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## **DETERIORATED ETHICS IN SALMAN RUSHDIE'S *SHAME*, CARYL PHILLIPS'S *FOREIGNERS* AND GRAHAM GREENE'S *THE END OF THE AFFAIR***

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### **ABSTRACT**

This article concentrates on the issue of ethics in Salman Rushdie's *Shame* (1983), Caryl Phillips's *Foreigners* (2007), and Graham Greene's *The End of the Affair* (1951). The study of ethics will not be tackled from a broad perspective of the terms. It will be highlighted and limited to the representation of morality in these novels. Therefore, morality is going to be treated in the light of its negative aspects. The representation of morality is conveyed by the author's depiction of how ethics deteriorates at the expense of immoral affairs. Thus, three immoral representations are going to be studied. First, the immoral treatment of other characters at the hand of the protagonist is the immoral aspect of Rushdie's *Shame*. Second, the marginalization of the blacks is the immoral peculiarity in Phillips's *Foreigners*. The blacks suffer from certain marginalization which makes them inferior to their white counterparts. Third, the immoral and prohibited relationships between the protagonist and other women are going to be the immoral issue in Greene's *The End of the Affair*. The analysis of these three immoral issues will be carried out by providing a textual analysis of the selected works' main characters and their interactions with other minor characters.

**Key Words:** Ethics, Immorality, Marginalization, Morality, Society

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### **1. INTRODUCTION**

Human ethics and morality is one of the most demanding issues in modern societies. They are very interesting to distinguish one nation from the other nations because they represent their inherited behaviors. Morality embodies the human beings' behavioral attitudes towards each other. It helps critics to examine any society ethical manners in terms of the behaviors in which the society is involved. Accordingly, ethics is a determining factor about the advancement or retardation of any society. The role of ethics, in this case, is to specify the extent to which morality can spread in any nation. Ethical and moral characteristics are the

defining features of the social traditions whether traditional or new accepted in human communities. In some cases, the measurement of any morality or ethics could be limited the international image of that society. Therefore, the ethical issues are very important to study the behavioral aspects of any society (De Noedy 15).

However, the social ethics or morality might be destructive. They do not contribute any advancement to the society in which they grow up. Negative ethics and morality have nothing to do the people who practice them. They are the representative peculiarity of any negative society. They go against the utopian understanding of good

manners. Human beings, therefore, limit and express their morality and ethics in their national limitations. Ethics and morality are somewhat relative. They could be negative or positive according to the country or society where they arise. Here, morality is dependent on its people. The purpose of this study is to discuss the negative morality in Salman Rushdie's *Shame*, Caryl Phillips's *Foreigners*, and Graham Greene's *The End of the Affair*. In *Shame*, the negative morality and ethics will be discussed in terms of the immorality which takes place in the novel. In *Foreigners*, they will be highlighted in terms of marginalization practiced against the blacks in the novel. In *The End of the Affair*, they are going to be discussed in terms of flagrant immoral relationship between the protagonist and other women.

## **2. Killings in *Shame***

*Shame* (1983) is a story that focuses on a character that is against women in his views towards women. Rushdie starts the novel by introducing the spatial setting. Rushdie sets the novel on a border between Pakistan and Afghanistan. He focuses the story on three sisters who raise a son named Omar Khayyam. They instill confidence in Omar and instruct him not to feel shame, the equivalent of the word 'sharam' in Arabic. Because of this, Omar becomes sexist as well as misogynistic in his relations with females. Rushdie inserts conflict into the narrative when another character is suspicious of Omar and his predilection towards immoral life. However, the theme of immorality is second to the theme of shame in the novel, for it is felt in another character. One of the characters, who is twin to another, takes on the shame of the world and becomes a 'Beast' incarnate. Omar marries her much to his demise. By the end of *Shame*, Sufiya, Omar's wife, beheads him.<sup>1</sup>

The killing scenes are against morality in the novel: "Raza Hyder awoke to catastrophe from a dream in which he saw himself standing on the parade-ground of his failure before a phalanx of recruits all of whom were exact replicas of himself,

except that they were incompetent, they could not march in step or dress to the left or polish their belt buckles properly. He had been screaming his despair at these shades of his own ineptitude" and "the rage of the dream infected his waking mood. His first reaction to the news which Bilquis forced past lips that did not want to let it through was that he had no option but to kill the girl. 'Such shame,' he said, 'such havoc wrought to the plans of parents.' He decided to shoot her in the head in front of his family members" (151).

The congruent relationship between ethics as a philosophical trend and morality is fittingly inextricable. The productive circuits tracing this relationship are accentuating the latent peculiarities of ethics. Therefore, "ethical literature, like morality as a whole, is hard to define and there is little agreement on the exact characteristics, scope, and importance of ethics literature. It exposes the unjustified scenes like killing" (Sharma and Chaudhary 189).

In *Shame*, the same immoral scenes come out. Omar Khayyam treats other women in an immoral way: "This word: shame. No, I must write it in its original form, not in this peculiar language tainted by wrong concepts and the accumulated detritus of its owners' unrepented past, this Angrezi in which I am forced to write, and so for ever alter what is written . . . Sharam, that's the word. For which this paltry 'shame' is a wholly inadequate translation. Three letters, shin re mim (written, naturally, from right to left); and "plus zabar accents indicating the short vowel sounds. 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, shyness, the sense of having an ordained place in the world, and other dialects of emotion for which English has no counterparts" (31).

According to Sharma and Chaudhary, the radical discrepancy between morality and ethics fiction delineates both fictional presentation of "meaning" in literary texts. Ethics, on one hand, accredits the presence of meaning in the texts. Yet,

<sup>1</sup> Please refer to Free Book Notes;  
<http://www.freebooknotes.com/summaries-analysis/shame-rushdie/>

this semantic attributes emphasized by literary authors. They express the textual meaning in a turbulent periphery to forge the “ethical quest for meaning in a chaotic world” (189). On the other hand, morality abandons modernism’s paradigmatic pattern of meaning. Instead, it provides a lively attitude towards meaning. As such, it “playfully” critiques immorality “quest” for meaning which morality often disregards the possibility of meaning, and the “moral novel is often a parody of this quest” (189). The same ethical argument could be found in *Shame*: What’s the opposite of shame? What’s left when sharam is subtracted? That’s obvious: shamelessness. Owing to the pride of his parents and the singular circumstances of his life, Omar Khayyam Shakil, at the age of twelve, was wholly unfamiliar with the emotion in which he was now being forbidden to indulge” (31).

Kevin Vanhoozer discusses the ideological dichotomy between ethics and morality; “ethics is also incredulous toward narrative that purports to recount universal meaning of good behavior” (11). In addition, ethics is response to truth on this view is a “compelling story told by persons in positions or power in order to perpetuate their way of seeking and organizing the natural and social world” (11). *Shame* abounds with this ethical stand: “What seems certain is that Sufiya Zinobia, for so long burdened with being a miracle-gone-wrong, a family’s shame made flesh, had discovered in the labyrinths of her unconscious self the hidden path that links sharam to violence; and that, awakening, she was as surprised as anyone by the force of what had been unleashed” (125).

Ethics “good” features, says Vanhoozer, have got significance from the social nature of narrative in a period with exuberant literary theories: “given the centrality of narrative and language in accounts of ethics condition, it will come as no surprise to learn that some of the most important contributions to postmodern thinking have come from the domain of literary theory” (13). This is true to *Shame* where women take household affairs: “The story appalled me when I heard it, appalled me in a fairly obvious way” and “I [the narrator] had recently become a father myself and was therefore newly capable of estimating how

colossal a force would be required to make a man turn a knife-blade against his own flesh and blood. But even more appalling was my realization that, like the interviewed friends etc., I, too, found myself understanding the killer. The news did not seem alien to me” (100).

Although there is a ethical discontinuity with morality, yet there is an implicit relation between them i.e., ethical literature puts morality into practice. Just so, morality literature synthesizes ethics literary meanings into a thematic experimentation. This meaning can be evident in *Shame*: “This mystified the doctor until many days later, when he realized that the dreams had been prescient warnings against the dangers of falling in love with under-age females and then following them to the ends of the earth, where they inevitably cast you aside, the blast of their rejection picks you up and hurls you out into the great starry nothingness beyond gravity and sense” (127).

Ethics, accordingly, encompasses a different representation of literary meanings. These meanings can be exhibited in multiple ways of textual devices. Ethical writers on this representation have a double-faced view, “the question of morality, there is a will and counterwill to intellectual power, an imperial desire of the mind, but this will and desire are themselves caught in a moral moment of ethics, if not exactly of ethics”(Hassan 3). This could be connected to *Shame*: “He [Omar] recalled the end of the dream, in which Eduardo, his white garments now blackened and tattered and singed, seemed to be flying away from him, floating above a bursting cloud of fire, with one hand raised above his head, as if in farewell ... a father is a warning; but he is also a lure, a precedent impossible to resist” and “so by the time that Omar Khayyam deciphered his dreams it was already far too late to take their advice, because he had fallen for his destiny, Sufiya Zinobia Hyder, a twelve-year old girl with a three-year-old mind, the daughter of the man who killed his brother” (127).

Ehab Hassan has gradually outlined avant-garde morality supplanted by the movement of initially peripheral “ethical” phenomenon towards the essence of literary genres. By the same token, he has described “surpass” or “suppress” featuring

reactionary fiction which involves the author and the text simultaneously. Therefore, the textual question poses central and overt exemplification of the relationship between ethics and fiction; and the literary consequences of telling stories. In this sense, "morality sounds not only awkward, uncouth; it evokes what it wishes to surpass or suppress, morality itself" (4). This is obvious in the killing scenes in *Shame*: "A short inventory of the effects of the wedding scandal: the stiff neck of Talvar Ulhaq, which terminated his career as a polo star; the birth of a spirit of forgiveness and reconciliation within Raza Hyder, who found it hard to ostracize a man whom his daughter had almost killed, so that Talvar and Good News were not, after all, cast out of the bosom of that accursed family; also the accelerated disintegration of Bilquis Hyder" because his "breakdown could no longer be concealed, even though she became, in the following years, little more than a whisper or rumour, because Raza Hyder kept her away from society, under a kind of unofficial house arrest" (156).

Indeed, apart from the written aspect of morality texts, fictional morality forms can find their path within the confines of avant-garde morality in which "there is already some evidence that ethics, and morality even more, are beginning to slip and slide in time, threatening to make any diacritical distinction between them desperate"(4). The same notion is reflected in *Shame*: "During those years spent beneath the suspicious eyes of soldiers and in the cold breezes of her daughter's solitude Rani Harappa continued to embroider woollen shawls. 'House arrest changes very little,' she admitted to Captain Ijazz at the very beginning" where "'speaking for myself. It just means there are new faces around to say a few words to now and then.' 'Don't start imagining I'm your friend,' Ijazz shouted, the sweat glistening on his fuzzy mouth. 'Once we've killed that bastard we'll confiscate this house. All this gold, silver, all those dirty foreign paintings of naked women and of men who are half horse. It must go'" (170).

Within the limits of ethics experimental fiction is the appropriation of morality, or as widely accredited "ethics." This textual device allows a space for authors to discuss morality in their works.

It breaks the traditional narrative structure and alludes to the authorial voice in the story. In its ultimate premise as an authoritative fictional faculty, morality can bring about "intertextual" elements. Helene Raddeker claims that "reflection" is a representative mode by which "discourse" plays intertextual roles in the text: Raddeker explicates this further: "in arguing that the morality (like science) is not a direct reflection of past realities, they have therefore emphasized that it is essentially a dialogue with other sociologists: history texts talking with other history texts (intertextually) about competing representations good manners" (21).

This ethical generalization could be abstained from *Shame*: "The day after his return from Q. Talvar Ulhaq heard about the four headless bodies, by the purest chance: two of his men were joking about the murders in the FSF canteen, wondering if they could pin the killings on well-known homosexual opposition bosses. Talvar went cold and cursed himself" (198). Furthermore, "'You idiot,' he thought, 'no wonder your neck was hurting.' He drove immediately to the Army GHQ, and asked Raza to accompany him into the gardens, to make sure they were not overheard. Hyder, in some confusion, did as his son-in-law requested" (198).

The primary recurrent convention of postmodern implications of morality is quite subjective. The personal attitude towards what is ethical is rather coming from the "individuals' experience" (Grenz 15). The essence of truth affirmation could not be emanating from the individuals' impression of morality. It is the "relative" vision by which individuals can construct their impressions. Being so, the introspective response to reality lies in "the postmodern worldview [which] affirms that this relativity extends beyond our perceptions of ethics to its essence: there is no absolute truth; rather, truth is relative to the community in which we participate (parentheses added)" (8). Thus, truth in morality though, is limited and constrained to individuals' relative perceptions.

In *Shame*, this kind of morality is evident in terms f the characters" experience: "The FSF was not a popular organization; Raza had no option but to disband it. But still there were cries for Talvar's

head. So it was just as well that the former polo star chose this moment to prove that he had meant every syllable of his loyal vow to be the perfect son-in-law. He handed Raza Hyder his secret, detailed dossier on the Mir Harappa killing” whereby “from which it was obvious that Haroun Harappa had committed the murder, out of his ancient hatred for his father; and that the evil genius behind the unsavoury affair had been none other than the Chairman of the Popular Front, who had once murmured, patiently: ‘Life is long’” (206).

In ethical authoritative philosophical view of reality, the subjective vision of morality ranges from the literary texts and reality outside those texts. In this way, “morality thinkers have given up Enlightenment quest for any one universal, supracultural, timeless truth. They focus instead on what is held to be true within a specific community” (Grenz 7-8). In that case, the social impetus is the representative drive of the conception of truth. Additionally, society shapes the individuals impressions and thoughts via interactive interlocutions among each other. This is referred to as “simulacra” in ethical textuality (Grenz 20). Simulacra hold the fact that persons get judgmental recognition of the happenings around. They can interpret or form subjective viewpoints from the surrounding “community” by virtue of their conscious appreciation of morality and life. They duplicate a perpetual and “exclusive demeanor” (21).

This is quite apparent in *Shame*, especially in the killing scenes: “A man will wait a lifetime for revenge. The killing of Iskander Harappa avenges the still-born child. Yes: I am being unmade. Iskander Harappa was persuaded by his lawyers to lodge an appeal against the High Court’s sentence of death. The appeal was heard by a bench of seven judges sitting in the Supreme Court in the new capital” (210).

Morality critics take this issue both critically and a popular focus on the position of man in the society. The notion of subjective perception of truth is denotative of the cultural significance to “all-achieving human progress” (Cahoone 1). By the same token, morality encircles human phenomena of all “historical episodes or development” (1). The

most astounding appearance of postmodern interest in these phenomena comes into prominence in the second half of the twentieth century. Before that, the “ethical mentality” was there, but it did not “appear independently” (Cahoone 5). Nevertheless, it grows ‘increasingly’ to take its contemporary conjecture to indicate “a contemporary moral movement, or rather, a not very happy family of intellectual movements. But as it often happens, dysfunctional families are the most interesting ones” (1). In essence, morality critics “not only express conflicting views, but are interested in barely overlapping subject matters: art, communications media, history, economics, politics, ethics, cosmology, theology, methodology, literature, education” (Cahoone 1).

*Shame* has the same moral meaning in terms of killing: “The killings continued: farmers, pie-dogs, goats. The murders formed a death-ring round the house; they had reached the outskirts of the two cities, new capital and old town. Murders without rhyme or reason, done, it seemed, for the love of killing, or to satisfy some hideous need” and “The crushing of Haroun Harappa removed the rational explanation; panic began to mount. The search parties were doubled, then doubled again; still the slow, circling pattern of blood continued. The idea of the monster Shame” (238).

### **3. Foreigners**

*Foreigners* examines and re-imagines the true stories of three black men who, though in entirely different ways and at very different times, tried and failed to make England their home. Ostensibly, these men have only their colour and their early deaths in common - Francis Barber, the Jamaican former slave who became the manservant and long-time companion of Samuel Johnson, bequeathed a considerable amount of the great man’s estate; Randolph Turpin, the British-born boxing champion who beat the American Sugar Ray Robinson in a stunning upset to take the world middleweight title; and David Oluwale, a Nigerian stowaway to Leeds, imprisoned and later institutionalised for several years, who died following a sustained regime of brutality at the hands of the police. Each character bears the unmistakable imprint of a misfit. Through Phillips’s

inspired blend of fact, fiction and citation emerge the voices of three men who refused to compromise their own value system. Each, for good or ill, was zealous in defence of their particular modus operandi. Through them, Phillips explores the very concept of the foreigner, masterfully illustrating the complexity of successfully existing as "other" within a majority culture determined to remain unaffected by the presence of difference.<sup>2</sup>

The negative morality and ethics in the novel are against the blacks: "We attracted immigrants because the pay was competitive, but the conditions were terrible and safety was non-existent . . . The day used to begin at 7:30 a.m. In fact, the hooter sounded three minutes before work was to start, and that's when the men would assemble in the streets and begin to clock in" (188). Additionally, "they had an hour for lunch and worked right through until 5:30 p.m., but it wasn't easy. In fact, to many it was worse than being down the pit. Mr West liked his employees to wear whites', like he'd seen workers wear in India. Well, they might look nice, but they were useless as protective gear. And there were no safety shoes or anything" (188-89). It is also in the practise of labor party: "The Labour Party wouldn't officially support us in our work with the coloured immigrants; some individuals within the Labour Party, yes, but not the Labour Party as a whole" (187).

Christopher Nash reinforces the importance of dealing with ethical issues in literature Yet, Nash adds that "it's a critical commonplace that for the Realist the morality of narration has its analogy, *par excellence*, in the movement of the perceiving eye o ethics" (81). Morality narrative technique can also be a "historical" medium exposing the negative morality events to formulate human beings' culture. In *Foreigners*, it is all about morality which is not given to the blacks: "They said that he was a drunk and that he was too loud but what they didn't say was that he was too black" (206).

Charles Russell claims that the social forces are the determining drives of morality "opposition" to the cultural perspective of marginalization; "ethical literature recognizes that all perception,

cognition, action, and articulation are shaped, if not determined, by the social domain. There can be no simple opposition to culture, no transcendent perspective or language, no secure singular self-definition, for all find their meaning only within a social and ethical framework" (246). This morality is absent in *Foreigners*: "David was in the dock with a bruised right eye, yet they were convicting him of assaulting a police officer" (206). Additionally, "The other charge that they habitually brought against David was that he had been drunk, but everybody knew that David was not a major drinker" (206).

Linda Hutcheon appropriates morality critique of immoral practices in literary conventions in terms of the social dynamism inflected upon the ways by which "ethical challenges such conventions" (1). This critique is the literary factor in which "ethics distinctive character lies in this kind of wholesale 'nudging' commitment to doubleness, or duplicity. In many ways, it is an even-handed process because ethics ultimately manages to install and reinforce as much as undermine and subvert the conventions and presuppositions it appears to challenge in societies which are against morality" (1-2). This resembles the segregation against the blacks in *Foreigners*: "..or they'd have a certain quota which meant they'd only let a certain number in so as not to 'spoil' the English atmosphere" (184).

It is the morality mode which formulates ethics' critique of negative "presuppositions" (Hutcheon 28). Being so, morality interrogates the referential manners of fictional narrative to equate "the documentary impulse of realism meets problematizing of reference seen earlier in self-reflexive morality. Morality narrative is filtered through the history of both. And this is where the question of representation and its politics enters" (28). In the long run, narrative self-referential mode frames out the ideological "morality representation [which] is self-consciously all of these—image, narrative, product of (and producer of) ideology" (29). This notion is found in the negative treatment of the blacks in *Foreigners*: "Do you think my dad would have got proper recognition if he wasn't black?" (160). moreover, "In England, issues of race and class frequently operate hand in hand... Randolph Turpin would undoubtedly have suffered

<sup>2</sup> See  
<http://www.theguardian.com/books/2007/aug/25/society>

as much for his class as for his race... But in Wales everybody accepted him for what he was" (160).

In addition, morality draws the ultimate judgment of the ethics as it refers to other ethical meanings or contextual components in literary works; Hutcheon adds: "obviously, part of the function of these ethics notes is extra-textual, referring us to a world outside the novel, but there is something else going on too: most of the notes refer us explicitly to other moral elements, or representations first, and to the external world only indirectly through them" (81). Accordingly, morality is an identification of literary works carries the inherent meanings of ethics. In *Foreigners*, for example, the blacks suffer from marginalization which makes them dependent. They are not treated morally: "...at the height of his earning powers, Turpin have given away his money to people who were almost complete strangers. He helped those who claimed that they wished to start taxi companies, or buy pubs or pay off mortgages...all by a soft-hearted Turpin putting his hand into his pocket and pulling out a bundle of cash" (147). Thus, morality is not sufficiently conferred upon the blacks. As a result, they begin suffering from the bad consequences of immorality in their society.

#### **4. *The End of the Affair***

*The End of the Affair* is narrated by Bendrix, a lame man who is a writer and who has had an affair with a married woman, Sarah Miles. The end of the affair filled him with bitterness, and when he sees his lover's husband by chance, he rekindles the affair and spies on Sarah through a private detective who brings him letters and her journal. The journal reveals Sarah had left Bendrix on account of a budding Catholicism: she was beginning to feel the need to believe in God, even in spite of her lifelong disbelief. When Bendrix reads the real reason for Sarah's termination of the affair, he hurries to her, but she rushes out, and takes refuge in a church. The excursion costs her her life, though: she has had a bad chest cold, and it turns fatal. The novel does not end there however: there is still the question of Sarah's funeral to answer—Bendrix prevails upon Henry to have her cremated instead of buried in a Catholic ceremony—and there is also the question of Bendrix' own faith. Diligently he holds to his faith

in a world of coincidences, science and decisions, as everyone around him, Sarah included, wants to see the world as evidence of divine will.

The immoral scenes in the novel are the unethical relationship between the narrator and other women: "the sense of unhappiness is so much easier to convey than that of happiness. In misery we seem aware of our own existence, even though it may be in the form of a monstrous egotism: this pain of mine is individual, this nerve that winces belongs to me and to no other" (36). Moreover, "the act of love itself has been described as the little death, and lovers sometimes experience too the little peace. It is odd to find myself writing these phrases as though I loved what in fact I hate. Sometimes I don't recognize my own thoughts" (36). Moreover, "when I went to her house and rang the bell, I felt like an enemy – or a detective, watching her words as Parkis and his son were to watch her movements a few years later. And then the door opened and trust came back" (38). In addition, "even in the moment of love, I was like a police officer gathering evidence of a crime that hadn't yet been committed, and when more than seven years later I opened Parkis's letter the evidence was all there in my memory to add to my bitterness" (40).

Bran Nicol incorporates the ethical features of fictional "moral with the cultural reality outside the text" (5). Additionally, the emergence of this morality quality is a "rhetoric" device taken into consideration in the "rhetorical thrust of ethics social theory, taken as a whole, is that to live in morality is to find oneself divorced from those aspects of life which are regarded as authentic, genuine, and moral" (5). This equal to the immoral relations in *The End of the Affair*: "I [the narrator] am a jealous man – it seems stupid to write these words in what is, I suppose, a long record of jealousy, jealousy of Henry, jealousy of Sarah and jealousy of that other whom Mr. Parkis was" (45). Moreover, "That evening I was still full of my hatred and distrust when I reached Piccadilly. More than anything in the world I wanted to hurt Sarah. I wanted to take a woman back with me and lie with her upon the same bed in which I made love to Sarah; it was as though I knew that the only way to hurt her was to hurt myself" (45). Furthermore,

"Sarah was very patient with me. She was a good girl. Nobody appreciated her like I did" (136). Additionally, "once when Henry was away for a few days at a conference at Bournemouth, I picked up a girl and brought her back. It wasn't any good. I knew it at once, I was impotent, and to save her feelings I told her that I had promised a woman I loved never to do this with anyone else" (142).

### 5. Conclusion

This essay discussed the issue of ethics and morality Rushdie's *Shame*, Phillips's *Foreigners*, and Greene's *The End of the Affair*. The issue of ethics and morality is one of the most representative critical concerns in societies. Thus, my study has concentrated on the negative portrayal of ethics in the selected works. The negative ethics is done by people who do not regard the bad consequences of their treatment of other people in the social periphery. The negative ethics and morality could not contribute and advancement or progress to social prosperity. In this sense, my analysis expose the negative side of ethics and morality tackled in the novels. In *Shame*, the negative morality is discussed under the theme of killing. Many people are killed without committing any mistake.

They threatened and treated badly by their society's people. They are prone to killing and eradication since they are not compliant with their social traditions. The protagonist, Omar, for example, kills many people. But, most obviously, he kills women for no reason. He just hates them and wants to get rid of them at any cost. The purpose of his killing is not to see any other person in his society equal to him. In essence, his unjustified killings are the main contradiction with morality and ethics. He does not seek peace or stable life in his society by this behavior. There is no real justification of his killing of innocent people. The core thematic meaning of ethics and morality is that people should treat each other equally. But Omar could not abide by this role. In *Foreigners*, the three black protagonists also suffer from immoral treatment. My analysis, thus, has focused on their marginalization in the society. They are not given any care as human beings. The society's immoral practices put them in this position. Ultimately, the negative ethics and morality is discussed in *The End*

*of the Affair*. The immoral relationship between the protagonist and other women is against the real meanings of ethics and morality.

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