

TRIBHUVAN UNIVERSITY

Violence and its Transformation in Salman Rushdie's *Haroun and the Sea of Stories*

**A Thesis Submitted to the Central Department of English, T. U. in the Partial
Fulfillment of the Requirement for the Degree of
Master of Arts in English**

By

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Kirtipur, Kathmandu

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Letter of Recommendation

Mr. Hem Raj Pokhrel has completed his thesis entitled “Violence and its Transformation in Salman Rushdie's *Haroun and the Sea of Stories*” under my supervision. He carried out his research from September 2010 to May 2011. I hereby recommend his thesis to be submitted for Viva voce.

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This thesis entitled “Violence and its Transformation in Salman Rushdie's *Haroun and the Sea of Stories*” submitted to the Central Department of English, Tribhuvan University, by Hem Raj Pokhrel, has been approved by the undersigned members of the Research Committee.

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Abstract

This research under the title "Violence and its Transformation", examines how Rushdie's novel *Haroun and the Sea of Stories* has exposed violence and its transformation with constructive change. In this regard, the research focuses on the emergence of violence and its resolution with desired change. At first, intra-communal and inter-communal enmity takes place in the novel. Then, the enmity gets transformed into harmonious relationship when the episode and epicenter of the violence is marked and addressed.

People living within a community and people from different communities do not have smooth relationship in the beginning. They hate each other and sometimes threaten each other. People having power try to exercise it upon the powerless one. Such act of powerful people creates different sorts of violence- systemic violence, epistemic violence and physical violence in the communities. But the recognition of the epicenter of violence helps them to transfer the violence into the desired relationship- harmonious relationship. Then, they live having friendly, sociable relationship in peaceful environment.

I. Violence with Dynamic Nature

Salman Rushdie's novel *Haroun and the Sea of Stories* shows violence created due to the human relationship and its transformation after certain stage. The violence and its transformation are presented by the characters like Haroun, Rashid, Iff the Water Genie, Prince Bolo, Snooty Buttoo, driver, Khattam-Shud etc. They are the victims as well as the suppressor. The researcher has explored the violence in the relationship of the characters by the help of conflict transformation. Violence theory developed by Jean-Marie Domenach, David Allison, Walter Benjamin, Sugata Dasgupta, Elise Boulding, and W. M. J. Mackenzie has been adopted to expose the violence in the text. And conflict transformation theory developed by John Paul Lederach and Hugh Miall are used to expose the transformation of the violence in the text. The first chapter is the introduction of the research entitled 'Violence with Dynamic Nature'; the second is textual analysis with theoretical application entitled 'Multi-facet Dimensions in Human Relationship'; and the third is conclusion of the whole research entitled 'Transformational Violence'.

Now, this research aims to explore the violence and transformation from the perspective of the violence and the conflict transformation. This conflict transformation method as theoretical tool is propounded by John Paul Lederach. Conflict transformation views conflict as opportunity and it always seeks to construct something positive from the destructive situation.

Violence is everywhere. It is a universal phenomenon. It is implicit and lies on explicit in all kinds of aspects, configurations, dimensions and contexts. It ranges from collective violence in the extremes of wars, i.e. mass murder and genocidal to violence in cities and families. Violence is always a phenomenon of the generalized and the specific other. Violence is the expression of the individual and/or the

collective outsider, or of marginalized people here and there. Violence also includes the behavior that is designed to harm others or animate beings. This emphasizes the antisocial and immoral nature of violence as an act against others and society.

Violence is the use of physical force to injure people or property. Violence may cause physical pain to those who experience it directly, as well as emotional distress to those who either experience or witness it. Individuals, families, schools, workplaces, communities, society, and the environment all are harmed by violence. Many writers have focused on the three kinds of violence in which almost all violence fall apart.

Elise Boulding has given her view regarding physical violence created upon the body of the human beings. Due to the benefits of the society's economic, political and cultural systems; some people are victimized from pain to the death. She writes:

The same socialization strategies that prepare boys to be soldiers and policemen also co-opt women as mothers, wives and sisters into that preparation process. The concept of structural violence, that which frames behavioural violence, refers to the organized institutional and structural patterning of the family and the economic, cultural and political systems that determine that some individuals shall be victimized through a withholding of society's benefits, and be rendered more vulnerable to suffering and death than others. That structural patterning also determines the socialization practices that induce individuals to inflict or to endure according to their roles. This latter aspect of structural violence is conceptually related to the fact that structural violence establishes the culturally accepted threshold for physical violence in a society. (240)

According to Elise Boulding, the socialization plans divided the different roles between male and female. Male have to be soldiers or policeman and female have to be wives, mothers and sisters. These above mentioned roles are the examples of behavioural violence which is created by structural violence. Due to the structural violence, someone has to be victimized for the sake of organization and family as well as the political, economic and cultural systems. Structural violence creates pain to the death of people. This structural patterning encourages individuals to suffer a lot according to their roles. And this structural violence creates physical violence, which is culturally accepted as a starting point of physical violence.

So, physical violence is a kind of violence created upon the bodies of human being. People involved in the physical violence intend to cause their opponents death, disability, injury, harm. This violence is manifest in nature. A simple pinch and the homicide are forms of physical violence but it can take broad criteria.

Gayatri Chakravorty Spivak has given her view regarding epistemic violence in her essay '*Can the Subaltern Speak?*'. She writes:

Until very recently, the clearest available example of such epistemic violence was the remotely orchestrated, far-flung, and heterogeneous project to constitute the colonial subject as Other. This project is also the asymmetrical obliteration of the trace of that Other in its precarious Subject-ivity. It is well known that Foucault locates one case of epistemic violence, a complete overhaul of epistemic, in the re-definition of madness at the end of the European eighteenth century. But what if that particular redefinition was only a part of the narrative of history in Europe as well as in the colonies? What if the two projects of epistemic overhaul worked as dislocated and unacknowledged parts of

a vast two-headed engine? Perhaps it is no more than to ask that the subtext of the palimpsestic narrative of imperialism be recognized as “subjugated knowledge,” “a whole set of knowledges that have been disqualified as inadequate to their task or insufficiently elaborated: naïve knowledges, located low down on the hierarchy, beneath the required level of cognition or scientificity. (84-85)

For her, epistemic violence was a carefully organization of complicated plan or event and a heterogeneous project for the formation of colonial subject as Other. Through the violence, colonizers constructed the ideality of the colonized and exercised their domination upon the colonized. She further asserts epistemic violence as a project is a unjustifiable destruction of the trace of the constituted other into devastated and harmful subjectivity. She brings the reference of Foucault in the respect to epistemic violence. For her, Foucault locates epistemic violence in the redefinition of madness at the end of the European eighteen century. But she claims that Foucault’s redefinition is only a part of the narrative of the whole history. She finds it as dislocated and unacknowledged parts of a vast two-handed engine. She compares Foucault’s redefinition with the version of imperial narrative, which is recognized as “subjugated knowledge.” She means to say that knowledge of colonized is disqualified of inferiorized and dislocated by the colonizers. The colonizers reduced the naive knowledge of the colonized and push it down to the level of thought or understanding.

Therefore, epistemic violence is related to the violence created by the knowledge. It is exerted against or through knowledge. Epistemic violence takes place between two or more groups or people using their knowledge as in the form of language, documents and words etc to prove their opponents as marginalized.

Slavoj zizek has given his view regarding systemic violence. Systemic violence, to him, is the outcome of smooth functioning of the economic, political and social forces. This violence is not visible. He writes:

Systemic violence is the often catastrophic consequences of the smooth functioning of our economic and political systems. Systemic violence is the social, political and economic forces that are required to sustain things, so that they can go on as normal. Prima facie, systemic violence is the smooth functioning of the police force, the criminal justice system, market forces, etc. It is the not immediately apprehensible violence we experience as the background of everyday life. Systemic violence and subjective violence cannot be perceived from the same standpoint. It is something like the notorious “dark matter of physics.” Systemic violence is the counterpart to an all-too-visible subjective violence. It is normally invisible, because it sustains the very zero-level standard against which we perceive something as subjectively violent. Systemic violence must therefore be taken into account, in order to make sense of what otherwise seem to be irrational expressions of subjective violence. (Qtd. in Allison 5)

Zizek views that systemic violence is created by the smooth functioning of the social, political and economic systems. These systems are necessary to keep things in normal position. But systemic violence is not directly visible but it is always presents in our day today lives. Zizek relates systemic violence with subjective violence in order to define it. Subjective violence is in front of us but we cannot see it likewise systemic violence is also not visible but it is present in the normal stage of lives. So, systemic violence is the irrational manifestation of subjective violence.

Thus, systemic violence is the violence created by the system. In this type of violence group or social organization that concentrates power and disadvantages specific groups. This kind of violence is not visible in its forms. In systemic violence, the people or group in the power used systematically their power to curtail the right and capacities of the people or group. So, systemic violence is mostly in all society or groups of people.

Conflict is normal in human relationships, and conflict is a motor of change. The lenses of conflict transformation show the immediate situation of the conflict and underlying patterns and context in it. And a conceptual framework holds these perspectives together to permit to connect the presenting problem with the deeper relational patterns. This framework addresses the context, content and structure of relationship in the conflict. This transformational approach recognizes that conflict is a normal and continuous dynamic within human relationships. This perspective takes conflict as opportunity to end something destructive into the desired thing.

Transformation views peace as dynamic rather than static in human relationship. The guiding question of transformation is, how to end not desired and create something desired? Conflict transformation addresses the episode and epicenter of the conflict while dealing it. Conflict transformation takes conflict as friend not foe so, contradictions and paradoxes are the main aspects of it. While using transformation one should notice the view of other to understand its root causes. Once the epicenter and episodes of the conflict is addressed, the outcome will be something desired.

Haroun and the Sea of the Stories tells the story about the consequences of the violence and its transformation. In the novel the violence is created on the relationship and lastly they overcome the conflicting situation and there occurs the transformation

of their bad relationship. All the people of Alifbay are sad and nobody remembers the name of their town. Haroun asks many questions in his curiosity but his father Rashid never gives a satisfying answer to him. After a moment, the relationship between Rashid and Soraya deteriorate until they finally collapsed. Once Rashid is hired to speak in the political campaign but there he fails to deliver speech among the audiences because he has lost his power to tell story fluently. So, he gets threatened by two political workers to cut off his tongue and other parts of his body as well. From the threat, tear comes from his eyes. They also order him to prepare to give the speech in another village, Valley of K. He and his son Haroun, in order to go to the Valley of K, reach the bus depot. And in the bus depot, driver creates fun out of the passengers by making them run one bus to another bus by switch on and switch off the engine of the bus. Haroun protests but one of the drivers insists that it is fun to watch the passengers running.

In the Valley of K, Haroun and Rashid stay as the guest of the political leader Snooty Buttoo. At night, when Haroun wakes up, he sees a Water Genie who is there to cut the subscription of the story water. The Water Genie disappears after as he sees Haroun. And Haroun seizes the Disconnecting Tool of Iff the Water Genie and demands to go to Moon Kahani. At last Iff agrees to take Haroun to take him to the Moon Kahani. After they reach to the Gup City, they know that Princess Batcheat is kidnapped by Khattam-Shud's minions. After sometimes, Guppees bring spy and there is a rumor about that spy between the Guppees and Haroun sees that spy and admits that it is his father, Rashid. Rashid tells that he witness the kidnapping of Princess Batcheat. Guppees organize the war against Khattam-Shud to rescue Princess Batcheat and to save stories from the destruction causes by the poison.

During this period, Blabbermouth becomes friend of Haroun and he discovers her as a girl.

Guppees arrive at the twilight stripe dividing Kahani, they encounter Mudra who is the second person of Khattam-Shud. And Mudra reveals about the duality of the Khattam-Shud's duality of body and shadow by the help of abhinaya. The minion of Khattam-Shud capture Haroun, Iff, Butt the Hoopoe. Here, Haroun knows the intention to destroy the sea of stories by poison. The Chupwalas armies take out the brain of Butt the Hoopoe. After sometimes, Haroun becomes able to get back the brain from the Khattam-Shud. Haroun uses the wishwater to destroy the large ship of Khattam-Shud. And from his wish sun comes over the sky of Chupland, tearing the perpetual darkness and melts the ship of Khattam-Shud.

In Chup City, the Guppees defeat the Chupwalas at the battle of Bat-Mat-Karo. Blabbermouth exposes her real identity. The Guppees rescue the Princess Batcheat and save the story from destroy. And the Khattam-Shud is killed by the head of the Bezaban's statue. And all the Guppees, Walrus and other promised to have good ending of his own story. As well as they also return the power of storytelling to Rashid.

Returning back to the Earth, Rashid delivers a political speech and from his speech the people of the Valley of K bring back Snooty Butto from his political power. Haroun and Rashid return back to their home city. And they realize that the all the people are happy and enjoys the rain and they also remember the name of their city. And reaching their home they find that Soraya discards Mr. Sengupa and returns back in favour of Rashid and all the conflicts resolve and all the people live happily including Rashid and his family.

Critical reception to this novel is overwhelmingly positive, and many critics regard this novel as Salman Rushdie's best to date. Rushdie is a major figure of the diasporic writing. Salman Rushdie wrote nine novels and novellas. One children book, one book of essay, one book of short story, one travel narrative and one collected non-fiction. And he also co-edited with Heidi Pitlor for *The Best American Short Stories*. He won many prizes including Booker Prize for Fiction, the James Tait Black Memorial Prize for fiction, an Arts Council Writer's Award and the English-Speaking Union Award for his second novel *Midnight's Children* and also the won the Booker of the Bookers. His novel *Shame* also received Prix du Meilleur Livre Etranger. Another novel *The Satanic Verses* also won the Whitbread Novel Award but it brought turbulence in Islamic religion. *Haroun and the Sea of Stories* is the first novel after *The Satanic Verses*. It won the Guild Award (Best Children's Book). Rushdie's *Haroun and the Sea of Stories* has received many critical appraisals since the time of its publication. Many critics have analyzed the novel using multiple perspectives. A critic Edward B. St. John presents his view regarding this novel as an adventurous novel. In this connection he puts:

Rashid Khalifa, a renowned storyteller, has lost his touch. Once an "Ocean of Notions" he is now "The Shah of Blah". Haroun, Rashid's son, embark on an epic quest to restore his father's creativity. One of the problems is environmental: the pollutants of modern civilization have clouded the once-clear streams of story. Another is conspiratorial: the Union of Tight Lips, minions of the evil Khattam-Shud, confounds communication by switching on the rows of dark bulbs. (5)

Critic Edward B. St. John focuses on the plot of the story. According to him, Haroun is in the heroic mission to restore his father's power of creativity, which was lost. The

problem is the pollution of the modern civilization and the evil Khattam-Shud. So, it is an adventurous novel.

Similarly, Robert A. Morace also shows his concerns to this novel. He views this novel as a fable in post modern sense. This novel seems very simple but in reality it is not so because of the characteristic of a novel, especially in the treatment of real people or historical events.

Moving along at a breathtaking pace and filled with enough fabulous characters to fill an imaginary menagerie, *Haroun and the Sea of Stories* is delightful and also like any fable instructive in a postmodern sense. The lesson it teaches is not anything but simple, nor can it be reduced to the level of the merely personal or political. Drawing on an inter-textual range of reference too long to be named, this work celebrates the variety and “turbulence” of the spoken and more especially the written, novelistic word. Its happiest ending may well be the means it uses to defeat the darkness, silence, and conformity which Khattam-Shud comes to represent: a playful, generous superabundance. That, however, should come as no surprise, for as an Anglo-Indian novelist, as well as a secularized Muslim, Rushdie understands variety and understands too that word, particularly a Novelistic word, is not a meaning but an intersection of forces, a story, or better, a complex of stories. (78)

Morace puts this novel as an adventurous due to the fabulous characters from different scenario to create an imaginary menagerie. From post modern perspective, this novel is delightful and informative like other fables. The lesson of this novel cannot be reduced to the level to the rank of political or personal. Rushdie has taken

many references from the written text and as well as he handles the real or historical event smoothly. The happy ending of this novel refers to the victory over the Khattam-Shud's destructive force by the Guppees. But it is not surprising for the Anglo-Indian novelist and secularized Muslims. He also praises Rushdie for his well handling for historical or real events in his novel, which is not only a simple word to use but dividing of the forces or a better complex story.

Another critic, Lisa Blankenship comes up with the view about this novel. She tells that this novel symbolizes the state of the Rushdie himself. She takes one of the major characters of this novel Rashid to prove her claim. Rashid also loses his power to tell the stories. His son Haroun sets the journey to restore the power of his father. Like Rashid of the novel *Haroun and the Sea of Stories*, Salman Rushdie also loses his name and fame after the publication of *The Satanic Verses*. It creates controversy among the Islam. As she asserts:

Rashid Khalifa, also known as the Oceans of Notions or the Shah of Blah, is a famous storyteller. When he suddenly loses the ability to tell stories, his son Haroun sets out on a quest to restore his talents. This is Rushdie's first novel since his controversial 1988 novel *The Satanic Verses*, and listeners will be reminded of the author's own situation as Haroun discovers that his father's story supply has been cut off by Khattam-Shud, the archenemy of all stories. The tale of Haroun's adventure is fanciful, full of puns and unusual characters, and will be enjoyed by a wide range of listeners. Rushdie himself narrates and does an absolutely delightful and enthusiastic job with different voices. Despite the flimsy packaging, this title is a good choice for fiction collections. (115)

Blankenship mentions that in the novel Rashid Khalifa lost his power to tell the story is related to the state of Rushdie himself. After his novel *The Satanic Verses*' publication, it creates controversy and he hides himself. After that the publication of the novel *Haroun and the Sea of Stories*, Rushdie again presents his writing among the readers. This novel can be enjoyed by all the listeners because of the puns and the unusual characters. And Blankenship also praises the different voices in it. She also tells that the title is a good choice.

Another literary critic Thodasa Rumani has given her view concerning about the novel. She takes this novel of Rushdie as the remedy for the today's people who are busy in their own business. The people are indifference to each other's suffering. And this novel is a therapy to them. She puts her idea like this:

[...] And it is this that Salman Rushdie goes on to elaborate *Haroun* which, Whatever his earlier endeavours and subsequent writing, must stand as a unique effort to revive even for a short, this book is recommended therapy for all those who are bounded by the onerous responsibilities of workday world. (29)

Rumani is of the view that Rushdie's novel is different from other his previous book. It is a unique book which works as the remedy of all the people who are bounded by the heavy responsibilities of this busy and indifference world of work.

Uma Parameshwaram has also presented her view and she writes: “[*Haroun and the Sea of Stories* is] an eloquent a defense of any art as any Renaissance treatise... saturated with the hyperreal colour of such classic fantasies as *The Wizard of Oz* and *Alice in Wonderland*” (173). Parameshwaram views that *Haroun and the Sea of Stories* is a powerful text which can stand against any classical fantasies. This

novel is also filled up with the hyperreal colour of classic fantasies like *The Wizard of Oz* and *Alice in Wonderland*.

Above mentioned literature reviews—along with so many others—show that Rushdie's *Haroun and the Sea of Stories* really offers many perspectives for its readers. This research tries to focus on the violence and its transformation in the relationship of the characters. This study makes significant contribution in the field of conflict transformation and violence. This issue is pertinent because much of the world is torn by violence and lack of the methods to resolve them. Albeit a small exemplary case, this study can bring such issues within the fold of critical literary study and analysis.

So, *Haroun and the Sea of Stories* brings violence created upon the characters and its transformation. This novel can be envisioned not only an adventurous novel or fable but it also presents the different kinds of violence created upon the human relationship and its transformation into the desire of harmonious human relationship.

II. Multi-facet Dimensions in Human Relationship

Salman Rushdie's novel, *Haroun and the Sea of Stories* exhibits the different types of violence and its transformation in its attempts to show human relationship in the world. In the novel, Rushdie at first presents the epistemic violence in the relationship between father and son named Rashid and Haroun respectively. The father cheats his son about the source of the stories he tells. Then, Rushdie has presented physical violence in the novel. Rashid once goes to the Town of G to deliver his speech for the political campaign. But he is unable to speak so he gets threatened of being cut his tongue and other organs also from two political workers. Again Rushdie has shown systemic violence between the people of Kahani Moon and Haroun, Rashid. People of Kahani suppress Rashid and Haroun by their trick. But at last, Rushdie has shown the transformation of all these violence through the reconciliation of different characters in the novel regarding violence can be explored through the methodological tool of violence forwarded by Jean-Marie Domenach, David Allison, Walter Benjamin, Sugata Dasgupta, Elise Boundling, W. J. M. Mackenzie as well as the conflict transformation forwarded by John Paul Lederach, Hugh Miall.

Violence is the outcome of abuse of power. The power is exercised over the powerless directly or indirectly to create violence. And the power is physical force, knowledge, or system. And these powers are latent as well as manifest in its nature. The threats, presence, effects of violence are undeniable. Violence is aimed at the violation of others rights. It can be rooted in the wish to use force to suppress unpopular opinions or attitudes. Violence is widespread problem, but the actual extent is difficult to accurately measure. Violence attacks on the body or the emotion of a person so it is the physically or emotionally harmful act between two or more people.

The act of violence includes the emotional or verbal abuse, denial of access to resources, restraint of normal activities or freedom, threats to kill or to harm, and physical intimidation or attacks. In extreme cases, violence may result in the death of the people involved in the violence. Violence may bring long chain of hurt and destruction. It is created out of the use of physical force to injure people or property. It may cause physical pain to those who experience it directly, as well as emotional distress to those who either experience or witness it. Individuals, families, schools, workplaces, communities, society, and the environment all are harmed by violence. Mainly, there are three kinds of violence which covers all the violence exist in the societies.

Physical violence is one of the types of violence. In simple understanding, physical violence is to harm or hurt the body of human being. It is the intentional use of physical force with the potential for causing death, disability, injury or harm. Physical force is used upon the rivals and attacks on the rights of the safety. It includes from simple pinch to threat of murder.

Epistemic violence is created upon the people by the help of knowledge. The knowledge is used as the power and exercised over the opponents in the forms of language, text and word to prove their opponents as subordinate. This violence is latent in its nature. The people who have more knowledge exercise their power upon the people who holds less knowledge. Epistemic violence is the outcome of the abuses of knowledge.

In systemic violence, the system spends its power upon the particular people or groups to prove them as inferior. Systemic violence limits the rights and capacities of the specific groups or people. Systemic violence is often catastrophic consequences of smooth functioning of internal elements of the systems. It seems to secure the

normal condition of the certain people or groups but in the inner level they are being suppressed and violence is created. It slowly spreads out to the large number of people. And also this violence is exists in almost all the societies.

Conflict transformation is a term that has come into common usage in recent years, as a concept and a process that encompasses various aspects of conflict prevention, peace building, supporting local capacities for peace and transformational development. The key question of conflict transformation perspective is ‘How to end something destructive and build something desired?’ Like conflict resolution it not only deals how to stop conflict but it deals how to stop conflict and transform it into something we desire. So, conflict transformation perspective take conflict as an opportunity to grow and increases our understanding of ourselves and others. While studying about conflict, it focuses the relationship between the issues that are creating conflict or it is relationship-centered. The purpose of the conflict transformation is to promote constructive changes while resolving conflicts. The central goal of conflict transformation is to build constructive change out of the energy created by conflicts. The primary task of conflict transformation is not to find quick solutions to immediate problems, but rather to generate creative platforms that can simultaneously address surface issues and change underlying social structures and relationship patterns. So, conflict transformation has mid to long time of frame, and engages itself direct into the problems or conflicts or crisis rather than problems or conflicts or crisis-driven. It looks conflict as ebb and flow of ecology that is relationally dynamic. Ebb in the sense that conflict decreases to pursue the constructive change and flow in a sense it increases to pursue constructive change.

Conflict transformation deals how to end conflicts and created something better we desired in mid or long span of time. Conflict transformation takes problems as the opportunity rather than seeing problems as bad. It does not only limit itself for immediate solutions but it takes long span of time than conflict resolution. Conflict transformation seeks conflicts as ebb and flow of an ecology that is relationally dynamic which in both stages pursue constructive change.

Conflict transformation has various components in it which lend it to the complexity. Conflict, sometimes, may produce the cycles of hurt and destruction. This conflict transformation envisions conflict as the opportunity for constructive change. And response is a bias toward direct involvement and increased understanding that comes from real life experience. These both terms envision and respond represent the ways we make familiarized ourselves toward the presence of conflict in our lives, relationship and communities.

Conflict is the normal and natural part of relationships. But relationships never are in the same stage. Time, events and circumstances affect relationships so it constantly moving and dynamic. And transformational view seeks to understand the particular episode of conflict not in isolation, but as embedded in the greater pattern. Change is understood both at the level of immediate presenting issues and that of broader patterns and issues.

On the one hand, life gives us conflict, that conflict is a natural part of human experience. On the other hand, conflict creates life dynamic and helps to understand ourselves and others. Without it, life would be a monotonously flat topography of sameness and our relationships would be woefully superficial. Conflict can be understood as the motor of change which keeps relationships and social structures honest, alive and dynamically responsive to human needs, aspirations and growth.

Conflict transformation practices the development of change processes which explicitly focuses positives from energy created by conflict. While transforming conflict it focuses on to understand the underlying relational and structural patterns. Conflict transformation perspective sees the generation of creative “platforms” as the mechanism to address specific issues, while working to change social structures and patterns.

Conflict transformation views peace as centered and rooted in the quality of relationships. And these relationships have face-to-face interaction and the ways we structure our social, political, economic and cultural relationships. Rather than seeing peace as a static end-state, conflict transformation views peace as a continuously evolving and developing quality of relationship. It is defined by intentional efforts to address the natural rise of human conflict through nonviolent approaches that address issues and increase understanding, equality, and respect in relationships.

We need to develop the capacities to envision and engage in change processes at interpersonal, inter-group, and social structure. One set of capacities point toward direct, face to face interaction. Other set underscores the need to see, pursue, and create change in our ways of organizing social structures, from families to complex bureaucracies, from local to global. And the fundamental way to promote constructive changes in all these levels is dialogue. A transformational view believes that dialogue is necessary for both creating and addressing social and public Spheres where human institutions, structures and patterns of relationship are created. Dialogue is needed to maintain or in the change of social structures.

To encourage the positive potential of conflict, we should have to concentrate on less visible aspect of relationships rather than concentrating on the content of dispute which is often much more visible. However, relationships represent a web of

connections that form the larger context, the human eco-system from which particular issues arise and are given life.

A key advantage to this perspective is its capacity to think multiple avenues of responses. Conflict transformational approach inquires the immediately visible episode of conflict and constructive and positive change out of conflict. Conflict transformation sees both episode and the epicenter of conflict to solve conflict. Transforming patterns of violence, problem, and destructiveness created by conflict into creative, constructive a complex web of change processes under-girded by a transformational understanding of life and relationship is needed.

In conclusion conflict transformation focus on the potential for constructive change emergent from social conflict. From personal to structural level the potentiality is inherent in any episode of conflict, from personal to structural level.

Rashid the central character of the novel who creates epistemic violence as well as systemic violence to his son Haroun. He is a renowned story teller. As he tells story, Haroun in his curiosity asks about the source of stories to Rashid. And Rashid starts to narrow his eyes and massages his stomach and creates noises which irritates Haroun. At last he gives answer to his son but telling the reality to his son rather he goes for multifaceted answer. Haroun asks that same question many times but he does not get satisfactory answer. And without giving answer of the question Rashid forces Haroun to be happy for the stories that he hears and not to ask the source of the stories. Describing the event Salman Rushdie writes:

‘Where did all these stories come from?’ Rashid asks. Shah of Blah narrows his bulging eyes and pats his stomach and making ridiculous noises, ‘From the great Story Sea’ he replied. ‘It comes out of an invisible Tap installed by one of the Water Genies,’ said Rashid. ‘I’ve

never seen a Water Genie, either.' Rashid shrugged. 'You're never up in time to see the milkman,' he pointed out, 'but you don't mind drinking the milk. So now kindly desist from this Iffing and Butting and be happy with the stories you enjoy.' And that was the end of that. (17-18)

It shows that Rashid cheats his son. In the important question of Haroun, Rashid does many things unnecessarily or out of context to make Haroun irritating. At last, he does not give answer to Haroun but his power and language to suppress his son. But this suppression is not visible. In this act, systemic violence and epistemic violence plays dominating role. The father figure uses his power indirectly upon the son figure to limit the right of the son. The violence taking place in between Haroun and Rashid is systemic violence.

Epistemic violence also exists in this interaction between Rashid and Haroun. The people who hold more knowledge than others creates violence upon the so called 'others' in the form or language. They exercise their power by the means of language to create violence. Rashid, instead of telling the truth to Haroun, makes his son quite by the use of language. The exercise of power to create violence, upon his son by language, is invisible.

One of the prominent theorists, Jean-Marie Domenach develops a similar view of violence. He argues that violence has its root on the human nature and it is innate feature of every human and it is present in any structure of the discourse. Domenach insists:

Violence is rooted in the depths of human nature, a condition, as we have seen, of birth itself, and it is sometimes reflected in the expression of man's noblest aspirations: mysticism, art, revolt, love. It is, indeed,

too easy, too ineffective, to condemn violence as if the phenomenon were extraneous and even alien to man, whereas it is constantly with him and may even be present in the structure of discourse, not excluding the presentation of rational evidence. (31)

Domenach's view makes clear that violence is rooted on human nature as inborn feature. This violence is sometimes takes the form of the wish of human which seems noble in nature such as spirituality, art, revolt and love. In the novel, Rashid creates violence upon Haroun while answering the question of Haroun. Haroun ask the question related to the source of his father's story but Rashid does not give satisfied answer. So, he creates violence upon Haroun because the violence is itself deeply rooted on the human nature and innate feature. Due to the human nature which allows every human being to create violence, Rashid also does not hesitate to create violence upon his son. This violence is created just by avoiding the question of Haroun by his father. The language is the medium to help Rashid to exercise his inborn violence nature which is present in every human being. The violence which is dominant here in the relationship between father and son is due to the innate characteristic which has its roots on human nature.

Rushdie's *Haroun and the Sea of Stories* also include physical violence in the novel. Rashid once goes to the Town of G to deliver a speech in a political speech. There he has to deliver speech in front of the "thick forest of human being" (26) where "bushes of children and rows of ladies arranged in lines, like flower in a giant flower-bed" (26). But Rashid fails to speak "in front of that vast jungle of crowd" (26). But nothing comes out of the mouth of Rashid. And the two politicians become so angry that he gets threaten by them at that time. They frighten Rashid telling him that they will cut of his tongue as well as other parts of his body. Rushdie writes:

[...] in front that vast jungle of a crowd the poor storyteller opened his mouth and found it was empty. The Shah of Blah sounded like a stupid crow. 'Ark, ark, ark.' The two men with the mustachios and loud yellow checked pants accused him of taking bribe from their rivals, and suggested they might cut off his tongue and other items also. And Rashid, close to tears. (27)

In this respect, *Haroun and the Sea of Stories* shows how one powerful can use his or her power upon powerless to create violence if something goes opposite the wish and desire of that power holder. Rashid gets threatened to have physical hurt upon his body. So the violence meted here between Rashid and the politician is physical violence. The threatening attacks on the personal safety of Rashid. He was hurt mentally so tears came from his eyes. The aggressor threatens him to show their power indirectly.

David Allison, one of the prominent theorists regarding violence opines similar view while differentiating violence from authority. He writes:

Authority is further distinct from violence. Zizek offers, as an example of this, the image of a father beating their child: 'there is something laughable about the image, something impotent. A real, authoritative father figure should only have to look at you –the threat is important. The mere threat of violence should be enough for them to assert their dominance'. The image of the father beating their child is laughable because he lacks authority: hence he is violent. The genuinely authoritative father figure has no need for recourse to violence. (2)

For him, to threat or beat a child by his father to hurt and to create emotional distress is violence. The use of threat of gesture and the act of beating proves the father's

dominance or rule upon his child. By bringing Zizek, he seems to say that people use violence if they fail to use their authority upon others. In the novel of Rushdie, two mustachios persons with yellow checked pants create violence as they threaten Rashid to cut off his tongue and other parts of his body. Consequently the miserable character, Rashid produces tears in his eyes. Here, the politicians use violence when they fail to exercise their authority upon Rashid. They try to dominate Rashid with the threat to cut off his tongue and other parts of his body. It means violence occurs in one way or the other. People involving in different walks of lives create violence differently.

In the text, we find drivers creating violence as they try to make fun. Drivers create systemic violence upon the passengers in the bus depot. In the bus depot there are too many people waiting for the bus. Everyone wants to get the first bus but the drivers use this problem of passengers as to play the “mischievous game” (32). They would just start the engine and make fool the passengers who run towards the bus to get in first, they would just off the engine. By repeating this act every times the drivers gain pleasure. Haroun protests this act of the drivers and says this act is not fair and one of the drivers also supports the idea of him. But at the same time he admits this act done over the passengers is very much fun to watch. Salman Rushdie states:

There were simply too many passengers at the Bus depot to fit into available buses; nobody knows which bus was leaving first. It for the drivers to play a mischievous game. One driver would start his engine and behave as if he was about to leave. A bunch of passengers rush towards him. Then he'd switch off his engine with an innocent smile. While on a far distance a different bus would start up, and the

passengers would start running all over again. 'It's not fair,' Haroun said aloud. 'Correct,' a booming voice behind him answered, 'but but but you'll admit it's too much fun for watch.' (32)

Here, drivers create systemic violence upon the passengers. In systemic violence, the violence is created upon the people who are unaware about the violence that is created upon them. A whole system engages its power to create violence upon the individual or groups. It is invisible in its nature. The driver of the bus starts the engine and when the entire passengers run there to get that bus and then they would switch off the engines with an innocent smile. The innocent smile denotes of being indifferences of oppressor after creating violence. The driver creates violence and pretends to know nothing. The whole drivers are abusing their power upon the innocent passengers. Drivers' only intention is to make fun by creating violence upon the passengers. For them, the emotions and feelings of the passengers do not matter. In one sense, the drivers seem to help the passengers but indirectly they are using their power over the helpless passengers that create systemic violence upon the passengers.

From the bus depot, Rashid and Haroun go to the Town of K to deliver political speech in favour of Snooty Buttoo's swan boat named "Arabian Nigths Plus One" (52) as his guest. There occurs systemic violence upon Rashid, "Ocean of Notion" (15) by Iff the Water Genie by cutting the subscription of Story Water. Haroun sees a small, ancient looking man who was as his size in the bathroom. That person has worn a purple turban and loose-fitting pajamas. That person has blue hair which Haroun has never seen. That person disappears but the monkey wrench falls from his hand. Haroun is able to snatch the "Disconnecting Tools" (65) of Iff the Water Genie. Haroun does not want to return the Disconnecting Tools until and unless Iff tells him about the intention of cutting the subscription of story water of Rashid.

And the Water Genie admits that he is just obeying the order of his head. Rushide narrates:

Haroun saw a small, ancient-looking man, no bigger than himself, wearing a huge purple turban and baggy silk pajamas, sported and impressive full set of whiskers. The blue-beard whirled about and disappeared; but he let the monkey wrench fall from his hand. Haroun grabbed it and held it close. 'Give it back.' 'No' replied Haroun. Haroun said firmly, 'tell me what you're doing here?' 'I am the Water Genie, Iff,' he said crossly, 'from the Ocean of the Streams of Story. Hence my presence, for purpose of Disconnection.' 'Not so fast' said Haroun. 'Orders', said Iff. 'All queries to be taken up with the Grand Comptroller.' (56-57)

It deals with latent nature of violence. It seems to guarantee the normal state of the victims but in deeper level the violence is being created. As well as the power holder abuses power to curtail the power and capacities of the people or groups who are powerless. The same thing happens upon with the story teller Rashid. The above conversation between Haroun and the Iff the Water Genie, it is clear that the Water Genie is there for to cut the supply of story water of Rashid, without letting him know about that. The violence is latent here. The story telling power of Rashid is curtailing by the Grand Comptroller without letting him know. The Grand Comptroller is the power holder because they hold the resource of stories and Rashid is the subscriber. So, the systemic violence is created upon Rashid by Grand Comptroller using their power systematically by restricting the supply of story water by the help of Iff the water Genie.

Rushdie's *Haroun and the Sea of Stories* shows the comparatively differences of the violent type of physical violence between Earth from where Haroun belongs and Iff the Water Genie who is belongs to the Kahani. The conversations of Haroun and Iff the Water Genie show the physical violence. In the Pleasure Garden, there is a rumour about a spy is from Earth whom they have caught. Haroun is unknown to the punishment method of Chupwalas upon the spy. He gives example of many violent type of physical violence. Haroun asks to Iff whether the Guppees grip out the nails from the fingers or kill slowly and painfully or kill quickly with the help of million volts electronic chair. Genie is shocked by the horrified physical punishment told by Haroun. Genie tells Haroun that until now they never catch a spy so the punishment may be scold or make stand in the corner or make write one thousand and one times that he is not a spy. Salman Rushdie states:

The capture of the Earthling 'spy' created a buzz of horror in the Pleasure Garden. 'What do the Guppees do to spies, anyhow?' he yelled bad temperedly at Iff. I suppose you rip out their fingernails one by one until they confess. You kill them slowly and painfully, or quickly with a million volts in an electric chair?' 'Where did u pick up such bloodthirstiness?' Iff cried. 'Absurd, an outrage, I never heard the like.' 'Well—then, what?' Haroun insisted—'I don't know,' panted Iff as he struggled to keep up with the charging boy. 'We've never caught a spy before. May we should scold him. Or make him stand in the corner. Or write *I must not spy* one hundred and one times. Or is that too severe?' (97-98)

Haroun's description about the punishments that are prevailing in the society where he lives makes different forms of violence. To grip out the nails from the fingers, to

kill slowly and painfully or quickly with a million volts in an electric chair that exists in his society fall apart in the physical violence. These kinds of punishments cause the death, injury, pain or physical harm. These all types of punishments attack on the personal safety. This physical violence is manifest in its form because the physical violence is visible.

Prince Bolo of Chupland, one of the characters of this novel creates physical violence upon Iff the Water Genie. Princess Batcheat was kidnapped by the army of Cultmaster Khattam Shud. Rashid sees those incidents. And he gives the answer of Walrus about that incident. Walrus asks opinion about what may be the cause of Princess Batcheat going over there in the dark sides. Iff the Water Genie hurriedly replies his answer. By the answer of Iff the Water Genie makes Prince Bolo angry and in his angriness draws his sword and threatens him. Emphasizing the incident Rushdie writes:

I witnessed the kidnapping of Batcheat with my own eyes! Rashid Khalifa was saying. 'What was she doing there?' the Walrus demanded. Here Iff the Water Genie, cleared his throat. 'Sirs', he said. 'Dark, my sirs, has its fascinations: mystery, strangeness, romance...'
'Romance?' Prince Bolocried drawing his sword. 'Foul Water Genie! Shall I run you through? You dare to suggest that my Batcheat went there...for love?' 'No, no,' Iff cried in panic. 'A thousand apologies, I take it back, no offence.' (102-3)

Here, Prince Bolo's act of drawing sword and threatens Iff to cut him depicts his abuse of power. Prince bolo here abuses his power upon the powerless Water Genie. Threatening of death to the powerless by abusing the power is a physical violence as such. Prince Bolo holds supreme power than Iff so he draws his sword only for the

idea. And this idea of Iff is not so offensive that he should get the threatening of death by Bolo. Iff the Water Genie is feared by the threatened to kill. So he bows his head to the power. To intend to hurt someone physically is physical violence. So the physical violence is being created upon Iff the Water Genie.

Regarding violence, Walter Benjamin has also similar view who emphasizes on human nature. Violence, to Benjamin, is simply the potential result of individuals possessing ends, and therefore having to employ means which will conflict with others around them. As he writes: “violence is a product of nature, as it were a raw material, the use of which is in no way problematical, unless ' force is misused for unjust ends” (133). Benjamin sees every individual as being possessed with a certain amount of potential violence. If every individual possesses natural ends, they will naturally employ means to attain them. Benjamin perceives the use of violent means to attain just ends as no greater problem than the desire of an individual to move their body in the direction of a desired goal. In the novel, Prince Bolo creates violence upon Iff the Water Genie. This is an example of every individual possessing the violence in raw form and if the force is used to attain unjust end there will be violence created. The Prince Bolo also uses his power upon Iff the Water Genie who only gives view to him. Prince Bolo uses the violent means by drawing the sword to threaten Iff and to show his domination upon Iff. By using the force in unjust way the violence is created upon Iff the Water Genie.

In the next stage, *Haroun and the Sea of Stories* presents the intended physical violence by portraying the characters like army of Chupwalas and Princess Batcheat. Chupwalas have kidnapped Princess Batcheat. After kidnapping princess Batcheat, army of Chupwalas takes her “towards the tents of chup” (103). As Rashid admits the intention of Chupwalas to sacrifice her in “The Great Feast of Bezaban” (103) which

is coming near and the Bezaban is worshipped by Guppees. Here in the novel, Salman Rushdie writes:

[...] having plainly come through a hole in the Wall, seized the ladies and carried to them off kicking and shrieking, towards the tents of Chup. 'As the Chupwalas soldiers hauled the princess away, I heard them say a terrible thing.' "The Great Feast of Bezaban is coming soon," one of them said,' answered Rashid. " Why not, on the day, offer our Idol this Guppee Princess as a sacrifice? We'll stitch up her lips, and rename her the Dumb Princess-the Princess of Khamosh." Then they laughed. (104-5)

In this sense, by kidnapping Princess Batcheat by Khattam-Shud's minion creates physical violence. The kidnapping of any human being attacks on the personal safety. Here Princess Batcheat is being kidnapped by the army of Chuwalas and attacks on the personal safety. The army of Chupwalas intends to stitch the lips of Batcheat because they hold power and abuse it on to hurt the victim physically. Stitching of lips is the physical violence because the persona will be hurt physically. The power holder here in the context is Chupwalas. The power holder goes against the will and desire of victim and also they overkill the rights of person. And the physical violence is created on Princess Batcheat.

Princess Batcheat of Guppees creates systemic violence upon the innocent Pages through their uniforms. Once "Haroun wanted to know about the stories on the uniforms of Pages of Royal Guard who were dressed in half familiar stories" (99). So Blabbermouth tells him about that. The main idea about to write the half familiar stories on the uniforms of Pages is no other than Princess Batcheat. She takes the possession of the wardrobe of Pages. And she uses all the Pages to carry out the love

letter on the uniform of them and makes them moving love letters. Then she changes her mind and starts to rewrite the greatest stories of the world making Bolo as hero.

Rushdie mentions:

‘And these *uniforms*, you wanted to know about the *uniforms*,’
Blabbermouth continued. ‘Hers, obviously Batcheat’s and she decided to take the wardrobe of the Pages of the Royal Household in hand to make us into walking *love letter*, and had all the greatest stories in the world rewritten as if her Bolo was the hero or something. So now instead of Aladdin and Ali Baba and Sindabad it’s Bolo, Bolo, Bolo, can you *imagine*, people in Gup City *laugh* at us to our *faces*, to say *nothing* of behind our *backs*.’ (106-7)

Princess Batcheat writes love letter and rewrites all the stories on the uniforms of the Pages, making Bolo as hero. So, she indirectly creates violence upon innocent Pages. She takes possession of the wardrobe and abuses her power over to write half familiar stories on the uniforms of Pages. The power is being used by Princess Batcheat carefully decreases the right of the powerless Pages, but she pretends to offer a normal state of life. The power holder is Princess Batcheat and she is using her power to create Pages inferior. But the violence created upon the Pages by Princess Batcheat is invisible. So, the Pages are being suppressed by power holder and in this suppression is creates systemic violence upon Pages.

Sugata Dasgupta has given her opinion concerning violence. In her view mistreatment is one of the forms of violence. She writes: “Societal violence lies not so much in the use of the bayonets but in what the bayonets protect.’ This, according to Gandhi, is ‘exploitation’, and exploitation to him is the supreme form of violence” (Qtd. in Rasheeduddin 181). Sugata views that societal violence is not in the use of

bayonet but lies in what the bayonets protect. By bringing Gandhi, she seems to say that exploitation is the major type of violence. Exploitation upon anyone is the act of violence. One of the characters of the novel, Princess Batcheat creates violence upon the Pages by writing love letter on their uniforms as well as rewriting the renowned story making Prince Bolo as hero. Princess Batcheat exploits the Pages writing on their uniforms and this exploitation is violence. In between Princess Batcheat and Pages exploitation plays vital role and it is the violence itself.

The misbehave of the guards of the king Chattergy's room upon Haroun and Blabbermouth create physical violence and Blabbermouth also creates epistemic violence upon Haroun. Haroun feels sleepy so "the Page Blabbermouth was told to lead him to his room" (105). Haroun and Blabbermouth are on their way and after sometime, Blabbermouth stops with delighted smile and tells Haroun, outside an impressive doorway, the room is yours. But the guards on the room catch the ears of Haroun and Blabbermouth. The guards threaten them to put into the prison. The room is not Haroun's but of king Chattergy's. So, Haroun asks to Blabbermouth whether they are lost or not in searching the room but Blabbermouth gives answers very tactfully. Blabbermouth says that the Palace is big and full of twists and turns so it is not lost but a little lost. And then Blabbermouth changes the topic from the room to the conversation they are having. Salman Rushdie mentions:

Then, with a triumphant grin, stopped outside an extremely imposing doorways and announced, 'Your bedroom;' at which the doors burst open and guards seized the both of them by the ears and told them to be on their way before they were thrown into the deepest dungeon in the palace, because they had arrived at the bedchamber of king Chattergy himself. 'We're lost, aren't we?' Haroun said. 'So it's a

complicated palace and we're a little lost,' Blabbermouth admitted.

'But aren't we having a nice chat?' (107)

The confrontation between Haroun, Blabbermouth and the guards results in of physical violence. The guards exercise their power upon Blabbermouth and Haroun by catching their ears and threaten them to throw into the dungeon without having any crime. To stand in front of any room is a crime gets thrown into the jail. The power holder exercise their power upon the powerless physically and in the form of threat. So, here physical violence is created in between guards and Haroun and Blabbermouth. Not only the physical violence exists but epistemic violence also exists as Blabbermouth exercises his power of knowledge upon Haroun to save a superior position.

The epistemic violence is created by Blabbermouth upon Haroun who has knowledge more than him. Blabbermouth is the suppressor and Haroun is the victim. The act of suppression creates violence upon the victim by the means of knowledge. Haroun does not have knowledge about the palace of Gupland but Blabbermouth has better knowledge. So, from the perspective of knowledge, Blabbermouth is powerful and Haroun is powerless. The power bearer abuses his power of knowledge to prove him right and Haroun wrong. The person is using knowledge in the form of conversation to create victim as inferior. And this act gives away to arise epistemic violence.

In the next event, Rushdie has shown the systemic violence created upon Blabbermouth by the male dominated society or system. "Haroun catch the Page Blabbermouth by surprise and knocks off the maroon velvet cap" (107) and the cap falls down. Blabbermouth's long hair flow down to the shoulder. Now Haroun knows that Blabbermouth is a girl and disguised as boy. Blabbermouth wails and asked

Haroun why do he knocks up the cap. She also tells him that he spoiled everything.

When Haroun asks her identity, she asks him to be quite. Blabbermouth pulls him into the clove and tells why she disguised as boy. Salman Rushdie writes:

You're a girl,' Haroun said, a little obviously. '*Shhh,*' hissed Blabbermouth, stuffing her hair back under her cap. 'You want to get me the *sack* or what?' she dragged Haroun into a little alcove and drew a curtain to screen them from view. 'You think it's *easy* for a girl to get a job like this? Don't you know girls have to *fool* people every day of their lives if they want to get *anywhere*? You probably had your whole *life* handed to you on a *plate*, probably got a *mouth* full of *silver spoon*, but some of us have to *fight*. (107)

The conversation between Haroun and Blabbermouth make us clear that how systemic violence is created upon women. The whole system or societies spend its energy to dominate the girls. From this domination originates systemic violence. Male and female are equal but women are treated as others and most of the time they are not given equal opportunity. Here systemic violence is being created upon the Blabbermouth. Blabbermouth is the symbol of most of the girls with whom systemic violence is being created. The system is using its power systematically upon the Blabbermouth and the rights and capacities of female are being cut back. And due to this, Blabbermouth's right and capacities are frozen and systemic violence occurs. She has right and capacities to be a Page but the system does not allow her to do so. Due to the biasness created by the systems between male and female, violence is created and it is systemic violence.

Sociologist Elise Boulding has given similar view regarding violence created upon women by the society or system. In the patriarchy, women hold inferior status

than male. Women are deprived on the economic, cultural and political fields. Even they have ability to do every work but the patriarchal society does not allow them to do their desired work. Boulding states:

More broadly speaking, the patriarchal imprint keeps women from sharing in economic, cultural and political roles according to their abilities, because of stereotypic notions about what is appropriate for women. This form of structural violence is closely linked with the rape, prostitution pornography syndrome of treating women as objects, systematically preventing their full participation in the society to which they render so many forms of forced service. (242)

According to Elise Boulding, patriarchy deprives the equal participation of women in the economic, political and cultural field. Patriarchy continuously creates violence towards the women. Even they have abilities, they are not allowed to work which is as supposed as prestigious and only for male. In the novel, the same happens with one of the characters Blabbermouth. Blabbermouth conceals her hair beneath the velvet cap because she wants to hide her real identity among the people. And the patriarchal society and does not allow a girl to be a royal army. Because of the stereotypic notion, which holds the idea that women are inferior and cannot do any work, she is being victim. The patriarchal society continuously creates violence upon Blabbermouth and she disguises as a girl. The patriarchy does not seek ability of Blabbermouth to be a Page and does not allow her to be a Page. Due to this act of patriarchy a continuous violence is created. So, the stereotypic notion about women as inferior works in between the patriarchal society and Blabbermouth.

Blabbermouth also creates physical violence upon Haroun. Blabbermouth sits on the chest of Haroun when he is sleeping and squeezes the throat so tightly.

Blabbermouth threatens Haroun in a whispering voice. She indirectly threatens to kill him next time while he will be sleeping, if he tells anyone about her identity:

Someone was sitting on his chest; someone's hands were around his throat, squeezing it tightly. It was Blabbermouth. 'Rise and shine,' she whispered menacingly. 'And if you tell *anyone* about me, then the *next* time you're asleep I won't *stop squeezing*; you may be a *good* boy but I can be a *very* bad girl indeed.' (109-10)

Blabbermouth's act upon Haroun creates physical violence. Here, her power has been used to hurt. People participated in the physical violence intend to cause harm their opponents body. Blabbermouth also uses her power to squeeze the throat of arm intend to cause bodily harm. Blabbermouth's intention to kill Haroun is physical violence.

Haroun too creates epistemic violence upon Iff, Goopy, Bhaga and Mali. Haroun, Goopy, Bhaga, and Mali are going to rescue the Princess Batcheat of Gupland. When "they moved further and further towards the Twilight Strip and the Land of Chup beyond, there "cries of dissatisfaction grew louder" (118). Haroun is shocked by the louder cries of dissatisfaction because that sounds produce by Goopy and Bhaga is like mutinous talk. Haroun uses the word mutinous and it attracts the concentration of Goopy, Bhaga, Iff and Mali. Iff in his curiosity asks about the meaning of the word. They are unknown to the word so they speak it as mutinus. Mali also shows his indifference to the word mutinous and asks innocently mutinus is a plant or not? Haroun starts to clear about the word and tells that it is an adjective. This answer of Haroun irritates them. Iff knows that adjective never speaks. But Haroun wants to prove that he is anyhow right so he gives a supporting idea which is out of

context. He gives irrelevant example of money and adjectives. He tells money can speak then adjective can also speak Salman Rushdie writes:

Haroun was rather shocked. 'That sounds like mutinous talk to me,' he suggested, and Iff, Goopy, Bagha and Mali found that very interesting. 'What's a mutinus?' asked Iff, curiously. 'Is it a plant?' Mali inquired. 'You don't understand,' Haroun tried to say. 'It's an Adjective.' 'Nonsense,' said the Water Genie. 'Adjectives can't talk.' 'Money talks, they say,' Haroun found himself arguing (all this argument around him was proving infectious), 'so why not Adjectives? Come to that, why not anything?' (118)

The violence created between Haroun and Goopy, Bhaga, Iff, Mali is epistemic violence. Haroun is a power holder from the point of view of knowledge and uses his power to suppress the other who lack the knowledge. Here the suppression is epistemic violence. Haroun exercises his power through the help of knowledge. The people who have power use their knowledge as in the form of language, documents and words etc to prove their opponents as marginalized. Haroun also uses his power of knowledge in the form of language to prove Goopy, Bhaga, Iff, and Mali as inferior. Haroun has used the word 'mutinous' in wrong place and he was wrong but he abuses the power of knowledge to prove him as right. To the protest of other powerless, he used supportive example which are out of context. The power is wrongly used here because he has more knowledge and other lacks it. So, here the violence is epistemic violence.

Then, the systemic violence is in the relationship between Culmaster and his warrior. Rashid translates the "shadow warrior's" (129) gestures. The warrior who

speaks through gesture has lost temporarily his voice. The people in the Land of Chup hardly talk because it is ruled by the Cultmaster. Salman Rushdie writes:

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

Cultmaster is in of supreme power than other. He uses his power negatively upon his citizens. The power is being used systematically to limit the rights to speak and make them lost their power of voice temporarily. So, the systemic violence is created upon the people of the Land of Chup. The power holder abuses his power to dominate the powerless systematically and this domination creates systemic violence.

Haroun and the Sea of Stories further puts the physical violence created upon the Chupwalas by Khattam-Shud. “Mudra begins to speak in the language of Gesture” (131). Rashid translates those gestures into language. Mudra tells about the unknown side of Cultmaster. Mudra tells that all the Chupwalas do not follow Khattam-Shud. They follow Khattam-Shud for one reason. They are terrified by the power of magic of Khattam-Shud. Rushdie states: “Don’t think all chupwalas follow Khattam-Shud or worship Bezaban,’ Mudra said in his silent, dancing way (and Rashid translated his words into ordinary speech), mostly they are terrified of the Cultmaster’s great power of sorcery” (132). Thus Chupwals are following Khattam-Shud because he has more power than other. The physical violence gets exhibit in this relationship between Khattam-Shud and Chupwalas. The power of sorcery is being used to dominate the Chupwalas. The fear is created out of the abuse of power of magic. And this abuse of power attacks on the personal safety and this is physical violence.

The two Chupwalas create physical violence upon the Butt the Hoopoe. As Haroun climbs up to the deck, he hears the pathetic cry. And he turns back and sees that it was of Hoopoe. The two armies of Chupwalas are taking out the brain from Hoopoe head. So, Hoopoe requests them not to take the brain. But the two Chupwalas unscrews the top of the head of Hoopoe. And from the head cavity they remove the brain. After that, they leave the Butt the Hoopoe. The circuits have been disconnected by the two Chupwalas and also the memory cells as well as command module are removed from Butt the Hoopoe. At that time, Butt the Hoopoe is just like a smash toy and lies on the ground. Salman Rushdie remarks:

As Haroun climbed, he heard a piteous cry, and turned to see the Hoopoe protesting, without moving its beak, 'But see the Hoopoe protesting, without moving its beak, 'But, but, but that you must not take—no, you can't—it's my brain!' Two cloaked Chupwalas were on Butt's back, unscrewing the top of the Hoopoe's head. From the head cavity they removed a small, dully gleaming metal box, emitting, as they did so, series of short, satisfied hisses. And then they simply left Butt the Hoopoe floating there, its module removed. It looked like a broken toy. (149)

Salman Rushdie has shown how the physical violence is created out of the abuse of power. The Chupwalas take out the brain of Hoopoe even if Hoopoe requests not to do that. The power is being abused here going against the will of the victim. The power is exercised upon the Hoopoe by the creating of harm and disability. The violence created upon Hoopoe is violent in nature. So this abuse of power gives birth to the physical violence.

Similarly, theorist, W. J. M. Mackenzie forwards the similar view regarding violence. He views violence as the abuse of power upon powerless. The physical violence is imposed to cause damage in the property or to cause bodily harm or injury. And while creating violence upon the victims, the personal freedom is snatched by using force. As Mackenzie asserts: “Violence the exercise of physical force so as to inflict injury on or cause damage to persons or property; action or conduct characterized by this; treatment or usage tending to cause bodily injury or forcibly interfering with personal freedom” (Qtd. in Rasheeduddin 167). For him, violence is the physical force imposed upon victims to cause damage property or to cause bodily harm or injury. In the novel, *Haroun and the Sea of Stories*, Chupwalas army creates violence upon the Butt the Hoopoe. They use their physical force upon Butt the Hoopoe to cause bodily harm. They take out the brain of the Butt the Hoopoe and create bodily harm which is the violence. The power is being abused upon powerless and the personal freedom is curtailed by the two Chupwalas army. Butt the Hoopoe requests a lot not to take its brain but Chupwalas army use their physical force and take out the brain. So, the violence is created in between Butt the Hoopoe and Chupwalas army which forcibly interferes the personal freedom.

Khattam-Shud also creates systemic violence upon the Chupwalas. The “people in the Land of Chup hardly talk” (129). They are not let to speak by their master Khattam-Shud. Haroun knows that fact about the Chupwalas. As the Cultmaster begin to speak and Haroun amazes. His voice is not clear. All the Chupwalas are dominated by Khattam-Shud. His voice is remembered by the Chupwalas, only because he got the supreme power than all as well as the terrifying personage. Salman Rushdie writes:

Now came another surprise: the Cultmaster began to speak. Khattam-Shud neither hissed like his minions, nor croaked and gurgled like Mudra the shadow warrior, but spoke clearly in a dull, inflexionless voice, a voice nobody would ever have remembered if it hadn't belonged to so powerful and terrifying a personage. (153)

The systemic violence is in the relationship between Khattam-Shud and Chupwalas. The power is abused systematically upon the powerless to restrain the right to speak. Khattam-Shud holds supreme power and he concentrates it upon the Chupwalas. Khattam-Shud uses his power to curtail the right and capacities to speak. And the abuse of power systematically to restrain the right and capacities give birth to the systemic violence.

Prince Bolo, one of the major characters of this novel and ambassador of Khattam-Shud intend to create physical violence upon each other. The ambassador tells that after defeating Guppees, they will take Prince Bolo to the Citadel of Chup in chain. Then Price Bolo will witness the sewing-up of Batcheat's lips. After knowing the intention of Khattam-Shud from ambassador, Prince Bolo raises in the rage. And in his rage he shouts at the ambassador and scolds him. Prince Bolo threatens to cut off his ear and he will give it to the hounds with garlic and butter. Salman Rushdie writes:

Prince Bolo of Gup will be brought in the chains to the Citadel, so that he may personally witness the Sewing—Ups of Batcheat Chattergy's caterwauling mouth. 'Knave, scoundrel, rascalion, bounder, and rouge!' shouted Prince Bolo. 'I should cut off your ears, have them sautéed in a little butter and garlic, and served to the hounds!' (181)

Both parties are equal in power because Prince Bolo represents the side of Guppees and Ambassadors represents the Chupwalas. They both intend to create physical violence upon each other. To put someone in the chain making powerless is the act of physical violence. The intention Chpuwalas to sew the lips is the physical violence because it will hurt and pain the body. This violence is the outcome of abuse of power to hurt physically.

Prince Bolo's act to threaten the ambassador is also the case of physical violence. He abuses his power to threat Ambassador to cut off his ear. The power holder aims to cause physical harm to his opponent. So, the violence is created out of the conflict between Ambassador and Prince Bolo.

In nutshell, Salman Rushdie's novel *Haroun and the Sea of Stories* has showed the different kind of violence by the help of characters like Rahid, Haroun, Iff, Prince Bolo, Khattam-Shud, etc. The violence is dominant in their relationship with each other as well as their behaviour. Rushdie's novel is not only able to show the violence but also the transformation of it.

Conflict transformation is the perspective which comes into the practice in the recent year. Conflict, sometimes creates cycles of hurt and destruction. This conflict transformation views conflict as the chance for positive change. Conflict is not static but dynamic in nature. Conflict transformation, while solving any conflict, addresses the episode and epicenter not in the separation but in the great pattern. Conflict transformation deals about how to end destructive violence or conflict and transform it into something desired. When the epicenter of violence is found, then the violence is resolved and it gets transformed into something desired.

In the novel *Haroun and the Sea of Stories* the bad relationships among the characters get transformed when the epicenter of the violence is found and resolved.

The death of the main causes or epicenter of the violence—Khattam-Shud—the violence gets transformed into something desired mutual harmony. Khattam-Shud, the antagonist of Chup, had deprived Chupwalas to have cordial and warm relationship with the Guppees. He had suppressed both the Chupwalas and the Guppees. So, the relationship between the Guppees and Chupwalas is worse. Though Chupwalas and Guppees want to maintain friendly relationship, Khattam-Shud bolted the peg between them. So, his death brings them in good relationship. Not only the Chupwalas and Guppees but also Rashid and his son Haroun get closer.

Rashid changes his attitude towards his son as he realizes the relationship between them. Haroun, drinks wish water that causes the sun in the perpetual darkness. The sunlight melts the ship which is created by the sorcery of Khattam-Shud to damage the stories. The statue of the Bezaban falls causing the death of Khattam-Shud. Now he does not tell false stories rather true ones:

Haroun was reunited with his father. Haroun watched from the side of the stage as Rashid went smiling to the microphone amid generous applause. Then he gave Haroun a real shock, because his first words were, ‘Ladies and gentlemen, the name of the tale I am going to tell is *Haroun and the Sea of Stories*.’ ‘So you didn’t forget,’ Haroun thought with a smile. Rashid Khalifa, the Ocean of Notions, the Shah of Blah, looked across to his son and winked. Did you think I’d forget a story like this one? Said the wink. Then he began: ‘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.’ (205-6)

It makes us clear that the relationship between Rashid and his son, Haroun is improved. The violence of cheating a son by telling false stories has been transformed

as he tells true stories at present. He smiles on his son as well as winks his eyes showing his closeness towards him. It shows progress in their blood relation and professional relation as well.

John Paul Lederach views simultaneously in regard to conflict transformation. He gives high emphasis on relationship for the transformation of violence. He views:

Biologists and Physicists tell us that life itself is found less in the physical substance of things than in the less visible connections and relationships between them. Similarly, in conflict transformation relationships are central. Like the heart in the body, conflicts flow from and return to relationships. (17)

Lederach asserts that human relationships are central for conflict transformation. For him relationship plays vital role for conflict transformation. He claims that conflict arises from relationship and resolve through the same. For supporting his argument, he brings the reference of biologists and physicists who see life on less visible connections and relationships between the substance of things rather than on physical substances of things. In the novel too the blood relation between father and son cause them to come closer.

Similarly, Chupwalas and Guppees live harmoniously after the death of Khattam-Shud. The Guppees get victory over the Chupwalas on Bat-Mat-Karo and they enter to the city of Chup. There Chupwalas and Guppees unites with each other. In the happiness, Chupwalas maidens with black-nose kiss the Guppees and they tell them as their savior:

After the victory of Bat-Mat-Karo, the army or 'Library' of Gup entered Chup City in triumph. At the sight of Mudra, many chupwalas threw their lot with the Guppees. Chupwalas maidens rushed black-

nosed into the icy streets and garlanded the red-nosed and halo-headed Guppees with black snowdrops; and kissed them too; and called them 'Liberators of Chup'. (185)

From this evidence, it is clear that the relationship between Gup and Chup is recovered. Due to the violence created by the Khattam-Shud in the past has been stopped by his death. And that violence is changes and transforms into brotherhood. The root cause of Chupwalas towards the Guppees is Khattam-Shud. And this cause creates many episodes. After the transformation, there is the union between Gup and Chup and their bad relationship get changes.

John Paul Lederach is worthy to be mentioned. Conflict transformation creates positivity through the negative impact caused by conflict or violence by improving relationship. As he mentions:

Constructive can have two meanings. First, at its root it is a verb: to build, shape, and form. Second, it is an adjective: to be a positive force. Transformation contains both these ideas. It seeks to understand, not negate or avoid the reality that social conflict often develops violent and destructive patterns. Conflict transformation pursues the development of change processes which explicitly focus on creating positives from the difficult or negative. It encourages greater understanding of underlying relational and structural patterns while building creative solutions that improve relationships. Its bias is that this is possible, that conflict is opportunity. (18-19)

Conflict transformation never tries to avoid the elements of conflict which sometimes helps to develop violent and destructive patterns. Conflict transformation emphasizes on to create positive from the difficult or negative. In conflict transformation, the

central of attention is to improve relationship and positivity by understanding the main root of conflict or violence, which is also called the epicenter. Transformation changes difficult into positivity so it takes conflict as the opportunity. In the novel, after the Khattam-Shud's death there comes peace in the Chupland. So the peace comes from the difficult and the transformation works here. All the Chupwalas are happy and there is also the improvement on the relationship between Guppees and Chupwalas it is the transformation on the relationship. In the process of transformation, Chhupwalas never ignores the reality of the violence created upon them by Khattam-Shud. The underlying cause for this violence is Khattam-Shud himself and after his death the relation between Guppees and Chupwalas improves. And the long cycle of violence transforms into the desire of both parties and that is reunion.

Likewise, Blabbermouth is also able to show her real identity after the victory over the Chupwalas. Blabbermouth now does not hide her real identity of a girl. Now, she does not expose to show her real identity among other people. So, she releases the long hair without any hesitation. And she attracts the attention of the Chup City. Salman Rushdie states: "Blabbermouth, her loose, flowing hair no longer concealed beneath velvet cap or halo-helmet, attracted the attention of several of the young lads of Chup" (185). Blabbermouth comes up with real identity of a girl. The violence created upon any person does not long last. The transformation here brings personal change because being the society changes its view about the girl. The system affects the whole society but after transformation the affect changes into positivity. To loose her hair from the velvet cap indicates the change and transformation occurred in the social field. The violence upon Blabbermouth is due to the increasing injustice on her.

After transformation, Mudra becomes the new government of Chup in place of Khattam-Shud. Peace establishes in Gup and Chup. The desire of union between Gup and Chup become successful. The Night and Day, Silence and Speech are now together. There is no separating force between them like Twilight Strips or Walls of Force to re-separate them again. Rushdie puts:

Peace broke out. The new government of the Land of Chup, headed by Mudra, announced its desire for a long and lasting peace with Gup, a peace in which Night and Day, Speech and Silence would no longer be separated into Zones by Twilight Stripes and Walls of Force. (191)

One of the transformations can be seen in the level of leadership. Khattam-Shud is replaced by Mudra. This evidence also makes us clear that there is harmonious relationship between Guppees and Chupwalas. Their enmity is transformed into the friendship and unity. The conflict between them are transformed into that they desire. So, from the effort of the characters' at last the conflict is transformed according to their desire.

One of the prominent figures in the field of conflict transformation, Hugh Miall has given his view regarding transformation in the same line. He talks about one of the kind of transformation which is actor transformation. Actor transformation is due to the change of leadership, goals, intra-party change, and party's constituencies and the actors. He asserts:

Actor transformations include decisions on the part of actors to change their goals or alter their general approach to conflict. This would include decisions to seek peace or to initiate a peace process. They also include changes of leadership, often crucial to the securing of transformation in conflicts. Also included are changes in the situation

of the public constituencies and supporters of the respective political leaders. This opens a number of lines for specific conflict transformation work, as those who work within a party to bring about change in that party's position often prove to be crucial actors in the peace process. (10)

Actor transformation is due to the constructive effort of an individual involved in the conflict to create peace. Transformation changes the leadership which is not like by the people. In the peace process a person may play the vital role. In the novel of Rushdie, Khattam-Shud dominates his people and curtail the right of Chupwalas of speech and creates violence. Due to the effort of Guppees and protest of the Chupwalas the tyranny of Khattam-Shud is catapults and peace comes in the Chupland. Through the transformation there is change in leadership and Mudra becomes their new ruler whom they follow.

The transformation also works on Rashid whose power of storytelling is reinstall. Rashid gets back his power of storytelling. He helps a lot to Guppees in the war so he also gets the award of the Order of the Open Mouth. Iff the Water Genie declares that in his personal effort, the water supply of story will be reconnected.

Salman Rushdie writes:

Rashid Khalifa was given back his Story Water facilities, and awarded the land of Gup's highest decoration, the Order of the Open Mouth, in recognition of his exceptional services during the war. The newly appointed Chief Water Genie agreed to reconnect Rashid's water supply personally. (192)

The determination of Haroun to restore his father's story telling power ends because the systemic violence created upon Rashid by cutting the story water has been

reinstalled. The story-telling art of Rashid was snatched from him in the past but after the transformation of systemic violence his power is installed again. The systemic violence is transformed into the desire and will of Haroun and Rashid after their big effort. It took long time but at last the conflict transforms into constructive force. The relationship between the power holder Guppees and powerless Rashid is smooth now and there is progress in their relationship.

John Paul Lederach opines similar view in his *The Little Book of Conflict Transformation*. He argues that conflict ends after certain stages and brings positive results. It changes into something desired. In its transformation human relationship gets changed. After transformation, the relationship becomes close and intimate. Regarding human relationship Lederach states: “The relational dimension represents changes in face-to-face relationships. Here we consider relational affectivity, power, and interdependence, and the expressive, communicative, and interactive aspects of conflict” (24). For him, conflict affects the face to face relationship of human beings. He further claims that conflict transformation exposes normal human relationship, power relationship, their communicative functioning, and interdependence between or among the parties involved in the conflict. In this regard, he implicitly asserts that conflict spoils the good and smooth relationship between people, causes poor communicative functioning and poor interdependence between the parties. But transformation causes change in all the bad aspects. It enhances the face to face relationship between people, parties, promotes communication, increases interdependence and the like. He writes:

Transformation represents intervening intentionally to minimize poorly functioning communication and to maximize mutual understanding.

This includes trying to bring to the surface explicitly the relational fears, hopes, and goals of the people involved. (25)

After the transformation, the poorly functioning communication is transformed into good communication. Due to the transformation, the face to face relationship between Rashid and Guppees are transformed into smooth relationship. And the fear towards the Guppees by Rashid is transformed into happiness.

The transformation can also be seen also on the people of the country Alifbay. Rashid tells his son about the strange things happening on the people of Alifbay. All the people dance in the rain and enjoy it alot. Not only people but also the bird is enjoying the rain. One of the policemen tells the reason of the happiness of the Sad City. The reason is now all the people start to remember the name of the place where they are leaving. The name which almost all have forgotten for a long time and the name of the place is Kahani. Salman Rushdie writes:

‘Look like this old city finally learnt how to have fun.’ Rashid grinned. ‘It’s just the rain,’ replied the old bird. ‘It’s making everybody happy. Me, included. Whee! Whoopee!’ And he skipped away down the road. ‘I’ll tell you what to be happy about,’ said policeman who chanced to be floating by on an upturned umbrella. ‘We remembered the city’s name.’ ‘Well, out with it, tell us quickly,’ Rashid insisted, feeling very excited. ‘Kahani,’ said the policeman brightly as he floated off down the flooded street. ‘Isn’t it a beautiful name for a city? It means “story”, you know.’ (208-9)

After the long term crisis of happiness, there occurs the transformation of their sadness into the happiness. In the past, no one was happy and they were not able to remember the name of the place they were living. But after the violence

transformation, the sadness turns into the happiness. Now they all remember the name of the country. The violence does not exist at the same situation but after a long time due to the effort of the victims the destructive violence transforms on their behalf.

John Paul Lederach has given his view about transformation. He talks about the personal dimension's transformation. According to him, conflict affects the cognitive, emotional, perceptual and spiritual dimension. As he asserts: "The personal aspect of conflict refers to changes affected in and desired for the individual. This involves the full person, including the cognitive, emotional, perceptual, and spiritual dimensions" (24). Due to the violence created upon the people of Alifbay, their emotion is affected because they are sad and have been forgotten the name of the city they live.

And after that, John Paul Lederach further asserts, in the transformation the bad effect created upon the emotional dimension of human beings due to the conflict is minimized and the potential growth is maximized as he mentions: "Transformation represents deliberate intervention to minimize the destructive effects of social conflict and to maximize its potential for growth in the person as an individual human being, at physical, emotional, and spiritual levels" (24). In the personal dimension, transformation increases the potential growth inherent in the personal level. The violence increases the negative effect and the transformation decreases the negative effect and increases the capacity for development in human being at the physical, emotional and spiritual aspects. In the novel, the emotional aspect created by the violence upon Alifbay's people is transformed; at first who are sad but now they are happy. The transformation is one the level of emotional dimension because happiness and sadness are related to the emotion of human beings. The people of the Alifbay hold the capacity to be happy and the transformation address the emotional aspect of

them and transform into the happiness. All the people as well as a bird of Alifbay also are enjoying a lot and remember the name of their city.

The transformation is also seen between Rashid, Soraya and Haroun's relationship. Rashid opens the door of his apartment and finds that his wife Soraya stands there for him. It stuns him and he also finds Soraya twice beautiful than in the past. At that time Rashid cannot speak and he welcomes Soraya. Rashid, Haroun and Soraya including Miss Oneeta hug each other. And enters inside the room. Tomorrow morning, Haroun knows about his birthday and outside his room his mother Soraya starts to sing a song. Salman Rushdie writes:

The front door of the Khalifa apartment opened, and there stood Soraya Khalifa, as large as life, as twice as beautiful. Haroun looked at his father. Rashid couldn't speak. 'Welcome home,' Rashid said, and the three Khalifas (and Miss Oneeta, too) fell into one another's arms. 'Come inside,' Soraya suggested eventually. Haroun fell asleep. When he woke up then he remembered, it was his birthday. Outside, in the living room, his mother had begun to sing. (210-11)

After the transformation, the deteriorated relationship between Rashid and Soraya is resolute into constructive change. After the long time, the happiness comes into his life and their separation of relationship transforms into union. In the past, Rashid and Soraya are separated from each other but due to the transformation, their relationship changes into constructive relationship.

John Paul Lederach has also given his view about the peace. He talks about that peace is not static and the ending point of transformation but in transformation peace is continuous in the developing quality of relationship. He proclaims: "Rather than seeing peace as a static "end-state," conflict transformation views peace as a

continuously evolving and developing quality of relationship” (20). Peace is not static and it is always dynamic in the relationship. In the novel, the relation between Rashid and Soraya is get worsen but at last their relation get progress and the peace inherent in the relationship emerges out. The regressive relation of Rashid and Soraya do not stay at the same state.

In the conclusion, this novel *Haroun and the Sea of Stories* shows the different kinds of violence in the human relationship along with the transformation of it to the improve and desired relationship. By showing different characters and their relation as well as behaviour to each other, this novel shows the violence and its transformation. It shows the culmination of violence among people in our societies, which causes devastation. But it does not exist forever as is not static rather dynamic in nature. Violence only lasts for a time being. Then it seeks way for transformation.

III. Transformational Violence

Salman Rushdie's novel *Haroun and the Sea of Stories* concerns with violence and its transformation. It also shows violence in the human relation. The violence is between the characters like Haroun, Rashid, Politicians, Iff the water Genie, Princess Bolo, Khattam-Shud, Chupwalas etc.

This novel exposes the violence inherent in human relationship. One of the major characters, Rashid never gives the satisfied answer to his son Haroun's questions. In one of the political campaign, Rashid cannot deliver speech in front of the huge audiences so there he gets threatened by two politicians. Rashid and Haroun reach to the bus depot in order to go Valley of K and there they find drivers make fun by switch on and off their engine of buses. Iff the Water Genie cuts the subscription of story water of Rashid in the Valley of K while Father and son are sleeping. Haroun reaches the Gup City by blackmailing Iff the Water Genie and there he knows the kidnapping of Princess Batcheat by Khattam-Shud. To rescue Princess Batcheat, Guppees organizes the war. The patriarchal society suppresses the Blabbermouth so she disguises as a boy to become a page. While Haroun, Butt, and Iff are on the way to rescue Princess Batcheat, they are capture by the minions of Khattam-Shud. Chupwalas armies take out the brain of Butt the Hoopoe and let it like a broken doll. The novel not only exposes violence but also its transformation.

Violence gets transformed after the epicenter is found and addressed as well as dialogue also helps to settle violence into positive outcome. Violence is dynamic in nature rather than static so conflict transformation views peace as a continuously evolving and developing quality of relationship.

Guppees defeat the Khattam-Shud and rescue Princess Batcheat as well as save the stories from ruination. Chupwalas also integrate with Guppees after the death

of Khattam-Shud. Haroun also gets back the brain of Butt and installs it on the brain cavity. Guppees also re-supply the story water subscription which is cut off at the start of the novel and also give him the award for his help to them. Blabbermouth also shows her real identity among the Guppees without hesitation. Walrus, Guppees and others also promises to have good ending of Haroun's story. After returning back to the earth, they realize that all the people of Alifbay start to remember the name of their city as well as they all are happy and enjoying the rain. After reaching home, Rashid sees his wife Soraya back in favour of him. And Rashid, Soraya and Haroun reunite and happily live thereafter.

Conflict transformation is the perspective which ends the destructive conflict and builds something desired. It is relationship-centred. Conflict transformation promotes the constructive change but not limited to immediate solutions. For conflict transformation the presenting problem is an opportunity to address the symptoms and systems which is embedded in the sphere of history. It takes mid-to-long range of time frame to solve the conflict and transform into constructive force. Conflict transformation views conflict as the ebb and flow of the human relationship to pursue constructive change. Rather than seeing peace as a static end-state, conflict transformation views peace as a continuously evolving and developing quality of relationship.

Haroun and the Sea of Stories explores the violence and its transformation between the characters of Gup and Chup as well as the Earth. The main characters of this novel Rashid and Haroun are from one of the Sad city of Alifbay. Every people are sad and forget the name of their city. Rashid is a story teller and he cheats his own son Haroun. His wife Soraya leaves him and elopes with Mr. Sengupta. Rashid fails to deliver speech in a political speech and gets threatens because he lost his power to

speak stories. He with his son Haroun goes to the Valley of K and from there Haroun blackmails Iff and goes to Gupland. Khattam-Shud kidnaps Princess Batcheat and Guppees also bring Rashid to Gup City as a spy. Haroun and Rashid helps to Guppees to rescue Princess and save stories of the Sea of Stories. Guppees with the help of Haroun and Rashid able to rescue Princess Batcheat and save the stories. And being happy with the deeds of father and son, Guppees and Walrus promise of happy ending of their own story. After returning back to the earth, father and son realize that all the people of sad city are happy and start to remember the name of their city. And they reach their home and find that Soraya is for Rashid. And they reunite and live happily thereafter.

Thus, Salman Rushdie's novel *Haroun and the Sea of Stories* shows the violence in between the relationship of characters and from their behaviour and its transformation into constructive change. This novel has focus high emphasis on the relationship and the behaviour of the characters to expose the violence inherent in their relation as well as the change process of the violence into the positive change. This novel also reveals the fact that violence is not static in nature and the energy of violence can produce constructive change. The positive change is always progress around the developing quality of relationship.

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