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THE POLITICS OF MALE-FEMALE RELATIONSHIP IN SALMAN RUSHDIE'S *SHAME*

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ABSTRACT

The relationship between shame, brutality, and shamelessness is examined in Salman Rushdie's Shame, along with how these ideas relate to Pakistan's political and social past. The main idea of the book is that violence can result from shame and that the two are inseparable. The book examines the issues that Pakistan faced after colonization, such as the fabricated divisions between Muslims and Hindus and the cooperation of those who lived in these divisions. Patriarchal society' systematic misogyny is examined in the book. Rushdie fictionalizes horrific historical occurrences, like the murder of a daughter in London by her Pakistani father, using a fairy tale narrative convention. Composed in the manner of magic realism, the book critiques state censorships, nationalisms, coups, murders, and crooked elections through the use of dream worlds and fairylands. This feminist research examines how Pakistan's history has been influenced by sociocultural inequities and female resistance.
Key words: shame, violence, and shamelessness, artificial divisions, violent historical events, nationalisms, coups, murders, and rigged elections, feminist.

INTRODUCTION

Rushdie chooses real-life people and makes them into fictitious characters. Reality leaps beyond the boundaries of fiction, while fiction intersects with reality. As a result, the real appears to be fictional, and fiction to be real. The concept of shame is covered in great detail in Shame, along with a number of related aspects. It operates on three levels: social, cultural, and political. Considering the current political climate in Pakistan, the novel functions as a docunant ban. The narrative of the two influential political figures in the nation, Raja Hyder and IskanderLiarapps, seems to be the novelist's main focus. The stories of Sen. Zla and Zulflcar Bhutto may entice one to make comparisons.

A widower named Mr. Shakil lives in a house called Nishapur. He is a novel's 'hero' or protagonist's granddad. Strangely enough, poet 'Omar Khayyam was born in Nishapur, Iran.Nishapur' (in Persian 'Nai' means 'city' and 'Shapur is an ancient Persian king), means the city of Shapur (Goonetillake, 50). The elderly Mr. Shakil has put his three daughters, Chuunni, Munni, and Bunni, in prison in Nishapur. He raised them in accordance with the rigorous Islamic rule of ethics. The three sisters represent Pakistan in the hands of extremists, a confined, unchanging, and stagnant society. The three girls were constantly bound by their father’s decree. It’s hard to break old habits. With the exception of the time when they became parents to two kids, they stayed silent even after his passing. Their closeness compelled them to share their children. In Shame, Chhunni, Munni, and Bunny are the three mothers, much as there are several fathers in Midnight’s Children.

When Omar Khayyam Shakil is created, 'white occupants of the cantonment' are attending a party. As a result, the hero Omar Khayyam Shakil's identity is unknown and hazy. His mother's side is indigenous, while his father's side is anglicized. He has two different ancestries because his grandfather Shakil's business sense and scholarship claim were both frauds. He had volumes from "Colonel Arthur Greenfied" in his study, several of which had uncut pages. This is comparable to Rushdie's father Anis, who had an impressive personal library that he bought in full from a British colonel.

The texts were a veritable gold mine of Eastern and Western wisdom. A study of Franz Mesmer's "animal magnetism" hypothesis was also included, along with an account of the hypno-exorcisms performed by FalkerGassner of Klosters, the stories of Hatim Tai, the legendary gracious and giving figure of Arabia, and Ghalib's collection of poetry (Diwan-e-Ghalib). The name of Omar Khayyam reminds me of a well-known Persian poet whose Rubayyat (Quatrains), which Edward Fitzgerald translated into English, are his most famous works.

Through the remarks of the narrator of Shame, Rushdie; "Omar Khayyam's position as a poet is curious. He was never popular in his native Persia and he exists in the West in a translation

that is really a complete reworking of his verses, in many cases very different from the spirit (to say nothing of the content) of the original" (p.29). By comparing Khayyam's quatrain with the translated version of Fitzgerald's, the reader can determine how accurate and meticulous the translation is, “I was in the potter's shop last night. And saw two thousand jugs, some speaking, some dumb; Each was consciously asking, Where is the potter, and the buyer and seller of pots (*TEBOV*, 214). Fitzgerald has rendered this quatrain as follows: “And strange to tell among the earthen Lot Some could articulate, while others not; And suddenly one more impatient cried Who is the potter, pray, and who the pot? (*A Book of English Poetry”* (52).

How Omar Khayyam Shakil was born? Rushdie writes: 'he entered life without benefit of mutilation, barbery of divine approval'. (p.21). It proves he is completely secular. He learns on his own. Although he suffers from nightmares, he sacrifices his sleep to prevent them. A self-taught individual, he was engrossed with his grandfather's literature, Mr. Shakil. In contrast to his namesake poet, Omar Khayyam, he does not write. According to Rushdie, it is the responsibility of a writer to defend freedom through writing. As though he were a newborn baby whose lungs needed to be forced into activity so that he might shriek, the narrator describes a poet-friend who had been battered and hanging upside down by the ankles. How the word "squeal" is used by Rushdie. In this instance, the child screams while the poet scribbles poetry out of necessity. For his part, the poet was so frightened and frightened that he never wrote again.

By failing to fulfill the responsibilities of a writer, Shakil contributed to Pakistan's decline. According to Rushdie, he was twice at fault since he had the ability to write and watch carefully: "his voyeurism, which revealed to him both the infinitely rich and cryptic texture of human life and also the bitter sweet delights of living through other human beings" (p.45). Rushdie chooses his words carefully and thoughtfully. The term voyeurism is used in the aforementioned phrase in two different contexts: first, it refers to getting sexual gratification by watching someone else's sexual behavior or organs; second, it refers to "a state of powerless and passive spectator" (Oxford English Dictionary. 1621).It isn’t only that he fits a word that comes to him into the text.

Shakli’s (Shakil’s) role in the book or in Pakistani events is incidental, according to Rushdie, the narrator, it was the fate of Omar Khayyam Shakil to affect, from his position on theperiphery, the great events whose central figures were other people (S.p.108). At other place he is called 'a peripheral man'. (p.283).He is not even the hero of his own life (p.24) as he says to Iskander Harappa. Rushdie does not consider him a hero, but more a piece of fun. There is no heroine or hero in shame.

According to the narrator of Shame, Omar Khayyam Shakil is, a peripheral man'. (p.24). "As Brennan notes, Umar Khayyam is significant not just because he was himself reputedly a man of science as is Omar, but also because doubts also exist as to his authorship of all the

quatrains, making Omar a figure peripheral in one sense to his own fame," Catherine Cundy, quoting Timothy Brennan, says in an intriguing turn. Additional literary items that Omar found in his grandfather's library support Rushdie's main thesis that the artist is disconnected from his creations. Burton's translation of Alf Laylah wa Laylah (The Thousand and One Nights) and the poetry of Ibn Battuta, a nomadic person whose writings may once more be untrustworthy in their authorship, are also included" (Anthology, 278).

Cundy further observes: Indeed the very shift of focus away from and then back to Omar demonstrates his peripheral position in the text itself" (Salmon Rushdie, 46). At the age of 14, Omar saw Farah Zoroaster through a telescope and thought she was really attractive. When he was twelve years old, he had asked his mother for independence as a birthday gift. The fact that his mother gave him independence prevented him from experiencing shame in life. Shame is the novel's title and central theme. Rushdie explained its meaning in Kunapipi: "Because shame and its opposite, which is honour seem to me to be central to the society I was describing, to such an extent that it was impossible to explain the society except by looking at it through those concepts" (MC, Shame, 14).

The narrator goes into great detail to reveal the true meaning of Shame concealed in the Urdu word Sharam, which the English word "Shame" is a poor alternative for. Here is how the argument goes:

Sharam, that's the word. For which this paltry 'Shame" is a wholly inadequate translation... A short word, but one containing encyclopaedias of nuance. It was not only shame that his mothers forbade Omar Khayyam to feel, but also embarrassment, discomfiture, decency, modesty, That's shyness, the sense of having an ordained place in the world, and other

dialects of emotion for which English has no counter parts (substitute) (Parenthesis mine). What is the opposite of shame? What is left when Sharam is subtracted? obvious: Shamelessness. (p.38-39)

Maybe for this specific reason, Urdu word Sharm in Urdu script is super scribed on the title cover of the novel.

Contradictions and inversions, such as birth and death, the real and the fanciful, attack Omar right from the start. The "World turned upside down (p.21) which he seemed to live in, threatening to send him into a nothingness, a terrifying life where a birth and a childhood would foreshadow the destruction of identity (Salmon Rushdie, 48).Omar assumes an illusory or dream persona, one which the narrative voice refuses to pin down as either good or evil; either 'caped crusader or cloaked blood sucker (p.22). Rushdie plays with the

notion of the hidden identities that writers and regular people conceal, thereby enhancing their perception of their uniqueness. Because it was on the outside of civilization, Saleem

thought the washing basket of invisibility was the perfect location for the observer/voyeur. Omar uses this kind of area without having to hide: From his position at the edge of the school's life, he took vicarious pleasure in the activities of those around him.' (p.45). Here he is able to experience the benefits of his own brand of social near invisibility (p.45).

Omar enrolls in school and studies under Eduardo Rodrigues privately. The sole other pupil of Eduardo is Farah Zoroaster. Her father, a customs officer who is Parsi, a Zoroastrian who worships Ahuramazda, chooses a town on the Iranian border for his daughter. In Catherine Cundy's words, "Farah's father turns prophet of doom in the wilderness of the desert, perched naked on a bollard like the hermits of the Middle Ages, talking to the sun and begging it to come down to earth and to engulf the planet in its brilliant cleansing fire". (p.54). The statement addresses the status of Zoroastrians in Pakistan.

The father-daughter relationship is situated on the boundary between respectability and immorality. Farah, a Zoroastian in Pakistan who is cared for by a Goan and marked as different from the beginning, lives in the borderline area, her sexual otherness relegated to the periphery that delineates the boundaries of Shame's tolerance. Farah is a proven sexual reprobate. A meaning is inferred from the border line mentioned above. Bilquis Hyder travels twice across the boundaries of sanity and madness, life and death, while Omar Khayyam Shakil explores the dreadful boundary between sleep and awake, which is guarded with a vigilant eye on the approach of dreams and the emptiness beyond. Because of his fear of the frontier, Omar makes a roundabout journey back to his hometown of Nishapur. Even if he is a minor character, the universe nevertheless has a tipping point beyond which he could disappear: "he ought to know that the border is the edge of his world, the rim of things, and that the real dreams are these far- fetched notions of getting across that supernatural frontier into some wild hallucination of a promised land" (p.268).

In an interview with Scripsi, Rushdie makes the following remarks regarding the concept of frontiers: "You know how Shame uses ideas of the frontier a lot, the frontier is like a trap, people faint when they get near it and beyond the frontier is the void and so on? Well, having set up that idea it seemed that the characters had accepted it more than I had, so whenever I got them anywhere near the frontier they would refuse to cross it" (Salmon Rushdie, 110). As Rushdie acknowledges in the aforementioned sentence, "border" or "frontier" is a leitmotif on which he places a lot of attention.

Farah's complete indifference to both Eduardo and her fans has earned her the label "Disaster" and the epithet "ice-block." She is drawn to Omar during a hypnosis session, though. Eduardo marries her despite Omar believing he is to blame for her pregnancy. She goes with him. As Omar longs for her, he turns into an alcoholic and seeks solace in alcohol. Due to his mother's prohibition against him experiencing shame, Omar becomes dissolute and ephemeral. Nevertheless, he receives a scholarship to Karachi's top medical school. He

chooses a career that best fits his personality. In the narrator's own words: “What Eduardo saw in Omar... the possibilities of his true, peripheral nature. What's a doctor, after all? a legitimized voyeur, a stranger whom we permit to poke fingers and even hands into places where we would not permit most people to insert so much as a finger-tip” (p.49).

By referring to the literary abuse ingrained in Shakil's forenames, Goonetilleke connects voyeurism to writers, stating: Legitimized Voyeur applies to writers, too. Omar's involvement in the story was appropriate for the words.'Underlitcorridory edifice', (Shame p.30) relates to Omar's Nishapur residence. It has a more profound meaning of a limbo between the material and spiritual realms and the real and unreal. Omar attempts to cling to the woman-centered claustrophobia of Nishapur, which is depicted as a womb. Beside the actual world outside, the rotting inside of the mansion takes on the appearance of a parallel realm of faded antiquity. Omar is instantly terrified by his chance to see the outside world through a collapsing wall and immediately runs back inside, back to the womb, rather than taking the chance of going outside.

Marshall Aurangzeb hosts a reception where Raza and Isky engage in a battle. Raza is the one who watches while Isky takes the prize, Pinki, away. Raza's nomination as a minister, however, wounded Isky. As an administrator of West and East, he is a queer individual. His name is a female equivalent of Alexander the Great's. Bilquis joins them as they arrive at the Shakil home. There, Bilquis passes away. Raza is held accountable by the Shakil sisters for the murder of their son Babar, who perishes on a Raza-led expedition. They release the stiletto blades installed in the dumb waiter for the first and last time, killing him. Unexpectedly, Sufiya kills Omar rather than Raza. He is responsible and the embodiment of shame.

Rushdie shows the stark gender divide in Pakistani society by presenting women in Shame against the backdrop and environment of Pakistan. Because of this, Arjumand 'Virgin Ironpants' wants to appear manly in order to empower women, who cannot succeed without patriarchy. Because of his resemblance to her father in terms of his potential and dissoluteness, she develops an unrequited love for Haroun Harappa. As a result, Salman Rushdie's amazing and groundbreaking book Shame offers fresh perspectives on Pakistani women.

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