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**Reflection on Pakistan History, Politics, and
Women Status in Salman Rushdie's *Shame***

Dissertation submitted in partial fulfillment of the requirement for a Master's
degree in Anglo-Saxon Literature and Civilisation

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Dedication

I dedicate this work to my mother who is the fountain of love and affection, and to my father who is the repository of care, support and tenderness.

I would not forget my whole family; Vis. Sisters and brothers, my uncles, cousins, friends and my little lovely niece Amira.

I take pleasure in dedicating this work to my dear sisters Samah, Imene, Ammaria, Cherifa and Hanene.

At last, I should assure that those who have no chance to be recorded in this paper; they are surely ubiquitous in my heart and in my memory.

Fatima Zahra

Dedication

This work is dedicated specially to my father, and my sweet mother who is the fountain of love and affection.

This work is also dedicated to my dear husband, who is always caring about my studies, and helping me in every part of my life.

I find, also, pleasure in recording my parents, sisters and brothers in law that deserve all my thanks and respect.

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Abstract

This dissertation aims at revealing the right Pakistani social and political picture in the eyes of the Indian Salman Rushdie throughout the study of his novel *Shame*. It assesses the concepts of shame and shamelessness and their impact on the society throughout the analysis of his literary styles and figurative images that he uses mainly to draw the Pakistani life. In other words, it shows how shame is a part of the architecture of the Pakistani world where history is victimized and dismissed throughout the novel. It also sheds light on Pakistani women status, who are marginalized and suppressed pathetically in society. The writer portrays them as submissive victims to men and rigid social norms. From an analytical perspective, this work has proved that Salman Rushdie through his novel *Shame* controls his characters to portray Pakistan. He brings successfully the mechanism of oppression and repression into his novel in which characters manipulate history and shame becomes a part of Pakistan politics. He also portrays Pakistani women as victims to both men and society; trying to bare the truth of gender issues from the beginning till the end in the novel. The submissive woman always tries to save herself from the domination of man or society. But, in *Shame* the rescue happens only when men exaggerate in their hegemony and cause the explosion. Eventually, the thesis offers insights into the fate of Pakistan where violence is a result of what the nation suffers from in which shame and the shamelessness are a disastrous price of living. The uncontrollable beast of the novel is a result of the corruption, tyranny, and suppression of politicians and leaders. It is also a result of the dreaming mind in creating a pure nation without a past history; that is to say, in order to have a pure identity in society, an oppressed nation which suffers from violence must be created.

Key words: Salman Rushdie— *Shame*— Shame/Shamelessness —Pakistan— Pakistani Women—Pakistan politics—Corruption—Tyranny.

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General Introduction

Literature is reckoned as the mirror of society, it usually pictures diverse themes and experiences of a given nation. Thus, Indian English Literature has recently proved its identity and gained a separate and independent status of its own entity. Once again, it has been an isolated fountain of life to the Indian literature. In its early stages, the Indian writings have been intently impacted by the English literature and the western art in general. In fact, Indian writers have used the English language to make their writings universal and to convey experiences and their way of life that are primarily Indian. Thus, the core objective of Indian writing in English is to write for India, expressing and transmitting its social values, traditions, and even the Indian history.

Mulk Raj Anand, R.K. Narayan and Raja Rao have greatly contributed to the creation of a distinct genre of literature written in English, which is divided from 1930's to the end of the 20th century into two phases, Modernist and Postmodernist. The former begins with Raja Rao's *kanthapura* (1938) and the later begins with Salman Rushdie's *Midnight's Children* (1980). The Anglo-Indian literature is created in its contents to be Indian. However, its medium of expression is a foreign language which is English. Moreover, the major writers of postmodern Indian literature have encouraged in establishing a harmony between English language and Indian culture, traditions and even history. Major subjects negotiated within Indian English literature are history, East- West conflict, Multi-culturalism, social issues and gender; those themes are transcended from the local to the globe by the universal language.

Ahmed Salman Rushdie has been testified the precursor of Indian English literature Renaissance by his novel *Midnight's Children*. It is, therefore, a success that is spearheaded by him. Rushdie is well-known by his debatable writings; he has written multitude novels and short stories that catch the interest of critics and public attention in general. He has the capacity to write in magical realism style, thus he is called one of the greatest storytellers. Most of his works are defending for freedom of expression because he writes to depict the reality of Indian history, society, and way of

governing. *The Satanic Verses*, however, have opened to Rushdie shambles into his life since Ayatollah Khomeini has issued a death sentence against him. Though Rushdie has experienced hardship and threat he does not stop writing. He has continued and realized other novels that treat sensitive and controversial subjects.

Rushdie has written *Shame* in 1983. A novel written in magical realism style constructed in intertwined storylines. Salman Rushdie foundation in *Shame* is that shame and shamelessness rely intently on violence. It also describes the failure of the dreaming mind, and the succession of Pakistan from India, which is considered as the pure nation; indeed people are living violence and suffering from corrupt leaders. Rushdie has made a historical background of an imagined version of Pakistan; most of the characters are based on political scenarios for showing the corruption of leaders. The writer uses techniques to reach up the sequence of events. He uses the narrative style of magical realism in which myth and fantasy are blended into real life.

Shame is related to diverse emotions: disgrace, blushing, humiliation, confusion, and compromise. Thus, this work tends to analyze the novel which an epitome of Indian (Pakistani) history. The researcher has adopted an analytical approach in order to analyze the historical life, and political issues suffused in the time throughout the study of *Shame*. To hit upon these objectives, this research is supposed to answer two research questions:

1. How have the Pakistani history and political issues been portrayed by Salman Rushdie in his novel *Shame* through the use of special literary styles and techniques?
2. How have the Pakistani political predicaments and disorders affected women status in society in *Shame*?

The novel is crafted purposely to unveil the political evils and tyranny of leaders in Pakistan and, which has the consequent horrific disaster. Besides, *Shame* is related closely to every character throughout the story. Rushdie has attempted to use techniques in *Shame* to delineate the Pakistani history and identity through the lens of women depicting stories of several characters; The Shakil sisters, Bilquis Hyder, Rani Harappa, Naveed 'Good News', Arjumand Harappa and our heroine Sufiya Zinobia. His novel does not only report the oppression of men against women but also submits

that it is women who endure and suffer most from the corruption and iniquity of the Pakistani social orders.

This paper of research, however, is attentively split into two chapters. The opening chapter is theoretical. It is devoted to Indian literature wherein there is an exploration of the Indian English literature and its major writers who have helped this later to emerge. This chapter has been also concerned with the exposition of Salman Rushdie's life and his major works.

Chapter two is devoted to the study of Salman Rushdie's *Shame* as a metaphor for revealing the Pakistani historical facts, political regime, and the position of women in society. To fulfill this study, it is a requisite to study the different styles and techniques used by Rushdie in that novel to hit upon the objectives of his writings. *Shame* is a good sample of magical realism from its beginning up to the end. Rushdie uses many allegorical figures and satire to portray Pakistan. The hybridity of Indian culture and the ambiguity of its identity are proclaimed where Rushdie asserts that in a post-colonial and post-modern world, no one has a singular identity, they are all cosmopolitan. In *Shame*, there is the despotism of history where the existence of utopian society is quite unreachable. Furthermore, that chapter focuses on the Pakistani Women who are usually deemed as a sincere subject in the third world literature, for being submissive to the oppression practiced against them. All might be the result of shame and shamelessness in the world.

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1.1 Introduction

Times literary supplement of 18 April 1958 pointed out that “the centre of gravity” of English literature has shifted, and while we are busy ‘consolidating’ a brand new ‘English’ literature will be appearing in Johannesburg or Sidney or Vancouver or Madras. Thus, a new generation of writers has appeared in the mid 20th century in India. This later is well known by the Anglo-Indian Literature, which is Indian in thoughts, feeling, emotions and experiences, and English in form.

A new creative mutation which begins since India has gained its Independence. Indian writers have thus reached the point where they have made Indian writing in English as a distinctive and unique literature. It has emerged by myriad writers such as Salman Rushdie who comes in the 1980’s and 90’s as a renaissance of Indian writing in English. This is spearheaded by his novel *Midnight's Children* which has signaled a new trend in writing as well as giving voice to multicultural concern. *Midnight's Children*, *Haroun and the Sea of Stories*, *The Moor's Last Sigh*, and *Shame* have received critical acclaim for their themes as well as the use of magic realism. So what is Indian English Literature? Who are its major writers that have helped the Anglo-Indian Literature to make its unique and great achievement? And what are the major works of Salman Rushdie?

1.2 Modern Indian History

During the 18th century, Great Britain has controlled India and established itself as the dominant power in the nation. Indeed, India has experienced the changes in the social, political, cultural and the economic life.

The anti-British struggle has become a massive movement with the arrival of Mahatma Gandhi (1869 - 1948) (Modern History; Mahatma Ghandi). After those myriad movements against the British rule and with the passage of time and after the prolonged resistance of Indians; the British have come to realize that the day is not far off when they will have to quit India. Successive campaigns have had the effect of

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driving the British out of India in 1947, but in the same year with independence, the partition of the country into Pakistan has come.

The Muslim Union has vowed for a separate nation, Pakistan. The league has been concerned that a united independent India would be dominated by Hindus. In the 1945 Mohammed Ali Jinnah's Muslim League members have gained all thirty seats reserved for Muslims in the Central Legislative Assembly and most of the reserved provincial seats as well. In an effort to resolve the impasse between the Congress and the Muslim League and in order to transfer power "to a single Indian administration", a three-man Cabinet Mission formed in 1946 which drafted plans for a "three-tier federation for India (Modern History of Indian).

According to the plan, the region has been divided into three groups, Group A including the Hindu-populated provinces that would eventually comprise the majority of the independent India. Groups B and C have been comprised of largely Muslim-population. Each group will be governed separately with a great degree of autonomy except for the handling of "foreign affairs, communications, defense, and only those finances required for such nationwide matters" (Cultural India).

Pakistan has always dreamt of purity and fairness; however, the people of India have handled partitioning very poorly suffering from religious violence and Poor treatment. Eventually, India and Pakistan continue to debate the unresolved issues of the partitioning, border issues, issues over resources and religious differences (The Partition of India). The partition of India and Pakistan which has taken place on 14th August 1947 is still known as the world's biggest migration of human being on earth, where over one million people migrated from India to Pakistan for their promised new homeland. Later on, the separation between them became a river of blood. Yet, Shame describes the failure of the dreaming mind. Pakistan is considered as the pure nation, but in fact, people are living violence and suffering from corrupt leaders.

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Concerning education in Indian after the period of Independence, women's education grows rapidly. And by the 20th century, education has been accepted as a part of the Urban Middle-class girl's life, where the number of educated girls has increased (Walsh 142). Women's education is now testified with the general progress of Indian society after independence. "Educating a girl ... means educating a family" (Chanana 97). The English language has become a primary concern for Indian society. "The young Indian men who graduated from English education institution were part of what contemporaries called the "English-education elite" (Walsh 132). Those elites have dominated India in the late 19th and 20th centuries, and have organized the religious, political and social reform movements. Thus, the English language has become the modern tongue of intellectuals in India.

1.3 Indian English Literature

The root of Indian English literature has appeared during the period of British occupation in India. Now, it has spread to make its great achievement in the world of literature and postcolonial writings. It frequently refers to as Anglo-Indian literature that is to say; the body of work by writers in India who write in the English language (Indian English Literature).

Indian English Literature is a sincere literary work to demonstrate the ever rare precious jewel of Indian Writing in English. For being a unique and incomparable, Indian writing has developed to be a modern shape of Indian culture where India converses and speaks regularly. Indian Writers, poets, novelists, and essayists have been making significant and extensive contributions to world literature since Pre - Independence era. The past few years have witnessed a massive prosperous and thriving Indian English Writings in the universal market (Indian writing in English).

Indian English Literature has obtained an independent and a separate status in the realm of world Literature. Wide frameworks of themes are treated within the Indian Writing in English. While this literature continues to be a mirror of Indian culture, tradition, social values and even Indian history through the portrayal of life in

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India and Indians living in other places than their native nation, recent Indian English fiction has been trying to give expression to the Indian experience of the modern predicament. There are commentators and critics in England and America who value Indian English novels. Prof M.K. Naik is observed as one of the most prominent gifts of English education to India in prose fiction, as India is probably a fountainhead of story-telling (Sivaramakrishman 2017).

India's essential donation to the world of literature is largely due to the profusely creative literary works produced by Indian novelists in English. Their works have contemplated and negotiated on the diverse field of issues like nationalism, freedom struggle, social realism, individual consciousness, and women issues. This literary movement is being strengthened by the overwhelming production by novelists and distinguished itself as a noteworthy force in world fiction. This has been accomplished by novelists who have sought to prove their central creative motives in the English language, which is indeed an accustomed language for them. In that vein, Rao argues:

English is not an alien language to us. It is the language of our intellectual make-up - like Sanskrit or Persian was before - but not of our emotional make-up. We are all instinctively bilingual, many of us in our own language and in English. We cannot write like the English. We should not. We can only write as Indians. Our method of expression will someday prove to be as distinctive and colorful as the Irish or the American (14).

The resist for freedom has been a competent and significant movement extending the entire nation and exerting a tremendous impact on the sense of national consciousness among the literary unity. Thus the coherent description of the freedom struggle showcase images of the awakened Indians who have sought to regain their freedom from the difficult and torment regime of the British Empire. Apart from these reflections, the writers are able to transmit their point of view, which ultimately helps to prompt and direct the masses. The Indian English novels have begun to prove its mark in the universal literary scenario. East-West conflict, multi-culturalism, social

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pragmatism, gender issues, comedian aspect of human nature, ecological concerns, magic realism have become the themes of the post- independent writers (Sivaramakrishman 2017)

Indian writing in English has commended unstinted appreciation in both home and in foreign countries, is currently in its complete swing. It has carved out a new path, a new image, a vision that is fraught with an answering faith and hope, legends and customs, traditions and rites etc. If we dive deep into the works of the Indian English fictions, it is revealed that their works are not an imitation of English literary pattern but highly unique and extremely Indian in both theme and spirit. They have offered a new form and color to the Indian literature.

1.4 Major Indian Contemporary Writers

India is well known by its famous and recognized contemporary writers who write in English. Some are considered as pioneers of writing Indian English Literature, and others are helping for Indian issues to be treated and voiced globally.

1.4.1 Arundhati Roy

Arundhati Roy was born in Shillong, India to a Syrian Christian mother and a Bengali Hindu father. She has studied architecture at Delhi school. She is well known by the contemporary generation of Indian writers who write in English. Arundati Roy has begun writing *The God of Small Things* in 1992 and has finished it in 1996. She has awarded half-a-million pounds in improvements, and as an integrity to the book is sold in 21 countries and has been translated into 40 languages (Roy 2017).

In reaction to India's examining of nuclear power in Rajasthan, Roy has written *The End of Imagination*, a pundit of the Indian government's nuclear policies. It is released in her series *The Cost of Living*, in which she also crusades hostile to India's immense hydroelectric embankment projects in the central and western states of Maharashtra, Gujarat and Madhya Pradesh (Barsamian 2004).

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She has since assigned herself exclusively to nonfiction and politics, publishing two collections of articles as well as working for social causes. In 2002, Roy has been condemned of disdain in court by the Supreme Justice in New Delhi for being indicted on a charge of silent protests against the Narmada Dam Project, but she obtains only a representative sentence of one day in prison. Roy was awarded the Sydney Peace Prize in May 2004, for her occupation in social campaigns and advocacy of non-violence. The New Republic commentator Tom Frank brightens on a debate with the comment, “Maybe sometimes you just want to be on the side of whoever is more likely to take a bunker buster to Arundhati Roy.” (Frank 2005). In June 2005, she took a branch in the World Court on Iraq (Barsamian 2004).

Roy has always been centered on the fact that justice is the core of her works. Her contribution is on social issues and discrimination, where the individual is suffering from exploitation and suppression, whether men by society or women by men. She has always been the voice of million people of her country and that makes her in a huge risk (Barsamian 2004).

Her major works are *The God of Small Things* 1997, *The End of Imagination* in 1998, *The Greater Common Good* in 1999 and *The Cost Of Living* in 1999 (Roy 2017).

1.4.2 Anita Desai

Anita Desai is one of the most popular contemporary women writers of Indian fiction in English. Born to a Bengali father and a German mother, she is best known for her multicultural heritage of post-colonialism in India. She has written her first novel *Cry the Peacock* in 1963 with a new style of psychological realism. Her novel accomplishes the mystery of the inner life of her characters. Her concern is on the problems of the individuals where she affirms that she has no interest in social issues (Sharma 166).

Anita Desai’s works are unique and different from other Indian writers who mainly occupy themselves with politics and social issues. Her works are concerned

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with the psychic life of her characters. Jain states: “depth which is interesting delving deeper and deeper in a character or a scene rather than going round about it” (61).

Anita represents the feminine sensibility for that she is considered as a novelist of moods “Anita Desai disowns all social concerns and asserts more than once that she is interested in individual and not in social issues. Social issues intrude only where they affect the character.” (Band 12)

She starts writing short stories; however, she finds herself in writing novels, short story writing is not satisfying for her “Give a good deal of thought and time, get round it, see it from different angles and aspects, whereas a short story demands something quite different. You have the whole of it quite clear in your mind and just put it down at one throw.” (Srivatava 15)

What characterizes her from other writers is the exclusive concern with the personal tragedy of the individual and the world exploitation. She has the sensitivity, observation and the rich experience in writing a realistic literary concern escaping from politics, religion and social issues. In addition, she searches for truth in the life of the mind and the soul and her concern is with the traditional life and reality. Her style is a blender between Jane Austen and Virginia Woolf painter of moods and incompatibility of marriage. “Her novel is concerned with the emotional world of women, revealing a rare, imaginative awareness of various deeper forces at work & a profound understanding of feminine sensibility” (Hariprasanna 81).

Her major works are *Voices in The City*, a representative novel of wealth and poor, light and darkness, and *Where Shall We Go* which is published in 1975 (Making of Anita Desai as a Writer 2017).

1.4.3 R.K. Narayan

R.K. Narayan was born on October 1906, in India, a novelist, and short story writer. He is considered as the father of Indian Fiction and Indian English novelist. He is neither a social reformer nor an observer of life but rather a comic tragedy writer.

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His full name is Rasipuram Krishnaswami Iyer Narayanaswami. He is acknowledged as one of the most outstanding of the Indian authors writing in English. He has a fresh and humorous view of the ordinary, and “a singular power of joining his fresh and humorous view of the ordinary world with the deeper meaning and larger perspectives he finds in the mythical treasures of his own religion” (Olinder 22).

In the 20th Century, he has been regarded as a great Indian writer in English. He is one of the purest writers who have an aim to offer aesthetic satisfaction with the sense of admiration and appreciation of myriad writers such as Graham Greene and Narayan. To this end, he claims: “Narayan wakes in me a spring of gratitude...without him, I could never have known what it is like to be Indian” (NP). Also, Alfred Kazin estimates Narayan and his art in one of his reviews as, “Mr. Narayan is an almost placid, good-natured storyteller whose work derives its charm from the immense calm out of which he writes. Mr. Narayan's strength is that his material seems inexhaustible. But there are levels of irony, subtle inflections, and modulations in his easy, transparent style.”

Narayan didn't follow the European style of story writing but endures affinities with American short-story writer O Henry. His stories have an aim at a surprising and astonishing ending. He is a brilliant and skillful narrator of factual scenes. His narration is directed, simple and purposeful. He has won ‘the Sahitya Akademi Award’ in 1958, ‘Padma Bhushan’ in 1964, ‘AC Benson Medal’ by the British Royal Society of Literature in 1980, and ‘Padma Vibhushan’ in 2001 (Narayan 2017).

1.4.4 Shashi Deshpande

Shashi Deshpande was born in 1938 in Dharwad, India. She is the second daughter of the famous writer and Sanskrit researcher, Shriranga. At the age of fifteen, she has gone to Mumbai where she has graduated in Economics. She has then moved to Bangalore, where she has gained a grade in Law. Her writing career has begun sincerely in 1970. In addition, Deshpande has begun her writing with short stories which later progressed into writing novels. Her first collected works of short stories

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The Legacy published in 1972 has been prescribed for graduate students at Columbia University (Woman in the Novels of Shashi Deshpande 2017).

I never decided that I was going to become a writer; it was never a conscious decision. I got married, I had no definite career, I had two children. I was restless with being just a housewife and mother; I was looking for a job. Then we were in England for a year, my husband was a doctor. I was very isolated there because he was at work all day and I had these two children and no friends, so then we returned and he said 'why don't you write about our year there?'. Then I joined a 46 journalism course. I loved writing, I felt at home with it...so I think in one way I stumbled into it but I really think of it this way as writing was something which was waiting for me along the line and then I reached that point, and then I knew what my life was going to be about (Life, Works and Shashi Deshpande as a Novelist 45).

Shashi Deshpande is regarded as one of the most accomplished contemporary Indian women writers in English. Her major works are *The Dark Holds No Terrors* (1980), *If I Die Today, Come up and Be Dead* in 1983; *Roots and Shadows* in 1986, *That Long Silence* in 1987, *The Binding Vine* in 1993, *A Matter of Time* in 1996, and *Small Remedies* (2000) (Abhilash 10).

1.5 Salman Rushdie

One of the most popular debatable and controversial writers of the twentieth century, Salman Rushdie, is a British Indian novelist and essayist. He has authored myriad short stories and novels in his life, which have continued to catch the interest of both critics and public update. His efficiency and ability to combine magical realism with historical fiction is a unique quality which makes him a truly unparalleled writer (Jonathan).

Most of his works are distinct around the Indian subcontinent, as they discuss particular themes like migrations, the East and West and the occurrences happening in between them. Rushdie has begun writing in the year 1975. Although his first book

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does not gain much positive response, Rushdie has made a highly strong recovery with his second novel which has not only gained him international celebrity and recognition but has brought equivalent commercial and critical success. Since then, there has been no looking back for this excellent writer who continues to allure his readers through his various novels, short stories and fictional writings. It is Rushdie's fourth novel, *The Satanic Verses*, which has incensed the Muslim community across the world to the extent of Ayatollah Khomeini issuing a death sentence or a fatwa against him (Schurer 8).

However, even though the same, Rushdie has continued writing and released several books and novels. For his gigantic contribution in the field of literature, Rushdie is the proud gifted recipient of several prestigious awards, honorary doctorates, and fellowships. Rushdie's works have influenced an entire generation of authors, those who have helped the Empire writing back in the new British, Indian and post-colonial literary canon (Rushdie, Famous Authors 2012).

1.5.1 Salman Rushdie's Life

Ahmed Salman Rushdie was born June 19, 1947 in Bombay, India. The sole son of a wealthy Indian school teacher and businessman was considered as one of the most distinguished living writers of English. Rushdie has been educated at a Bombay private school before attending the Rugby School, a boarding school in Warwickshire, England. He has gone to attend King's College at the University of Cambridge, where he has studied history and has received his master degree in 1968. After that he has returned to live in Pakistan Karachi with his family and has worked as a television writer but he has lately returned to England and worked as a free-lance advertising copywriter in 1970 (Schurer 14). Rushdie has always a desire to be a novelist from his childhood where his family has prompted him to do so.

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My parents tell me that I knew I wanted to be a writer when I was about five. I was a bookworm when I was a child; it got to the point where people stopped asking me what I wanted for my birthday and gave me books. I certainly had a disembodied desire to be a writer when I was at university; I didn't ever have an ambition to be anything else. But that was a long time before I actually had a book to write or anything like that. It was just a sort of abstract want (Rushdie 2).

He has wrote his first book *Grimus*, but does not take much attention by critics then he switches to write *Midnight's Children*; an opening for Rushdie's prosperous achievement and has quitted his job after finishing the novel before even knowing if the book will be published .

Rushdie's personal life is complicated, because he is well known for his multiple marriages. In 1976, he has got married with Clarissa Luard and has a son with her named Zafar Rushdie. Yet, they have divorced in 1987. After that he has got married with Marianne Wiggins; an American novelist, for five years only, then he has got another son Milan Rushdie with Elizabeth West. In 2004, he has married an Indian actress and model, but they have announced their divorce in July 2007 (Kundu 4). Salman Rushdie is well known by his style of magical realism and in writing fictional stories so that he has earned the right to be called one of the greatest storytellers of Great Britain (Morton 24).

1.5.2 Salman Rushdie's Major Works

Salman Rushdie shots into fame in 1981 with the Booker prize award to his second Book *Midnight's Children*. And now, no doubt, he has being hailed as a major novelist with his many other bestsellers. He has instantly charmed all the categories of readers. (Indian English Novels and the Works of Salman Rushdie 39)

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1.5.2.1 *Midnight's Children*

Midnight's Children is Salman Rushdie's second novel published in 1981. It has made Rushdie win the Booker McConnell Award in 1981, and also it is the prestigious Booker of the Bookers Award. It is also set to be one of the most read books in the 20th Century. The book basically deals with India's transition from British colonialism to independence and consequently the partition of British India (Schurer 21)

Saleem is the principle character and narrator of the story and the book mentions various actual historical events in their fictional form. "The novel is a piece of 'fiction - faction', by one born in India but settled abroad who tries to recreate his homeland, mixing memory and desire, fact and fantasy, reality and vision, time and timelessness" (Walsh 257). The novel comprises multiple major political events between 1947 and 1978. Saleem, whom Rushdie inhabits for his own objectives, is a character with many extraordinary powers, especially a psychic connection with all the children who are born at the same time with Saleem; at the very moment of modern India's birth (Schurer 49).

The novel reports the experiences of three generations of Sinai family living in Sirinagar, then in Bombay and eventually in Karachi. Saleem has a hybrid origin, his mother is an Indian and his father is English. Rushdie uses the technique of magical realism when Saleem can read people's mind and thoughts. Also, the children born at his time birth have supernatural powers and much more other extravagant events. There are several themes discussed throughout the novel; some of them are related to social political reality and others are related to historical and cultural reality (Schurer 50).

Midnight's Children is the allegorical events of India before and after the independence and partition. Saleem is born at the exact moment when India becomes independent. His Sinai's life matches the changing destiny of the country after independence (59).

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1.5.2.2 *Haroun and the Sea of Stories*

Haroun and the Sea of Stories is Salman Rushdie's classic fantasy novel, published in 1990, a children book written in magical realism style and allegorical history. Rushdie has written *Haroun and the Sea of Stories* after the *Satanic Verses* when his son was eleven years old he has promised to write a novel for him as a gift because of the hard times they have passed due to the Fatwa. In fact, this book has become very successful and has owned the 'Writer's Guild Award' (The Time Center 2009).

Haroun is the protagonist of the novel, a young boy who lives with his parents Rachid Khalifa and Soraya. At a rainy day, Haroun comes from school and noticed that all the clocks have stopped moving when his mother Soraya runs away with Mr. Sengupta. After that Rachid goes with his son Haroun to cross the valley of K and tells stories. In fact, the calmness of the weather is related to happy thoughts (Kundu 310). The moody land gets worse and the boat begins to rock dangerously, then Haroun tells his father to think positively so that the weather calms down. Later, he meets Iff the Water Genie. That man helps him with the superpower of water. They travel with Butt and Mali and soon reach up to the overgrown forest. Haroun and Rachid fly back to Alfibay and wake up to find themselves in the sad city which is still raining, but not so sad anymore. Haroun's mother goes back, Rachid welcomes her home and the time is moving again (Cengage Learning 2013). *Haroun and the Sea of Stories* is enjoyed by children, but also by adults who find an amusement in reading it because it has the power of magical realism.

1.5.2.3 *The Moor's Last Sigh*

The Moor's Last Sigh is Salman Rushdie's sixth novel published in 1995, a tale of two cities Cochin and Bombay. This novel is narrated by a man called Moraes Zogoiby known as nickname Moor. He tells the story of his eccentric family that is half Jewish, half Catholic and comes from South India (Shanthi 15).

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Moraes traces his family history throughout his lifetime. His father, Abraham Zogoiby is a South Indian Jew, who claims descent from Spain when the last Moorish King Sultan Boabdil of Granada is driven out by the Catholic Armies of Ferdinand and Isabella. After the loss of Moraes kingdom, the last chance for them to survive is his wife fortune. After the birth of their son Moraes Zogoiby, his father Abraham comes to know about the origin of his mother and named him Moraes as a descent of Moorish and Zogoiby as a descent of Vasco da Gama which means unlucky. In addition, Moraes and his father represent the three major Western influences of Judaism, Christianity, and Islam. Moraes is unnaturally big and suffers from a disease that age twice as fast as a normal people do, and also has deformed hand. Abraham faces a lot of economic backdrops in his business in Bombay which is relieved by his Hindu friend Raman Fielding (Rushdie's *The Moor's Last Sigh* 258).

The novel portrays Rushdie double exile position, from both of the national and the individual level. His dialectical interrelationship between the author and narrative, narrative and nationality and the nationality and the individual has been brought out in the novel. The word "Moor" is connected with two paintings of the name made by two different characters. The first is the painting of his mother Aurora Zogoiby and the second is the famous sigh as he repainted it (Elena 572). The immigration from Spain to India and India to Spain is the major theme presented in the novel; that is the book starts where it finishes in Spain (Shanthi 16).

1.5.2.4 *Shame*

Shame is Salman Rushdie's third novel. It was published in 1983. Parallel to most Rushdie's novels, this book is written in Magical Realism style constructed of intertwined storylines which treat the social life and the individual in an imagined version of Pakistan named "Q". The major theme of the novel is the violence that is innately born from shame. This book has earned the 'winner of the French Prix du Meilleur Livre Etranger' (Fletcher 373).

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1.6 Conclusion

As a conclusion, Indian English literature is extremely unique though Indian writers. Despite that these writers have been eroded by the issue of imitation, they have been trying their best to make their writings somehow Indian. The dawn of Indian English Literature has spread by virtue of recent Indian writers who have made their works a mirror of Indian culture, traditions and social values. In addition, they have treated myriad issues, for instance nationalism, freedom struggle, social realism, individual consciousness and gender. However, thanks to some names like Shashi Deshpande and Salman Rushdie, the Anglo-Indian literature has become widely extensive.

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“Between shame and shamelessness lies the axis upon which we turn; meteorological conditions at both these poles are of the most extreme, ferocious type. Shamelessness, shame: the roots of violence.”

(Rushdie, *Shame* 116)

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2.1 Introduction

Shame is published in 1983, a fairytale written in magical realism style, with elegant and smart imagination blended by actual proceedings. The writer uses techniques to reach up to the sequence of events; he has made an obvious historical background. Most of the characters are based on political scenarios, and the end of the story is intently a disaster. In addition, Rushdie uses many storylines and has connected them together to explore the concepts shame and shamelessness exposing them into his characters. In addition, women are always victims of men's deeds; the corruption and iniquity of leaders cause detrimental and harmful ending. Moreover, women are associated to shame and men's honor is unsecured by the female behavior; thus, women are controlled by both men and society.

Shame does not only reside the distinction between female and male characters, it goes beyond the description of gender and escapes to the creation of female characters whose narratives are couched in death and blind revenge. So, what are the strategies and techniques used by Rushdie to portray Pakistan? And what have the rejection of the Pakistan past history, corruption, and tyranny of leaders and women oppression resulted in? In other words; what has *shame* brought to the Pakistani world?

2.2 Synopsis of *Shame*

The novel starts by introducing the Shakil family who lives in a fanciful mansion nicknamed Nishapur, where the three sisters have been imprisoned. Despite the fact that Chhunni, Munnee, and Bunny have been captive the shameful behavior they pursuit cannot be dismissed. "They were imprisoned in the Zenana wing where they amused each other by inventing private languages and fantasizing about what a man might look like when undressed" (Rushdie13). After their father's death, the Shakil sisters spread rapidly through the town and shamefully one of them gets pregnant with a westerner. But, they have hidden the terrible secret and

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no one can know who is the real mother of Omar Khayyam. Even the child that has born does not know the reality, “Chhunni, the eldest, or Munnee -in- the middle, or ‘little’ Bunny, the baby of the three? – Nobody ever discovered, not even the child that was born” (Rushdie19). Young Omar Khayyam Shakil grows up in a surrounded intimacy by his mother. However, he is hidden from the outside world as old Mr. Shakil does to his daughters in the Nishapur mansion preventing him from being ashamed. “First things first: for twelve years, he has the run of the house. Little (except freedom) was denied him. A spoiled and vulpine brat; when he howled, his mothers caressed him...” (31).

Omar Khayyam receives a nonreligious upbringing. He has not even cut his hair, he "refused completely,' his eldest mother Chhunni told him on his seventh birthday, 'to whisper the name of God into your ear.'...Bunny announced, 'would I have permitted the foreskin to be removed. What is the idea?...'”(21). When he gets twelve, he requests his mother to let him see the outer surface world and obtain education. He occupies himself in the medical field and emerges as an immunologist. Later, he meets Sufiya Zinobia the mentally retarded girl, and the daughter of Raza Hyder and Bilquis. Sufiya is the main protagonist in the novel. Her birth is considered as 'the wrong miracle'. Her father has expected a son for political strength connecting female to dishonor. “I am quoting from the family legend again - 'where her parents had to admit the immutability of her gender, to submit, as faith demands, to God; at this very instant the extremely new and soporific being in Raza's arms began – it's true! – to blush.'...Then, even then, she was too easily shamed” (90).

Mahmoud the woman, the father of Bilquis, has lost his Empire because of tolerance, “on the opening day of the double bill of his destruction, the meaning of his nickname changed forever. He has been named The Woman by the street urchins because, being a widower, he had been obliged to act as a mother to Bilquis ever since his wife died when the girl was barely two” (62). At that time there have been bombs in which no one has known who have planted them. Bilquis is totally

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undressed and her father has suicide, because of his failure. She feels shameful, cries and begs someone to give her a cloth but no one listens until her hero comes with a military coat and saves her; Raza Hyder the captain and future president, but what comes after is more shameful. The forty thieves meet in a gloomy house to make the house for the sleeping arrangement or what is called by the marriage season, in another word; forty women waits at night to make “the biggest orgy on earth”(Rushdie 73). At that house, Bilquis meets Rani Humayun and discusses what is happening each night inside this house, “...I tell you , Billoo, these married men, and ladies are having a pretty good time in this joint family set-up. I swear, maybe uncles with nieces. Brothers with their brothers’ wives we’ll never know who the children’s daddies really are!” (73). Bariamma, the Matriarch, has denied all what happens inside her Empire and when pregnancies occur they deny all as if that happens by magic. Turning back to Sufiya Zinobia , the real character of shame, In the period when she is born, a Pakistani father kills his daughter because she has been making love with a Westerner. The murder of Anna is an act intended to release the father’s shame, the honor killing. She had brought such dishonor upon her family that only her blood could wash away the stain”(115). Here a strong connection between shame and violence begins where a girl is violated by teenage boys. She is predictably Asian, feeling no anger but ashamed making no complaint and wishing that her story will not go out. This girl is inside Sufiya Zinobia who is unwelcomed by her father. Unfortunately, his wife Bilquis has given him a girl Naveed who is another victim of a male oppression, ‘Good News Hyder’. She has been supposed to marry Haroun Harappa, while she falls in love with a player Talvar Uhap. Bilquis has prevented her husband from killing Naveed and makes him agree to let their daughter marry the man she has chosen. Unfortunately, Talvar’s perception is that women are considered as factories for the production of babies. She has given 27 children and committed suicide.

Sufiya Zinobia is the purest and the most innocent creature in the story. She blushes for the shameful of the world, shame grows inside her and causes

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violence that consequences terrifying end. After her first transformation into a beast, she gruesomely decapitates the two hundred and eighteen turkeys of her father's mistress Pinkie Aurangzeb. Sufiya ends up raping and killing four young men. She is inhabited by a beast resulting from shame. She arrives at Shakil mansion where she finds her husband waiting for her "like a bridegroom on his wedding night" (Rushdie 286). She kills Omar Khayyam in the bed where he has born and finally explodes, destroying everything around her.

2.3 Portrayal of Pakistan through Rushdie's Literary Styles and Techniques

Rushdie has grown up with an endowment of retelling stories, especially fairy tales stories that are a gift which is granted to a writer whose instinct is in writing fiction. Rushdie has declared that telling truth is a disease and writing fantasy stories would set him free (Rushdie 2000). Furthermore, Rushdie depicts reality from magic. "Like most fairy tales," he said in his novel, "it is about reality" (NP). Thus, *shame* is a fantastic representation of the political and social correctness characterizing contemporary life in both the west and the east.

In fact, Rushdie explicitly mocks the western complex superiority with a parody of its political system, "the real trouble, however, started over in the East Wing, that festering swamp. Populated by whom?—O, savages, breeding endlessly, jungle-bunnies good for nothing but growing jute and rice, knifing each other, cultivating traitors in their paddies" (Rushdie 187).

The gothic horror in *shame* discusses the superstition and reality. It is not a childish storytelling but it is rather a narrative for adults (Armitt 2004). In the very fact, Salman uses fairytale to make his story palatable to the audience, he claims: "I am only telling a modern fairy tale" (68). Likewise, to all storytelling Rushdie uses motifs of narrating " , there once lived three, lovely, and loving sisters" (NP). Also in narrating about sufiya, the protagonist describes her as the shame of the story,

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“there was once a young woman, Sufiya Zinobia, also known as ‘Shame’” (197), and at the end, he announces that it is almost over in the final chapter “Judgment Day”. So, to mirror the real image of the corrupted Pakistan, Rushdie uses a lot of literary techniques, and devices.

2.3.1 Magical Realism

Rushdie uses the narrative style of magical realism in which myth and fantasy are blended into real life. Thus, *Shame* is the ideal sample of magical realism. Merriam Webster has defined it as:

A literary genre or style associated especially with Latin American that incorporates fantastic or mythical elements into otherwise realistic fiction-called also magical realism. It is the same painting of images and fantastic scenes in meticulously real and magical stories that rely on the acceptance of the ordinary and the extraordinary (quoted in B. Faris 193).

Rushdie himself admits that his country is real and fictional, which is and it is not Pakistan. Therefore, magical realism is used to tell truth through fantasy and treats social problems in *shame*. He has asserted that “unreality is the only weapon with which reality can be smashed, so that it may subsequently be reconstructed” (The Location of Brazil 122). Rushdie is like a zany man that lifts up a cultural mirror for us to reveal the silliness of racism and suppression (Kluwick 2002).

Sufiya Zinobia, however, is the ideal symptom of magical realism depicted purposely for the novel. Throughout the incidents of the novel, she discusses her connection with the white panther, and the beast that she has become, “this was the danger of Sufiya Zinobia: that she comes to pass not in away wilderness of basilisks and fiends, but in the heart of the respectable world... the more powerful the Beast became, the greater grew the effort to deny its very being” (Rushdie 210). The beast is the daughter of the leader of Pakistan Raza Hyder. Thus, his own creation has brought shame to the society. In the *Greenwood Encyclopedia of Folktales and Fairy Tales ‘Q-Z*, Donald Haase states: “The theme of shame and national disgrace

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that stems from absolutism corrupted power, and violence runs through shame and is deflected and incorporated in Sufiya Zinobia, the retarded and rejected daughter of Raza Hyder” (quoted in Geff 818). Sufiya is the most innocent creature, but her transformation into a beast causes a bloodshed end, and when that beast has become uncontrolled, all the shameful events happen (Hart 2008).

2.3.2 Allegory

Allegory means a symbolic story. In fact, Rushdie has used the political allegory where it is very clear. He has achieved the notion of literary fiction by using the mimicry of historical figures and political allusions. In addition, the fictional world of Pakistan is ‘Q’ which is a metaphor setting. As it has been avowed, “shame is a very painful political allegory” (Kirpal 147).

The novel retells the story of events that took place in the late twentieth century when the president Zulfikar Ali Bhutto is murdered by Zia-Ul-Haq. Pakistan has suffered from the corruption and the tyranny of leaders that have been criminalizing ordinary people who dominate their women. This is like criminalizing the already criminalized circle that has no end. So, *Shame* deals with social problems that occur in the Pakistani world. Frederic Jameson claims that: “all third-world texts are necessarily allegorical,” but Rushdie has not wanted his novel to be seen as allegorical. In an interview, he said: “what I hoped for is that one would make figures in the book that were somehow bigger than the particular instances that history has offered us” (Cundy 64).

The transformation in allegory used in *shame* is the representation of the individual for the whole society. Rushdie treats social issues that affect the ordinary people of Pakistan by allegorical figures in depicting reality. Catherine Cundy says: “Rushdie’s technique in *shame*, therefore, becomes a way of playing with reality, with real figures and national entities that put them, as he says of his fictional Pakistan and of himself” at a slight angle to reality” (Salman Rushdie 64).

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The strategy of allegory powerfully erases the voice of women in politics. For instance, Rushdie explains this in his *Shame*, “Iskander, supine in white and gold bed and sunk in frenzied reverie, states with sudden clarity ‘ it’s a man’s world, Arjumand rises above your gender as you grow, this is no place to be a woman in” (Rushdie 126).

Rushdie is relentlessly interested in rewriting history in different styles and methods focusing on political and realistic figures to clarify the reality and let the audience know the Pakistani world better (Unravelling Sharam 55).

2.3.3 Gothic and Tragedy

Salman Rushdie’s *Shame* is the most overly gothic novel. Its literary style restricts with mystery, suspense, and superstition that are obviously depicted in the beginning of the novel. Old Mr. Shakil when he is on the bed death, all the dark aspects appear, the Nichapur mansion ‘A hell hole’ with all the connotations of the night, darkness, confusion, evil, and horror. Hashmat Bibi tells his daughters that Old Shakil is going to the Satan, “Your fatherji is sending himself to the devil” (Rushdie 12). No one can escape from that house even servants refuse to leave, less out of loyalty than from that terror of the life-prisoner creeps insidiously from the outside world.

Shame contains supernatural and paranormal elements. Omar Khayyam Shakil was born in the death-bed which is a symbol of terror, “the ghost- image of grandfather who, dying, has consigned himself to the peripheries of hell” (21). There is the staggering and yet supreme horror of motherhood introduced by Rushdie through the characters of the three Shakil sisters. Theirs is a remarkable fictional presence, especially that their story will somehow foreshadow the more general trajectory of other female characters.

Gothic literature refers to any story that uses super-evil forces against an innocent-protagonist, but in *Shame* the Beauty is inside the Beast. Violence practiced against Sufiya has brought up the monster of the novel. The helpless

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heroine cannot control the evil creature inside her. Unfortunately, Sufiya is the protagonist-victim that causes damage and destruction. Moreover, the horror that is established in *shame* resides effectively in the content of political repression of Pakistan where mindless violence and tyranny are the norms. Abnormality, strangeness, bloodshed and supernatural events are the chronological backgrounds of the novel. “Think again of the vending machine. The button is pushed; but then in comes the shameless hand and jerks away the cup! The button-pusher does not drink what was ordered; and the fluid of shame pills, spreading in a frothy lake across the floor” (Rushdie 122). Rushdie reminds us that the shamelessness of the world creates the sensitive feeling of shame which pours and makes a horrific expansion in Pakistan (The Art of Marquez and Rushdie 153).

“Monologue of a Hanged Man” is the extremely frightened part in which the reader can enjoy its comic exaggeration. When Raza Hyder is interviewed by Isky who insults him in carefully chosen words:

Seducer of your grandmother’s pet mongrel bitch, seller of your daughters at low prices of the bastard offspring of pimps, diarrhoeic infidel who shits on the Quran- Isky Harappa cursed Raza for an hour and a half without permitting any interruption. Betel-juice and the absence of tobacco added to his already enormous vocabulary of imprecations a deadlier rancor than it had ever possessed in the day of his rakehell youth. By the time he finished the walls of that room were spattered from top to bottom with betel-juice, the curtains were ruined, it looked as if a herd of animals had been slaughtered in there, as if turkeys or goats had been struggling wildly in their death- throes, rushing around the room with the blood spewing from the red smiles on their throats. Raza Hyder came out with paan-juice dripping off his clothes, his moustache was full of it and his hands shook as the red fluid dribbled off his fingertips, as if his hands had been washed in a bowl of Iskander’s lifeblood. His face was paper-white (225).

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When Iskander ends his speech blood tarnish all the room. This part gives the reader an ironical satisfaction of a ghost appearance or a murderer. Furthermore, the writer shares the horror of characters where Iskander is in jail and suffers the imprisonment dread which makes him the dead son of Raza, the bloodthirsty man who has the passion for revenge:

Hi son. Who emerged dead from the womb with a noose about his neck. That noose seals my fate. Because now he understands the cell, the throbbing walls, the smell of excrement, the drumbeat of a foul invisible heart..... A man will wait a lifetime for revenge. The killing of Iskander Harappa avenges the still-born child. Yes: I am being unmade (Rushdie 231).

In fact, Rushdie uses gothic and tragedy to show that shame is a disease to a given nation. All the characters suffer in a way or another from that dreadful sensation, whether being victimized or victimizer, its end will be constantly horrific.

2.3.4 Satire

Satire is the use of imagination, exaggeration and irony, a ridiculous description of characters and situation throughout the novel. The most important part of satire is that the writer makes a kind of fun of a person, idea or situation. However, its aim is not only to make humor and entertainment, but it is rather to inform readers and make them think. Also it helps the writers to open many fields, for instance; social life, politics and historical background. Rushdie uses satire to depict a historical reality usually used in attacking something or someone. In fact *shame* is reserved to criticize neither the west nor the colonizer, but it is immensely used to criticize the social values and the cultural traditions which come from the nation itself such as ‘shazam’¹ (Hart 20).

¹ Shazam: is a Hindu term which means ‘Shame’

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Satire is an extensive language used by Rushdie. He used mimicry figures and dark humor associating it with society. According to Ruben Quintero: “the satirist provokes mirth or sadness, a concern for the innocent or the self-destructive fool, or revulsion for the deceitful knave, and always either laughter or scorn at the anatomized subject” (3). The theme of the novel itself is dark. So, Rushdie provokes laughter with tragedy. Thus, satire clothes the gloom with jest to attract the reader’s attention. Rushdie uses the satire style in politics to show the corruption of politicians and leaders for instance; when Iskander has sworn, one of the public laughs at him because swearing is not an expected behavior for a common person, a ridiculous image for Zulfikar Ali Bhutto (Ha7). All in all, Satire is largely associated with serious and important events in the story; it is not about hilarity but rather about facts and reality (5).

2.4 The Pakistani Identity, History, and Politics in *Shame*

Shame as a title of the book is also the major theme and the subject discussed throughout the novel. It has many complexities of definitions according to the writer. Rushdie as a story teller has not given a clear significance of the word shame, he has rather explained it through different scenes and stories. He does not give a synonym in English, but rather replacing it by an Urdu term “Sharam” which consists of three letters “Shim re mim” written from right to left, “this word shame. No I must write it in its original form,... Sharam, that’s the word. For which this paltry ‘shame’ is a wholly inadequate translation” (Rushdie 38-39). His aim is to show how shame is a part of the architecture of the Pakistani society that the novel describes; in other words, he indicates shame as the Pakistani world (40).

2.4.1 Hybridity

Salman Rushdie is a migrant; he has left his hometown and went to Great Britain to carry on his studies and life career. Therefore, he contends for the hybridity of culture and the ambiguity of identity, proclaiming that in post-colonial

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and post-modern world, no one has a clear or a singular identity. The stabilization of Pakistan is about creating a pure nation which is impossible. This task has resulted in the suppression of citizens and the corruption of leaders (Raza 56).

Shame focuses on the oppression of history, the instability of relationships and the rejection of hybridity. Rushdie's emphasis is on violence practiced in the whole novel against masses precisely women and ordinary people (Brown 32). Before the division of India, Muslims were oppressed by the Hindu that dominated India. So, most of them tried to have a separate nation where they can practice their religion freely. In fact, Pakistan was a pure land where they can do so. Yet, it was a part of India. However, in *Shame*, there is a kind of refusal of past history. The rejection of hybridity is identified when Bilquis throws out her preceding history and begins her life with her husband. So, to build up Pakistan, it is necessary to cover up all the Indian history (51).

The most important character who suffers from oppression is Sufiya, mainly when Rushdie states that he wants her to be retarded and innocent in order to make her pure. But, the monster within Sufiya destroys the men's domination that has controlled her in the whole life. Her father and husband deserve to have that dark end when suppression grows too high; the truth of the notion destroys everything around 'Pakistan'. Despite of the fact that *Shame* has a horrific ending, Rushdie does not blame Pakistan but their corrupt leaders who want the nation for their benefits under the name of God and religion using violence and brutality against women and all common citizens (69). Significantly, Rushdie treatment of the subject of a hybrid nation is that similar to Homi Bhabha's thoughts which assert that if you try to have a pure identity you must create a suppressed nation which suffers from violence (61).

2.4.2 *Shame* as a Historical Metaphor

Kumkum Sangari says: "the history of the west and the history of the non west are by now irrevocably different and irrevocably shared" (182), meaning that

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there is no pure national culture. By decades before India has taken its independence from Great Britain, Muslim intellectuals and politicians have dreamt of a pure homeland where they can free themselves from the Hindu oppression. After a short interval of time, in 1947 India has been divided and a new nation of Muslims has established itself which is Pakistan that has been split into two wings; East and West Pakistan hoping for an unstained land that side with Allah. In fact, the name Pakistan means the land of purity. However, this nation has suffered from the corruption of politicians and leaders, and even violence and oppression practiced against people precisely women (Patna 5).

Rushdie has used a fictionalized version of Pakistan and has condemned the idea of the pure “Q” “I have not given the country a name. And Q. Is not really Quetta at all” (29). The nation of *Shame* is a veiled Pakistan that reveals the insecurity and instability of it. Moreover, Rushdie points out that the Utopia of purity is impossible and any attempt to jam into that space results in oppression that eventually leads to anger, violence and destruction. He brings successfully the mechanism of oppression and repression into his novel in which characters manipulate history. The monster of shame has the will to end the binary of violence by violence that is much similar to the notion of defending yourself with the weapon of the enemy (Harode 7).

Bilquis has rejected her history in order to purify herself from the past believing that this is the only way to begin a new life. However, the Shakil sisters cannot dismount themselves from history. They are still appalled by the present and therefore retreat into their memories. In addition, Rushdie believes that the philosopher Friedrich Nietzsche ideas regarding history are similarly related to that of *shame* in “the use and abuse of history.” He is interested in the present and past regarding remembering and forgetting, believing that “the problem for the creative man is to learn to forget ...not to deny the past, but to forget it” (Hassumani 50).

Rushdie focuses much on Bilquis and her past history. She begins her life in India where she lives with her father Mahmoud who loses his monarch due to

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his philosophy of tolerance. Sooner, Bilquis becomes a migrant and goes to Pakistan. However, she is still considered as a disease of fixity because her history is suspicious. Once she meets Raza's family, an important tradition is used of retelling stories, "the recounting of histories' Raza told his wife, 'is for us a rite of blood'" (Rushdie 77). When Bilquis cannot give a birth of a male child, she brings such a dishonor to the Hyder family. So, she demands from Raza to take her away from the joint family set-up. Bariamma insults her by "Mohajir," which is the worst suitable term to Bilquis, mostly humiliating and impure. Thus, an immigrant means that the person cannot follow neither laws nor traditions and customs. Although Bilquis has protested her honor, she is criminalized by her past.

Who commandeered the job of rewriting history? - The immigrants, the mohajirs. In what languages? - Urdu and English, both imported tongues, although one travelled less distance than the other. It is possible to see the subsequent history of Pakistan as a duel between two layers of time, the obscured world forcing its way back through what-had-been-imposed. It is a true desire of every artist to impose his or her vision on the world; and Pakistan, the peeling, fragmented, frightening palimpsest, increasingly at war with itself, may be described as a failure of the dreaming mind (87-88).

The novel itself is a rewriting of history, but Rushdie's perspective in writing history is ambiguous. His identity is not clarified, because he has mentioned that he has not the authority to tell stories thus for him the origins of Pakistan is also dubious. Sufiya Zinobia is rejected from the beginning "the wrong miracle" and she is victimized by her parents. She does not even have a past, "we saw the beast, which is completely unhistorical and which lives almost in the middle of a sort of horizon of points" (Nietzsche 4). Sufia's innocence, blushing and retardation make her without history, until her unhistorical beast grows up inside her and ruin everything around. Therefore, Rushdie tents himself as a foreign chronicler, as someone who writes back the past by observing from the outside.

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2.4.3 *Shame* as a Political Metaphor

As it is mentioned above, Rushdie's novel *Shame* deals with the historical background of Pakistan after independence. It relies on the background of politics as well, since it revolves around two political families: the Harrapas and the Hyders (Wenger 1991). Iskander Harappasis is a metaphor for a Pakistani democratic ruler Zulficar Ali Bhutto, Raza Hyder is the image of a militant ruler Zia Ul Haq, and Arjumand Harrapa portrays Benizer Bhutto. But Rushdie states ironically: "fortunately, However, I am only telling a sort of modern fairy-tales, So that's all right, nobody needs to get upset, or take anything I say too seriously. No drastic action need to be taken either. What's a relief!" (70).

Rushdie redeems himself from any sense of liability as to reassure his readers to think that he is telling only an imaginary story. However, he switches into real events when *shame* describes the political trouble that engulfed Raza Hyder and Iskander Harappa get indulged in when she copes against his government, in parallel to the political Pakistani leader Zulficar Ali Bhutto who has assumed the leadership of the country and become a prime minister. He promised hope, openness, brilliance, land reform and family unity, nevertheless Bhutto has taken advantages of his position. Thus he does not desire to raise the nation, but rather he has been interested in making personal benefits (George 130).

Besides, the General Mohammed Zia Ul-Haq has regained the presidency then overthrown and imprisoned Bhutto. Thus, the emotion shame becomes a part of Pakistan politics as Rushdie expresses: "whenever I turn, there is something of which to be ashamed. But shame is like everything else; live with it for long enough and it becomes a part of the furniture. In 'Defense', you can find shame in every house" (28). Yet, Rushdie's *Shame* ignores the bright side of politicians. It focuses only on the gloomy part of corruption, tyranny and oppression. Elites do not look for the concern of the ordinary people, but rather believe in self-gain. For example, Iskander is delighted that both his cousin and minister little Mir Harappa will be

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under his foot. The militant Raza Hyder also confronts abasement when talking on general problems, Isky abuses, slaps even spits on Raza's cheeks, showing on humiliation and discomfiture resulted from violence. Isky even lapses his masses and maltreats his ambassadors. Unfortunately, his corruption and iniquity lead to his destruction giving the opportunity to Raza to become powerful. Iskander death matches the incident of Bhutto's murder. Moreover, Isky's death is followed by Raza's succession. He starts his career as a captain and steadily rules Pakistan, "what may also be said fairly of Raza Hyder that he possessed enough energy to light up a street; that his manners were always impeccable – even when he became a president" (Rushdie 66). Raza tries to govern the masses under the name of religion to justify his political policies, for instance the cutting and the fobbing of hands. In Rushdie's view it is called violence and bloodshed in the name of religion, but that later makes Raza an ideal religious man and successful in his country. During his ruling, there has been legitimacy and thence the land lives prosperity and flourishing.

The people become more and more religious and the mosques have been getting full. In the beginning Raza's, way of governing is to elevate people and recovery, but soon it ends up with violence and tyranny. Drinking, gambling and going to theatre are also banded by Raza, paradoxically, he makes compulsory religion practices

General Hyder,'the Angrez television interviewer asks Raza,...have you a point of view about the allegation that your institution of such Islamic punishment as flogging and cutting-off hands might be seen in certain quarters as being, arguably, according to certain definitions... these are the holy words of God, are revealed in sacred texts (245).

Raza proclaims that on prophet's birthday each individual of the nation must pray at 9A.M and if anyone disagrees, he will be put on jail. Furthermore, women are forced to put veil and anyone dares to take it off man will spit on them.

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Raza kills people who are against religion trying to poise and control the country (Fletcher 375).

Worst still, Babar, the second son of Chunnee Munnee and Bunny, is killed by Raza for no reason. Besides, Sufiya Zinobia transforms completely into a monster. Raza Bilquis and Omar escape to Burka. Raza hide his identity as the masses will kill him. The shakil sisters make toxic food, consequently Bilquis dies because of it and Raza tries to escape but he is killed by a dagger. Finally, Raza has confronted the punishment for his deeds. Thus, *Shame* can well be described as a political metaphor that has shown the reality inside fiction (Rushdie 229).

2.5 The Portrayal of Women in *Shame*

“Woman’, he sighed (...) “What a term! Is there no end to the burdens this word is capable of bearing? Was there ever such a broad-backed and also such a dirty word?” (Rushdie 62). In evaluating and analyzing the women in *Shame*, at a first glance, it can be observed that Rushdie discusses the issues of gender from the beginning till the end of the novel. The mothers of Omar live in reclusion, Bilquis ends up her the history beneath a burqa, Sufiya is mentally challenged and retarded, Farah Zoroaster is Omar’s first raped victim, she isolates herself from the world and does not want to talk to anyone after her return home; without forgetting Naveed, who has committed suicide after giving birth to 27 children. Even Arjumand seems to have gained respect only because she rejects her womanhood first. Also, as a first analysis, with the exception of Arjumand, her significance and importance seem to be reserved to the private world of her family and home (Vandamme 15).

The portrayal of women in *Shame* inserts many negative pieces of criticism throughout the novel, although the writer depicts women inside a crucial and decisive role in the plot. The submissive woman always tries to save herself from the domination of man or society. But, in *Shame* the rescue happens only when men exaggerate in their hegemony and cause the explosion (29).

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Shame has offered desired escapes by oppressed women; they are not supposed to be survivors or producers of history according to Rushdie, but rather depicted as victims. Aijaz Ahmed declares:

This kind of image, which romanticizes violence as self-redemption, has of course no potential for portraying regenerative processes; it is linked up, further, in a most disagreeable manner, with imperialist and misogynistic myths: the image of freedom-fighter as idiot-terrorist; the image of a free-or freedom-seeking-woman as vampire, Amazon, man-eating shrew (1468).

Every female character has a tragic ending including the Shakil sisters, who have missed their separate and individual identities in exchange for the sake of making their collective strength in hiding the reality about Omar Khayyam mother. In addition, Arjumand, who grievously becomes ‘desexualized’ and lives as a male in order to receive some respect from her family and the society (Maria 33).

The feminist part appears when women destiny is under the dominance of men, in the fact women’s fates point to what may happen in case this patriarchal system does not change. Yet, it appears initially when women are part of history, as they are not being ignored but rather told throughout the story as Rushdie says: “women (...) marched in from the peripheries of the story to demand the inclusion of their own tragedies, histories and comedies (...) their stories explain, and even subsume, the men’s” (Rushdie 173). In that passage, Rushdie explains that the female characters are important, as they are acknowledged in the eyes of history, because their stories reflect in that of men. Women offer solutions and they are obviously a valid part of history. In illustration when Sufiya Zinobia kills Omar Khayyam, and the Shakil sisters who are powerful kill Raza Hyder; that is to say, they are an essential part in changing history.

Despite of the fact that Rushdie produces his female characters as victims, he shows a part of a strong woman. Arjumand Harappa (The Virgin Ironpants) “is not as subservient to patriarchy as Bilquis is” (63). Arjumand ends the narrative in

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a powerful position regardless her rejection of her womanhood; she claims that the Pakistan's future is almost in her hand.

Eventually, the sensation of shame is linked uncritically to the behavior of women. The Shakil sisters have locked up themselves in the Nishapur mansion in order to conceal and hide their shame from the outside world. Farah Zoaroaster comes back without a husband or a baby and she remains silent for the rest of her life, dwelling alone in her shame. Then, Bilquis has suffered and drift away into madness, because she feels ashamed for her disability in giving a male child. She bears only girls and one of them is mentally retarded. Finally, Sufiya Zinobia is the most shameful of them all. She blushes from her birth for the world and captures all the shame around her, acting violently in order to release her revenge (Rushdie 235).

2.5.1 Marginalizing Women in *Shame*

Marginalizing women is well known by “the manifestation of redistribution of power that challenges patriarchal ideology and male dominance” (Chandra 1997). Rushdie tries to highlight the denial of rights of the Pakistani masses, especially women by rulers. He portrays the gloomy picture of the Pakistani society in which women have to face; the acute sufferings, oppression, and suppression that have become the talk of the day. Today when the governments of different countries are trying their best level to uplift the status of the better half of the population (women), it is painful that the politics of the postcolonial rulers of Pakistan are bent on marginalizing them. Men are usually making the decision to make their powers of their own.

In *Shame*, Rushdie starts by giving the life description of the Shakil family where old Mr. Shakil who has imprisoned his daughters and kept them alienated from the rest of the world so as to keep them away from the influence of the westerners. After his death, the sisters continue to remain isolated after practicing a

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shameful act with a foreign colonizer and one of them gets pregnant. Moreover, the pregnancy of the Shakil sisters has resulted in the birth of a male child Omar Khayyam. For the sake of their reputation, they have decided to make their son isolated from the outside world and hide the identity of the real mother. In the article entitled “The Politics of Repression and Resistance,” Neluka Silva notices:

From the outset, the three Shakil sisters are first ‘caged’ by their father. Then they inflict self-imprisonment during their simultaneous pregnancy and continue to be entrapped in their ‘cage’. The cage- effect is so powerful that, in the final denouement, even dictators cannot escape from it... (quoted in Kuortti 153).

Here Rushdie shows us the illicit affair with a white man, which has resulted in pregnancy of one of the Shakil sisters showing how the prohibition of freedom to women can lead to extremely dangerous consequences (Hasumani 55).

Sufia Zinobia, the heroin in the story, is the daughter of General Raza Hyder and Biliquis. The parents have predicted a male child, but by bad luck, Sufiya Zinobia comes into life. The birth of Sufiya is considered as the “wrong miracle” (107) by the Hyder family as they expected a boy, who can be probably powerful as inheritor to their political patrimony. Sufiya receives no emotional care, her parents have been harsh and severe with her. This can be due to the cultural and political environment of society. She is described and termed as ‘Shame’ to her parents as is the title of the novel.

Rushdie portrays Sufiya as a retarded girl who suffers from brain fever and gets retarded permanently. At the age of nineteen, she has a brain of a six-year-old child. Sufia Zinobia gets married to Omar Khayyam, but she is mentally sick to have intimate relations with her husband. Later on, she has sexual relation, as she rapes four young men, and violently tears off their heads. Sufiya Zinobia represents the sufferings of Pakistan masses and women that face persecution and oppression

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from the Pakistani rulers. The tyrannical rule of the rulers of Pakistan leads to a miserable position of the people (singh 19).

It can be said that the oppression and suppression of woman are the worldwide phenomenon. Critic Viney Kirpal is of the belief that the marginalization of women and their political outcome remain one of main themes of the text '*Shame*'. To this end, he says:

Rushdie tells us that in a country where women are so badly repressed as in Pakistan can never be democratic because such a society does not recognize or accept freedom as a principle in human relationships. Such a society has internalized its authoritarianism and is always tortured by guilt and shame. (quoted in Ray 160).

Rushdie shows how women are marginalized in a patriarchal society as the political and social set-up is gender-biased. Rushdie shows his pain and anguish on the oppressions and suppressions to which women get subjected to. He portrays the sufferings of women through the fictional women characters like Bilquis Hyder, Rani Harappa, Sufia Zinnobia, Arjumabad Harappa and Naveed Hyder (Good News). Aijaz Ahmad portrays how women lose their identity in the Pakistani society which is full of repressions for women. He writes:

In general, moreover, what we find is a gallery of women who are frigid and desexualized (Arjumabad, the 'Virgin Ironpants'), demented and moronic (the twenty-odd years of Zinobia's childhood), dulled into nullity (Farah), driven to despair (Rani, Bilquis) or suicide (Good News Hyder), or embody sheer surreal incoherence and loss of individual identity (the Shakil sisters). (Ahmad 144)

The marginalization of women in the Islamic countries like Pakistan is painful and tragic. The rulers claim to direct the nation under the name of Islam. They portray themselves as 'agents of God'; however, it seems that the authority power gets into their heads. They forget their moral responsibility and duty to

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provide fair treatment to all the citizens. Instead of providing the rule based on fairness, justice and equality, the rulers have become dictatorial and despotic (singh 22).

2.5.2 Violence against Women

In *Shame*, violence is a result of what Pakistan suffers from. In one hand, Rushdie uses the female figures to present different aspects of the population and its political power, and to clarify the women persecution in the other. Sufiya Zinobia is rejected from her birth relating her to shame, “Sufiya Zinobia, also known as ‘Shame’” (Rushdie 197). She is mentally ill, blushes from everything and presented as the most innocent creature; however, she transforms into a beast of shame as a result to the mistreatment of her parents Bilquis and Raza initially, and of the world particularly (Fariha 19).

Both Sufiya and Naveed suffer from violence. The first daughter of Bilquis is presented as something horrible, ‘The Beast,’ who suffers from psychological brutality, while Naveed bears physical violence. She is considered as a child manufacture, she gave birth to twenty-seven children representing as a sort of violence committed on her body and mind by her husband. Both sisters struggle against the oppression by violence, sufiya transforms into a beast, rapes children and kills Omar Khayyam, and Naveed finishes her life by committing suicide (23).

Indeed, Sufiya is intended to portray the dangerous and vengeful female in facing the oppression and victimization. She is the one who portrays shame as Aijaz Ahmad says: “the demented child who was born blushing, and who provides the link between the stark title of the book... and who is at the centre marriage between shame and shamelessness” (1467). Here Ahmad indicates the violence resulted from the shameful acts of the world. Sufiya as all babies is predicted to be a boy; this is the reason for her blushing. “Sufiya Zinobia Hyder blushed uncontrollably whenever her presence in the world is noticed by others, but she also, I believe,

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blushed for the world” (Rushdie 112). Rushdie’s objective in transforming Sufiya into a male beast is to show the gloomy fate of every society that practices tyranny, corruption and oppression. Rushdie claims within the novel as well as in all the interviews that the encounter of shamelessness with shame can only produce violence (Maria 59).

The beast emerges from and inside the beauty of Sufiya, as such she reaches her object, the murder of her husband Omar Khayyam Shakil. Before that happens, she kills 218 turkeys with such a bloodlust relish for her uncontrollable violence. An instance from the novel, “Sufiya Zinobia had torn off their heads and then reached down into their bodies to draw their guts up their necks” (161). Omar has married Sufiya, but he has never made a sexual relationship with her, instead, he sleeps with Shahbnaou, her servant. In fact, Sufiya is wondering of the meaning of marriage, searching for it in the outside world violently, she walks out with a brain of six years old, kills four men after having sexual intercourse with them (Ahmed 1468), and returns home with blood in her veil.

Shame walks the streets of night. In the slums four youths are transfixed by those appalling eyes, whose deadly yellow fire blows like a wind through the latticework of the veil. They follow her to the rubbish-dumb of dooms rats to her piper, automata dancing in the all-consuming light from the black-veiled eyes. Down she lies; and what Shahbanou took upon herself if finally done to Sufiya. Four husbands come and go. Four of them in and out, and then her hands reach for the first boy’s neck. The others standstill and wait their turn. And hands hurled high, sinking into the scattered clouds; nobody saw them fall. She rises, goes home. And sleeps; the Beast subsides (Rushdie 242).

Unfortunately, Sufiya cannot stop the violence within her beast because a carnivore cannot eat vegetable after tasting blood, and because the violence which has born out of shame is now living beneath her skin (286). The portrayal of women

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essentially in the protagonist Sufiya has resulted almost in violence from the Shame and shamelessness of the Pakistani society.

2.6 Conclusion

Rushdie has succeeded in elucidating the Pakistani history, politics, and identity by using fantasy inside reality, he has brought up techniques such as magical realism, allegorical political figures, and satiric exaggeration in the description of characters in order to show the oppressed history which leads to violence. Rushdie has succeeded in blending real events with fantasy. He has asserted that there is no pure identity, and compelling someone to forget his history causes damage. Then, he has addressed with cleverness the Pakistan historical and political issues clarifying to the reader the reality behind the screen. Furthermore, he describes the political tyranny and the trouble caused by corrupted leaders which lead also to violence towards masses and specifically women.

Ultimately, Rushdie portrays women as victims and submissive to men and society. However, he uses some female characters as the power of the novel, portraying their presence as the changing point of history and society. Once again, the shamelessness of the world causes violence, and this is shown when Sufiya has reacted violently against men's oppression and the shamelessness of the world. At the end, Rushdie kills the protagonist after her explosion, in order to show the dark future and the gloomy fate of every society that practices tyranny, corruption, and repression against women and common people.

General Conclusion

Indian English Literature has helped Indian issues, cultures and social values to be transmitted and shifted from the local to the global world. In other words, it is a sincere literary work which elucidates the modern shape of Indian cultures, history, and traditions. As a matter of fact, Indian English Literature has carved out a new path, a new vision which is far away from imitation and artificiality.

Indian contemporary writers who write in English have offered a new shape and soul to the Indian literature treating and discussing a lot of themes of India such as history, politics, justice, and multicultural heritage of post-colonialism, social issues, the emotional world of women, gender and migration. Among those writers, Salman Rushdie, the most popular debatable and controversial writer of the twentieth century; he is the proud gifted recipient of several prestigious awards, honorary doctorates, and fellowships. Rushdie's works have influenced an entire generation of authors spearheaded by his novel *Midnight's Children* that has granted him 'winner of the Booker McConnell Award' in 1981 and also 'the prestigious Booker of the Bookers Award'. Furthermore, he has written *Shame* which treats the social life and that of the individual describing the failure of the dreaming mind, The Pakistan, which is considered as the pure nation is, in fact, a home for people that are living under suppression and suffering from corrupt leaders.

Basically, *Shame* is a fairytale story written in magical realism style to which myth and fantasy are blended into real life; a fantastic representation of the political and social correctness. Rushdie uses techniques with cleverness to reach up to the sequence of events. He uses the political allegory. Then, he has achieved the notion of literary fiction by using the mimicry of historical figures and political allusions to make evident all the corruption and the tyranny of leaders that are criminalizing ordinary people, precisely women. In addition, Rushdie uses Gothic and tragedy to overwhelm the readers with suspense, mystery, and superstition. Besides, the use of satire recites serious and important events with ridiculous description of characters throughout the novel. Rushdie's aim is not only to make humor and entertainment, but it is rather to inform readers about the history and social issues of Pakistan. Rushdie is

General Conclusion

relentlessly interested in rewriting history in different styles and methods focusing on political, realistic figures and historical background to clarify the reality and let the audience know the Pakistani world better.

Moreover, Rushdie shows how 'Shame' is a part of the architecture of the society that the novel describes, focusing on the oppression of history, the instability of relationships and the rejection of hybridity, in order to cover up Indian history claiming that to have a pure identity, a suppressed nation which suffers from violence must be established. *Shame* is a rewriting of history. The rejection of history in the novel is clarified by characters where Bilquis is considered as 'Mohajir' and victimized by her past history and Sufiya who is depicted as a monster without history. The nation of Shame is a veiled Pakistan that reveals the insecurity and instability of it. In fact, the pure dream is impossible, endlessly, that space results in oppression that eventually leads to violence and destruction. Also, Rushdie's *Shame* ignores the bright side of politicians. It focuses only on the gloomy part showing corruption, tyranny and oppression where shame becomes a part of Pakistan politics.

Women in *Shame* are considered as victims of shame, their rights are dismissed and men are usually making all decisions to make their powers of their own. Rushdie shows the gloomy picture of the Pakistani society that women have to face. He also portrays the sufferings of women through the use of fictional women characters. He shows how women are marginalized in a patriarchal society as the political and social set-up is gender-biased. Eventually, violence is a result of what Pakistan suffers from where shame and the shamelessness of the world's price are precipitous and disastrous. The Uncontrollable beast of the novel is a result of the corruption, tyranny, and suppression of politicians and leaders. It is also a result of the dreaming mind in creating a pure nation without past history; a nation that though it is destroyed and hollow, it keeps on dreaming of getting a pure identity.

Glossary

1. **Allegory:** is a figure of speech in which abstract ideas and principles are described in terms of characters, figures and events.
2. **Fantasy Story:** is a story that includes witchcraft or magic, and is usually set in an alternate reality. Certain fantasy stories include mythical creatures, such as dragons, chimeras, monsters and ghosts.
3. **Magical Realism:** is a literary genre or style associated especially with Latin America that incorporates fantastic or mythical elements into otherwise realistic fiction.

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