

Chapter X

Fury

The play of migrant metaphors within the arena of cultural cross-currents becomes the focal point of Rushdie's Fury, first published in Great Britain in 2001. The centre-stage of the novel is multicultural America, where Malik Solanka as protagonist, predicts biological or germ warfare afflicting America and American paranoia about it. Malik diagnoses the neuroses besetting American culture within the very desire and attempt at homogenisation of a culture wherein different races, different cultural practices, different ideological and different religions have been boiled into a common broth; in a melting pot of multicultural America.

In an election year, America's confidence was political currency. Its existence could not be denied; the incumbents took credit for it, their opponents refused them that credit, calling the boom an act of God or else of Alan Greenspan of the Federal Reserve. But our nature is our nature and uncertainty is at the heart of what we are, uncertainty per se, in and of itself, the sense that nothing is written in stone, everything crumbles. As Marx was probably still

saying out there in the junkyard of ideas, the intellectual St. Helena to which he had been exiled, all that is solid melts into air. In a public climate of such daily-trumpeted assurance, where did our fears go to hide? On what did they feed? On ourselves, perhaps, Solanka thought. While the greenback was all-powerful and America bestrode the world, psychological disorders and aberrations of all sorts were having field day back home. Under the self-satisfied rhetoric of this repackaged, homogenised America, this America with the twenty-two million jobs and the highest home-owning rate in history, this balanced-budget, low-deficit, stock-owning Mall America, people were stressed-out, cracking up, and talking about it all day long in superstrings of moronic cliché (Fury, 115).

Rushdie's Fury challenges this rubric of an overall, homogenised American cultural entity by examining the disparate, heterogeneous elements, which constitute such culture and thereby attempts to show how the contesting cross cultures may and can exploit into the blitzkrieg of fury. In the quest for opulence; in the attempt towards repackaging of identities and cultures; in the very movements of personal, racial and ethnic identities, shifting and composing the American omnivorousness and being metamorphosed into the American dream lies, according to Rushdie, the germ of the clash between disparate culture and identities.

Rushdie explores the idea of hybridity under the rubric of heterogeneity. He shows the simultaneous co-existence of multifarious cultures, subcultures and counter-cultures, without dissolving into one. This matrix of discourses counter-challenges the idea of cultural fusion, the oneness of the American dream.

Rushdie's pet idea is that a linear notion of cultural fusion within the pan-American utopia itself subsumes and obfuscates the dystopian character of multiculturalism and attempts to contain such poly-discourse within a simplistic framework. American attempts are directed towards repackaging identity, coalescing the fiction of migrant metaphors within one dominant cultural trope. If America fails to comprehend the asymmetrical parameters within the very idea of hybridity, then the efforts of cultural symbiosis can be stalled or misdirected.

Among the young, the inheritors of plenty, the problem was most acute. Mila, with her ultra-precious Parisian upbringing, often referred scornfully to the confusions of her contemporaries. Everybody was scared, she said, everybody she knew, however good their façade, was quaking inside, and it didn't make any difference that everybody was rich. Between the sexes the trouble was worst of all. "Guys don't really know how or when or where to touch any more, and girls can barely tell the difference between desire and assume it, flirtation and

offensiveness, love and sexual abuse." When every thing and everyone you touch turns instantly to gold, as King Midas learned the other classic-be-careful-what-you-wish-for fable, you end up not being able to touch anything, or anyone, at all (Fury, 115).

Against such notion of cultural symbiosis which has a tendency to gloss over the rich and checkered, hybrid character of American culture, Rushdie shows Malik Solanka exploding in fury. It is not that Rushdie is against multicultural America. But through Solanka, Rushdie has given expression to the unstable elements in the character and culture of the migrant.

What was true of him, he found himself thinking once again, might also be true to some degree of everyone. The whole world was burning on a shorter fuse. There was a knife twisting in every gut, a scourge for every back. We were all grievously provoked. Explosions were heard on every side. Human life was now lived in the moment before the fury, when the anger grew, or the moment during — the fury's hour, the time of the beast set free — or in the ruined aftermath of a great violence, when the fury ebbed and chaos abated, until the tide began, once again, to turn. Craters — in cities, in deserts, in nations, in

the heart — had become commonplace. People snarled and cowered in the rubble of their own misdeeds (Fury, 129).

In the novel, Malik Solanka enacts the forces of hybridity by incorporating within himself the subtle differences and nuances of several cultures, various nationalities and ethnic plethora. Within himself he crystallises the reaction, resistance, as well as collusion of several civilizations and cultures. His liaisons with several women like Mila Milo, Neela Mahendra may be explained on the basis of such hybridity, which may provide the site of interaction and where exchange takes place in cultural trans-national psychological, intra-personal and sexual terms. Hybridity involves processes of interaction that create new social spaces to which new meanings are bestowed. These relations enable the articulation of experiences of differences and change in societies split apart by the forces of modernity. In this sense such conflicting elements of culture may facilitate consequent demands for radical social transformations. This may be witnessed immediately in the social and personality changes of Solanka's ladies. Neela, for example, celebrates her profound "emotional wisdom" with Malik Solanka.

In all things pertaining to feeling.... Kabhi meri gali aaya karo.... Come up and see me sometime. They hadn't spoken since they left the graveside. She drew him down on to a cushion-stress rug and laid his head between her

breasts, wordlessly reminding him of the continued existence of happiness, even in the midst of grief (204).

She spoke of her beauty as something a little separate from herself. It had simply “showed up”. It wasn’t the result of anything she’d done. She took no credit for it, was grateful for the gift she’d been given, took great care of it, but mostly thought of herself as a disembodied entity living behind the eyes of this extraordinary alien, her body. Her description of her sexual being as “the other one” who periodically came out to hunt and would not be denied was a clever ruse, a shy person’s way of tricking herself into extroversion. It allowed her to reap the rewards of her exceptional erotic presence without being troubled by the paralysing social awkwardness that had plagued her as a stammering young girl” (204-05).

Neela Mahendra embodies the cross cultural traces of the Indian diaspora. Malik became introduced to her in the company of Jack Rhinehart, who had ushered her to Malik as “one of yours”. The change in Neela is due to the transformation occasioned within the Indian diaspora through the times. Following the “one hundred years of servitude” during the colonial era, the Indian diasporic culture has evolved into modern times, progressive and triumphant; emerging from a period of beleaguered slavery to a dominating class. Neela embodies this transitional culture of the Indian diasporic elite. Jack Rhinehart explains this cultural change thus:

One hundred years of servitude. In the eighteen nineties her ancestors went as indentured labourers to work in what's-it-name, Lilliput Blefuscu. Now they run the sugar cane production and the economy would fall apart without them, but you know how it is wherever Indians go. People didn't like them. Dey works too hard and dey keeps deyself and dey acts so dang uppity. Ask anyone. Ask Idi Amin (Fury, 61).

Such assimilation of cross cultural currents may be understood in terms of a physical metaphor employed in connection with Neela's beauty, she being dubbed as "the most beautiful woman Malik has ever seen. In the words of Pat Boone: "four favourite parts are not unknown but the way you assemble 'em's all your own" (61). Neela represents the legacy of her fore-fathers. The culture she has left behind as well as the attractions of the lusty present. She crystallises in her the conflict between the rising Indian aspirations and the indigenous, ethnic "Elbee" community. "She was still connected to her origins" and hence critical of Pan-Americanism (63). And yet, like all exponents of hybrid cultures she seems to carry within herself a grand communion and mixing up of the races. "Stir all the races together and you get the most beautiful people in the world" (63). Neela's "extreme physical beauty" becomes in this sense a magnet-like power which "draws all available light towards itself" and thereby becomes a "shining beacon in an otherwise darkened world" (62).

Rushdie's novel experiments with the migrant identities of women in a rapidly expanding global culture where hybridity becomes a site of contest between various cultures, producing alternate rhythms of cultural collusion and collision, of critical distancing and tense assimilations. Thus, in his article entitled The new ethnic novel and the American idea, Sam B. Girgus argues that:

A renaissance of the ethnic novel now galvanises the continuing ethnic reformation of America. Even as America in turn transforms ethnic cultures, the emergence during the past twenty years of a new ethnic novel compels a reconsideration of what it means to be an American. Writers embodying the ethnic regeneration of America make the novel a centerpiece for a program of both cultural transformation and continuity. They forge the novel into a form for cultural and ideological dialogue and debate between forces of reformation and tradition...many other writers and groups have achieved recognition (among them are the Asian India)... Ethnicity emerges as a key to identity, race, class, gender and cultural consensus... In the process, the novel of ethnicity, a work by and about an indefinable "other" within a broader American cultural and historical context, is transformed when it enters into the once restricted domain of the postmodern novel. The

novels in this ethnic emergence employ various rhetorical and discursive strategies, such as conflict, community and consensus, to mediate the ideological dilemma of achieving a common culture based on difference and heterogeneity (Girgus, 1).

In more ways than one, Fury represents Rushdie's ambitious attempt to "mediate the ideological dilemmas of achieving a common culture based on difference and heterogeneity (Girgus, 1). The pan-Americanism which Malik resists, as well as accepts and celebrates equally, is a form of multiculturalism which dilutes and universalises the difference among various racial heritages, thus playing a positive role in eliding the notion of the Other as being culturally different, especially as an outsider. This dialogue between the different cultural components within the very idea of homogeneity is not self-defeating, but actually enriches the cultural texture of the synthetic activity whereby any movement at ultimate closure has been foreclosed. This dialogue between different cultural constructs has been emphasised in Fury though the many complex processes of cultural evolution in America itself. This is especially true in the cultural changes taking place in women in America. Solanka has compared the evolution of modern American women to mass production of culture and puppets. With the growth of fashion and style, women imitate marionettes. Indeed, they literally become puppets of mass culture and modernisation of the human figure. Solanka draws attention to this dehumanisation of modern women in Fury.

But now living women wanted to be doll-like, to cross the frontier and look like toys. Now the doll was the original whereas the woman in real life becomes only its representation. These living dolls, these stringless marionettes, were not just “dolled up” on the outside. Behind their high-style exteriors, beneath that perfectly lucent skin, they were so stuffed full of behavioural chips, so thoroughly programmed for action, so perfectly groomed and wardrobe, that there was no room left in them for messy humanity. Sky, Bindy and Ren thus represented the final step in the transformation of the cultural history of the doll. Having conspired in their own dehumanisation, they ended up as mere totems of their class, the class that ran America, which in turn run the world, so that an attack on them was also, if you cared to see it that way, an attack on the great American empire, the Pan-Americana, itself....

.... Oh, who even thought like this any more, other than himself? Was there anyone else left in America with such ugly, misconceived notions in his head? (Fury, 74).

In fact, much of the novel is centred on the thinking (aloud) of Malik Solanka. Wallhead observes that “the narrative is refracted through the consciousness of his fury — tormented mind (Wallhead, 171). Celia M. Wallhead has shown how Rushdie’s fury is the product of many causes and sources and is equally productive in persons, in fact, fury becomes a metaphor (literary trope) in the process (Mittapalli & Kuortti, 170). Rushdie has borrowed the three Furies, the Erinnyes, who had

pursued Orestes, perpetrator of matricide. But, as pointed out by C.M. Wallhead, Rushdie's fury may also be taken as a manifestation of creative energy. But what critics like Wallhead, Mittapalli, others have failed to notice is the very idea of hybridity which lies at the centre of Rushdie's gallery of female characters. For example, the notion of cultural symbiosis becomes in essence the inspiration behind Rushdie's conflation of the three females in Malik's life with the three Furies from the Greek tragic spectrum and who in turn, are translated into the Muses, who direct his creative energy. Such cross-cultural currents bring a richness to Rushdie's art of characterisation, which shows, in effect, a constant process of development because all cultural transformations are found to be subjected to flux and change.

Indeed, the very idea of hybridity may be seen as a scenario where culture becomes a site of contest. In Rushdie's oeuvre, even the historical as well as the mythical context of culture has been subjected to a revisionist, post-modern ideology, where nothing is negated, but transformed or sublated to a contemporary global project. As remarked by Sutherland, Rushdie's greatness lies not in a particular novel but in the whole oeuvre as such. Rushdie crosses continents and is a global, international writer and his books span countries like India, Pakistan, Britain, the Middle East, Spain as well as eastern and western countries. From a specific milieu, the location of his novels spread far and wide, over national and cultural demarcations on the strength of his ideology

which may be extrapolated to apply to the world at large. The protagonist, Malik Solanka is not only a version of the author but also a cultural hybrid, in the sense that he becomes the product and expression of a medley of cultures.

According to Malik Solanka, the ultimate cultural transformation of today's American women inevitably leads to dehumanisation of the female figure.

If you'd asked these young women, these tall confident beauties on their way to summa cum laude college degrees and glamorous yachting weekends, these Princesses of the Now, with their limo services and charity work and mile-a-minute lives and tame, adorable superheroes striving to win their favour, they would have told you they were free, freer than any woman in any country in any time, and they belonged to no man, whether father or lover or boss. They were nobody's dolls, but their own women, playing with their own appearance, their own sexuality, their own stories. The first generation of young women to be truly in control, in thrall neither to the old patriarchy nor to the man-hating hard-line feminism that had battered at Bluebeard's gate. They could be businesswomen and flirts, profound and superficial, serious and light, and they would make those decisions for themselves. They had it all —

emancipation, sex appeal, cash — and they loved it (Fury, 74).

Rushdie's complaints against the cultural changes that has taken place in the post-modern American woman has its source in his critique of American acculturation of everything that is not American. He firmly set his sights on the forces of Pan-Americanism: "America, because of its omnipotence, is full of fear; it fears the fury of the world and renames it envy (114). The rest of the world cannot help but being touched by the overflow of American bounty.

But New York in this time of plenty had become the object and goal of the world's concupiscence and lust, and the insult only made the rest of the planet more desirous than ever (Fury, 6).

Here it must be noted that while Malika forcefully deplores the contradictions and impoverishment of the Western human individual in America, it is nonetheless admissible that it is only in America that Solanka finds a dialogic movement of migrant metaphors, from imprisonment to liberation and back to imprisonment, recognising that there is of course, no way out of this mess. The great American omnivorousness is an inescapable and ineffable human destiny written large over the face of the nation and it is so because of its multiracial and complex cultural cross currents. It is an ontological condition and reality which precipitates the play of several cultures: mass culture, elite culture,

sub-culture, cross-culture, bringing everything on to the brink of fact, which alternately spills over and into fiction. It is this sense of hyper-reality which obfuscates and overcomes the play of signs in today's culture. Nothing is what they seem to be.

Damian Grant has suggested that we ought to regard Salman Rushdie as a "pilgrim of the imagination, and read each of his novels as a stage in that pilgrimage" (Grant, 124). Actually, if we consider the genealogy of Rushdie's protagonists, we find that most of them belong to hybrid cultures and that most of them are migrants. Thus all the characters from *Flapping Eagle* through Saleem Sinai, Omar Khayyam Shakil, Gibrel Farishta, Haroun and his father, Moraes Zogoiby and Ormus Cama to Malik Solanka, all have been migrants. Such journeys through different stages in cultural transition questions the very identity of the hybrid artist. The fear of Malik Solanka at the approach of the three Furies is simultaneously real as well as fictional.

He recognised this funk. Long ago in a Cambridge hostel he had been unable to rise and face his new undergraduate existence. Now as then, panic and demons rush in at him from every side. He was vulnerable to demons. He heard their bat-wings flapping by his ears, felt their goblin fingers twisting around his ankles to pull him down to that hell in which he didn't believe but which kept cropping up

in his language, in his emotions, in the part of him that was not his to control (Fury, 83).

Not only Malik, but others who attempts to flee from an impossible situation are Joseph Schlink and Mr. Venkat in Fury, Allie Cone's father Otto in The Satanic Verses. Raymond, the uncle of Eddie, Mila Milo's boyfriend is hounded to destruction as well as Mila Milo's own father, who is also portrayed in Fury as fleeing from an impossible situation where he is guilty of having broken the incest taboo. Even Malik's Cambridge friend Krysztof Waterford-Wajda or "Dubdub" is also on the run, pursued by the Furies (83):

All of these had taken refuge from the Furies in America, "the land of self-creation": "the country whose paradigmatic modern fiction was the story of a man who remade himself — his past, his present, his shirts, even his name — for love (Fury, 79).

Malika thinks of Jay Gatsby (who also came to a sticky end) as an example of the "unselfing of the self": "Not to be but to un-be" as Hamlet might have put it (Fury, 79). As all three characters flee, it is as if they are escaping from a crisis of anger that is outside themselves.

Actually it would be untrue to say that these characters are only the victims of a situation like Orestes. The question of victimisation is essentially related with the process of remaking one's identity. As has

already been stated by Rushdie, it involves an activity of “unselfing the self” which is really the situation in which the migrant finds himself (79). The cultural remaking or acculturation is a complex process which may occasion Malik’s anger since he is denied control over his new destiny in America. He can neither shed his cultural origins completely nor can he assume predominance over the cultural cross-currents in America, “the hand of self-creation”. He has lost his mastery over the doll he created, “the female time-travelling doll, Little Brain,” a television interrogator of “Great Minds” dolls (16-17). The fictional creation of Malik Solanka has been magnified into the hyper-real, and actually she becomes a mockery of his own efforts. Little Brain crossed all boundaries of language, race and class. She became, variously, her admirers’ ideal lover or confidante and goal. Her first book of memories was originally placed by the Amazon people in the non-fiction lists. The decision to move it, and the subsequent volumes, across into the world of make-believe was resisted by both readers and staff. Little Brain, they argued, was no longer a simulacrum, she was a phenomenon. The fairy’s wand had touched her, and she was real.

All these Malik Solanka witnessed from a distance with growing horror. This creature of his own imagining, born of his best self and purest endeavour, was turning before his eyes into the kind of monster of tawdry celebrity he most profoundly abhorred (Fury, 98).

Malik has entered America to absolve himself from anger, fear and pain associated with his back-story (Fury, 50). But in his new capacity as an intellectual, he is tormented by frustration. He was erstwhile comfortable as a Cambridge don. In America, however, he “feels left behind by the ‘new age’ of the human genome deciphered at the beginning of the millennium” (Mittapalli *et al.*, 2003, 177). Malik experiences a total change of environment in America, where “the new age had new emperors and he would be their slave” (Fury, 45). Malik’s research into the origins of anger and its aftermath leads him to the new informal American discourse as well as the Shakespearean idiom of his old life in the form of a rhetorical question: “Let’s get to anger, okay? Let’s get to the goddamn fury that actually kills. Tell me, where is murder bred?” (Fury, 70). Malik has a feeling that his anger comes from a force which is situated outside himself. In this respect J.M. Wallhead has commented:

It is the Furies, or the malign power of the one Little Brain doll removing after he had had the others destroyed in a sort of auto-da-fe (Wallhead, 178).

The most remarkable fact in the novel is the transition from fiction to reality and which assumes a dialogue between different cultures across the globe. The idea of acquisition, simultaneously of intellectual as well as sexual property has been exhibited in the interplay of “living dolls” and his girl-friends: Mila Milo and Neela Mahendra, who along with his English wife, Eleanor, whom he had left behind, manifest themselves in

the three Furies of Greek myths. Eleanor is Alecto, "Unceasing in Anger", Mila is Tisiphone, "Avenger of Murder", and Neela is Megaera, jealousy personified.

The theme of dehumanisation in a hybrid culture, which accommodates the different sorts of culture across society like crass-culture, sub-culture, materialism, commercialism, ethnic cultures and so on may also be said be one of the sources of Malik Solanka's anger. Ironically, the girls with whom he got involved were totems of their class, the class that ran America which in turn ran the world, so that an attack on them was also, if you cared to set it that way, an attack on the great American empire, the Pan Americana, itself (74).

Ironically, the dialogue between various cultures within the very idea of Pan-Americanism might not be homogenous at all, rather, it can betray subversive characteristics. Thus, the decline of America has often been likened to the fall of Rome by Malik Solanka. In the very idea of hybridity of American culture lies the notion of militant ethnicity and racialism. The Muslim taxi driver encountered by Malik symbolises the racial resentment of the Third World and especially, of some sections of the Muslim world against America. The appropriation of other nations and cultures may lead to a volatile situation where America might be blamed for sufferings of the people in the Middle East:

In this case, as the Middle East peace process staggered onward and the outgoing American president, hungry for a

breakthrough to buff up his tarnished legacy, was urging Barak and Arafat to a Camp David summit conference, Tenth Avenue was perhaps being blamed for the continued sufferings of Palestine (Fury, 65-66).

It is true that Rushdie speaks about the supremacy of American culture and civilisation as being spread all across the globe in an all controlling manner and in all sorts of ways. In this melee of cultural cross-currents, where different cultures, both compatible and incompatible, complete and clash against each other in an uncertain heterogeneous mixture, and where there can be no complete fusion, or an unalloyed state, Solanka reviews and questions the superimposition and the domination of the Pan-American dream over other cultures. Simultaneously, Malik Solanka does not reject his hybrid status. Rather, he celebrates his migrant nature within this flux of variegated cultures. One of the main objectives of this chapter is to illustrate the tensions within the protagonist, Solanka who both accepts and criticises the American attempts towards a homogenised culture. The valorisation of the American dream is a cult and a goal which none can ignore. Yet, what Solanka fiercely resists, is the insistent and consistent attempt at a valorisation of everything that is American. Categories of perception, aesthetic and cultural norms; the rise and fall of markets as well as the rise and decline of nations and everything throughout the world, including the track and flow of intellectual concepts and ideas, have been directly and indirectly the result of American ideological invasion:

Everywhere on earth — in Britain, In India, in distant Lilliput — people were obsessed by the subject of success in America, Neela was a celebrity back home simply because she had got herself a good job — “made it big” — in the American media. In India, great pride was taken in the achievements of U.S.-based Indians in music, publishing (though not writing), Silicon Valley and Hollywood. British levels of hysteria were even higher. British journalist gets work in U.S.A.! Incredible! British actor to play second lead in American movie! Wow, what a superstar! Cross-dressing British comic wins two Emmys! Amazing — we always knew British transvestism was best! American success had become the only real validation of one’s worth. Ah, genuflection, Malik Solanka thought. Nobody knew how to argue with money these days, and all the money was here in the Promised Land.

Such reflections had become germane because in his middle fifties he was experiencing the superlative force of a real American hit, a force that blew open all the doors of the city, unlocked its secrets and invited you to feast until you burst (Fury, 224).

The valorisation and consequent legitimisation of the American dream has been both brilliantly portrayed and questioned by Rushdie in

Fury. Rushdie's writing hovers between acceptance and rejection, adulation and castigation and makes his stance ambivalent. Solanka's approach to the manifestation of the American dream is thereby dubious and uncertain. Rushdie excels in analysing how Solanka's personality in turn breaks up and becomes the site of contending cultures. His personal life also is diluted as we see how he abandons his wife Eleanor and gets involved in all sorts of amorous adventures with Mila Milo and Neela Mahendra. As he strides between continents, Solanka changes lovers and his categories of perception gets blurred. In the country of plenty, fiction turns into reality, making Solanka step into the world of fantasy, where he is deprived of all kinds of control of his brain, on his intellectual creation as well as on his emotional life. In fact, he enjoys several personalities within himself. His unfixity of purpose is squarely blamed by Solanka on the pervasive omnivorous quality of American life and thought.

Rushdie's novel is unique not only because it charts the superficiality and hollowness of the American dream, but also because it shows the plausibility and possibility of human expansion and of the amplification of the self. "In the world of the imagination, in the creative cosmos that had begun with simple doll-making and then proliferated into this many-armed, multimedia beast, it wasn't necessary to answer questions; far better to find interesting ways of rephrasing them.... The ransacking of the world's storehouse of old stories and ancient histories was entirely legitimate. Few web users were familiar with the myths, or

even the facts, of the past; all that was needed was to give the old materials a fresh, contemporary tourist. Transmutation was all. The Puppet Kings website went on line and at once achieved and sustained a high level of "hits". Comments flooded in, and the river of Solanka's imagination was fed from a thousand streams. It began to swell and grow" (190-191).

In Malik Solanka, we find a confluence of many cross cultures. Indeed, his ambivalence is due to his omnivorousness, just like that of multicultural America. In this context, his "Fury" may be likened to that of the American assumes multiple dimensions and cannot be simplistically designated rage. Fury can also be creative rage. In this sense fury is essentially American; it reaches out to the world and transforms it and in the process it metamorphoses itself into a homogeneous entity. Fury leads to multiculturalism since it rises above ethnicity and dilutes the differences of racialism, religion, cultures and nations. On a personal level it embodies itself in Mila Milo's reincarnation as "Faria". Watched by Malik Solanka, Mila Milo transforms herself as "the world-swallower, the self as pure transformative energy. Unmatched, her "riverine abundance" both "overwhelms" and "underwhelms" Malik (178). Technology and humanity fuse together in a rushing movement of creative energy.

The computer screen burst into images raced towards him like bazaar traders. This was technology as hustler, peddling its wares, Solanka thought, or, as if in a darkened

night club, gyrating for him. Laptop as lapdancer. The auxiliary sound system poured high-definition noise over him like golden rain. "I didn't need to think about it", he told her. "Let's do it. Let's go" (Fury, 179).

Again, in Neela's arms Malik was fortunate in experiencing once more the feeling of fury as transformed into creative energy or ecstasy (206). In a sense, fury may be defined as a transforming power which can transmute culture and make possible, as if in alchemy, the confluence of several contradictory social forces into the overall pattern of American life and ideology.