

**ALLEGORICAL ELEMENTS IN THE NOVEL *HAROUN AND THE SEA OF STORIES* BY SALMAN RUSHDIE**



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## **DECLARATION**

I hereby declare that this dissertation entitled Allegorical Elements in the novel “*Haroun and the Sea of Stories*” by Salman Rushdie is a record of first hand research work done by me during the period of my study in the year 2015-2016 and that this dissertation has not formed the basis for the award of any other Degree, Diploma, Associate ship, Fellowship, or other similar title.

**Place: Jalandhar**

**Signature of the Candidate**

**Date:**

## **CERTIFICATE**

I hereby certify that the dissertation entitled "*Allegorical Elements in the novel "Haroun and the Sea of Stories"*" by Khanshim Zingkhai for the award of M.A. degree is a record of research work done by the candidate under my supervision during the period of his study(2015-2016) and that the dissertation has not formed the basis for the award of any other Degree, Diploma, Associate ship, Fellowship or other similar title and that this dissertation represents independent work on the part of the candidate.

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**Dr. Jit Pal Aggarwal**

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**Supervisor**

## ABSTRACT

Salman Rushdie, a British Indian is an essayist and a novelist, an excellent writer, won the Booker Prize with his second novel *Midnight Children* in 1981. His novel the “*The Satanic Verse*” (1988) generated huge controversy and a fatwa was issued against him by the Muslim fundamentalist. The book was banned in many countries that were dominated by Muslim and Rushdie was forced into hiding. The present dissertation entitled “Allegorical Elements in *Haroun and the Sea of Stories* by Salman Rushdie” explores the allegorical elements predominant in the novel. To analyze how Rushdie uses allegory for the purpose of championing the cause of free speech. It is also an attempt to bring out the thought of censorship persistent motivation in the novel which is for the most part a evidence on Rushdie’s own occurrence of censorship when the Muslim head of Iran, Ayatolla put a fatwa on him for his illustration of Islam in his famous and the most controversial book *The Satanic Verses*.

Introduction deals with the biography of the author, his achievements, brief introduction about the novel, reviews and the major themes.

The first chapter deals with the historical perspective of allegory which is an important aspect of Rushdie and the surface layer of the novel. The next chapter brings out the critical analysis of the text on allegorical elements and the effectiveness of allegory as a narrative technique in highlighting the hidden themes encapsulated within this book.

## **ACKNOWLEDGMENT**

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## **Allegorical Elements in “*Haroun and the Sea of Stories*” by Salman Rushdie.**

### **INTRODUCTION**

The present dissertation entitled: “Allegorical Elements in *Haroun and the Sea of Stories* published in 27 September 1990 by Salman Rushdie” explores the allegorical elements predominant in the novel. Rushdie is an international celebrity. He has written half a dozen novels, travelogues and other non-fiction, expressing his views on the post-colonial literature. His novel *The Satanic Verses* (1988) generated huge controversy and a fatwa was issued against him by the Muslim fundamentalists. But Rushdie never bothered the fatwa of death sentence. Salman Rushdie created a sensation in the literary scene with his postmodern- trend-setter

*Midnight's Children* (1981). Karin Graf published the novel in 1983 boldly launched 30,000 copies in its first edition, which was followed by a flood of reviews, articles and radio features on Rushdie and his new novel. He had experienced the agony of displacement as his family was forced to shift from Bombay during partition. His wanderer status changed his vision and philosophy of life and migrant identity is a recurring theme of his major fiction. His protagonists are migrants moving from one place to another in search of home like Willie Chandran of Naipaul. In their desperate struggle for home, their identities are fractured as they tackle with the problem of disintegration, they experience alienation and depression. Indeed, Rushdie has no equal in the ingenious demonstration of “historifying myth and fictionalizing history”. His first

novel *Grimus*, was a failure but his *Midnight's Children* brought international fame. The plot of the novel deals with Post independent India between 1947 and 1975, the prominent critics from India and abroad analyzed its structure and narrative techniques, studied for its allegorical, fantastic magic-realist features.

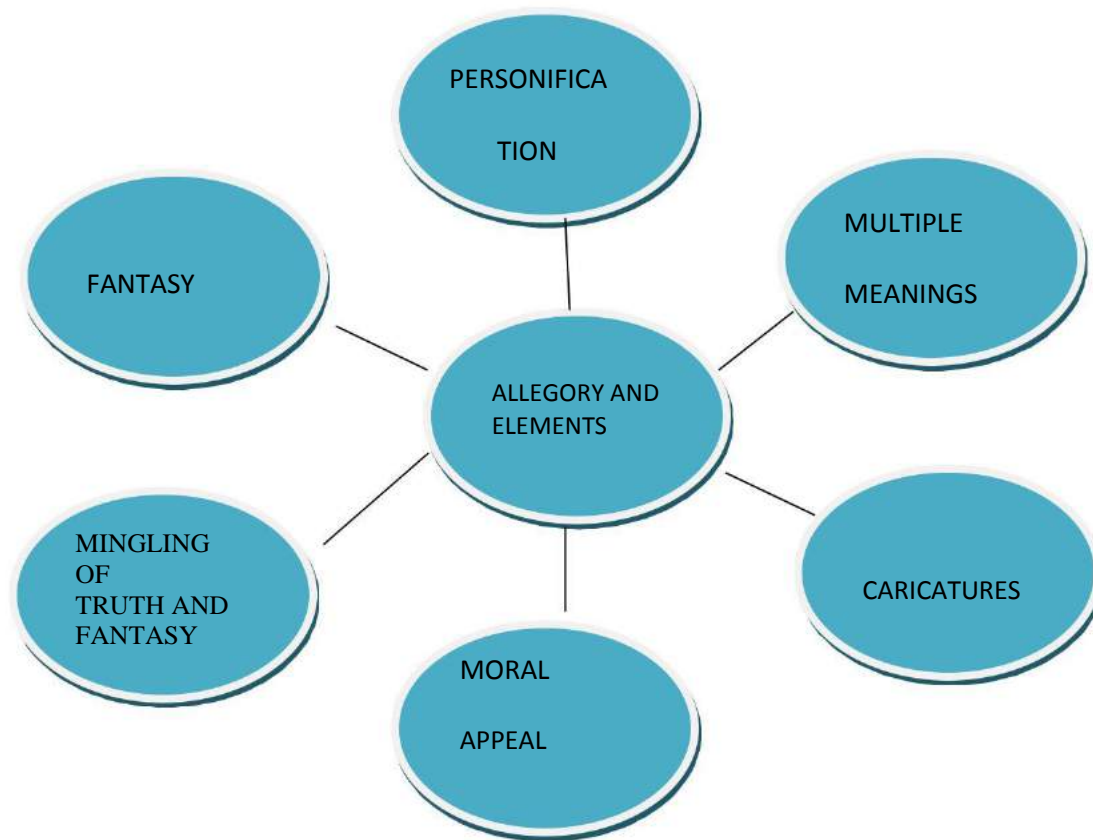
Salman Rushdie is one writer who makes use of allegory as a narrative technique and talk about his work; he has earned great fame and popularity with the publication of his novel

*Midnight Children*. Rushdie's famous novel "*Midnight Children*" (1981) that won Booker Prize in 1981 and "Booker of Bookers" prize in 1993 is one of the famous books which make him popular and known worldwide. *Midnight Children* revolves around the technique of magic which makes the story exceptionally a popular and got the attention of the readers. Salman Rushdie is the co-editor of *The Mirror* work. He is the founder of the PEN World Voices Festival and from 2004 to 2006 he was the president of PEN American Centre. He was also elected a Foreign Honorary Member of the American Academy of Arts and Letters in May 2008 and was also named a Library Lion of the New York Public Library. On 16 June 2007, he was Knighted for services to literature in the Queen's Birthday Honours. Writers have been criticized by press and exaggerated by controversial all through their careers but Salman Rushdie was the first writer to have been pursued in the open world from across the countries and reduced him into hiding because of a death sentence issued by Iranian government. As a matter of fact he could be considered the ultimate figure for absolute freedom of press. The book named *Satanic Verse* which was published on 1988 brought him more fame than any of his other works. In this book he quoted scriptures from the holy book of Islam, Quran and portrayed a character as the prophet Muhammad which was viewed as a direct offence to all Muslim society. The very next year on February 1989, a Fatwa was announced by the spiritual leader of Iran at that time, Ayatollah



Khomeini proclaiming his execution and the book was banned in countries which has large Muslim communities. He was strained into hiding for several years as a million dollar bounty was offered for his death. Among other honors, he has received The Whitebread Prize for Best Novel twice, the Europeans Union's Aristeion Prize for Literature, The Writers' Guild Award, the London International Writers' Award, The Crossword Book Award in India. Two of his most popular and notable works were the *Satanic Verses* and *Midnight's Children*. Both books earned him fame with one book won him the best of the Booker Prize and the other caused him abrupt controversy in the Islamic World which may even cost him his life even today.

#### ELEMENTS OF ALLEGORY



To define the term allegory, it is an extensive metaphor, an outline of speech in which abstract principles and thoughts are described in the structure of events, figures and characters which we could make use of it in poetry or prose by telling a story with the intention of preaching a moral lesson. The idea is to explain an idea so that others could learn a lesson through it. Even though allegory uses symbols, they have very diverse dissimilarities where a symbol is a depiction of an object by another object whereas allegory is a comprehensive narrative where the author makes use of events or characters that stands an abstract idea. Allegory could also make use of in our everyday life such as political debates. Writers make use of allegory to attach unlike meaning to their writings which make their characters and stories complex. They set for something bigger than what they originally stand for. Writers speak out their moral, political or any point of views through allegory and this cautious analyzing of the work makes us obvious of the writer's true objective of their work and the true meaning they want to express to the readers. Allegory has been extensively used all the way through history in any forms such as poetry, prose or fiction as it could communicate a complex theory and ideas to its readers in a more outstanding manner by opening up buried meaning with the use of symbolic figure, events or actions. An allegory in any kind of writings brings out the deeper meaning and the truths than those expressed by the surface which makes us understand the meaning more than one level of the story. A comprehensive analyzing of an allegorical writing takes us into the minds of the writers and through this gives us a clear idea of the thinking of the writer's view of the world and how he wants the world to be. Generally an allegorical writing has two meanings, two different stories, the literal story as written as a surface layer and the deeper layer which the writer really wants to convey. Most importantly, an allegorical writing has two opposite forces namely the good and the evil, vice and virtues. Writers use allegory to convey a message to the readers by strengthening or distance from the main point and it is not easy to catch the hints. For example if a writer discussed about Religion, the writer make use of allegory in order to avoid any controversy instead of giving

direct clue. Readers tend to confuse between allegorical writings with fable and parables. We could say that fables and parables are sub-categories of allegory. However fables and parables are shorter in nature and they are designed to convey a moral lesson with the use of animals in place of characters and events.

This novel "*Haroun and the Sea of Stories*" is more read as a fairytale story for children on the upper surface level with full of imaginative characters and places that does not exist in the real world. The languages used in the novel are simple and clear where an ordinary people could understand and enjoy the story. The novel opens up in the gloomy and depressing city of Alifbay, where Haroun Khalifa grows up with his father who is a famous story teller and mother Soraya who ran away with Mr. Sengupta, their neighbor. Rashid was hired to address on behalf of local politicians as a story teller and Haroun used to accompany his father on such occasions but one such day, Rashid was unable to deliver the stories despite his several attempts. That very night Haroun catch Iff the Water Genie trying to disengage Rashid's story's imagination stream. Haroun got hold of Iff and demands an explanation and through Iff, Haroun came to learn about the endangered of the Sea of Stories by the leader of Chup, Khattam-Shud. After knowing the situations and trying to bring back his father's stories, Haroun set out with Iff to the Sea of Stories. The real adventure begins once they move out from the real world and enter into the land of Sea of Stories. The whole adventure is regarding the war between good and evil and searching for an answer. This story is about political allegory that revolves around Haroun, son of Rashid. In the operation. Subsequently, Haroun and his friends joined the Guppe army way to Chup, where they make friends with Mudra, Khattam-Shud's former second-in-command. Haroun, Butt the Hoopoe, Iff and Mali the stories' the gardener left for the stories' Old Zone to rescue princess Batcheat but they were captured by Khattam-Shud animated shadow, who's main aim is to steal

the Story's source at the bottom of Sea. All of them have their own adventure in their own ways on their mission to rescue the princess. Before destroying the ocean, Mali crashed the machines used by Khattam-Shud to exterminate the Sea, and therefore Haroun restores the Sea's long stagnated fluctuation of day-and-night. Thus, in doing so they were able to destroy the shadow of Khattam-Shud and his assistances. They were victorious in completing their mission by restoring the purity of the Sea. In Gup also the Guppe army destroys the Chupwala's army and released princess Batcheat while the antagonist himself was crushed beneath the collapsing statue of himself. For all this help, the Walrus promised Haroun and Rashid a happy ending of their own story. Rashid reveals Haroun's adventures on returning the human world. What is more interesting is that when the father and the son returned home, the people of their city have changed and surprisingly they witnessed that people were happy and out of their customary misery, and his mother reunited with them. Like in every fairytale story, this story too ends with a happy ending where everyone got what they want and united with their family.

## **MAJOR THEMES PORTRAYED IN THE NOVEL**

Salman Rushdie make use of allegory in this novel "*Haroun and the Sea of Stories*" with the purpose of teaching an idea of how an artist and his voice should be operated freely outside the political realm so that the writer's gift and imagination should not be lost. Here he brings out the existence of allegory in both his personal and political views. On one side he portrays the endangerment of his personal life under the Fatwa with the release of *Satanic Verse*, the most controversial book and on the other hand he portrays the politics to silence the artist from expressing and from free speech. This story revolves around a battle of an age old enemies of literature.

The balance between silence and speech is the main theme that revolves around the story.

"What's the use of stories that aren't even true?" (*Haroun 22*). These quotes accumulate

the fundamental upheaval in the novel, what responsibility does the novel take part in culture and society and what happens when the power is gone. What seems visible to us is that Salman Rushdie seems to favor the territory of Gup and the radiance that makes its ever present stories and the tongue of freedom. However, both Gup and Chup were the two sides of a complete. Both must survive in equilibrium with the other to generate a central continuation. The darkness does not always associates with evil as Haroun believed which is within evident in the Guppees' contradictory behavior. Their Eggheads at P2C2E House seems to favor complete freedom but creates an disproportion in light that kept the Chupwalas in long-lasting darkness against their wish which additional is a suggestion that all societies have the propensity of censorship of the use of language and to censor others. Another theme of the novel is the idiocy of war. The ultimate conflict between Guppees and the Chupwalas is Rushdie's observations on war fighting for religious, political or personal issues. This story consists of two opposite armies that went to war for idiotic reasons which make them literally looks foolish. The way they dress and the way they fight is more like depicting their foolish ways which is embodiment of the idiocy of their war. This war, therefore, has nothing to do with daring, bravery, or nobility. Importance of language is yet another thing that trapped our attention which in this story the Cultmaster believes that our world that we live in is not made for fun but for taking hold by means of controlling their language. He has polluted the ocean of stories and the language the people used which makes the people silent thus, he has control over the people from speaking. This is explanation of dictatorial regimes, particularly in the Middle East, that silence the masses through political, community, and religious means. The beauty of darkness is yet another interesting theme that holds our attention which is visible in concise course as Haroun watches Mudra, the shadow warrior in martial dance with his own shadow which portrays that darkness does not always represents evil and

opposes light and goodness. The correct evil in the novel is portrayed in the loathing that Khattam-Shud has towards the Land of Gup and the Stories of Sea.

## **REVIEW OF THE NOVEL *HAROUN AND THE SEA OF STORIES***

**Denis Donoghue** in his essay "*The Magical Muse*" he admires the supremacy and exquisiteness of Rushdie's prose manner in current novel, *Haroun and the Sea of Stories*. In this essay he talks about the style and the rhyme scheme as he utters the first opening lines says that, the interplanetary between the initiation letter of every line and what tracks spells out the name Zafar for exceptional fondness. Like "Twinkle Twinkle Little Star," the verses make an attraction and a ringing, and they reach to respite on the precious monosyllable, "you." Like a communication in a bottle posted on the sea, the book is predominantly for one advantaged beneficiary might be originate by anyone. Denis continues to speak about the author's privacy and says that *Haroun and the Sea of Stories* is accurately personal desire. Further tells us about the book may be a camouflaged or expatriate autobiography. Several passages appear to argument beyond local manner, as if they could an additional story disclose, were they so inclined. The obvious tale is about the conquest of stories; or somewhat, of the storytelling capability. The main villain needs to govern the world, "your world, my world, all worlds," as he tells the hero, Haroun: "And inside every single story, inside every Stream in the Ocean, there lies a world, a story-world that I cannot Rule at all."

**David Appelbaum** in his "Review of *Haroun and the Sea of Stories*" he postulates that *Haroun and the Sea of Stories* reverberates numerous questions of drive that may have challenged Rushdie during his combat over *The Satanic Verses*. David speaks Story telling is the remedy for unhappiness in Salman Rushdie's pleasant new novel. With an escapade of youthful recklessness

conventional out of *The Arabian Nights*, Rushdie unlocks his story in the unhappiest of cities, "a city so ruinously sad that it had forgotten its name." In this residence, expressing and rotating stories have—as they did for Scheherazade—life-giving supremacies. For both her and Rushdie, a story rejoices life's re-counting and its achievement over the verdict of demise intended by the Sultan Schahbriar. He further tells Haroun stocks other features with *The Arabian Nights*. Water genies, Talking birds, a maniacally evil adversary, and a kidnapped princess—all favorites of Scheherazade's storytelling—resurface in Rushdie's saga. Also the names of his father and the boy-hero, Rashid and Haroun, play on Caliph of Baghdad, Haroun al-Rashid, in the *Nights*. He continues that Haroun is additional than a part to be comprised in a gathering of traditional stories. It plagiarizes its plainly allegorical style from another category, the moral fable. The determination of a moral fable is to attend us to forces scarring to self-inquiry, decent determination, and confidence. The tales of Aesop live on traditional problems to a search for sense: arrogance, the likes of greed, sloth, and spite. Rushdie, nonetheless, reveals a carefully contemporary toxin—at least not ever felt pending modern times. Haroun mildly and with good funniness anxieties itself with protection storytelling from supremacies currently overseas in ourselves and in the world (since the two are associated by a P2C2E) that would leave us, like Rashid, story less. "What's the use of a story that isn't even true?" is a question that must have challenged Rushdie in the face of the fanatic barbarity encouraged by *The Satanic Verses*. To deceive the supremacy of rotating a yarn is to cut the joining with another world. The verbatim mind, with its analyzing of things into black and white, its snub of vagueness and doubt, its request for switch and meaning, thereby victories. The sequence of present-day past looms such an ending. The story, through the pleasant and worrying, captivating and unsettling play of fancy, repeats us of how to live otherwise. Its rudiments guide us circuitously back to the elapsed avenues and lost trails of our inner life, and revive the essential—felt so powerfully in childhood—to be. Haroun memories such a function and through its excellent formations feeds

the impulse to tell useless tales. Small miracle that fascist and fanatical alike—always alert to nonconformities from the verbatim truth—cry for the conquest of the story. The real supremacy of rebellion lies in our freedom to reply to a suggested but unspecified meaning.

**Jean-Pierre Durix** in his essay “The Gardener of Stories” gives us an allegorical reading of

*Haroun and the Sea of Stories*, relating the text to Rushdie's own real-world literary struggles. What Jean wants to say is that, Rushdie's current novel *Haroun* does not have the elements that are present in his previous novel such as *Midnight Children*. In that previous novel, he deals with dislocations of an individual and the trauma of Indian Independence. In *Midnight Children*, he uses the elements of magic realism and portrays the tyrant of a policy that shattered the lives of millions of citizens because of the sterilization and the immediate declaration of presidential rule. In that novel, he portrays the connection of India and Pakistan that led to a struggle for geographical point. But since Rushdie had promised his son a children story, he uses the elements of children stories such as, magic and fantastic setting so that his main purpose as a promise to his son should not deflect to different directions. Many critics of this text printed totally since Rushdie was involuntary to go into beating have been concentrating to signs which might propose parallels with the author's own dilemma. This story does have the allegory of censorship in the guise of a children story which portrays the motives of the conservatives. There is also a question to the closing of the voice of the storyteller and his running away of wife. Here in the story, Soraya ran away with Sengupta, leaving Haroun and his father. This is the main reason that Rashid lose his ability to focus on his story, shattered by the thought of losing his wife over someone who does not have faith in the idea of magic and the stories. This led Haroun to take it as his own quest to bring back his father's happiness by joining Iff to the land of Magic which is also a parallel to such children stories as *Alice in Wonderland*. . Importance of language



is yet another thing that trapped our attention which in this story the Cultmaster believes that our world that we live in is not made for fun but for taking hold by means of controlling their language. He has polluted the ocean of stories and the language the people used which makes the people silent thus, he has control over the people from speaking. Salman Rushdie make use of allegory in this novel “*Haroun and the Sea of Stories*” with the purpose of teaching an idea of how an artist and his voice should be operated freely outside the political realm so that the writer’s gift and imagination should not be lost. Here he brings out the existence of allegory in both his personal and political views. On one side he portrays the endangerment of his personal life under the Fatwa with the release of *Satanic Verse*, the most controversial book and on the other hand he portrays the politics to silence.

Initially, the story is for his son, Zafar, as a promised that he will write to him a children stories spo the setting of the novel and the images and symbols, they are all used for a children but to put the text in a complete different level as an adult reading, we came to realize that it does carries an allegory that defies the so called political tyrant that controls the voice of a true artist.

‘If, as it is said, people in the Land of Chup hardly talk at all these days, because of the Cultmaster’s decrees, then its not surprising that this Warrior has temporary lost control of his voice,’ Rashid was explaining to Bolo, who was unimpressed. (Haroun 129).

This line portrays the legitimate power of the politics that rule over the artist from their work and the control they had over writers. Here, in the novel, Rushdie had portrayed Khattam-Shud as the political leader and in this story, Khattam-Shud had ruled over the Land of Chup by controlling their voice and completely silencing them. The people of Chup remained in constand darkness with complete silence and they have not use their voice for so long that they have forgotten how to speak. Some even went to the extreme that they have sewed their lips off and they have

completely abandoned their hope to talk again. They sewed their lips and they have also stopped eating or drinking. This is an allegory of the people of the contemporary Iran who have lost hope that they have also let go of the idea to fight for their rights and liberty to talk politics. Marvell wrote seventeenth-century poetic rights previously on their way to redefinition as certificate. These days we keep our resemblances under severer control, at least in dangerous prose. At most, we might grant that John Milton's "Areopagitica" and Salman Rushdie's "*Haroun and the Sea of Stories*" are more alike than urchins and sea urchins, sea cows and cows. Yet when objects float into interaction, however informally, the similarities ask to be questioned. Something interferes—we may if we wish call it logo centrism—to establish drift, to limit itinerant or prohibit it, impressive on such watery reduction the relentless device of exposition, quarrel, and indication. Compare and Contrast. This is barely an assurance to couple oddly. Why not leave Areopagitica and Haroun where we found them, firmly settled into their individual centuries and groups, rather than forcing ideas, times, statistics into unwilling pillow talk in one Procrustean bed, It is not creative, suggest Barnet and Stubbs, to liken blueberries and elephants.. It is true that both Haroun and Areopagitica are appeals for intelligent freedom. Yet the alterations are so great and so outward that we'd better get them out of the way, before we go back, as we shall, to wandering. For what has floated this couple organized is something less apparent than a resemblance of subject matter. A similarity of mood—I might almost say of ethical mood—is not so easily questioned. A squirt of oceanic variability may be called for; if we stay long sufficient at sea, we may draw sufficient water from our symbol to distortion the inky limits of our groups into shades of feeling, in the hope that a stressed contrast will come to seem less strained, less blueberry and elephant than horse, at least, and sea horse.

The Guppe armada was well under way. Gradually Haroun became aware of what started out as a low buzz of noise and grew to a dull murmur and finally rumbling roar. It took him a while to recognize that this was the sound of Guppes engaged

in non-stop conversation and debate of growing intensity. 'Sound carries over water,' he remembered, but this quantity of sound would have carried even over a dry and barren waste. (Haroun 117).

This line shows the tendency of the Guppees to talk even to the hardest situations when they are getting ready to go to a war. The war does not stop them from talking. But since they talked and they communicate with one another, eventually they won the war with the dark land of Chup. By this, the author wants to convey that talking is not an evil, it is what people talk that is evil and pollutes the society. When people talk they share the good and the bad that exist the society and through this we realize our mistakes and the good that we need.

...color, weaving in and out of one another like a liquid tapestry ... all the stories that had ever been told and many that were still in the process of being invented could be found here ... so that unlike a library of books, the Ocean of the Streams of Story was much more than a storeroom of yarns. It was not dead but alive....

(Haroun72).

Just as the Plentimaw Fishes acts as the scavenger for the old stories, the give lines shows that every story does not exist on its own, it came out of old stories that were already there. With the help of the old stories, new stories came out. This shows that no story, old or new are useless, it has their own value and plays their part in transmitting a moral.

... the Plentimaw Fishes were ... "hunger artists"—"Because when they are hungry they swallow stories through every mouth, and in their innards miracles occur; a little bit of one story joins on to an idea from another, and hey presto,

when they spew the stories out they are not old tales but new ones ... no story comes from nowhere; new stories are born from old—it is the new combinations that make them new."(*Haroun* 85-86).

Regarding this novel James Fenton states:

This novel, *Haroun and the Sea of Stories*, is a tale fight between the free imagination and the power that opposes it in a make-believe world, based loosely on Bombay and Kashmir. Rashid loses his confidence in his powers of storytelling, after his wife ran away. His son's questions also haunts him "What's the use of stories that aren't even true. The libretto stays very close to the spirit of the original, conjuring up a fantasy world in which, nonetheless, one never entirely loses sight of harsh political reality and the great issues of freedom of speech and imagination.

According to Charles Wourinen:

*Haroun and the Sea of Stories* is an overflowing feast of witty, inventiveness music-theater. The writer's past history helped paved the way for that triumph which further serves as a moral defending free speech against repression. The story's main concerns is Rashid losing of his gift of imagination after his wife ran away and Haroun partly feeling responsible for his father's misfortune and grief who sets out on an adventure to bring back his father's source of inspiration which is the Sea of Stories. In doing so, he was successfully in defeating the forces of darkness and silence which ultimately restore Rashid's talent.

In his article entitled ‘The Allegorical Defiance in Rushdie’s *Haroun and the Sea of Stories*’

Mark McDannald states:

In the works of Mark McDannald, he explains how Rushdie has written this novel as a means of explanation with his previous experience with censorship, by way of explaining his situation to his son through the use of allegory. He also explains how the author himself also appears in many characters through allegory, namely Rashid, Haroun, Prince Bolo and princess Batcheat. Rushdie came up with his own ideas and beliefs with this allegorical approach about his own situations and those responsible for censorship. Rushdie wrote this novel *Haroun and the Sea of Stories* with the larger questions of censorship though not much with the importance of his own situation at mind. Hence the book stands as a document opposing the oppression of writers’ universally and not only as an explanation for his son but also. What stands most outstanding is that, in this novel, Salman Rushdie represents the censorship that plagues his life as the most discernible motif which polarized dispute sides of good and bad. Rushdie seems to proclaim that some level of censorship, or at least the underlying desire to control that which one does not agree with, lies among just about everyone.

Bhawna Atmaram in her articles “A personal appreciation in *Haroun and the Sea of Stories*”

states:

This has been an opportunity to discover a whole world of new books and authors and to hopefully help perpetuate the reading culture further. The impact this novel has had on me has been. The author, Salman Rushdie, is notorious for his novel ‘*The Satanic Verses*’ (1988) which was considered blasphemous and resulted in a fatwa being issued by Ayatollah Ruhollah Khomeini, then Supreme Leader of

Iran, on 14 February 1989. As a reaction against the freedom of expression denied, Rushdie wrote '*Haroun and The Sea of Stories*', which seems innocent enough at first glance. Just like 'Gulliver's Travels' by Jonathan Swift which can be interpreted as a piece of children's fiction, there however lies a more sinister motive deep down. There is a surreal tinge of 'The Arabian Nights', as Haroun, the young hero, goes on a mission to help his father, Rashid, find his tongue and inspiration and defeat the villain responsible for the pollution of a colorful Sea of Stories. The contrast cannot be clearer as there is a clash between those who favors human interaction and freedom of expression and those who stifle free speech. In fact, the novel is encouraging us to break away from mind-forged manacles which are limiting our thoughts, suffocating our voices and paralyzing our actions. Most people have become numb, complacent about the society in which they live, resigned to their fates and go with the flow, at the mercy of the cruel waves. Nothing other than free will can break that spell and this is the message that lies hidden within the depths of *The Sea of Stories*. It is all a matter of will. Words can make even the worst villains fear.

Richard Eder in his article "Nightingale in a Cage" states:

This is a book in captivity; marked by it, marred by it, and owing its odd value to it. Salman Rushdie, still in hiding in Britain from the death sentence pronounced by the Ayatollah Khomeini- whose curse failed to expire with him gives his pain in the shape of a children's story. Here he states that it is not a good story of any kind but in it's an unexpectedly touching written in a kind of tyranny he is suffering from. Rushdie employs the style of a children's story with a trying self-indulgence. But he uses it to say something that is grave and moving, both in its

wider reach, and when applied to his particular circumstances. We notice, for instance, his images of unconfined movement--a bus rocketing along, the soaring hoopoe bird--that this confined man uses to sustain his spirit. And awkwardness becomes its own art in the dedication verse that cites other fantasy kingdoms.

## CHAPTER 1

### HISTORICAL PERSPECTIVE OF ALLEGORY AND THE SURFACE LAYER OF *HAROUN AND THE SEA OF STORIES*

#### HISTORICAL PERSPECTIVE OF ALLEGORY

Use of allegory has been known long since and writers have employed this technique to express their voice. Allegorical writings were very popular during the Medieval Age as the writers would convey the social, political and religious message through allegorical writings. Chaucer was one of the most popular writers of the Medieval Age and his use of allegory was outstanding. His “*Prologue to the Canterbury Tale*” (1387-1400) describes the journey of group of pilgrims on their way to St. Thomas Becket shrine and to pass their time they took turns by telling stories. On one hand it’s just a group of pilgrims taking turns to tell a story but what the story conveys is what makes the Prologue a successful work of Chaucer. The journey is allegorical in the sense that it is a journey of group of sinful people from Earth to Heaven. It is meant to be a journey of cleansing which they believed that their sins would be cleansed once they reach Canterbury. Thus, in this allegorical prologue, the people and the tavern stand for the sinful life on Earth and the Shrine which is in Canterbury stands for Heaven which is free from sin.

With the development of allegory during the Medieval Ages, use of allegory in the Renaissance Literature has increased and greatly emphasized on courtly love. Renaissance allegories could be systematic and continuous or occasional and intermittent. The best known and the most famous allegorical work from this period is “*The Faerie Queen*” (1590-1596) by



Edmund Spenser. It is a masterpiece of Spenser which is a religious and moral allegory. The various virtues of the book are represented by the good characters and the bad characters stands for vices, such as the holiness are being portrayed by the “Red-Cross Knight”, goodness, wisdom and truth are played by the role of Lady Una. Lady Una’s parents are a symbol of the human race. The evil is the dragon and the aim of the holiness is to help fight evil and overcome the evil which will regain the rightful place in the heart of the human race. The allegorical meaning of the Red Cross Knight is also that of the reformed church and the Dragon represents the evil Catholic Church and the Papacy. Another great allegorical writing “*Pilgrim’s Progress*” (1678) by John Bunyan is most probably one of the best example of allegory. The surface story is a journey of a man name Christian towards the Celestial City marked by the Valley of the Shadow of Death, Vanity Fair and the Slough of Despond where he meets characters such as Mr. Worldly Wisdom and Faithful but on the deeper level the story deals with the individual salvation. It is a man in search of peace lurking forever by temptations and deceit. The hero’s journey towards Celestial City is a journey of a Christian towards salvation. On the way, Christian came across many temptation and disturbance but he fights hard to avoid all those worldly temptations and aim for his destinations. The thought of reaching the Celestial City and to be free of all his burdens keeps him going. He came across temptations in the form of fear, worldly pleasure and hardship on his journey. This is another way of translating how a man is always tested and tempted in search of salvation. To search for God is not an easy path, along the way will come a time when we feel like we couldn’t take it anymore and feel like giving up. There will always be hindrance but if we stood firm to where we are going then one is sure to reach its destination just as Christian finally reach the Celestial City and finally free of his entire burden.

In the Modern times, William Golding “*Lord of Flies*” (1954) is a wonderful allegorical writing. It is a story of group of schoolboys lost in a tropical Island after their plane had been shot down during war. They find themselves trapped in the island but they found good food and

a mesmerizing view. They live freely and plunder around the island with no leader and on the way they faced many challenges and resulted in violent fights and killing one another. They got lost and become savage with the environment. On the other level it is an allegory of the savagery of the civilized society and a political allegory. After the World War two, the World was literally divided into two namely the Soviet Union and the free world. Jack and Ralph represent each world and thus the novel stands as a warning against destruction and the evil of war to the world leaders. The novel is also serves as a biblical allegory. The island as the paradise and because of their naïve and ignorant attitude they become savage and end up destroying such a beautiful place and end up hurting one another. They do not listen to the warnings of Simon, instead they murder him and sets fire to their paradise. Much like the biblical story of Adam and Eve who disobeys God and ate the forbidden fruit and for that they were chased out of Eden and being punished for their sin. Here, the writer wants to show that despite how civilized the world is, there will always be savagery in the society because of greed, jealousy and the ignorant of the people and because of this, there will always be enemy and war killing one another and pushing one another off the cliff and the world will never be in peace.

A novella "*Animal Farm*" (1945) by George Orwell is also a masterpiece allegorical work where specific situations and characters stand for other characters and situations on the deeper level. This novella portrays the evil changes that come along when the Czarist Russia evolved into Communist Russia. All the animals have specific relations to the leaders of Russia of that time. The oldest boar, Old Major represents Karl Marx and the Communist Manifesto 1848. Here, we saw Old Major telling the animals of his strange dream that he had the other day where all animals are equal. The pig, Snowball represents Leon Trotsky who wants to spread the idea of communism to the world but both Snowball and Trotsky were overthrown and replaced by other leaders. The humans Mr. and Mrs. Jones, the cruel owners of the farm represents

Nicholas II and his wife Alexandra. The U.S and the U.K are being represented in the character of Mr. Pilkington, their neighbor while the rude Mr. Frederick as Hitler. Boxer the male horse and the strongest among the animal in the farm represents the uneducated working class.

## **SURFACE LAYER OF THE NOVEL**

When Salman Rushdie wrote this novel *Haroun and the Sea of Stories* he had his son Zafar in his mind. While writing his famous and most controversial novel *The Satanic Verses* (1988) his son Zafar criticized his father to write a story for children and so Rushdie had made a promise to his son that he will write a children story for him once he had finished his novel *The Satanic Verses*. According to Rushdie, "I would have these basic motifs, like the Sea of Stories, but each time I would improvise--not only to please him but to test myself, to see if I could just say something and take it elsewhere." Rushdie began enacting the story orally and by writing a children fantasy story he come up with the themes of how to generate significant stories in a world that does not gave importance to fantasy. The surface layer here in the fantasy novel is the relationship of a son and his father and the adventure of a son to an unknown world to bring back his father's power of storytelling. Rushdie's first opinion is that he wants the novel to be read as a playful work of fiction and as a tale. Salman Rushdie wants his son Zafar to read it for fun.

Rushdie opens the novel like a fairytale with a fairytale opening, alluring the readers with a question of suspension. Part of the fascination of this novel of Rushdie is the multi-layered passage lies in the use of the fairy-tale appearance in order to communicate a clear-cut note in favour of the need for stories, imagination and the magic of words. Rushdie's novel *Haroun and the Sea of Stories* boxed the most important elements that characterize a modern literary fairytale. The structure is a heroic expedition underwent by the protagonist to out of this world country in order to reinstate imagination, justice and peace to his existent world. The repetition of certain phrases and the need to trust in magic are some elements that are visible in the books

of children which brought joy to them when they read it. On the surface level, this novel *Haroun and the Sea of Stories* could be enjoyed as fairytale stories with fantastical characters and imaginative places and objects.

“There was once, in the country of Alifbay, a sad city, the saddest of cities, a city so ruinously sad that it had forgotten its name. It stood by a mournful sea full of glumfish, which were so miserable to eat that they made people belch with melancholy even though the skies were blue.”  
(Haroun 15).

The opening of the story itself has a fairytale tone that describes the setting of the story. In fact Alifbay was the saddest of the city that the people had already forgotten the name of the city long before. It was surrounded by mournful sea, mighty factories where lived Haroun, the only child of Rashid Khalifa, a storyteller and his mother Soraya. Rashid was a popular fellow among the metropolitan because of his cheerfulness and most importantly because of his never ending stream of stories which gain him two nicknames as Shah of Blah according to his rivals and jealous opponents and as Rashid the Ocean of Notions to his friends and admirers. Despite of being raised in a sad city, Haroun was brought up in a lively environment with his father's stories and mother's sweet voice who sang for him. As a young boy Haroun goes with his father whenever Rashid goes for storytelling. He never gets his answer whenever he asked his father of where he gets all his stories came from but Rashid rather with his mischievous smile and replied from the great story sea. (Haroun 17).

Then there is his neighbor Mr. Sengupta whom Haroun finds him irritating and annoying who use to criticize Rashid Khalifa of his stories as mere fantasy which does not have any reality link.

Unfortunately when Haroun return from school, he finds out that his mother has run away with Mr. Sengupta. Unable to concentrate on his schools and the environment around him after his mother ran away, Rashid decided to take Haroun along with him to the Lang of G and the Valley of K to attend a political meeting and tell his stories. They were received by greedy politicians who according to Haroun, cared only to win the election y using Rashid as an instrument to win over their trust. If Rashid tells the story, the people will like the story and they will only believe him and not the words of the politicians. When Rashid was about to tell the stories to the Valley of G, something went wrong.

Then the thing happened, the unthinkable thing. Rashid went out on to the stage in front of that vast jungle of a crowd, and Haroun watched him from the wings- and the poor storyteller opened his mouth, and the crowd squealed in excitement- and now Rashid khalifa, standing there with his mouth open, found that it was as empty as his heart. (Haroun 26).

After the incident they began their journey to the Valley of K in a mail bus where they encounter many strange incidents such as when they pass the Dull Lake, they experienced the fluctuation of the mood of the lake with and foul smell of the mist. This disturbs them on their journey and the mood of the lake seems to change with the mood of the people that were inside the boat. Haroun called the mist as a “Mist of Misery.”(Haroun 47). The mist cleared up and transform into a pleasant scene when they think a good thought and as soon as they talk bad things, they were covered with the mist. It is the night when they reached the Valley of K and when they were all ascend to take rest, that Haroun met Iff, the Water Genie. Upon listening to Iff regarding the reason of Haroun’s father’s not being able to tell stories, Haroun decided to follow Iff to Kahani and ask the Walrus. Haroun’s real adventure begins here. He is on a mission to save his father’s storytelling power and bring back his father’s happiness. Along with Butt the Hoopie, the flying

bird who can talk telepathically and Iff, Haroun flew off to his greatest adventure. There Haroun also saw Kahani, which Iff said as Earth's second moon which is the sea of stories. On reaching the ocean Iff gave Haroun to drink the Wishwater which comes with a warning,

This was the wish of the Wishwater: the harder you wished, the better it worked. (Haroun 70).

The first wish failed as Haroun could not decide which wish to wish between the return of his mother or his father's stories and also he lost his focus after eleven minutes. Feeling disappointed, Iff gave sea water and Haroun was lost in his dream of stories where he dreamed of being a hero on a mission to rescue a princess. They flew to the land of Gup with Iff the water genie and Butt the Hoopie. They came to know later that the Guppees are preparing for an attack to the land of Chup because the Chupwalas have captured their Princess Batcheat. They not only captured the princess but have also poisoned the sea of stories and have created chaos to the stories. In chapter six, Haroun found out that Rashid was captured by the Guppees believing to be a spy. The Chupwalas were under the dominancy of Khattam-Shud, the Cultmaster and have declared to sacrifice Princess Batcheat to Bezaban which is an idol to silence. The soldier's sails forward to the Land of Chup, shouting and chattering about the reason for the hostilities in a way that Haroun thinks might be rebellious. They sail and entered the land of Darkness. Upon exploring the land of Dark, they met a dark warrior, who seems to be fighting his own shadow. The man suddenly became aware that he is being observed and comes to find the intruder. The shadow made certain sound and actions which made no sense to the rest of the group but suddenly Rashid was able to make out what the shadow was trying to say. Rashid exclaimed,

“What a fool I am. He's been talking to us fluently all the time.”(Haroun130). He speaks an ancient gesture language 'Abhinaya'. Rashid further explained that, by using the gesture the shadow was trying to introduce himself. They found out that his name is Mudra and it so

happens that he is the second in command in the land of Chup. After communicating with him they came to know that Mudra is no more fighting for the Chupwalas but he is fighting against them so that he could help the Chupwalas in bringing peace once again and he is ready to help Haroun and the Guppees in defeating Khattam-Shud. Iff, Mali, the Plentimaw fishes, Butt the Hoopie and Haroun went on a different mission to the Old Zone to spy on the Chupwalas armies while the remaining group got captured and the captured group were taken to a black giant ship. There they saw Khattam-Shud for the first time who happens to be merely a tiny man. According to the Cultmaster, the stories are useless, meaningless and inefficient and hence being destroyed. After the encounter with the Cultmaster, Khattam-Shud showed them the poison machine that poison the ocean of stories and showed his plan. It was a dark land and the ship howl in darkness. They were demonstrating of where they are building a immense Plug to shut down the story source at the bottom of the sea. While they were being displayed, Haroun notice Mali appearing from a port window and he was trying to break the machines and the Cultmaster and the Chupwalas got distracted. Taking the opportunity, Haroun break free from them and dives into the sea. With the help of Hoopie, he took the wishwater and drank it and wished for one last wish. This time he was sure of what wants, he drinks the wishwater wishing for the axis of the Kahani to spin normally. Then he saw the miracle, the sky seems to clear and the entire land was filled with bright sunlight disappearing the shadows and soon everyone is freed from the darkness and the poison is being destroyed. After the destroying of the poison machine, the Guppees won the war and an ambassador was send to the Guppee army in the guise of a juggle who tried to blow up the place with a bomb but through the quickness and vigilant of Blabbermouth, they were saved. While saving the Guppees from the bomb, Blabbermouth was exposed and revealed that she was a girl. On Bolo's order that Blabbermouth should be fired, Mudra who was watching the entire scene pleases with Blabbermouth's bravery joined in,

We must not quarrel when the battle is about to begin. If Prince Bolo has no further need of so courageous a page, then perhaps Miss Blabbermouth would care to work for me. (Haroun 183-184).

Felling satisfied, Blabbermouth agreed. Since the Guppees are such an extrovert and talkative kind and because of their honest interaction, they fought the war as a team while the Chupwalas could not trust each other because they are a silent kind and never communicates. They felt a great earthquake as the battle ends and they notice that the moon began to rotate.

Sunrise! It tore away the shrouds of silence and shadow which the sorcery of Khattam-Shud had hung around the Citadel. The black ice of that dark fortress received the sunlight the mortal wound. (Haroun 188).

Whatever happen to the real Khattam-Shud is the result of his evilness who died when the statue of Bezaban came crushing down over him. Peace and light is regained in the land.

Then comes the walrus chapter in which Haroun was pranked by all his friends along with the Walrus whom he went to meet. The descriptions of the Walrus with his hairless, large egg-shaped as bright as the furniture in the room, and the funny looking face with his moustache but he seems to be in an anger mode. Quickly it turned into a laughter scene seeing Haroun's shivering face. This is all an elements of children's fairytale stories. When all of them laugh out uncontrollable he realized that it was a prank. He was instead to be rewarded with any wish for his courage and bravery. Haroun's wish was to give a happy ending to his sad city. The next morning, he got up back to the Valley of K where he and his father were to sleep the other night. He found his father getting ready to go to the political gathering to tell his story. There in the



political meeting Rashid narrates the story of *Haroun and the Sea of Stories* and the crow loved it which made them stand against the oppressive boss, Mr. Buttoo. After delivering the story Haroun and Rashid Khalifa returned to their own city and on reaching, Haroun was surprised to find out that the city were rejoicing in the rain and they have remembered the name of their city which is Kahani, a literal meaning of ‘story’. His could not retained his happiness when he finds his mother has returned home and admits her mistake of running away with their up stair neighbor Mr. Sengupta. It was Haroun’s birthday the next day and he was finally happy to hear his mother singing again.

So, like any fairytale stories, this novel *Haroun and the Sea of Stories* also ends with a happy ending reunited with all his family and having achieved his goal of bringing back his father’s power of storytelling once again. This is an affair of the heart. (Haroun 43). Truly this novel is an affair of the heart, a love story. Different kinds of love story exist in the novel such as the love story of prince Bollo and princess Batcheat, which involves rescue mission of Bolo to rescue Batcheat from kidnap. The love story between husband and wife and of a son and a father where Haroun underwent a heroic adventure to bring back his father’s lost story and to unite his family.

Like most love stories this novel also ends in a happy ending. An upturn of love in a broken condition. As *Haroun and the Sea of Stories* is set up as a children’s novel in its style and general theme, it is very fitting that it should have a happy ending. This feature of a specific happy ending is somewhat not presented in his previous two novel *Midnight Children* and *The Satanic Verses* and thus this shifts from serious and complex allows him to find an identity by using other imaginary worlds. This fantasy world gives Rushdie a haven as well as fulfilling his promise to his son Zafar.

## CHAPTER 2

### ANALYZING OF ALLEGORICAL ELEMENTS IN THE TEXT

After the publication of his famous and the most controversial novel *The Satanic Verses*, the readers around the world's expectation on Rushdie was that, he might follow up with a less controversial novel to avoid further criticism. But that does not stop Rushdie from exploring the political influence in the work of artists from exploring their true imagination and he carefully brought of the idea of censorship in the form of children stories with the use of allegory as a narrative technique in this novel *Haroun and the Sea of Stories*. It is one of story that we children can enjoy the story as an adventurous story which is not a problem when it comes to censorship. At a first glance and if we read once, this novel *Haroun and the Sea of Stories* could be recite just like a fairytale stories full of imaginative places and fantastic pictures and settings. This novel could be read and enjoyed by children of any age. All fairytale stories have all these magical places and extraordinary people which amuse us and trapped our attention till the very last page.

All these fairytales had in common. They are magical, they are fantastical in images and settings and there is always a knight in shining amours. In this novel Haroun is the knight in shining amour who is ready to sacrifice all that he had in order to save his father and bring back Rashid's story telling power back. But if we really analyzed the story in a deeper level, it is up to the readers to identify the motives hidden behind themes and characters. They all have their own representatives in one way or the other. But when read as an allegorical novel, it brings out the serious themes that are deeply associated with the idea of censorship. *The Satanic Verses* brought great chaos in his personal life as well as silenced his imagination as an artist. Having been

affected greatly under the Fatwa issued by the Muslim fanatics, he went into hiding which makes him repeatedly question the use of stories. Therefore, this novel *Haroun and the Sea of Stories* is definitely a metaphor of his personal situation that he faced after the Fatwa. First of all this story is a promised story to his son Zafar whom Rushdie had promised to write for him also this story, in a form of a children story gave him the break to discuss his individual personal condition and the social undertaking of tyrannical censorship and threat that results to his expulsion, a room in which he could ridicule and portray allegorically those oppressors of him. Rushdie gets to the heart of what really the Fatwa is all about. The battle of Haroun is allegory the battle of Salman Rushdie himself who is on a quest to fight the evil that stops the ability of an artist from exploring their imaginations and the politics to keep true artist in check from bringing out the hypocrisy of the so called people that were in power. Allegorically the protagonist Haroun could be the author himself and the head of the land of Chup, the Cultmaster, Khattam-Shud as the Muslim head Ayatollah Khomeini under whom the Fatwas was issued. In this story Khattam-Shud enforce his power to pollute all the stories and poison the stories of sea which is unequal to the attempts of those in authority to silence rebellious narratives, which is an appropriate circumstances in Iran as well as in contemporary America. What's the use of stories that aren't even true? (Haroun 22).

This line frames the central dilemma of the novel. Story plays a great role in culture and society and when the story loses its power, where the younger generations will learn those great legends and stories and how we will teach them a moral lesson. Here the author portrays a sad environment in which story seems to be ruined which in turn is a symbol that represents how, in a quest for higher power where the narrative is often ruined. Haroun's passage shown in the novel is an answers the question of the meaning of story, a search for reality in a place of illusion. The crucial answer is that story gives meaning. What Haroun suffers is that he believe in

reality lack of imaginations and when it comes to fantasy and stories, he is in shortage of accepting which begins when his mother left him and ran away with his upstairs neighbour Mr. Sengupta as according to Soraya, Rashid lives in the world of fantasy and imaginary notions which she clearly says so in her leaving letter:

You are only interested in pleasure, but a proper man would know that life is a serious business. Your brain is full of make-believe, so there is no room in it for facts. Mr Sengupta has no imagination at all. This is okay by me. (Haroun 22).

Therefore, this leads Haroun's accepting that fantasy and imagination pessimistically manipulate any notion of reality. This is further backed up by the truth that his mother left him exactly at eleven o'clock which leads him to his ability to focus for only eleven minutes and then he lose his ability to focus and got distracted. This further leads to his acceptance of only one side of the reality by dismissing the other side of and could not come up with a balance between true and false. It is precisely this dissimilarity between opposites that creates individuality. But as Haroun goes deeper into his adventure, he begins to understand the notions of fancy and the usefulness of stories.

To give a thing a name, a label, a handle; to rescue it from anonymity, to pluck it out of the Place of Namelessness, in short to identify it -- well, that's a way of bringing the said thing into being. (Haroun 63).

Here in this quote, The Water Genie Iff is trying to explain Haroun the power and motive behind the mesmerizing magical actions that's happening to Haroun. This quote symbolically brings out the authority of language in creating meaning and creating a story. Rushdie uses imaginative

words throughout the novel to build and shield the text's magical world. This fantastical language and words, Rushdie is able to bring significance of the importance of story.

To his admirers he was Rashid the Ocean of Notions, as stuffed with cherry stories as the sea was full of glumfish; but to his jealous rivals he was the Shah of Blah. (Haroun 15).

Rushdie does amused the readers with his playfulness of language which is evident from the chapter titles such as "The Shah of Blah", and also "An Iff and a Butt". he play with the names of the characters like "Bezaban", "Blabbermouth", "Bolo", and the name of the two lands,

"Gup", and "Chup". Rushdie initially penned this story for his children. Rushdie constructs the outlandish substitute humanity of Kahani from side to side of an outlandish and full of fun use of tongue. Those people in the novel exemplify fictitious terms such as rhyme, repetitions, and morality. The cadences and unconventionalities of the language epitomize that individual character and irradiate their specific individualities. On another level, Rushdie is also showing on the plausible usage of language. He generates words and expressions to highpoint the detail that the booklover couldn't moderately understand the factual meaning of a text or an author's objective. The booklover is perplexed by the language and decorations of tradition so that the Kahani moon feels extraneous.

Whether it is a culture or a society, stories played an important role everywhere. The struggle that instigates the exploit of the novel circles about the prominence of stories in a person's life. Both of the persons that Khalifa adores, his wife and his son, together turn their back on him and express that all the stories aren't actual and don't matter. Deprived of his stories, Rashid discovers that he has no method to sustenance or substantiates his life. Haroun's pursuit is not

just an escapade to return Rashid's stories to him, but it is also a son's voyage to give connotation to his father's life. In this way, Rushdie recommends that a person's stories comprise their identity and self-esteem. The story plays a great importance in our daily life as well. Each individual's life that we are living in the moment is part of a story. There is a pattern which shapes us and further shapes into a story without which our life becomes meaningless. Story also plays a role in shaping a society and culture. What happens when there are no stories and what happens when the stories are being cut out? Then who will tell the stories of the society and how?

As you correctly guessed, all Guppees love to talk,' Iff said in an aside.  
 'Silence is often considered rude. Hence the Plentimaw's apology,'...  
 'Whereas for a Floating Gardener a few short sentence are called talkativeness. (Haroun 85).

This quote is a conversation between Haroun and Iff where Iff was explaining how the balance of free speech is not maintained in the Land of Gup. When there is imbalance, the talkative talks freely and nothing good comes out from it. They only produce nonsense which is simply a waste of time. In their pursuit for complete freedom of speech, land of Chup were subjected to complete silence and darkness by the land of Gup, which also sometimes oppressed to others when it is not kept with responsibilities. This imbalance is noticed by Haroun with lots of questioning and rebellions among the authority when the army of Guppees sails towards the land of Chup. Thus an irresponsible duty to maintain freedom of free speech leads to confusions and chaos. A superficial understanding would give the impression to recommend that Rushdie errands the Land of Gup and the light that generates its ever contemporary stories and liberty of speech. Nonetheless, Rushdie designates that both Gup and Chup are two flanks of a whole. Each must happen in balance with the other to generate an intermediate presence. This is

unmistakable in the Guppees' own self-contradictory performance; though they errand whole liberty, their own Brain boxes at P2C2E House produce an unevenness in light that leaves the Chupwalas in long-lasting darkness contrary to their will. This recommends that all civilizations have some predisposition to clean up others. Similarly, the Guppees jeopardy conquest and ineffectiveness from their powerlessness to censor their disparagements and chatter. This speech is unfertile speech. Though Rushdie undoubtedly compete against censorship, his novel dexterously reconnoiters the balance wanted in a society amongst the control and countenance of speech.

Now the fact is that I personally have discovered that for every story, there is an anti-story. I mean that every story-has a shadow-self, and if you pour this anti-story into the story, the two cancel each other out, and bingo! End of story. (Haroun 160).

The impression theme of censorship is continued throughout the novel. This is fundamentally a replication on Rushdie's own experience of censorship when the Ayatollah declared a fatwa upon him for his representation of Islam in *The Satanic Verses*. Chupwala and its authoritarian Khattam-Shud characterize this censorship. Khattam-Shud requires not only to poison the Sea of Stories, but he also desires to silence the stories totally. It is fascinating to note tone of portrayal of KhattamShud by Iff the Water Genie: "He is the Arch-Enemy of all Stories, even of Language itself. He is the Prince of Silence and the Foe of Speech" (*Haroun 79*). Thus, even the tone seems like a description of the feud between the land of Gup which is considered the good land and the land of Chup which is considered as the land of evil, the subtext hints on the authoritarian control over speech. The introduction of Khattam-Shud makes the readers clear that Rusdie is trying to point it to portray someone specific and because of the fatwa placed by the

Muslim head put Rusdie in a shattered situation. Khattam-Shud take it to the extreme that the people of Chup even stitched their lips and gave up food or water completely and leave it to the fate to when they will die. Chup, consequently, is not only a terrestrial of darkness, but also a land of widespread silence and censorship. They haven't talk or utter a word for too long that they have even forgotten how to speak. Further, the Land of Gup, is a land of broad Autonomy of Tongue, even to persons that would criticize the land's frontrunners in what might be considered anarchy. The Guppees are a talkative lot and they chatter a lot. On their land people are free to speak anything and so they were considered rude if somebody remained silent. On the surface, Rushdie would seem to favor the Guppees' freedom over the strict authoritarian censorship of the Chupwala's, though later passageways in the novel fuzzy these lines of peculiarity.

Really, this is beginning to look like a war between buffoons,' thought

Rashid the storyteller as he put on his false red nose. (Haroun 179).

This line represents the author's opinion of war as a display of foolishness and no point in wearing those foolish clown noses. No matter where there is war, the result is always the same that is, destruction and chaos. And in every war, it is the common people that suffer while the rich and the high class people functions their life with no affect. The concluding battle among the Guppees and the Chupwalas is Rushdie's explanation on war wrestled for religious, political, or particular motives. Rushdie constructs two militaries that go to war for thoughtless motives: their incapability to interconnect. This war makes them accurately look foolish. In order to defend their noses from freezing over, each soldier places on a small nose-warmer that appeared like a prankster nose. With the ridiculous costumes and the silliness of their fight, the militaries look like jokers as they combat. This is a personification of the ridiculousness of their war. The



thoughtlessness originates to light when it is educated that the Chupwalas fight only because they are frightened not to do so. This war, hence, has nothing to do with courage, honor, or bravery.

What credulous souls these Guppees are, Haroun mused. ‘And gentle, too. Iff could have fought me for his Disconnecting Tool, but he made no attempt to get it, not even when I was out cold. And if they would sentence a real spy to no more than a thousand and one lines, then they are peaceful people indeed. But if they have to fight to fight a war, what then?

They’ll be completely hopeless, a lost cause... (Haroun 100).

Haroun observed that the Guppees are not a bad people but rather a simple folk such as Iff. When Haroun got the Disconnecting tool, Iff does not do any harm to snatch it back even when Haroun was asleep. Iff had a chance to take it but he didn’t take it back without asking. Haroun admired the people and at the same time he felt sorry that they have declared a war against the Chup. For him, to go for a war is just for a lost cause to the Guppees.

The problem of Haroun is that he believes what he had already seen and what his friends wants him to believe which makes him ignore the other side of the story completely and their opinion. The story that he heard later about the Khattam-Shud and the Land of Chup are all infected by one side of the story, that is, the land of Gup,

How many opposites are at war in this battle between Gup and Chup!” he marvelled. “Gup is bright and Chup is dark. Gup is warm and Chup is freezing cold. Gup is chattering and noise, whereas Chup is silent as a shadow. Guppees love the ocean, Chupwalas try to poison it. Guppees love Stories, and Speech; Chupwalas, it seems, hate these things just as strongly. It was a war between Love of the Ocean, or the princess and

Death (which was what Cultmaster Khattam-Shud had in mind for the Ocean, and for the Princess, too). (Haroun, 125).

Since he has already been tainted by the opinion of the Guppees that it was the Chuwalas that were bad, he began to feel dejection when he starts entering the darker side of the story and began to make him think. He realises that there is beauty in darkness after all and make him regret is first prejudices inflicted by the Guppees.

...in the Land of Chup, a Shadow very often has a stronger personality than the Person, or Self, or Substance to whom or to which it is joined! So often the Shadow leads, and it is the Person or Self or Substance that follows. And of course there can be quarrels between the Shadow and the Substance or Self or Person; they can pull in opposite directions...but just as often there is a true partnership, and mutual respect. (Haroun 132).

By using Mudra, the shadow warrior and through his gestures, the author is trying to explain that there is beauty in darkness too. Mudra uses gestures to communicate to them. For him every gestures represents a word and he use this gestures as his language. In a transitory passage, Haroun looks outs Mudra, the Gumshoe Warrior in a military dance with his shadow. This dance displays Haroun that darkness, and the malevolent that Haroun have faith in it characterizes, is not always destined to compete with light or goodness even if it is its contradictory. In this wisdom, light and darkness do not abandon each other out but, accompaniment each other. Night becomes as appreciated as day, and darkness comprehends its own fundamental value. What characterizes true evil in the novel is the abhorrence that Khattam-Shud has towards the Land of Gup and the Stories of the Sea. Here is the author's voice speaking through Mudra as an effort to put in plain words the turmoil and the evil in the Land. The self and the shadow are meant to represent the two sides of a coin, the self represents the personal and sovereignty of the individual while The shadow symbolizes the forces of society and culture, to name some are

religion or politics with which the identity is occupied. Through the use of these two sides the author wants to let us know that even if they have their own conflict with each other like when religion forces a person to go through an unjust act, there is beauty in mixture of these two forces when they work together towards the free will of the self.

But it's not as simple as that,' he told himself, because the dance of the Shadow Warrior showed him that silence had its own grace and beauty (just as speech could be graceless and ugly); and that Action could be as noble as Words; and that creatures of darkness could be as lovely as children of the light. 'If Guppees and Chupwalas didn't hate each other so,' he thought, 'they might actually find each other quite interesting.

Opposites attract, as they say. (Haroun 125).

This is a lesson he could have realised before when he was told by Blabbermouth not to judge a book by its cover but as a human being he believe what he sees and what he hears at first, all he had believed came crushing when he reached the Twilight Strip and understands the necessity of the concepts of both the sides. He realise there should be opposite sides to each other pulling in a parallel directions in order to co-exist just as there cannot be light if there is no darkness. People should also appreciate the beauty of darkness. Likewise, a little bit of silence should also be appreciated so that sounds could exist. He had to accept both reality and fantasy in order to bring a parallel in his mind.

In the old days the Cultmaster, Khattam-Shud, preached hatred only towards stories and fancies and dreams; but now he has become more severe, and opposes speech for any reason at all... because of the Silence Laws.( Haroun 101).

The Cultmaster Khattam-Shud expresses Haroun that the world is not completed for amusement but is, instead, made for regulatory. The method that the Cultmaster effort to proclaim this switch is by monitoring the manner people speaks. He has extended his command over the Chupwalas by contaminating the stories they express and the language they practice. Without a custom for language, the people turn out to be silent and are then capable to be controlled. This is an interpretation on totalitarian commands, particularly in the Middle East, that hush their people through social, political, and religious means. Deprived of the people of their voice, they lose their freedom.

But what is the point of giving persons Freedom of Speech,' declaimed Butt the Hoopoe, 'if you then say they must not utilize same? And is not the Power of Speech the greatest Power of all? Then surely it must be exercised to the fall? (Haroun 119).

The pressure between censorship and freedom of speech is at the core of the battle among the Land of Chup and the Land of Gup. This further stress out of the author's own incident. As a writer, a fatwa was given against Rushdie for his portrayal of Muslims in his novel *The Satanic Verse*. This effort at silencing a free, creative voice provides setting for the meaning of this vey novel *Haroun and the Sea of Stories*. The author's intention here in this novel is to explore the heights of freedom of speech as an artist.

The Chupwalas...turned out to be a disunited rabble. Just as Mudra the Shadow Warrior had predicted, many of them actually had to fight their own, treacherous shadows! And as for the rest, well, their vows of silence and their habits of secrecy had made them suspicious and distrustful of one another...The upshot was that the Chupwalas did not stand shoulder to shoulder, but betrayed one another, stabbed on another in the back, mutinied, hid deserted....( Haroun 185).

This narrative of the end of the Chupwala army brings out the author's point that a political society of control and dictatorial control can never stand when it is challenged truly. This freedom of speech in reality proves very well-organized because they have discussed and analyzed systematically, the Guppies take steps with a sense of harmony that would not have been achievable in a more purposeful society. In another sense the Chupwalas also represents the controlling regimes of Asia and the Middle East which the author criticize as being useless as a silent shadow which will ultimately turn against its own when times arrived because the Chupwalas had been silenced by their leader Khadam-Shud for so long and to the extent that they even sawed their lips and sealed it, they are no match to face the talkative and blabbering Guppress and ultimately the Guppees came out victorious. The adventure of Haroun not only brought victorious in re-establishing his father's gift of telling stories but were also able to save the world from the enemies of stories. Defeating Khattam-Shud was not the only victory he along with the Guppees army achieved, but was crushed under the statue of Bezaban. This symbolizes that, the only way the Fatwa can be revoked is by taking down the clergy of Iran from their power.

## CONCLUSION

The reality behind Rushdie's shift from serious narrative to children navel is obvious if we look from the point of his past experience with the censorship. After the release of his novel *The Satanic Verses*, he was hunted by assassinations for the bounty issued by the Muslim head Ayatolla which leaves him with no choice but to go into hiding from the hunt. This phase of his life paralyzed him both in his personal life aswell as his life as a writer. Although this novel is an adventure of a young boy in search of identity and a quest to bring back his father's lost voice, it stands as an author's point to emphasize on the evil of censorship by the so called people that are in power after being threatened for his novel *The Satanic Verses* which stood as the most evident theme of this novel.

On one height, there is a special allegory evoked in the text. the author himself was struggling under the Fatwa by the time when he was writing the current novel so it is obvious that the themes of the novel reflects the situation that he faced. In the story, the storyteller's voice lost and his wife also ran away with the neighbors', this is an allegory that defies the Fatwa. So it is no surprise that the protagonist and the father, is an allegory of Rushdie himself and in most part, it was Rushdie's voice that echoes the novel. Just as it becomes Haroun's responsibility to go on the adventure to the Kahani to bring back his father's voice, it was also Rushdie's aim to voice the evil that exist in political realm in controlling artist and their imagination. Rusdie's opinion when it comes to the relationship between art and the political government was to be simple and let the artist be alone and let their value of imagination stayed alive but when the political realm starts interfering the work of writers, it pollutes just like the pollution of the Sea of the Stories in the stories.

One of the great lessons learned in this novel *Haroun and the Sea of Stories* is that, our world is engulfed with opposites and without one or the other; the existence of both is not possible. Light and darkness, reality and fantasy, good and evil and silence and speech are few of the vast

opposites that Rushdie had point out in this novel. The land of Gup are being portrayed as the good guys with their bright light and their free of speech and the land of Chup and the people are pointed out as the bad guys with their dark land and their Silence Law which makes the reader instantly marked their perspective that the Guppees are the good people opposing by the Chup people. Thus brings us the conclusions that only speech and light are good while silence and darkness are bad.

Earlier Haroun was tainted by the land of Gup and its brightness that he fails to see the beauty beyond the light. The significant point is when Haroun enter into the Twilight Strip, in that Strip lies the vast land of darkness inhabited by the Chupwalas, which brought major changes in opinion as he went further to his adventure into the enchanting world of Gup. In the beginning, he was following the opinion of the voice of his friends and what they told which is not his own identity but as he enters the land of Chup, he began to know his real identity by accepting the reality he faced. Now he can see the reality with his own eyes standing right there in the hearts of the land of Chup. The stories he hears of the land of Chup and the Cultmaster, Khattam-Shud are just the perception of his friends but now with the realisation of his own identity, he could begin to make the differences. The question which asked repeatedly, "*What's the use of stories that aren't even true?*" (Haroun, 22) is the question that stops Rashid Khalifa from exploring his imaginations which makes Haroun undertake the adventure. This novel also gives us the glimpse of what the quest of this adventure is all about which is to find an answer that is left to be answered.

Haroun's opinion about the notions of the world outside his own reality melts as he begins to understand the reality of the world around him which he fails to accept at first. His adventure into the Kahani showed him the reality of the fantasy's realm. He does not believe that such world of reality exist at first which mainly because of his father's stories which is only based on fantasy and illusions. But by getting rid of his previous prejudices that only reality matters helps

him to appreciate the beauty of the realm of Kahani. From this point of the story, Haroun realises that everyone from the land of Chup and the Guppees are an enemy of Khattam-Shud, who is alone in the battle of destroying the Sea of Stories. He was also not supported by his silent people as we can see that his second in command, Mudra also stands against him. Along with his shadow, Khattam-Shud is defeated by the united army of Gup.

Haroun's story not only tells us the story of a young boy who went on a quest to retrieve his father's voice, but the success of Haroun's adventure gives us an optimistic hope of one day where people will learn to live in harmony and stop prejudicing each other over some petty feuds and finds their own identity. It tells us that there is only one common world where people of any colors despite of their shape and size could share and live in peace together. People should not try their cunning way and try to put a fuel into another's life by creating differences among them. The Twilight Strip divides the realm of Kahani where the bright side is inhabited by the talkative Guppees and the dark Old Zone is inhabited by the silence Chupwalas, which is ruled over by the Cultmaster, Khattam-Shud, who is on a mission to destroy all the stories, old or new. This Twilight Strip represents the contemporary world where people remained divided because of their prejudices over the differences of their looks or their culture and could not bring a harmony to co-exist in peace. It is the author's hope that one day people will draw the curtain of marginalization and catch a glimpse of the bright twilight and live in harmony, let the dark land see the bright side and also let the bright land appreciate the beauty that is present in the dark.

As a literature student it is necessary for us to stand up and fight against the so called norms that prison us from exploring our imaginations and ideas freely. It is the writers and their books that gives us moral lessons and teach us some humanity through their work so that people may learn and came to know what is going on in the society and what improvements can we bring. In order to let the people see the light; it is an author's duty to bring out the darkness that was



overshadowed by the light. After all this is the purpose of all fictions, to tell the great truth about life, about what life is all about and what it means, how to live and enjoy life with a purpose.

Therefore, in order to tell these values of life, a great author is needed to illustrate the truth about life and society. Reading the allegory in fiction, people learn a moral lesson and bring an understanding in their life. After all, generations after generations it is the works of the great authors that we have learned a lesson about humanity.

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