was ruining her relations with the people she needed most.” (The courtier: EW 202) The description speaks for itself.

Belle da Gama was so angry at the damage done to their spice fields by the Menezes and Lobo men brought on by her mother-in-law Epifania and sister-in-law Carmen that she unleashed her rage on them by literally dividing the house in two. The house with its contents as well as the servants and courtyards and gardens were all divided in two with demarcating sacks of spice piled up in between as frontiers to be respected. She also went to see the lawyers of the Gama Trading Company and persuaded them to divide the business in two, and: “Neither Epifania nor Carmen had the strength, after recent events, to stand against the fury of Belle’s unleashed will” (MLS 42). So at the age of twenty-one, she took over the affairs of the business and worked hard to make it a success. Her enthusiasm however was short-lived and when death came to her in the form of lung cancer at the age of thirty-three, it found her totally unprepared: “She went quickly, in great pain, railing against the enemy in her body, savagely angry with death for arriving too soon and behaving so badly” (MLS 51).

Aires da Gama was so distressed by his father’s suicide that he unleashed his rage in seeking promiscuity. This greatly hurt his lover, nicknamed, ‘Prince Henry the Navigator’, who started sending him: “...a deluge of correspondence – letters on cheap paper...messages of desire and anger, threats of violence if the beloved persisted in his too-hurtful ways.” (MLS 28)

Aurora was secretly furious at her son the Moor’s deformity, but at his birth

comforted herself with saying that his club-like fist was just a little smudge in a masterpiece. The Moor reflects that her condoning act then was a mere act of putting: "...away her horror and disgust, locking it away in a dank basement of her soul until the day of our final quarrel, when she set it free, grown monstrous and slavering, and allowed the beast-within to have its way at last" (MLS 147). She unleashed her rage by having him arrested on trumped-up charges of drug trafficking, her deep-rooted anger overcoming even her maternal instincts.

Vasco Miranda the painter's love and longing for Aurora Da Gama remained the same even after fourteen years away from them in Spain. Instead of spending the years in regenerating himself and finding healthier pursuits, he like Farida Balloch chose to spend it in dreams and schemes of revenge. His anger was fueled by Abraham Zogoiby's shabby treatment of him and it led to madness and eventual death. After his banishment from Elephanta, he settled in Benengeli in a palace called the "Little Alhambra" where he shut himself in all the year through and acquired the reputation of a mad man. His two lovers Felicitas and Renegada informed the Moor that the reason for his reclusive life was caused by his resentment of a woman whom he used to love who had treated him badly. They took him to Vasco after informing him that the four stolen paintings which he sought were indeed in his care, and the upshot was that he was taken captive at the point of a gun, the reason for it being:

"...to get rid of all the Zogoibys I can lay my hands on, four pictures and one person – the last of the accursed line." (MLS 412)

Vasco forced him up a tower and into a room containing X-ray equipment where one of the stolen paintings in palimpsest had been X-rayed. He was given his mother's letter to Vasco where she had expressed her fear that she could be murdered at any time and that her murderer's identity would be revealed in the palimpsest of her last painting captioned *The Moor's Last Sigh*. She had asked him to reveal her murderer if she was killed, which wish however had not been fulfilled by Vasco who sardonically stated that Zogoibys expected to be cared for by people that they had shucked off. He told the Moor to look at the man that

his mother had concealed beneath her painting which could be made out in negative-image segments. The image was that of a tall, slender man and the Moor realized with shock that it was his father Abraham who had caused his mother's fall, and not Mainduck as he had been told. From the X-ray chamber, he was next prodded up the stairs and brought to a circular cell where a Japanese woman in ankle chains was painstakingly exhuming the buried painting of bare-breasted Aurora in Vasco's first work which had so incensed Abraham that he had been forced to paint over it with a picture of a galloping Moor. She had been incarcerated when she refused to undertake the work as it would entail months of labour to do what was required. The Moor was thrown in with her and promised that his life would be spared for as long as he would write the story of his life for the purpose of entertaining their diabolic host. His fellow-captive, Aoi, advised him to "spin it out" (MLS 421) in the way that she was also carrying out her work, because she feared that she would be killed once her work was finished. Vasco had forced her to send letters and post-cards to her family, friends and work-place to avoid suspicion and she told him that she had been inserting deliberate mistakes in her writings to rouse suspicion. So she was buying time till someone was able to crack her coded messages. But the days passed and with them weakened any hope of rescue and the day came when the Moor's story came to its present state and Aoi's palimpsest was fully exhumed. Vasco had taken to drugs and he was heavily drugged on the day he planned to kill his two captives. After shooting Aoi through her heart, he started spouting blood and dropped dead himself which the Moor attributed to not an overdose of drugs but to:

"...an older needle, the needle of retribution that had been planted in him before he had even committed a crime; or, and, it was a needle of fable, it was the splinter of ice left in his veins by his encounter with the Snow Queen, my mother, whom he had loved, and who had made him mad." (MLS 432)

As a teenager, Vina's uncle Piloo Doodhwala beat her up on hearing of her involvement with Ormus Cama whereupon:

"...she attacked him with an abandoned savagery...a process during which she both

inflicted and received a number of wounds.” (GBF 112)

It resulted in her being driven out of the Doodhwala household in the rain.

The unleashing of Ameer Merchant’s rage on both her husband and Vina had far-reaching consequences. At twenty-seven, she refused Ormus’ proposal, who approached her in a very romantic mood at dusk with a bunch of wildflowers only to find her in a “viperfish mood”, for she had been “transformed into a hissing harpy” (GBF 368). The reason for her black moods is ascribed to Ameer’s rage that : “...ignited her own formidable rage” (GBF 368). Never having been exposed to conjugal happiness became greatly instrumental in Vina persistently shying-away from marriage.

After Vina’s death, Rai was suddenly seized with anger at having had to maintain a secret love-life with her that he decided to unleash his anger by showing Ormus the photos that he had shot of her in the nude. The purpose of it was to show him that he was not the only one missing her and grieving for her. It was also to show Ormus that he had been the one she trusted and not the other way around. And in this frame of mind he was:

“...ready for anything... I roared red-misted into the Rhodope lobby.” (GBF 431)
ready for a confrontation with his friend over Vina which he termed “confrontational fury” (GBF 431).

India Ophuls unleashed the memory of an unhappy childhood in her weekly boxing sessions where: “...the cold fury of her hitting made the male boxers pause to watch” (SC 6) and after the murder of her father in archery sessions where she revelled in: “...unleashing in the silent venom of the arrow... hitting its target” (SC 6). She also took recourse to walking the streets at night: “...looking for trouble and once, twice, had rough sex with strangers in anonymous rooms and came home with dried blood under her fingernails”. (SC 333) After she was equipped with the knowledge that her father’s murderer had been the husband of her mother, she was so desperate to know about her mother who had loved him more than her that she called out to an absent Shalimar: “...with her eyes closed, like a witch in a séance” (SC 340). It was self destruction, and her rage completely possessed her.

Religious fury was also unleashed and the brutality in Pachigam is not described because shameful deeds were done in the name of religion: “There are things that must be looked at indirectly because they would blind you if you looked them in the face, like the fire of the sun” (SC 309).

When Man Bai’s attempt to kill Vespucci and his two whores by setting fire to their mansion went wrong and they fled the city by boat, she “...hated the incomplete nature of what had transpired and howled in vain for blood” (TEF 343). She next “...entered a state of mental confusion, at first shrieking and screaming for blood, and then, after Prince Salim rebuked her, falling into a profound melancholy” (TEF 346) which caused her early demise.

Freud himself cautioned that in order to avoid extreme aggression or violence, the aggressive instinct should be given an outlet in small amounts or in socially constructive ways as the energy that fuels aggression can accumulate and eventually explode which is precisely the case in the unleashing of fury discussed in this chapter. It is therefore discerned that the fury of Rushdie’s characters all stem from the use of different defence mechanisms such as repression, reaction-formation, rationalization, displacement, compensation, fantasy, regression, autistic restructuring, identification, introjections, dissociation, denial, intellectualization, sublimation, acting out, and resort to aggressive behaviour as a result of suppressed rage. All of which is again a reflection of Rushdie’s brilliant psychological treatment of his characters.

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CHAPTER V
HONOUR AND SHAME.

I

Rushdie talks about "...the Islamic moral universe, whose polarities are honour and shame" (F 11). The question of 'honour' and 'shame' is indeed one that needs to be investigated in the course of this study as it is a very important factor in contributing to aggressive acts, especially in the contexts of the novels that are being dealt with.

The term 'honour' is described as 'high respect, a feeling of pride and pleasure from being shown respect, a person or thing that brings credit, a clear sense of what is morally right, (or) a woman's chastity.' The word 'shame' is defined as "a feeling of humiliation or distress caused by the consciousness of wrong or foolish behaviour, dishonour, a person or thing bringing dishonour, a regrettable or unfortunate thing, cause to feel ashamed." In the Indian context however, both terms go further than that, even becoming a death-and-life issue, for a man's very life depends on his honour, and without it he is reduced to nothing – a matter of 'shame'. Rushdie, well aware of its implications, expresses it thus:

"Sharam, that's the word. For which this paltry 'shame' is a wholly inadequate translation." (S 38-39)

On Shakil's twelfth birthday, his three mothers made the mistake of asking him what he wanted as a gift, and received the sullen answer that there was no point in asking as they would never give him what he wanted. On being assured that he would be granted his wish, he howled out two wishes: to be let out of the "horrible house" (S 37) and to be told his father's name. The shocked trio after a heated debate decided to grant him at least one of his wishes and told him that he would attend a school. It was then that his mothers gave him the advice that was to shape the entire course of his life – the advice that he was never, ever to

feel the emotion called 'shame'. Mother Munnee told him about the barbs that would be thrown at him out on the streets which were bound to hurt him. Mother Chhunni told him that he was not to hit anyone at school because hitting out would mean that people had succeeded in lowering his pride through causing him to feel the forbidden emotion of shame. The boy that had been living such a sheltered and spoiled life was completely at a loss at his mothers' instructions and wanted to know what 'shame' felt like. Inadequate responses were given, mother Bunny talking about blushes and a shivering heart, and mother Chhunni about women wanting to cry and die and men going wild. They themselves had lived all their lives shut up in their mansion without ever having to feel this emotion, so the object of their 'shame' that was about to be exposed to the outside world caused them to become quarrelsome for the first time in their lives. In being forbidden to feel shame, Shakil was therefore forbidden to feel accompanying human emotions like "embarrassment, discomfiture, decency, modesty, shyness, the sense of having an ordained place in the world, and other dialects of emotions for which English has no counterparts" (S 39). That accounted for his debauched life and complete lack of conscience as when he hypnotized his classmate Farah and impregnated her, he justified his actions by saying that she had been willing to be hypnotized. He had become the epitome of shamelessness because:

"What's left when sharam is abstracted? That's obvious: shamelessness." (S 39)

At the one and only party hosted by the Shakil sisters after the death of their father, guilt-edged invitations were sent to mostly the officers of the 'Angrez Cantonment'. Musicians and suppliers of food and alcohol filled the shamiana tent which the sisters had erected in their compound and when the guests finally came, the few zamindars who had been invited were shocked at the sight of the uniformed sahibs and their dolled up wives filling up the ball-room. Standing in a "tight clump of rage, gazing balefully at the cavorting sahibs" (S 16), they left in a huff, refusing to even partake of the mountains of food that were being served for the purpose. The Shakil sisters then ordered the musicians to play Western-style music, and the party ensued all night, the sisters pairing up with the officers of their

individual choices. The party was the biggest scandal of the town of Q because the three young Indian girls who had chosen to engage themselves with the British ‘sahibs’ in an all-night party were considered shameless and contemptible.

Rani Harrappa described her playboy husband Iskander Harappa as:

“...world champion of shamelessness; he was international rogue and bastard number One.” (S 108)

and in six years she embroidered eighteen shawls depicting his shamelessness. The first shawl was the ‘badminton shawl’ depicting him lying in the nude amidst white concubines playing badminton with some of them caught in the act of flinging off their clothes. Those whom he had impregnated had been sent regular ‘donations’ and some of them had even come to her for help. The second shawl was the ‘slapping shawl’ where he was shown arrogantly slapping anyone and everyone around him on their cheeks. There was the ‘kicking shawl’ where he kicked people and made them hate him for it and the ‘hissing shawl’ where he was depicted in his Prime Minister’s office as a spider at the head of his web, listening intently to the reports sent in by his spies. There was the ‘torture shawl’ where prisoners were tortured in all manner of ways in his prisons and the ‘white shawl’ where he turned a blind eye to the illegal activities of the police because he wanted the police force to be stronger than the Army. The ‘swearing shawl’ depicted all manner of creatures crawling out of his wide-open foul mouth, the ‘shawls of international shame’ showing him groveling and conspiring. The ‘election shawls’ depicted all the elections from the time that he was elected Prime Minister till the election of his downfall, all of them depicting his cruelty in not resting satisfied until all his opponents had been annihilated. The ‘allegorical shawls’ were shawls like the ‘Death of Democracy’ where he was shown strangling a woman to death in the presence of the Army, and as him as the ‘assassin of possibility’ where he strangled the young, damaged Sufiya Zinobia. The ‘autobiographical shawl’ depicted herself as old and composed of the same materials as the house itself, for like the house itself, she had been a silent spectator to all his shameless activities. The ‘shawl of the fifteenth century’ showed

him pointing to an empty horizon, and 'Pinkie's shawl' showed Pinkie committing suicide after he abandoned her to her fate when she stopped interesting him. The 'shawl of hell' depicted the slain bodies in the war between the east and the west, and the 'Little Mir Harappa' shawl was the last, showing him dragging Iskander down to hell with him, with Little Mir himself disemboweled and hanging under the eaves of his home. She packed them all in a trunk and gave them to her daughter Arjumand in her attempts to reveal to her the father whose side she refused to see, and hence worshipped.

Ramani was a good-looking young boy whose parents had died, leaving him a brand new rickshaw with which he could make his living. However, he happened to fall in love with a thief's widow who was ten years his senior. She had five children which she looked after by selling her body. She once used his rickshaw and ever since they were seen together everywhere:

“...shamelessly, in public places, and I was glad his mother was dead because if she had lived to see this her face would have fallen off from shame.” (The free radio: EW 20)

A common cause for causing deep shame is mental illness as in the case of Sufiya Zinobia who blushed from birth, tore her hair and had the mentality of a three year old at twelve. Her violence began at twelve which increased as she grew in stature and strength, and the emotion of shame being a source of aggression, the author suggests that the same could hold true even of an idiot, who perchance may have:

“...discovered in the labyrinths of her unconscious self the hidden path that links sharam to violence, and that, awakening, she was as surprised as anyone by the force of what had been unleashed.” (S 139)

Then we have physical abnormality which was:

“....only one notch lower than mental illness on the scale of family shame.” (MLS 146)

The Moor was born with a club-like right fist, the fingers a chunk with the thumb stunted. His

mother Aurora was at first revulsed at the sight and it made his father Abraham Zogoiby miserable, which caused them after the first shock to outdo each other at trying to see the bright side of the deformity. His father predicted that he would become a boxing champion and his artist mother comforted herself by saying that it was like a smudge on a masterpiece.

The Scottish milord George Louis Hauksbank also talks about a “wild silent shame” (TEF 17) as he confides to the stowaway-turned-conjuror Uccello di Firenze. He tells Uccello of the cravings within man which he said the eminent philosophers of Florence wouldn't know anything about. He was of the opinion that inasmuch as human beings took pains to appear ‘royal’ they were only dolling up a ‘pauper’ which could not be permanently satiated with external wonders and wealth. The human soul remained impoverished like a king at insurgents’ mercy, namely fear, anxiety, isolation, bewilderment, pride and shame. He then revealed to his guest Uccello his greatest secret which so besotted him, which was his ‘mottled’ organ which would never allow him to marry and beget heirs.

When Ormus Cama left for England with his mother Lady Spenta and damaged brother Virus, he was taken under the wings of the prostitute turned ‘real estate portfolio’ turned radio-pirate John Mullens Standish XII who had watched his performance at the Cosmic Dancer in Bombay during one of his visits to India. Since Ormus with his rock music was beginning to draw a huge audience, drug-squad raids in Mull Standish’s boat were becoming frequent, and the human cargo were stripped and searched thoroughly. Two entirely different reactions to this humiliating process was that whereas the American Hawthorne Crossley elder son of Mull Standish could make light of the situation by joking that his rectum was almost beginning to like the feel of rubber-gloved hands probing it, the Indian Ormus shook “with rage and shame” (GBF 278). Hawthorne’s indifference to the strippings could be attributed to what the author in ‘*Shame*’ said that in a shameful environment, one could get used to it. He says that wherever one looks, there is always:

“...something of which to be ashamed. But shame is like everything else; live with it for long enough and it becomes part of the furniture...nobody notices it anymore. And

everyone is civilized.” (S 28)

It can be likened to the general attitude that has been adopted towards politics that it is a dirty game, thus giving politicians a certain amount of license to go about their corrupt ways. Ormus’ sense of shame on the other hand, is deeply ingrained and is a matter of culture. It is said that in the U.S.:

“the higher rate of homicide in the south seems to be due to a culture of honour that advocates violent responses to perceived insults.” (APM 494)

Whereas a man in the western world can live with ‘shame’ and start over by putting the past behind him, the eastern sphere of the hemisphere has a different story to tell:

“...in the East End of London, a Pakistani father murdered his only child, a daughter, because by making love to a white boy she had brought such dishonour upon her family that only her blood could wash away her stain. The tragedy was intensified by the father’s enormous and obvious love for his butchered child,...men will sacrifice their dearest love on the implacable alters of their pride.” (S 115)

That father had to do what had to be done, due to the dictates of his culture. He could never put the love of his child above the necessity of preserving his ‘honour’. Hence, human emotions were washed aside by this monstrous concept of ‘honour’ brought about by the word ‘sharam’, which has rightfully been termed: “shame: the roots of violence” (S 116). A Hindu girl was paraded in the nude by the village panchayat through village after village for daring to continue her relationship with a Muslim after being warned of the dire consequences of her behaviour¹. Her family members could do nothing about it as it was a ‘just punishment’ for their wayward child. Her crime? – she had dared to cross boundaries – the boundaries that preserved the honour of her clan, which gave rise to: “Rage, fuelled by shame” (S 180). The

¹It was media news some years back and it is regretted that the date cannot be recalled.

girl's family took it for granted that she got what she deserved, but the question remains: did the girl herself think that she got what she asked for? In *Shalimar the Clown*, the answer is "yes" and Boonyi, a Hindu, was angry with her Muslim husband's apparent show of passiveness at her unfaithfulness:

"What kind of a husband was he anyway, this clown? ... He was a weakling, a strutting turkey- cock, a fool. In his place she would have hunted herself down and murdered herself in a gutter, like a dog, so that the shame of it would outlive her."

(SC 196)

Even by the womenfolk, a man who wouldn't preserve his honour by doing what was expected of him by society (even if it meant that they had to pay for it with their very lives) was "a weakling, a strutting turkey- cock, a fool". No wonder then that Boonyi waited out her death at the hands of her husband as a thing that needed to be done, a thing that her daughter India Ophuls, brought up in Western values, would never understand. Shalimar Noman had to preserve his honour by murdering those who had stained it, namely his unfaithful wife Boonyi, her paramour Max Ophuls and their illegal offspring India Ophuls. Even when he was engaged in guerilla warfare, he spent the cold nights in the mountains searching out Boonyi in his mind, and when he did, adrenalin coursed through him keeping him warm. He had to cling to this anger inside him because he needed it in order to kill those who had wronged him which had become for him a sacred duty. To him, killing off only his wife would be an incomplete business in the process of avenging his honour, so he was determined to finish off the American Ambassador as well. It did not matter if he was imprisoned for life after the murders:

"What happened after that was unimportant. Honour ranked above everything else, above the sacred vows of matrimony, above the divine injunction against cold-blooded murder, above decency, above culture, above life itself." (SC 258)

What he did not know was that Boonyi had a daughter who according to his logic needed to be killed as well.

II

Leaving this personal code of honour aside, Psychology also tells us that: People do not have to be angered or emotionally aroused to behave aggressively. A culture can produce highly aggressive people, while keeping frustrations at a low level, by valuing aggressive accomplishments, furnishing successful aggressive models, and ensuring that aggressive actions secure rewarding effects.” (Bandura 1973,59) (APM628)

Subcultural influences have been found to have a profound impact on individuals such as those raised in a neighbourhood where it pays to be aggressive. If an individual is able to acquire status through aggressiveness or is encouraged to be so, he is bound to adopt that stance throughout his life. This is aggression as ‘learned coping behavior’ as in the case of terrorists which is also known as ‘Instrumental aggression’ which makes use of learned aggressive responses in ways calculated to remove obstacles from goals. It is task oriented and coordinated and:

“In a religious or ideological war, one has a great feeling of self-righteousness, of preserving the truth and right against the forces of evil.” (APM 629)

A case in point is the 9/11 terrorists who were called ‘evil’ by President George Bush, where both sides considered the other evil and being possessed by the devil, which is analogous to Shakil (*Shame*), who after having seduced Farah Zoroaster through hypnotism, was also described as being:

“...possessed by a demon which made him shake in the middle of breakfast and go hot in the night and cold in the day and sometimes cry for no reason in the street.” (S 53)

However, Psychology looks for more rational, scientific explanations other than that of possession. It states that the capacity for ‘evil’ arises out of our evolutionary history, which can cause a person to become violent and aggressive. Terrorist attacks are not ‘mindless’ or ‘insane’ as its leaders are most often found to be well educated, intelligent, and having

specific goals in mind. A seminal report on “The Homegrown Threat 2007” by the NYPD’s intelligence division discovered three myths about terrorists: that they usually began as radical or devout Muslims, came from economically destitute backgrounds and were poorly educated. But in reality, they were found to be sufficiently educated, some even boasting of a posh background, and well-grounded in liberal western democracies. The Jihadi-Salafi Ideology on the Radicalisation road is said to be composed of four stages. Stage 1 is the Pre-Radicalisation, Stage 2 the Self-identification, Stage 3 the Indoctrination, and Stage 4 Jihadisation and attack. It is said that although this model is sequential, individuals do not always follow a linear progression, though individuals who do pass through the entire process are most likely to be involved in a terrorist act. The 9/11 attackers were profiled as:

“unremarkable – they have unremarkable jobs, lead unremarkable lives and had little, if any, criminal history.” (IT 41)

However, they may have been alienated and depressed in some way though this is not enough to explain away their behaviour. There should be some other plausible explanation as to how these boys-next-door suddenly became ruthless killers overnight. Psychology states that there is a supporting emotional ideology behind their ruthlessness. First, terrorists are devoted to a complex religious and cultural ideology that sees others as the enemy. Second, this ideology helps them to dehumanize their victims, causing them to refuse to believe that they are killing innocent people but rather devils and enemies, thus making the task easy. In short, they become nothing more than killing machines, with few or no traces of normal human characteristics. After Shalimar became a Taliban and returned for a brief spell to Pachigam, Hasina Yambarzal was shocked at the change she saw in him and told her husband:

“...That’s not the look of a man shocked by his family’s death, but the expression of a man accustomed to killing. God alone knows where he’s been or what he’s become, to come back wearing a face like that.” (SC 314)

He had 'come back wearing a face like that' which was the result of traumatic reactions to combat. Coleman gives us the clinical picture of soldiers of World War II and the Korean War thus:

"The irritability is manifested externally by snappishness, over-reaction to minor irritants, angry reactions to innocuous questions or incidents, flare-ups with profanity and even tears at relatively slight frustrations. The degree of these reactions may vary from angry looks or a few sharp words to acts of violence." (APM 187)

Thirdly, this ideology is accompanied with a strong sense of solidarity built up in terrorist training camps where they lose all sense of individual identity or ego. This in turn helps them to have a sense of brotherhood and duty and they become submerged in a common cause. It says:

"...although it is true that certain individuals are more likely to become terrorists, it is the interaction of such personalities with the appropriate eliciting circumstances that actually creates a terrorist." (APM 493)

This statement is illustrated by the life of the late Osama bin Laden who without giving it a second thought left the comforts of his home for the dangers of the Afghan holy war, emerging from primarily a donor of money into a Taliban, a holy warrior. He received a degree in economics and public administration in 1981 at At King Abdul-Aziz University and among the odd fifty siblings was the only son to show signs of religiosity, leaving all the affairs of his family business to his elder brother Salem. The inspiration behind his holy rage was his father as he proudly told a Pakistani journalist:

"My father was very keen that one of his sons should fight against the enemies of Islam. So I am the one son who is acting according to the wishes of his father." (HW I52)

After his initial association with an Islamist group, the Muslim Brotherhood, his two mentors were Abdullah Azzam and Muhammad Qutb, prominent teachers of Islamic studies. He was

taught that *Jahiliyyah* prevailed in our modern societies, which was a state of ignorance of the revelations of the Koran, rendering them *jahili* societies. The only way for a true Muslim to be free of such a society was through *Jihad* or holy war. The lesson that was permanently ingrained in him by Qutb was that *Jihad* which had so far been an inner struggle to purify oneself should be offensive rather than defensive. He implied that an Islamic order had to be established against the enemies of Islam, including Muslims themselves who flouted the precepts of Koran. What emerged out of the Afghan war was The international Islamist movement that saw Benazir Bhutto's party as a liberal threat. (In *Shame* Arjumand Harappa is used as a caricature of Benazir and she was given the moniker 'Virgin Ironpants'). For according to Qutb, any society that did not obey the dictates of Islam was '*kufir*' – an infidel. His other mentor, Azzam's dream was to bring about a unification of all Muslims under one ruler – a restoration of the *Khalifa*. So not surprisingly, his motto was:

“*Jihad* and the rifle alone: no negotiations, no conferences and no dialogues.”

(HW I53)

According to Azzam, every true Muslim should work towards this end, and he distributed a pamphlet entitled “Defending Muslim Territory Is The Most Important Duty” (HW I53). It was his dream to expell all ‘infidels’ from Islamic soil and he saw the war in Afghanistan as only the beginning. The other ‘infidel’ occupied lands that needed to be saved were Palestine, Bokhara, Lebanon, Chad, Eritrea, Somalia, the Phillipines, Burma, Southern Yemen, Tashkent and Andulasia. In the Phillipines where approximately 5% of its population are Muslims, many have died for the cause since 1972. Islamic groups have been waging guerilla warfare against the central government demanding an independent state. And due to America's support for Israel, Americans living in Saudi Arabia are also looked upon as infidels trespassing on the holy land of the Arabian Peninsula. Laden so absorbed the teachings of Qutb and Azzam that in a videotaped statement aired on Oct 7,

2001, he addressed America thus:

“As to America, I say to it and its people a few words: I swear to God that America will not live in peace before peace reigns in Palestine, and before all the army of infidels depart the land of Muhammad, peace be upon him.”

(HW I221)

According to Qutb, *Jihad* was to be considered as the instrument “to establish the reign of God on earth and eliminate the reign of man”. (HW 200). Azzam was at the forefront in recruiting holy warriors for the Afghan war, extolling the *Jihad* and preaching that “to stand one hour in the battle line in the cause of Allah is better than sixty years of night prayer” (HW I53). For Osama bin Laden, the Afghan war turned out to be an “extraordinary spiritual experience” (HW I58) for did not the Quran 3:169 state that:

“Never think that those who were slain in the name of God are dead. They are alive and well provided for by the Lord.”

Though Laden claimed that he was not involved in the Riyadh bombing in 1995 that killed five Americans and two Indians, he proudly admitted that he was among those who had consigned the fatwa that pleaded for *Jihad*. He stated that he was happy that Muslims were responding to the fatwa and that he regarded the dead as martyrs. He also stated that he did not consider it a crime to use weapons of mass destruction like nuclear, chemical, and biological weapons as long as it was in self-defense. He most probably convinced himself that no attack on their part could really be offensive as he had been taught that they were the offended in the first place and not the offending party. In a conference entitled “Osama bin Laden and Terrorism” April 2000 held in London, a speech given by an Islamist militant Sheikh Omar Bakri clearly states that terrorists do not consider themselves so:

“Who is a terrorist? Who defines what is wrong and what is right?” (HW I207)

For the slogan of the brotherhood was:

“The Koran is our constitution, the Prophet is our Guide. Death for the Glory of Allah is our greatest ambition.” (HW I99)

Another influence in bin Laden’s embrace of violence was a man obsessed with the overthrow of the Egyptian state, intent on bringing about the destruction of government officials and buildings. He was Ayman al-Zawahiri, a medical student and founder of the Jihad group. Al-Qaeda which has gone global has altogether shed all traces of scruples which they first retained as in 1993, when they abandoned the proposal to bomb the U.S. embassy in Saudi Arabia due to the risk of killing civilians. The proposal had been made due to the arrest of Sheikh Omar Abdel Rahman, the spiritual leader of its Egyptian members in New York. Such mentoring caused the Sept 11, 2001 attack on the World Trade Centre in New York. However, even without external manipulation, an ideology like this can have dangerous repercussions as found in the Saturday, Sept 13, 2008 series of bomb blasts that ripped through crowded shopping centres in Delhi which killed twenty five people and injured two hundred. Six days later, a police raid was conducted on a flat in Zakir Nagar occupied by many students of Jamia Millia Islamia. Two occupants of the flat, including Atif the mastermind behind the blasts and a police official were killed, an occupant Mohammed Saif arrested, while two members of the terror module escaped. Three of the culprits Zia-ur Rehman, Saquib Nisar and Mohammed Shakeel were arrested on Sept 21 who were all educated and in their early 20s. They were found to be a major operational arm of the Indian Mujahideen and also responsible for serial bombings in Ahmedabad and Jaipur. Principal correspondent Mihir Srivastavas in the India Today September 2008 issue describes them as:

“...malevolent, walking bombs who perform their act of mass slaughter in the name of Allah and without the slightest suggestion of remorse. Behind their endearing looks hides an endearing sense of being wronged. This has clouded every faculty of their

intellect and reduced them to willing instruments of the invisible puppeteers of terror.” (IT 34)

He gives details about their attitude and motivation, which he found chilling:

“...in terms of the twisted ideology as well as the hatred and desire for revenge that underlines everything they say.” (IT 34)

They quoted from the Quran to justify their acts as revenge on perceived wrongs on the Muslim community – the demolition of the Babri Masjid, communal riots in Gujarat and the non-implementation of the Sri Krishna Commission Report. Twenty four year old Zia-ur Rehman proudly stated that what they were doing was *Jihad* which could be carried out only by the privileged. However he was evasive in his replies to the query as to what his *Jihad* was about and in his case it seemed that he was simply hitting back at the deep-rooted sense of insult he felt for being a Muslim. He stated that his father didn't understand *Jihad* and had disowned him for his actions but to him nothing else mattered. Twenty three year old Saquib Nisar talked about regular meetings with friends and their discussions about the nature and need for *Jihad* for atrocities and insults heaped on Muslims as being a Muslim in India was 'difficult'. He added that his passion for *Jihad* had been infused in him by their late leader Atif who also told him that blood had to be shed and evil adopted in order to prevent a bigger one, and that it was all for Allah. The oldest of the trio, twenty six year old Mohammed Shakeel plainly stated that for Muslims in India, there were only two options:

“...live a life full of contempt, get insulted and abused, or protest in the name of Allah.” (IT 34)

Hence it is to be seen that hostile aggression can result from pent-up frustration over unjust treatment which is best illustrated in the form of communal riots. Bandura states that insults, threats, the presence of enemies and the need for the protection of status serve as instigators of aggression when the aggressive instincts of the individual thus exposed to the situation is

reinforced. Shakeel stated that out of the two options open to him, he had decided to opt for the latter as he felt that it went beyond personal insult, and besmirching the name of Allah was not to be accepted calmly. He said that Muslims were not welcomed anywhere, neither in India nor elsewhere, and they were simply returning the kind of treatment meted out to them. He talked about experiencing a spiritual awakening after committing his life to Allah, and that the thought of death did not scare him. He didn't flinch an inch from saying the things he said, calmly stating that they were not thieves and had nothing to hide. Referring to Atif's death and their own imprisonment, he said that there was nothing to be regretted about it as their fortitude was in the process of being tested by Allah. He proudly stated:

“A handful of *Allah ke bande* were able to paralyse the economic life of such a big country.” (IT 39)

However, the younger ones were a bit puzzled that they had been arrested so soon after the bombings because their leader Atif also seemed to have taught them that no harm would come to them as Allah would look out for them. Nisar even talked about the book *Maidan Pukarte Hai* which is about the struggle of Afghanistan's Muslims against the Soviet occupation of the 1980s which said that Allah never failed a true *Jihadi*. He said that he believed it and narrated an episode from the book about Russian tanks surrounding an unarmed jihadi in the middle of a desert in Afghanistan. The desperate *Jihadi* had thrown a fistful of desert sand at the tanks, which exploded as if hit by powerful explosives. Nisar truly believed in divine intervention where a *Jihadi* was concerned. Behind the bravery of terrorists are such inspiring stories which makes them embrace death joyfully. Such a story on an Islamist Website is about Mansoor al-Barakati, a Saudi from Mecca who in 1987 undertook a journey to Afghanistan to fetch home his *Jihadi* brother. However, on crossing the border between Pakistan and Afghanistan, he started feeling spiritual stirrings within him, which made him change the course of his travels and go instead to bin Laden's training camp at

Jalalabad where he trained for two months. He eventually became the leader of the Arab Mujahideen in the deserts around Kandahar but suffered from fatal wounds in 1990. As he died, a '*shaheed*' (a martyr), a beautiful ethereal scent was said to have emanated from his body. The reward motive is what drives an individual to commit suicidal acts, be it for country or for his faith. This emotional arousal is very strong especially in the religious context and people down the ages in whatever religion have happily laid down their lives for a place in the next world. And this instructional control has been termed the 'teacher-learner' method by Bandura who says:

“Individuals who otherwise would not aggress may do so in response to perceived Demands.” (AIC147)

He states that many aggressive individuals are not psychopathic or emotionally disturbed, and their antisocial behaviour is the result of growing up in “a delinquent subculture or in an environment that fosters and rewards such behavior” (PTR8). He also adds a disconcerting element:

“This is especially true when they have a past history of reinforcement for obedience and also when they cannot see the suffering caused by their acts.” (AIC147)

Thus, it is an accepted view that aggressive behavior patterns can be learnt, and society plays a very important role as social expectations, norms and reinforcements mould the individual's personality. Hence, anthropologists and social psychologists have uncovered differences in aggressive behavior among different societies. In Shalimar's trial, the Attorney for Defence William Tillerman also pleaded the case in a like manner, stating that his client had been manipulated at terrorist training camps where he had undergone such thorough brainwashing that he had “ceased to be in command of his actions” (SC 383) when he murdered Ambassador Maximilian Ophuls. Tillerman was assisted by a therapist called E. Prentiss Shaw who was armed with a checklist regarding psychological profiling which the Hamas

chiefs in the Mideast used in selecting candidates for suicide-bombers. The “Shaw profiling tool” first established the fact that he was the type of person who was malleable to such external manipulations. The defence stated that Shalimar had been receiving over five hundred of hateful letters from India Ophuls who was known to associate with a Soviet potato witch, as a result of which he had become unbalanced and was beginning to scream in his sleep. So Shalimar was made out to be a missile, without any free will of his own, due to mind-control techniques: “A Manchurian Candidate, if you will, a death zombie, programmed to kill” (SC383), concluding that he was not responsible for his actions. However, the truth in Shalimar’s case was that he killed not due to external manipulations but to cultural influences that held honour above everything else.

When Flapping Eagle first landed on Calf Island, he was taken by Virgil Jones to a Wood and they sat beside a deep empty well where he tried his best to steer clear of matters related to the town of K, Bird Dog and Sispy. He started talking about the the existence of the supernatural, such as immortal life, which was the least that Flapping Eagle wanted to hear. Then he talked about Chanakya a philosopher-king who said that the world was neither what it seemed or didn’t seem to be. So, according to this philosophy, the empty well could be perceived as full and he himself as empty, as the spaces between the particles of matter which composed him as also the air in the empty well were equal. Then when Flapping Eagle became irritated at the irrelevance of his philosophical ramblings to the whereabouts of his sister, he arrived at what he was trying to tell him, which was the location of the island in the world map. He talked about the possibility of palimpsestic dimensions in even four different parts of the Mediterranean. The dimensions could all exist simultaneously without being aware of each other such as the simultaneous existence of the normal world and Calf island, which notion would be unacceptable to a person confined to only one dimension. He explained this narrowness of perception as being caused by:

“...the limitations we place upon the world (which) are imposed by ourselves

rather than the world. And, should we meet things which do not conform to our structure of reality, we place them outside it.” (G 52)

He illustrated his point by saying that as ghosts, UFOs and visions lay outside it, anyone claiming to have seen them was looked at askance by others. As such, “a man is sane only to the extent that he subscribe to a previously-agreed construction of reality” (G 52) in that he is considered insane or aggressive the moment he steps out of the accepted norms of the society he moves in. This in turn is in keeping with Ruth Benedict’s statement that: “Normality is a culturally defined concept” (APM 78), so that what is normal in one culture can be classified abnormal in another.

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CHAPTER VI**CONCLUSION****I**

Thought-provoking statements are embedded in all the novels which on analysis with or without their allegorical connotations may give a conclusive insight on Rushdie's preoccupation with the topic of fury in his novels.

In *The Ground Beneath Her Feet*, Umeed Merchant a.k.a. Rai, photographer, childhood buddy and lover of the great singer Vina Apsara, who was always on the look-out for her, found her emerging confused and half naked from her suite of rooms in Guadalajara, Mexico where she had ended up drunk after her performance the night before with a young man half her age. She was forty-four and was making a solo career without her "sun" (GBF 5) Ormus Cama, that left her lonely and disoriented. Two hours later, the two of them flew in a helicopter, with her entourage following her by road, to a banquet in her honour that awaited them in Tequila. Even before the landing, there had been tremors but they landed anyway because the tremors had stopped. Then just as they were about to settle down and make merry, the ground began to shake and all hell broke loose. Buildings collapsed, trees were uprooted and sewages and giant vats burst, most of which Rai captured with his camera while everything round him went wild. He had to keep himself immune to the stink or the slime and shut off his senses if he had to capture reality. He says:

"Long ago I developed a knack for invisibility. It allowed me to go right up to the actors in the world's drama, the sick, the dying, the crazed, the mourning, the rich, the greedy, the ecstatic, the bereft, the angry, the murderous, the secretive, the bad, the children, the good, the newsworthy, to shimmy into their charmed place, into the midst of their rage or grief or transcendent arousal, to penetrate the defining instant of their being-in-the-world and get

my fucking picture.” (GBF 14)

So if one wants to really see truth and stark reality, one should adopt the invisible stance of a photographer and see things for what they are. Personal feelings of horror, fear, sympathy or even self-pity are things that stand in the way of perception of truth. Rai during the course of his duty could not stop to comfort a child who was crying for his mother as his duty was to capture the dilemma faced by the child. Hence, to see Rushdie’s fury for what it really is, one has to strip oneself of all human emotions, prejudices and pre-conceived notions to arrive at a clear and conclusive understanding of the subject. And to be able to do that, one has, like Rai to make oneself psychically small – insignificant. Rai convinced the sniper and the warlord that he was not worth their trouble and so got places where others simply wouldn’t even dream of venturing. It is hoped that this chapter will render some insights into the elements of the rage exhibited by the characters by adopting Rai’s stance of neutrality.

II

In *Grimus*, we find Flapping Eagle actually taking “refuge in anger” (G 159). It was a façade for the “many emotions” he was feeling as he entered the brothel of Jocasta, looking for Virgil Jones. Right from the beginning, Flapping Eagle’s mission had been to find his elder sister Bird Dog who had been lured away from their home in Amerindia by a man called Sispy. On his twenty-first birthday his thirty-four year old sister had been elated at having been given four phials containing yellow potions for eternal life and blue ones for release from it by Sispy. She herself drank from the yellow one, breaking the blue one to pieces, but her brother refused to drink his share, choosing instead to bury it inside their tent. It was the day when he fought an eagle and was given the name “Flapping Eagle” by his sister and also the day when he lost his virginity to her. A few more years passed and when it became clear to Bird Dog that her brother was not to be urged into partaking of the elixir of life, she announced to him that she had met Sispy again and would be leaving with him. Then

she left him and on the day he reached his sister's petrified age – thirty-four years, three months and four days received a visit from the Sham-Man of the Axona tribe who warned him that he would be attacked if he remained there. The reason for it was because he was considered an abomination by the rest of the tribe for being a hermaphrodite, his birth also having caused the death of his mother so that he was 'born-from-dead', and whereas the Axona were short and dark, he was tall and fair. And now that he no longer had the protection of his sister, the Axona tribe were moving in for the kill. Margareta Peterson and Joel Kuortti have attempted to interpret the novel as Rushdie's debut at postcoloniality with Flapping Eagle as the native and Grimus as the colonizer, the Gorfs as French colonizers etc. But it is to be borne in mind that the author never intended it to be a postcolonial work and had written it for a science fiction competition (even though it does not read too much like one!). He himself is said to have stated that he does not like the tone of the novel, saying that he hadn't as yet found his voice when he wrote the book. This would account for the "evasive and confusing" nature of the novel as mentioned by Kuortti. So, though reading interpretations in it is a viability, it is best to take it at face value and enjoy it for its magic realist elements along with its psychological implications. After the visit of the sham-man then, Flapping Eagle unearthed his bottles, drank from the yellow one which was bitter-sweet and pocketing the blue one left his home under cover of darkness that very night. He reached the town called Phoenix where he was immediately taken under the wings of a rich widow named Livia Cramm who also had another protégé - Nicholas Deggle, a conjuror. After twenty five years with her, he along with Deggle remained young whereas she grew old and became fiercely possessive about him. Then one night she died a mysterious death and Flapping Eagle found his blue bottle missing. She had left all her money to him and her yacht to Deggle, but as it was never his attention to settle down anywhere till he had found his sister, he exchanged his new-found wealth with the yacht and sailed the seas for centuries, looking for her. It was during this period that the novelty of immortality wore off and he found that all his experiences had left him "empty; a grin without a face" (G 33) with eyes

that had “seen everything and know nothing” (G 34). He had become even more desperate in finding Sispy because he was the only man who would know how to transform him to normality, and also because Sispy had called him an eagle before he even acquired the Brave’s name. He remembered what Sispy had told his sister:

“Tell your brother Born-From-Dead that all eagles come at last to eyrie and all sailors come at last to shore” (G 33)

thereby implying that there was a place where he could go. He also recalled Sispy saying that there was a place for those who refused to use the blue bottle of release. So having despaired of finding either his sister or Sispy, he went back to Deggle, demanding to know what he had to do to find them as he was sure that he knew the man called Sispy, being immortal himself. Deggle had changed his name to ‘Lokki’ in order to avoid detection of his immortality and told him that he had to make “a gate” (G 36) to the island called Calf Island which would be dangerous. He himself had for centuries tried to do so without success because no one could enter the island of the immortals without the assent of its engineer Grimus. Without really understanding what he meant, Flapping Eagle set sail once more. While he was dozing in his yacht, something feeling like a gale blew against his face, a cloud rushed over him and the air above him became electrically charged. He stood up, trying to hold his yacht from breaking but fell off it in a dizzy spell into the angry waters below, “through the hole in the Mediterranean into the other sea, that not-quite-Mediterranean” (G 37). That was the manner in which he reached Calf Island, on the crest of a big wave, landing near the rocking chair where Virgil Jones sat with Dolores O’Toole. He was seven hundred seventy seven years, seven months and seven days old in a thirty four year old body. As stated earlier, he was taken up the mountain to the town of Kaf or K by Jones where they went their separate ways – Jones to Jocasta and Flapping Eagle to the Gribbs. Outside the brothel called ‘The House of the Rising Son’ was a veiled woman on a donkey who called herself Mrs Virgil Jones and told him to tell Jones that she had called. He found Jones sitting half naked and drunk on a bed with two women Kamala Sutra and Madame Jocasta which he found disgusting. Then

Kamala Sutra entwined herself about him, making cooing noises which he didn't like. Madame Jocasta then slapped him on both cheeks before summoning a male worker called Gilles Priape who entered naked "languidly stroking the preternatural generous tool of his trade" (G 157), trying to administer to him. Shaking him off, he apologized to Jones from whom he received hiccups and giggles as the only response. The emotions that filled him were a mingling of disgust at the sight before him accompanied by shame for his belated apology and guilt caused by the biting accusations of Madame Jocasta. But what overpowered him most was his disappointment with Virgil Jones who had been so dignified and whom he had looked up to, and who was now sinking to such pathetic depths of degradation. So he blazed away at Jones, voicing his frustration at his ruined condition which was rendering him unfit as a guide in his search for his sister and Sispy. And when he wanted to know what the Stone Rose was and where Grimus was to be found, Jones resignedly said that it did not matter anymore as they had both made their decision and told him that it was the end of the road for both of them. It was the final and greatest blow for Flapping Eagle after having waited for this moment for over seven hundred frustrating years and the disappointment he felt was so great that he shouted at Jones saying that he was glad that he had done better than him who had only succeeded in getting himself "surrounded by whores and madness". And the anger he felt here is described as a "refuge" from all the different emotions he felt.

Anger as a "refuge" is also to be found in Tai the illiterate Kashmiri boatman of *Midnight's Children* who abhorred the changes brought about by the British Raj. He derided the 'Isa' (Christ) they had brought with them to the sub-continent, boasting to the boy Aadam Aziz that he had carried him in his boat, and said that he was gluttonous though very polite. He said that he used to know where in Kashmir he was buried and talked about the annual bleeding of the pierced feet carved in his tombstone. He seemed unable to remember the location of the grave as his memory had dimmed with age, saying that he was older than the mountains on the horizon. All this was mostly in response to the boy's persistent questions

about his age, to which most illiterate people have no answers. He stated that the information about 'Isa' was recorded in "old lost books" and that he knew about it all, though he himself admitted that he couldn't read. He could invent tall tales on any topic for the young boy's eager ears, scoffing at his education and saying that he, illiterate though he was, knew what was not taught at schools, such as the the Emperor Jehangir's exact weight as he had carried his litter, his dying words etc. He was intent on making up for what he lacked in learning, and: "literature crumbled beneath the rage of his sweeping hand" (MC 11). Here was a case of the colonised fighting a losing battle against the colonizer, and Tai was fighting back in whatever way he knew how. But though he was successful in driving Aadam Aziz away, there was nothing he could do about the colonizing effects he saw around him accompanied with the dispute over Kashmir and paid for it with his life without achieving anything – a true case of all sound and fury.

In psychology, when the ego is unable to live up up to the demands of its super-ego, the person suffers from lack of confidence or sense of unworthiness which attitude Alfred Adler termed "inferiority complex". He said that such a person in his desperate attempts to overcome it could take resort to fabricating its polarity - a superiority complex in order to maintain a sense of worth, resulting mostly in exaggerated arrogance which is in reality overcompensating or counteracting what they really lack and feel. Such an attitude of over-assertiveness was also taken up by Tai, which also is a form of unstable mental attitude leading later to personal difficulties as when he ended up becoming a human cess-pit. Adler also says that since superiority complexes are perceived as obnoxious by others due to its overbearing attitude, such people are usually treated with reserve or even distaste, and:

"This rejection in turn might increase inner feelings of worthlessness, leading to even more aggressive compensation – and a maddening spiral has begun." (APM 127)

Tai's life provides an ample illustration of this psychological observation.

To move on to other types of observations then, in *Shame*, after Sufiya Zinobia broke free of her forced confinement and escaped into the wild, there were rumours about the

sighting of the wild beast that was terrorizing the countryside. The first came from a village boy Ghaffar who said that it had black hair on its head but was bald all over its body and walked with an awkward gait. Although the report was published in the papers, no one really believed it as the boy was a compulsive liar and the account was so improbable. Her father Raza Hyder and her husband Omar Khayyam Shakil were the only ones to know that the boy had indeed seen her. Then Shakil dreamt about her and saw her naked and on all fours in the wilderness, hunting prey. He then started trying to get information about further sightings, and started frequenting bus depots, slaughter houses, market places and cafes, asking questions. In this way he discovered that she had covered the whole country as reports similar to Ghaffar's showered in from all corners of the west wing. Animals, men, children were murdered in the same grisly pattern, their heads torn off and their intestines dragged out through the necks. There was also heard "blood-curdling howls" (S 253) but no amount of vigilance undertaken by all-night sentries could lead in the capture or killing of the 'white panther'. She became a myth and was said to be a demon immune to bullets, to have the capacity to dematerialize, to fly or to increase its size at will. Shakil also started finding himself imagining her as growing crafty, becoming acquainted with threats to her survival and learning how to keep herself safe. He imagined her with callused palms and feet, long matted hair encasing her face like fur, her skin toughened, sun burned and lacerated, her eyes fiery and wild and her foul breath reeking of death. It was then that he was shocked in finding himself sympathising with her and happy in the sudden discovery that she was finally free to be what she was meant to be. He imagined her being proud of her feats along with the strength that resided in her. Pride for having given herself the freedom of obeying as it were, every whim of the forbidden id, and freedom from any obligation to live up to any kind of social expectations. Freedom from the restraints of the superego, and hence from any kind of guilt. She need no longer be subject to either the scorn and accusations heaped upon her by

her sister and mother, for she had become a free spirit. All this made him wonder if it was possible that:

“...human beings are capable of discovering their nobility in their savagery?”

(S 254)

This has been a much controversial statement, and Indira Bhatt as stated in the first chapter questioned Rushdie’s “suggestion” that violence could free Pakistan from its shameful past. Another critic Syed Mujeebuddin who also found the concept of violence being the child of the dialectics of Shame /shamelessness problematic quoted Aijaz Ahmad who stated: “...violence is not in itself capable of regeneration, and it is doubtful, Fanon notwithstanding, that violence is intrinsically even a cleansing virtue.” The nature of Rushdie’s statement is indeed cryptic if taken literally and viewed in the light of an authorial remedial recipe for political ills. Let it be stated that Rushdie here is dealing rather with psychological matters than with the women in *purdah* of Pakistan, (though he deeply sympathised with them and would doubtless love for them to fight back) and is voicing his thoughts through a neuro-surgeon who is also a sympathiser of Sufiya. Psychology states that the id can never be outgrown, and is simply kept under control in most cases. In some people, however, the pleasure-seeking principle dominates inappropriately or too often, and when this happens, a core aspect of their adult personality becomes gratification of their innermost desires. Shakil knew only too well that as long as Sufiya’s super-ego was able to successfully negotiate with her ego, she was a blushing idiot, despised and abused verbally as well as physically by her sister and mother¹. When however, her id broke through all the other inhibiting mechanisms, she became a legend – a white panther, demanding deference from all men. This astounding alchemical-

¹Rushdie truthfully presents through his characters instances of the follies and foibles of human nature, though exaggerated to a certain degree in some for comical effect.

like transition was what Shakil perceived in his wife and he was happy that though Sufiyya, freed of the constraints of the inhibiting superego had turned into what civilisation would call ‘a wild beast’, she was for the first time in her life permanently being true to her self, living for each moment with no thought of the next. This, however, is the picture in schizophrenia and an excerpt made by a schizophrenic during the early phases of his breakdown runs thus:

“My mind seems to have a will and direction of its own. It seems to take over my thoughts...without telling me what it’s up to. Like, you know, this one idea...well it keeps going around in my mind...and I don’t want to think about it....but I can’t seem to stop. It’s ...well...as if...my mind were running me.”

(APM 294)

It is the mind running the person instead of the other way round – the id running the superego – and complete freedom as the outcome. So ‘normal’ people are those who lead inhibited lives and the ‘abnormal’ those who choose to throw caution to the winds and opt for the uninhibited one. And the transformation can be permanent as in the case of Sufiyya Zinobia, because:

“...once a carnivore has tasted blood you cant fool it with vegetables anymore.” (S 243)

Shakil reported his findings to the crestfallen Raza Hyder who had taken comfort in the belief that all the killings had been committed by Haroun Harappa who had returned from self-exile with a band of followers. It was then that he heard the dead Iskander whisper to him that she was to be likened to a flooded river at its height of turbulence when everything before it had to give way to its great force. He also compared her with Fortune, holding sway over unresisting spots and directing:

“...her fury where she knows no dykes or barriers have been made to hold her.” (S 256)

And an important factor in causing such a transformation has been ascribed to humiliating

treatment over an extended period of time:

“Humiliate people for long enough and a wildness bursts out of them. Afterwards, surveying the wreckage of their rage, they look bewildered, uncomprehending, young. Did we do such things? ... we didn’t know we could ... then, slowly, pride dawns on them, pride in their power, in having learned to hit back ... It’s a seductive, silky thing, this violence, yes it is.”
(S 117)

The ‘wildness’ is made manifest in group fury when things are set alight and shops raided in broad daylight.

In *Haroun and the Sea of Stories*, whereas the Cultmaster, Khattam-Shud, of the Cult of Muteness used to preach “hatred only towards stories and fancies and dreams” (HSS 101). He had expounded his theory that the way to ruin a happy story was to make it sad, to ruin an action drama was to drag it out, to ruin a mystery was to make obvious the criminal’s identity and to ruin a love story was to transform it into a tale of hate. However, he had gone a step further and had forbidden speech altogether and so silence reigned in the encampment of the Chupwala Army. Some of its fanatical devotees had even sewn up their lips to die of hunger and thirst to show their devotion to the cult. The fact that Rushdie professes to have written this book before the *fatwa* is strange given the fact that his Khattam-Shud stepped out of his book after the publication of his *Satanic Verses* in a bid to silence him forever. Much has been written by critics about the Khattam-Shuds of the world who resort to aggression in order to gain their tyrannical ends.

In *East West*, the auction of the ruby slippers was given such a wide publicity that its would-be-bidders ranged from notable personages to junkies. Among the crowd were copulating couples who were separated by a janitor for fear that they would give offence to the crowd. With this regard the author who was also trying to get hold of the slippers in order to win back the love of his erstwhile lover and cousin Gale says: “We have come to think of taking offence as a fundamental right” (EW 89). Being offended has become second nature to

us and it has become a prized possession, especially if we consider ourselves morally superior which gives us the courage to inflict our rage on the morally inferior, and for which we seem to take pride in “our short fuses” (EW 90). Anger is thereby elevated, placed on a pedestal as it were and worshipped. It is made to surpass everything else and has become a god.

In *The Moor's Last Sigh*, Abraham Zogoiby offered the reigning Miss World Nadia Wadia a modelling job, telling her that he needed a fresh and beautiful face for his Siodicorp Banking enterprise. He gave her and her mother a Colaba Causeway apartment and when he decided that it was time for his son the Moor to get married, he told him to go to the Wadias to propose. Since the Moor at thirty-five already looked seventy, Nadia's mother wailed when she saw him. So he proposed a sham engagement which would continue on platonic lines even if it were to end in a marriage in order to please his father and Nadia agreed to it. The much publicised engagement had however far reaching consequences for Nadia had many admirers, namely Fielding the big dada and his ex-employee Tin-man Hazare both of whom she had spurned. The break between Fielding and Hazare had been caused by Nadia herself because Fielding had wanted his “Cadre Number One” (MLS 356) Hazare to roughen up Nadia a bit for having the guts to reject his advances and Hazare who was himself intoxicated with Nadia refused, for which he was sacked a few days later. Hazare's obsession continued and exasperated his chum Dhirendra who started hating Nadia for having ruined their lives. He suggested to Hazare that they should make ‘RDX’ to which the latter heartily agreed, being already adept at making bombs and bent on hitting back Fielding. In the Bombay blasts that ensued, three hundred kilograms of RDX destroyed school buses, the Air India building, trains, residences, chawls, docks, movie studios, mills, restaurants, commodity exchanges, office buildings, hospitals, shopping streets but as the Moor says:

“After each monstrosity came a greater; like true addicts, we seemed to need each increased dose.” (MLS 374)

As if the damage was not enough, two and a half thousand kilos more of RDX, timers and detonators were captured in Bombay and near Bhopal. And on the morning after the blasts, heroin heavy Sammy Hazare accompanied by his dwarf Dhirendra visited Nadia and slashed her beautiful face twice from top to bottom between her eyes which would leave her scarred and ugly throughout her life. Then he went on to Cashondeliveri Tower, Abraham Zogoiby's residence, explosives tied to their bodies and went straight to the thirty-first floor where sixty seconds later the building exploded and the sky was filled with smoke, glass, imported soil, grass, flowers and the da Gama spice. Addiction to violence worked the same way as addiction to drugs and the dose had to be increased till it brought about total annihilation.

In *The Moor's Last Sigh*, after the burning of the spice plantation by the in-laws of the da Gamas – the Lobos and the Menezeses, the da Gama brothers were arrested and sentenced to fifteen years imprisonment. Though they themselves were not involved in the family squabble, they were held responsible for their clans' acts of "arson, riot, murder and bloody affray" (MLS40). Charred bodies of the Lobo overseer and his wife and daughters had been found tied to trees with barbed wire in a burnt down cashew orchard. In another ruins of a cardamom grove was found the charred remains of three Menezes brothers who had also been tied to trees. And the Moor asks:

"Is this normal? Is this what we are all like? We are like this; not always, but potentially. This, too, is what we are." (MLS 40)

This statement can be applied to the aggression of tyrannical dictators in *Haroun and the Sea of Stories*, the ready-to-take-offence attitude in *East, West*, the addiction to violence in *The Ground Beneath Her Feet* and *The Moor's Last Sigh*, which is backed up by psychology. The study of human behaviour from a biological perspective states that hatred is inborn because aggression was adaptive in the evolution of the human species. These ethological theories also state that as aggressiveness is restrained by society, the aggressive instinct develops a propensity to build up and is eventually forced to find expression or outlet in a distorted or

inappropriate manner. Friedman and Schustack states:

“Several personality perspectives see aggression and its internal manifestation in hatred, as a natural, biologically based aspect of humanity. That is, we are biologically predisposed to hate by our genetic heritage.” (PCM 481)

Suffice then, to conclude that man is aggressive by nature or that aggression is inherently an instinctual part of nature. Freud also depicts the human race as essentially predatory by nature:

“...men are not gentle, friendly creatures, wishing for love, who simply defend themselves if they are attacked, but a powerful measure for aggressiveness has to be reckoned with as part of their instinctual endowment. The result is that their neighbor is to them not only a possible helper or sexual object, but also a temptation to them to gratify their aggressiveness...to seize his possessions, to humiliate him, to cause him pain, to torture and to kill him...Anyone who calls to mind the atrocities of the early migrations, of the invasions of the Huns or by the so-called Mongols under Genghis Khan and Tamurlane, of the sack of Jerusalem by the pious crusaders, even indeed the horrors of the last world war, will have to bow his head humbly before the truth of this view of man.” (1930, APM 85-86)

In *The Ground Beneath Her Feet*, Umeed Merchant expresses surprise that such an immoral woman like Vina Apsara could have such a huge circle of fans who absolutely worshipped her. And he says that the reason for the adoration was because she was as faulty as the rest of them, and forgiving her while seeing themselves in her was an act of forgiving their own selves. So, loving her turned out to be not so much for her own sake as for theirs, for it was rather like an act of redemption on her part. He admits that he was no different and talks about the macabre means of earning his livelihood, how he in the name of art stole “...the images of the stricken and the dead” (GBF 21). As a photographer, he was always on the move for capturing gruesome scenes and the more repulsive, the better publicity it fetched.

While his name meant “(to) hope” and “(to be) well”, his job was to exhibit such photographs and his “hellish gift” (GBF 22) to elicit some kind of response from the indifferent public. And in this condition, he along with Vina’s fans needed her to give them some sanity, which she herself lacked. He states that human beings are such that we:

“...prefer our iconic figures injured, stuck full of arrows or crucified upside down; we need them flayed and naked, we want to watch their beauty crumble slowly and to observe their narcissistic grief. Not in spite of their faults but for their faults we adore them, worshipping their weaknesses, their pettiness, their bad marriages, their substance abuse, their spite.” (GBF 20)

And we take delight in reading about or watching what we consider taboo in ourselves, like:

“...the tramp, the assassin, the rebel, the thief, the mutant, the outcast, the delinquent, the devil, the sinner, the traveler, the gangster, the runner, the mask.” (GBF 73)

Rai says that people all over the world love watching them because we see in them our unfulfilled needs. He talks of them in the context of “rootlessness” (GBF 73) as those who are born into the world without being permanently rooted in family or location. Some have been forced to live such a life due to “lack of opportunity” but the main reason why they have been termed differently from the rest of the human race is because of the invisible but strong demarcation between them and those who try to conform to rules that give them a sense of belonging. He says that the latter half of humanity are all the poorer for their pretensions to be:

“...motivated by loyalties and solidarities we do not really feel, we hide our secret identities beneath the false skins of those identities which bear the belongers’ seal of approval. But the truth leaks out in our dreams...and in the waking dreams our societies permit, in our myths, our arts, our songs, we celebrate the non-belongers, the different ones.” (GBF 73)

It has been stated that psychologically, the “different ones” (in a generally accepted sense –

migrants) are also those who dare to follow the instincts of their id and live out their unconscious dreams, and though we would never admit it, we unconsciously envy them for their supposedly foolhardiness. Which brings us again to where we started, that man's innate nature is aggressive, and no amount of cake-icing can really hide the gruesome fact. Rushdie states:

“There is no such thing as normal life. Yet the everyday is what we need, it's the house we build to defend us against the bad wolf of change. If, finally the wolf is reality, the house is our best defense against the storm: call it civilization. We build our walls of straw or brick not only against the vulpine instability of the times but against our own predatory natures too; against the wolf within” (GBF 500).

In *Haroun and the Sea of Stories*, Rashid Khalifa was watching the preparation for battle between the Chupwala Army and the Guppees and he was seized with a sudden fear that the Guppees would be either “torn up” or “burned” and was himself shocked at his choice of words. It worried him because he found himself filled with a “...sudden capacity for bloodthirsty thoughts” (HSS 184) that was not in him before, and blamed it on the war that was about to be fought. However, the feelings in themselves had to be innate in order to be brought to the surface by circumstances. Toynbee (1970) emphasized the thin dividing line between a civilized person and a savage:

“There is a persistent vein of violence and cruelty in human nature. Man has often striven to rid himself of what he recognizes as being a hideous moral blemish, unworthy of human nature's better side. Sometimes man has fancied that he has succeeded in civilizing himself. The Romans fancied this when, in the fourth century B.C., they substituted constitutional government for class war. After that, Roman political life was unstained by bloodshed for nearly a quarter of a millennium. But the spell was broken when, in the fateful year 133 B.C., Tiberius Gracchus was lynched- by senators, of all people. The Romans

were horrified at what they had done. They had violated a taboo against violence that had come to seem to be quite securely established, but their horror did not bring them to their senses.” (APM 626)

And violence in the Roman world is said to have accelerated after that incident. The ethologist Lorenz (1966) stated that aggression will always remain an inherent part of our nature, and while it can be kept under control, will never be eliminated entirely. He bases this on the fact of historical perspective, extending from the stone age to the modern day. He gives an example of how a defeated wolf tends to bare his throat to the stronger one, whereupon the latter will automatically discontinue the attack. So, even though animals are aggressive among their own species, they show respect to the withdrawal and submission of the defeated one. This is the instinctual control that protects animals from members of their own species which instinctive mechanism humans seemed to have somehow lost in the course of evolution from infrahuman forms. Without this, human beings have no option but to remain creation's most aggressive armed predator.

In *Fury*, Prof. Solanka sat in his posh New York sublet, thinking of how he had run away from his wife and child and his unnatural exit from normal life. He longed for the life that he had left behind of his very own volition, yet knew that it was impossible to do so. Even though he did not see himself as a “quitter” he was already separated from not only the country of his birth but also from two wives and a child. This made him wonder whether:

“The harsh reality was perhaps that he was acting not against nature but according to its dictates” (F 29).

He regarded himself as a “good person” and as he could commit himself deeply to women, they were also drawn to him and his “kind, understanding, generous, clever, funny, and grown-up” ways. But just as they were ready to settle into a magical ending with him, the beast within him would rear its forked head “baring multiple rows of teeth” and bite them when they were most vulnerable. And once the quarrels began, it would become as unstoppable as forest fires inevitably leading to divorce and his first wife Sara Lear in their

last quarrel accused him of being a pervert who because he could not handle reality was capable of loving only his dolls whose every move he could manoeuvre. Then she asked him if he had a hidden shed where he kept life-sized dolls that he could make love to and bitterly continued that his obsession for dolls would lead him to rape under-aged girls for which he would be arrested and she would have to bear the shame of it all. She asked if he went to reunions of men like him who showed each other their dolls and so on. On observing her rage, he thought how full of fury life was, which was of so many kinds:

“...sexual, Oedipal, political, magical, brutal – drives us to our finest heights and coarsest depths. Out of *furia* comes creation, inspiration, originality, passion, but also violence, pain, pure unafraid destruction, the giving and receiving of blows from which we never recover.” (F 30-1)

He admired the anger of his wife and said that it:

“...represented the human spirit in its purest, least socialized form. This is what we are, what we civilize ourselves to disguise – the terrifying human animal in us, the exalted, transcendent, self-destructive, untrammelled lord of creation. We raise each other to the heights of joy. We tear each other limb from fucking limb.” (F 31)

After his break with Mila Milo, she invited him to her flat to discuss business with him, proudly implying that she was not the kind of person to wallow in misery over a broken relationship. She wanted to use his new creation, a science fiction of a mad cyberneticist and the war between cyborgs and aliens to build a site. She said that her friends loved the concept of his creation and that they wanted to work inside the framework with his approval. Mila was well aware that what she was suggesting was exactly what had so upset him about the development of his creation Little Brain, so she started defending her proposal very strongly and effectively. She assured him that his creation would never run out of his control this time and told him that it was his chance to rectify the mistakes that he hadn't been able to before. She added that she opposed his views about Little Brain, bringing forth forceful arguments

which stated that the doll's present status was in keeping with the times and advised him to be more tolerant and allow others to step within the magic circle of his creativeness etc. She was so persuasive in her arguments that she completely bowled him over and he felt that he was seeing her "naked" for the first time in his life. He was more than impressed at the *furia*, the zeal within her that had given her the courage to oppose the very views that had driven him away from his wife and child. He felt that she had just been incarnated into the kind of woman that he revered with the very qualities that he had looked for in every woman who entered his life. What he wanted in a woman was a "riverine abundance" (F178) that was "simultaneously terrifying and wonderful", a woman with a "Gangetic, Mississippian inexorability" who could overpower his will and outwit his wits. He realised that the women in his lives had failed to hold his interest due to the "dwindling" of this element in them which had attracted him to them in the beginning of their relationships. He realised all too late that Mila had it in her what he had been searching for all his life because she made it clear to him that there was no going back. Prof Solanka hated passivity and abject submission in a woman and what still irritated him about Eleanor was her lack of anger at what he had done to her. His thoughts were often filled with the little boy he had left behind so callously – his only child, the three year old Asmaan. He thought of the things he loved to do and of the words he tended to mispronounce with nostalgia. Then he received a call from him that was filled with a child's usual questions accompanied with childish bewilderment at his long absence. Eleanor took over the call and she too was not without her own bewilderment over why he had suddenly left them and tried to reason with him. Prof Solanka had hoped that her grief would have turned to rage though he was well aware of the fact that she was neither spiteful nor vindictive, and he found the absence of wrath: "inhuman, even a little frightening" (F 128). So, raging Sara and Mila was what being 'human' was all about, whereas Eleanor was not! So, Prof. Solanka while being enslaved by the fury within him which he so feared that he dared not trust himself to be near his own son was also a devotee at its altar, as were others around him:

“The whole world was burning on a shorter fuse. There was a knife twisting in every gut, a scourge for every back. We were all grievously provoked. Explosions were heard on every side...People snarled and cowered in the rubble of their own misdeeds.” (F 129)

In *The Enchantress of Florence*, the Emperor Akbar also created an imaginary woman whom he named Jodhabai, who was strong and “full of blood and rage” (TEF 49) because in spite of having so many wives, their subservience failed to satisfy him.

Abraham Zogoiby used his lucrative Baby Softo Talcum company as a cover for dispatching drugs overseas but when the narcotics squad detected the trafficking, they could not pin it on him. The drug overlord named ‘Scar’ had also vanished in thin air and only the Company’s workers were jailed whose families Abraham cared for. Another money-making scheme was his ‘Siodicorp’ Bank in link with the KBI beneath which activity also lurked terrorism and nuclear weapons. On the day that Rajiv Gandhi was bombed in May 1991 in Tamil Nadu, Abraham briefed his son about the H-bomb project they were dealing in and turned a deaf ear to his son’s protests at the project’s savage implications. After this he made a clean break with Fielding and went to live with his father who in his ninetieth year found out that he could never have a grandson as the Moor was incapable of producing heirs. And as the Moor was not only uninterested but also strongly disapproved of the covert family business, he adopted a competent young man called Adam Braganza as a son and handed over the reins of his business to him. However, Adam eventually got into trouble on charges of being the ‘bagman’ in the “super-financier ‘Crocodile’ Nandy’s” (MLS 359) bribing central government ministers. This resulted in the total exposure of all Abraham’s covert dealings in gangsterism, drug-trafficking, cash-for-armaments dealings and his invisible house came crashing down like a pack of cards. While Fielding was exulting in his biggest rival’s downfall, Abraham Zogoiby made two phonecalls that night. The first one was to Scar the ganglord who controlled the Falkland Road warehouses and the second was to his son The Moor. He told his son to get out of the country for good as his adopted brother Adam was

bound to rot in jail and he himself was also “finished” (MLS 370). He advised him to go to Vasco in Spain which would be a good excuse to recover the lost paintings, as he was sure that he was behind the burglary of the Zogoiby Bequest. The RDX explosives that blasted Bombay began after father and son parted ways, and the Moor never saw his father again. There was no telling who was responsible for the blasts, and the da Gama dynasty was also shredded to pieces in the mass destruction. The Moor chooses to believe that no one in particular was to blame because everyone was responsible for what had occurred. He states:

“Maybe Abraham Zogoiby lit the fuse, or Scar: these fanatics or those: but the explosions burst out of our very own bodies. We were both the bombers and the bombs. The explosions were our own evil – no need to look for foreign explanations.” (MLS 372)

In *Shalimar the Clown* Maximilian Ophuls during the resistance against the Germans made his escape and became famous as the “flying Jew” (SC 158). M.Finkenburger, a former employee of his late flying associate Jean Bugatti, had become an important figure of the resistance and had a stowed away plane built by Jean’s father, the famous Ettore Bugatti. The plane which had been designed to break the world speed record with a speed of over five hundred miles an hour was hidden in a barn which had been brought out of Paris in a truck and which also needed to be flown out before the Nazis found it. The feat of taking off the Bugatti Racer from a country road and flying across enemy lines from Molsheim to Clermont-Ferrand without radar detection was the beginning of Ophuls’ fame as a Resistance hero. He found himself among his old Strasbourg University associates who after evacuating Strasbourg had shifted there while it was still outside German occupation and refused to return even at the risk of being declared deserters by the Germans. He took on another false identity, joining the Action Section of Combat Erudiant where he bombed a Nazi home and vomited, thus rendering himself unfit for further such acts of terrorism. So he was transferred to the job of creating false identities at which he excelled and which was the urgent need of the day as the hunt for the Resistance began. Jean-Paul Cauchi was the leader of the

Resistance Group based at the university and as the Resistance started growing in strength and closer alliances were being built with intelligence networks, Cauchi had to be away for long stretches of time and a man called George Mathieu became his deputy who eventually became the head of the Resistance group Mithridate. In November 1942, the Germans established themselves in Clermont-Ferrand and Resistance groups like the Mithridate and ORA were detected by the Assistant Director of the Gestapo 'antenna' Ursula Brandt, better known as the Panther through her connections with her inside man, Mathieu. The University was also attacked on November 25, 1943 and over 1200 arrests were made. Max was spared because Mathieu did not know that in his present identity as Sebastian Brant the faculty member, he was also Niccolo the master forger. As a precautionary measure however, he shifted his lodgings, took on another identity as Jacques Wimpfeling and took leave from the University. He was advised by the University's Vice-Chancellor Andre Danjon to go to the Free French headquarters in London as de Gaulle had been impressed with his papers on a stable world order in the aftermath of Germany's downfall. However, Max said that he had something else to do before that and emerged as a German officer by the name of Sturmbahnfuhrer Pabst, transferred from Strassbourg to assist the investigation, his necessary documents all in order. Within one week, he and the Panther became lovers and he gleaned invaluable information from her which he transmitted to the unified resistance known as MUR. This was behind his daring infiltration on the Gestapo operation that made him so famous for the second time during the resistance. However, the day came when he received a coded symbol on his door informing him that he was beginning to be suspected and so he made his exit to London. His escape route here was through the "Pat Line", the system based in Marseille set up to rescue British airmen and intelligence personnel. In London he met his future wife who had been given the name the Grey Rat because she so successfully eluded the Germans. They worked together in Barcelona, Madrid and London but the Pat Line was betrayed and its leaders arrested. He himself was becoming unpopular with General de Gaulle because the proposals in his theses had become 'untenable' (SC 170) and was bound to

antagonise America and endanger his position as Roosevelt and Churchill were in favour of Geraud. The Americans despised the Free French because of its penetration by traitors, and thinking about all the treason around him, he became depressed, wondering about the absence of trust in human life. When it became clear that the Germans were going to lose the war, Max Ophuls met a British intelligence officer by the name of Neave who told him that they wanted him “on board” to help shape the postwar recovery of Europe. He accepted the offer though he knew that France would never forgive him for jumping ships. Neave became a member of Parliament and while driving out of the House of Commons was blown to pieces by an IRA bomb, which was yet another act of treachery. It was then that he finally accepted the fact that there would be no end to treason and betrayal, which set him thinking:

“Survive one plot and the next one would get you. The cycle of violence had not been broken. Perhaps it was endemic to the human race, a manifestation of the life cycle. Perhaps violence showed us what we meant, or, at least, perhaps it was simply what we did.” (SC 173)

This observation is confirmed by C.P Alexander in *Hidden fragments of Psychoanalysis*, when he states that:

“Man by birth, is an instinctual being – of which aggression and eros are major ones...The history of human civilization shows that our ancestors too, like other animals were living in constant fear of his counter-parts as well as nature. He was as arrogant and aggressive as any other animals around him. Therefore, the urgent need of the day was courage and strategy to defeat his enemies. There existed suspicion, and fear of being attacked by other beings like him as well as wild animals. To protect himself and his dependents the instinct-aggression – was brought forth, into fore front ...“ (HFP 72)

III

In *Grimus*, Flapping Eagle while suffering his dimension fever thought of the only achievement in all his more than seven hundred years of existence, which was survival and his futile attempts to find his sister and Sispy. And he also discovered that anyone who came into contact with him became endangered like Virgil Jones who had entered his inner dimensions to help him out. He then made up his mind that if he got out of the tunnel alive, he would stop his search for his sister and settle down in the town of K to live a normal life of befriending other people. He had heard that the town of K was not perfect but professed not to care saying that after all:

“Perfection was a curse, a stultifying finality.” (G 85)

He would rather:

“...seek out and grow rich in the glorious fallibility of human beings, dirty, wartish, magnificent creatures that they were.” (G 85)

Flapping Eagle decided to accept humanity for what it was, and stopped looking for the ideal – for perfection, which was a sure recipe for contentment. Prof. Solanka also found a way out of his fury which he called the “defeat of fury” (F 228), though he found it in a different way. After shedding tears of grief at his murdered friend Jack Rhinehart’s grave, Neela comforted him in her arms and he couldn’t help comparing her to Mila. Whereas with Mila he had felt guilty about the whole thing, with Neela he felt completely at ease and comfortable. And ever since his relationship with her, he was experiencing a change which was the abating of the fury within him. Whereas his spells of rage had been unpredictable before, he could predict the love he felt for Neela which started consuming him in place of rage. He sighs with relief at the very thought that he would no longer be in fury’s thrall:

“Pack up your bags, Furies, he thought, you no longer reside at this address. If he was right, and the origin of fury lay in life’s accumulating disappointments,

then he had found the antidote that transformed the poison into its opposite. For *furia* could be ecstasy, too, and Neela's love was the philosopher's stone that made possible the transmuting alchemy. Rage grew out of despair: but Neela was hope fulfilled." (F 206)

But shortly after this, the ugly monster inside him reared its head once more. There was a coup in Lilliput-Blefuscus by the natives Elbees who resented the prosperous Indo-Lilly traders and took fifty Indo-Lilly parliamentarians and political staff members hostage. Neela had an Indo-Lilly politician friend by the name of Babur who had made himself scarce during the coup and Solanka saw very little of her during the post-coup days as she was busy trying to get a documentary film into Lilliput-Blefuscus. During her absence he had worked himself up completely thinking that her attempts in trying to get into Lilliput-Blefuscus was just a ruse to try to find Babur whom she might have fallen for. So when she finally turned up at his apartment, they remained in silence for a long time after which a fierce quarrel broke out. He was gripped in a "revenant fury" because it had appeared to have left him and it could have risen to frightful proportions if the unthinkable hadn't happened. As their rage was reaching its peak, he suddenly saw a big black bird sitting on the roof of the house, its wings casting a huge shadow over the street below. Thinking that it was one of the Furies who had finally come for him, he was not only silenced but a look of sheer terror spread across his face which made his mouth quiver. The sight of his fear moved Neela so much that she who in her high heels stood taller than him suddenly reached out and ruffled his hair, which had always been taboo for the women in his life. It had incredible repercussions because instead of infuriating him, he felt nothing and was so relieved by it that he broke out laughing. He:

"...understood that his own cure, his recovery from his rare condition, was complete. The goddesses of wrath had departed; their hold over him was broken at last. Much poison had been drained from his veins, and much that

had been locked away for far too long was being set free.” (F 219)

He was seized with a sudden desire to open himself up to her and told her that he wanted to tell her a story. Then slowly, deliberately, in the most circumambulatory way conceivable, he revealed to her the hurting events of his childhood, not at all unlike Freud’s “free association”. And after getting it all off his chest, he felt free, as if:

“A huge burden had fallen from him. “I don’t have to carry them around anymore,” he added, full of wonder.” (F 223)

Solanka for the first time in his life, by talking about his childhood without anger, was accepting the fact that he had been severely abused, and so could start living with the knowledge. It was something like self-therapy, and Horney would agree with it because for her:

“...the goal of psychoanalysis was not to help someone achieve his or her Ideal Self, but rather to enable the person to accept his or her Real Self. Someone who is alienated from his or her Real Self becomes neurotic and develops an interpersonal coping strategy to ‘solve’ the conflict.” (APM 135)

In *The Moor’s Last Sigh* however, the Moor says that Vasco Miranda would not rest satisfied till he had killed him and the unfortunate Aoi Ue, and he imagined that after killing them both he would finally attain peace of mind and be “cleansed of hatred by violence” (MLS 429). So in this case the defeat of fury comes in the form of the total annihilation of the people who caused the hurt and were also closest to the person.

Yet another form of defeating fury is to be found in the form of confrontation. In *The Ground Beneath Her Feet*, Rai spent the first year after her death ringing her and listening to her recorded voice until it was erased. He stopped going out and ordered his food in his room, which was mostly liquor. His cleaner no longer wanted to clean his room because she couldn’t handle the mess, and his three friends Johnny Chow, Mack Schnabel, and Basquiat finally decided to step in and pull him out of mourning. They cleaned his room, took him

out for a haircut and a shave, read to him, talked to him about girls, threw a party for him, and Johnny Chow even brought a look-alike of Vina (a Chinese man) to him. Schnabel suggested that he should exhibit Vina's pictures which caused him to ponder over it for a long time because he was afraid that he might appear to be cashing in on her death, the way that so many others around the globe were doing at the moment. There were announcements of public mourning, important programs were suspended, places of entertainment shut down, men and women everywhere gave speeches about Vina in stadiums and on television, literary and drama critics as well as paranoiacs and mystics were having their share of the fare, and tv biopic-film producers advertised for look-alikes. He spent the second year living by the sea in America, because when they first met at Cuffe Parade in Bombay, she told him that she loved the sea. Finally he mustered up the courage to take up Schnabel's advice and organized the show of her photographs which turned out to be a huge success. It was at the show that he met her father Shetty, who had been burdened with guilt that he had not been there for her neither during her childhood nor adolescence, and thanked him for "sharing" his daughter with him. He told him that what he was doing was a "positive and healing experience" (GBF 492). They met again the next day, and over coffee, Shetty told Rai that Vina found him some time ago where they:

"...dealt with some issues. We confronted the anger that needed to be faced and we did some good healing work. We hugged. We became comfortable with each other. We had some quality time." (GBF 493)

Guilt on his side and anger on her part for not having been there for her were healed through confrontation.

In *The Ground Beneath Her Feet*, Rai asks:

'Suppose that it's only when you dare to let go that your real life begins? When you're whirling free of the mother ship, when you cut your ropes....that you're actually free to act?in which nobody orders you to go forth and die for them, or for god, or comes to get you because you broke one of the rules.'

(GBF 177)

Rushdie thought he had cut his ropes and had whirled free of the mother ship India but found that his sensibilities did not allow him to cut himself off completely and caused him to write fables about the country he left behind. And though no one chased after him to die for god or country, they went after him because he broke one of its rules. And to surrender oneself entirely to the dictates of the id by whirling free of the mother ship super-ego would be to end up like Sufiya Zinobia Hyder.

This study has clearly illustrated Rushdie's preoccupation with the fury within man in his novels. He himself (as already mentioned) is filled with political antagonism, which combined with his migrant status along with the *fatwa* are significant factors for his outrage and so it is only natural that the fury engulfing him should be reflected in his characters. He, like Sufiya Zinobia has learned to hit back, and has found it 'silky' and 'seductive'. From the excerpts gathered from his Novels, it can be surmised that he is on a psychological quest to examine the nature of the fury within humankind. He agrees with psychology on the question of man's predatory nature which is to be seen in authorial comments in *The Ground Beneath Her Feet* and *Shalimar the Clown* and writes about how we have begun to regard taking offence as a fundamental right in *East, West*. He has come to the conclusion that the fury exhibited by 'nature's most dangerous armed predator' is innate when Haroun's father in *Haroun and the Sea of Stories* suddenly discovered that he was capable of having 'bloodthirsty thoughts'. He writes of man's potentially destructive nature in *The Moor's Last Sigh*, and of how the exhibition of fury is in accordance 'to the dictates of nature' in *Fury*. He shows how violence is endemic to the human race in *Shalimar the Clown*. An unleashing of this fury could be used as a refuge from 'other emotions' as Flapping Eagle (*Grimus*) and Tai (*Midnight's Children*) did, and could even become a kind of addiction as stated in *The Moor's Last Sigh*. But when all's said and done, at the end of the day, it is women filled with this *furia* who fascinated and captivated the hearts of Prof. Solanka (*Shame*) as well as the

great Moghul Emperor Akbar (*The Enchantress of Florence*). Rushdie also advocates ways of defeating this fury, which are through the confrontation of one's worst fears, and through accepting humanity for what it is – all very psychical issues.

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