

Postcolonial Study of Salman Rushdie's Shalimar: the Clown

Research Scholar: Raibhole Pradip Marotirao

S. R. T. M University, Nanded

At post prafull nagar Bhokar

Dist: Nanded, Tq Bhokar. Pincode 431801

Abstract This Paper focuses on the postcolonial perspective in Salman Rushdie's Shalimar the Clown and especially focuses on the main character of the novel, Shalimar. The rapid explanation is used to emphasize the different postcolonial propensity in the fictional village Pachigam, in Shalimar the Clown. This village Pachigam is a place of hybridists, fluidity, and also a space marked by distinction. It is distinctive but not a smooth postcolonial space, one which Brennan ignores in his definition of post colonialism. The paper describes essentially about the vague relationship of the village Pachigam, a microcosm of Kashmir with the larger 'postcolonial', 'post-imperial' entities of India and Pakistan. The paper also analyses the women's sufferings, psychology and injustice in postcolonial India.

Keywords: Verbal confrontations, neo-colonialism, conventions, border issues, revenge.

Salman Rushdie's Shalimar the Clown is a case of how the current postcolonial novel verbal confrontations fear mongering, the neocolonialist procedures of post-war US outside strategy and the Indian military nearness in Kashmir and how India suffered from terrorism. It also extends premise of their argument about conventions and economic globalization, resurgent separatist and fanatic movements and its impact on every individual. Shalimar, the Clown across many hurdles of different periods of time and territories, challenges the empire's legacies, nationhood and emergent new empires.

Shalimar the Clown discusses the repressions and exclusions that the postcolonial state imposes on its border, exemplified in the continuing unannounced war between India and Pakistan over Kashmir. Shalimar the Clown routes postcolonial patterns by examining transnational fearer networks and their regional and international force on politics, cultures and religion. It is perceived how terrorism has affected the whole humankind with its hurtful results. Through the character of Shalimar, the Clown, the reader notices how exact revenge makes him fear based tyrant who later on turns into the motive for killing of individuals and afterward disguise turns into the reason for onslaught. Fear based oppression is a worldwide marvel which needs exceptional consideration. Salman Rushdie's Shalimar the Clown is a case of how the current postcolonial novel verbal confrontations fear mongering, the neocolonialist procedures of post-war US outside strategy and the Indian military nearness in Kashmir and how India suffered from terrorism. It also extends premise of their argument about conventions and economic globalization, resurgent separatist and fanatic movements and its impact on every individual. Shalimar, the Clown across many hurdles of different periods of time and territories, challenges the empire's legacies, nationhood and emergent new empires. Shalimar the Clown discusses the repressions and exclusions that the postcolonial state imposes on its border, exemplified in the continuing unannounced war between India and Pakistan over Kashmir. Shalimar the Clown routes postcolonial patterns

by examining transnational fearer networks and their regional and international force on politics, cultures and religion. It is perceived how terrorism has affected the whole humankind with its hurtful results. Through the character of Shalimar, the Clown, the reader notices how exact revenge makes him fear based tyrant who later on turns into the motive for killing of individuals and afterward disguise turns into the reason for onslaught. Fear based oppression is a worldwide marvel which needs exceptional consideration. Hostile escorts her downstairs. India Ophuls's father asks her what she has wanted for her birthday. She has asked pornographic questions looking at the driver.

She wants to see his smile. But he couldn't have understood the word and smiles without knowing what he was agree to him. She too wants her mother. She asks her father to tell about her mother, to show her letters, photographs, to bring messages from the dead. She wants her lost story to be found. The freedom that Boonyi chooses for herself is "false, a fantasy, an attraction to tempt her to sin, which she ... like Eve, is easily tempted and eagerly accepts the Ambassador's offer of a change ..." (Mathur 2007:92) In the poor village of Boonyi she finds the keenness for freedom, lured by which she symbolizing Kashmir, loses herself courting devastation. "Rushdie expresses sadness for the ideal that has been lost in Kashmir and in so many parts of the Muslim world, the ideal of tolerance and secular pluralism" (Cowley 2005:27). This novel is the moving story of Noman, who called himself Shalimar the clown partly in the honour of his lady love, son of the village headman. He is a sweet innocent boy, "clown prince of the performing troupe" (SC 50), a young boy madly in love with Pandit Pyarelal Kaul's daughter, Bhoomi or Boonyi as she prefers to be called. The Ambassador gifts a car to India Ophuls. "There is no room for three people in this rocket ship" (SC 12), She says aloud. She has appointed a handsome driver, Shalimar from Kashmir. She has felt the driver wanting to touch her in the elevator that is she feels herself transformed into an abstraction. She wants to be the kind of woman who could ask a driver:

"Who do you want to touch when you want to touch me ... we can have sex in elevators and never mention it. Sex in transit Zones, in places like elevators that are between one place and the next, sex in cars... and the rest of the time, forget it, you're my father's employee" (SC 13).

The driver could not understand her language anyway; she really has no knowledge of the level of his language skills. This is the last day she and her father would ever spent together. She has her first subject for a documentary film and there is money enough to begin work. They eat hungrily in a High Canyon Lodge. Father and daughter are alike in their appetites, their high metabolic rates, their love of meat, and their slender high-toned bodies. She offers an invocation aloud to make his father smile. "This flesh whereof we eat is not their (ass) true flesh but the flesh of others like them, through whom their own lost forms may be conjured up and honoured" (SC 14). India Ophuls talks about Shalimar to her father, the ambassador. She has pictured the other Shalimar, the great Mughal garden of Kashmir, descending in verdant liquid terraces to a shining lake that she has never seen. The name meant "abode of joy". She sets her jaw, "it still sounds like a candy bar to me." (SC 25) Khomdram Shyamsundram Singh writes: The novelist has indeed designed a blot of sorts each for all the women characters, not with an ulterior motive to lend them an aura of being only flesh and blood, but to either demean or stigmatize them: Padma is like a plaything for Saleem; Reverend mother is conventional to a fault;

Alia is vindictive; Emerald has no love for her sisters; Amina Sinai, Pia and Lila Sabarmati are tarred with the brush of infidelity; Elvyn and Brass Monkey embody both wildness and violence; Parvati's life ends on a very sordid note and the historical personality Indira Gandhi is depicted as a demon in the form of a woman. (Singh 55)

Max Ophuls is a bastard and she wished he is dead, but that is just her way of talking, she is an artist of passion, a hot-blooded woman, and everyone thinks how such a woman speak of a man who has proved himself unworthy of her love. She herself is incapable of murder; she is a woman of peace; her eyes are innocent and she has been paying attention to the confession that she could have saved a human life, even if it is only the life of a human worm like Max Ophuls. Boonyi's presence is an indication by Salman Rushdie that Kashmir will not be lost; it will emerge from the darkness into the light of true freedom and hope for its entire people, a newlife. She symbolizes this new beginning in her realization and acceptance of her true identity and ultimately in her emerging victory by executing the hatred and violence of Shalimar. She was no longer a prisoner of fury when she lets her arrow find its mark. In the end of the novel, Salman Rushdie says, "She was not fire but ice" (SC 398). Salman Rushdie has depicted the corrupted individual and terrorist during post colonialism in Salimar the Clown. The history of India and the entity are corrupted because of the sensitive feelings of a few characters like Boonyi, Salimar and India Ophuls. Kashmir becomes a place of hell and it is rotted by itself because of the people as represented by Salman Rushdie. The emergence of violence is delineated during postcolonial period.

Works Cited

1. Rushdie, Salman. *Shalimar The Clown*. London: Jonathan Cape, 2005. Print.
2. Singh, Khomdram Shyamsundara. "Misogynist Undertones in Salman Rushdie's *Midnight's Children*". *Modern Research Studies: An International Journal of Humanities and Social Sciences*. Print.
3. Cowley, Jason. "From here to Kashmir", Rev. of *Shalimar the Clown*. *The Guardian Weekly*, Vol.173 No.14 Sep. 2005, p.27. Print.
4. Mathur, O. P. "Salman Rushdie's *Shalimar the Clown*: The Enigma of Terrorism", *Points of View*, Vol. XIV, No.1 Summer 2007, p.92. Print.