

## Chapter I: Introduction

### Salman Rushdie and His Desire for Freedom

Salman Rushdie was born on June 19, 1947 in Bombay, India. He received his M.A. degree from Kings College, Cambridge. The same year, 1968, he became an actor in London. From 1970-80, he had a job being a free-lance advertising copywriter. In 1975, he began his authorial career with the publication of *Grimus*. He went on to write novels such as *Midnight's Children* (1980), *Shame* (1983), *The Satanic Verses* (1988), *The Moor's Last Sigh* (1995), and *Haroun and the Sea of Stories* (1990). This study will discuss on the novel *Haroun and the Sea of Stories*.

This study analyzes Salman Rushdie's novel *Haroun and the Sea of Stories* from the perspective of postcolonial reading. Postcolonial people advocate freedom. Postcolonial theory represents the voice of suffocated people who take part in free advocacy. This novel as an allegory presents the problems of contemporary society of India. It looks at the problems from the viewpoint of the young protagonist Haroun. Rushdie dedicates this book to his son, Zafar Rushdie, from whom he was separated for some time.

The novel opens in the sad city in the country of Alifbay, where Haroun Khalifa lives with his father, a famous storyteller, and his mother. One day, Haroun arrives home from school to learn that his mother has run off with his upstairs neighbour. This neighbour had often been critical of Haroun's father, Rashid, because he did not understand the usefulness of stories. In anger, Haroun assails his father for the uselessness of his stories. This crushes his father. Haroun finds it difficult to concentrate on schoolwork and so his father decides to take him on a storytelling job that he is performing for some politicians in the land of G and the Valley of K. However, when Rashid attempts to tell his stories no words come out; and the politicians get very mad.

Salman Rushdie's novels *The Satanic Verses* and *Midnight's Children* are listed in the most famous books of the world. The publication of these books had earned him a big fame. His writing always criticizes tyranny and emphasizes on freedom and openness. *Haroun and the Sea of Stories*, a story of a young boy, also projects in it similar motifs. The journey of the characters indicates Salman Ruside's desire of gaining knowledge and pleasure through travelling. Desire for freedom of the characters shows situation of a youth who wants to break through the traditional life style and fix his surroundings of life anew. The journey of the characters is interesting because of their uniquely free nature. They forget burden of life while they are in travelling. This shows the desire for free life of the characters.

As the courses of events proceed, Haroun and Rashid board on a mail bus bound for the Valley of K. It is driven by a parrot-looking man named Butt who stutters and speaks in riddles. Rashid makes a deal with Butt to drive them on the dangerous road between the Land of G and the Valley of K. Butt drives dangerously and Haroun is worried that he will die. When they reach the beautiful terrains of the Valley of K, Rashid tells Haroun that it all reminds him of Khattam-Shud, an ancient concept that means silence. When they reach K, Haroun and Rashid meet Mr. Buttoo, the politician, who takes them to his boat on the Dull Lake. As they depart on the lake, they are engulfed in a thick mist. At that time Haroun tells everyone to invite good thoughts to their mind, and when they do, the sea becomes calm. Haroun and Rashid reach the yacht that will take them to their destination the next day. The yacht is very luxurious, but both Rashid and Haroun have difficulty in sleeping. Just as Haroun dozes off, he hears a noise in his bedroom. He notices an old man who has an onion shaped head and who disappears as soon as he sees Haroun.

The narrator of the story appears briefly in Chapter 11, one of the only times this occurs in the novel. Because the narrator reveals him or herself, the reader is made aware of the framing technique of the novel. This narrative technique mirrors that of stories in *One Thousand and*

*One Arabian Nights* which was a major influence on Rushdie's work. Haroun's story exists within the reality of the narrator telling the story to the reader. It is thus framed within a second story. The narrative becomes farcical when the Guppees and Chupwalas begin their war. This is somewhat of an unexpected turn in the book. The story of war had been building throughout the novel, but when the time for battle approaches, both sides make themselves look foolishness, and the battle ends with an easy victory by the Guppees. The clown noses and funny hats that each side wears represent Rushdie's opinion that any force that begins war only makes themselves look foolish. The armaments of war are not the tools of courage. It is notable that no matter how technologically advanced the Guppee society becomes, they will still not be able to see properly in their fight because of the darkness. This is a sly condemnation of war like aggression in the technologically advanced Western World.

Rushdie also makes a brief allusion to the concept of suicide bombers when Khattam-Shud's ambassador attempts to blow himself and the Guppee leadership up with a bomb. The act of suicide bombing, was and is a major terrorism issue in Middle Eastern countries such as Pakistan. The characters in the novel deal with this issue of terrorism in the same way that people of the real world deal with it: with disbelief and dismayed wonder that anyone would be so corrupted to undertake such an act.

It is important to note that [\*Haroun and the Sea of Stories\*](#) ends with something of a doubtful happy ending. It is a happy ending in that the sad city remembers its name (Kahani) and Haroun's mother returns after she realizes that she made a mistake. Haroun also realizes that he can hold onto the value of story without the help of the Guppees of Kahani. However, there is doubt in Haroun's mind over whether such a happy ending is synthetic and manufactured by the Guppees. The reader questions whether a synthetic happy ending is really a happy ending. This fact, Rushdie suggests, means that there are actually no happy endings in real life. There is only story and the story goes on forever. The novel does not end with a "happily ever after" as most

princess rescue stories end. Instead, it ends with Haroun's mother singing. This represents the continuation of song and story as a frame for all of life.

*Haroun and the Sea of Stories* advocates free speech by presenting a battle between those who are orally fluent and those who live in lack of speech which concludes in the victory of speech over silence. It also celebrates free speech by projecting the motif of journey more like in a fairy tale where the characters enjoy freedom of travelling. For free speech to survive there should be open society. Free press and free speech are only possible in open society or one founded on democracy.

Since its publication, the novel has aroused a great deal of literary criticism and reviews by many critics and writers. Phillip Allingham, one of the biographers of Rushdie, notes on the novel by comparing it with classical narrative and says:

The novel is full of allusions to both traditional tales and modern culture. The frame story in the book can be directly related to *One Thousand and One Arabian Nights*, a work that is specifically referred to several times in *Haroun and the Sea of Stories*. Some subtle and some outright allusions to traditional stories like *Alice in Wonderland* and *Aladdin and the Wonderful Lamp* suggest many different themes that are included in these stories, and they also add to the fairytale motif.(123)

Phillip compares the novel to great narratives of the world and regards the novel as famous travel writing of the post colonial time which is full of mystery and imagination. Jean-Pierre Duprix discusses the imagery of the novel and writes:

His use of water imagery in relation to stories is particularly brilliant. At the end of the novel, as the citizens of the city Kahani rejoice over their newfound name, water pours from the sky, suggesting the lasting happiness that language can bring. Showing the memory of the name Kahani, which happens to mean story,

as the one thing that can make a sad city happy, Rushdie implies the vast importance that words have. Representing stories by an ocean is no mistake on Rushdie's part. (111)

Colonial fantasy is presented in the novel through the relationship between water imagery and stories and the celebration of the new found name that represents the mystic and fluid mentality of the modern people. Lisa and Maitland Appignanesi discuss the censorship sea that creates difficulties to the people of sea shore, mainly of the Indian Ocean. These problems are logically reflected in the novel. In this regard Lisa and Maitland Appignanesi say:

Censorship is never over for those who have experienced it. It is a brand on the imagination that affects the individual who has suffered it, forever.” This was a problem faced by Salman Rushdie. After years of suffering from writers block, he overcame his obstacles and published "Haroun and the Sea of Stories. (19)

The novel suggests the people living in sea shore and travel into the sea. It concentrates on the awareness of the people and their right to use sea. As Srinivas Aravamudan says:

*Haroun and the Sea of Stories* is full of foreshadowing, word play, and imagery, as any book about stories should be. His use of water imagery in relation to stories is particularly brilliant. At the end of the novel, as the citizens of the city Kahani rejoice over their newfound name, water pours from the sky, suggesting the lasting happiness that language can bring. Showing the memory of the name Kahani, which happens to mean story, as the one thing that can make a sad city happy, Rushdie implies the vast importance that words have. (37)

The memory of characters is related to the betterment of life and travel which is almost impossible due to various problems. Characters are not clear about the ongoing situation and they live in mystery and imagination although they are toward the freedom and equality. The

kind of balance between real life situation and illusion is quite typical of Rushdie's language. In this regard, Andrew S. Teverson highlights:

What this says about Rushdie as an author is that in broad terms he writes so that others can learn from what he has to say and, in a more specific context that is especially evident in *Haroun*, have them walk away with a greater appreciation of language's ability to bridge gaps, destroy barriers, and banish darkness. (445)

Above lines disclose the broadness of setting of the novel which captures the scene of postcolonial world destroyed by colonizer. Although colonial forces physically destroy the place but desire for freedom can never be controlled by them. The characters of the novel express their desire for freedom through their travelling to different parts of the sea. Jean-Pierre Duprix clarifies the theme of freedom by giving references of the song and says:

In many places, the novel alludes to elements of popular culture in the "real" world. The Walrus and the Eggheads allude to the Beatle's song, "I Am the Walrus." Rushdie even comes close to quoting a line from the song when he gives the full name "I.M.D. Walrus." Like the novel itself, the song is an example of musical absurdist. The names of the Plentimaw Fish, Goopy and Bagha, are also the names of the heroes in a movie by Middle Eastern director Satyajit Ray. These examples demonstrate Rushdie's combination of absurd and surrealistic popular culture into his art. (22)

The novel is subtly related to the idea of postcolonialism. The chief motive behind Rushdie's presenting the postcolonial circumstance, which is largely a flux, is obviously to resist the colonial despotic rigidity and thereby to advocate freedom. The characters' enterprise of rescuing the Sea of Stories symbolically refers to Salman Rushdie's enterprise of satirizing the Irani leader Ayatollah Khomeini's expression of imposing a *fatwa* on Rushdie. Rushdie wants to

rescue the literary world from the narrow-mindedness of idiosyncratic despots who, ignoring the changed context of postcolonial world scenario, try to restrict the free scope of literary practice.

*Haroun and the Sea of Stories* is a work that belongs to the series of the enterprises of demolishing the walls of colonialist framework of mind of the political leaders of the world who undermine the significance of literary works. In the novel, the expression ‘*What’s the use of stories that aren’t even true?*’ by Mr. Sengupta implies the pollution of stories. Rushdie in the present text renders broad thinking, freedom and democracy a high position. He defends the postcolonial world of flux and free wordplay where every individual and society are free to show up in their distinctive colours. The characters, Butt the Hoopoe, Iff, Mali, Plentimaw Fish, Prince Bolo, etc. who accompany Haroun in his journey are by nature freedom loving and in the text, they are Rushdie’s advocates of free speech and free press. Even Rashid Khalifa’s quest of identity is symbolically Salman Rushdie’s struggle after his work *The Satanic Verses* receives a bitter criticism.

In fact, Rushdie’s persistent desire for freedom is felt by the reader ever after Rashid Khalifa, shocked at his son’s remarks, runs out of stories to tell. More than the father, Haroun Khalifa remains relentlessly concerned about Rashid’s lost talent of story-telling. This desire for freedom leads him ultimately to undertake an adventurous journey to Kahani, the land of source of stories along with his group of strange companions. Haroun’s desire for freedom overflows in his words. When he comes to know from Prince Bolo that the wonderful Sea of Stories, of which he heard all his life, was in danger, he exhibits a strong will to rescue it in the following lines:

And now that I’ve actually come to Kahani and seen with my own eyes how beautiful the Ocean is, . . . it turns out I may be too late, because the whole Ocean’s going to be dead any minute if we don’t do something. And it turns out that I don’t like the idea of that, sir, not one bit. I don’t like the idea that all the

good stories in the world will go wrong for ever and ever, or just die. As I say, I just started believing in the Ocean, but maybe it isn't too late for me to do my bit.

(137)

Advocacy of freedom has been reflected through allusions to oral cultures, openness of the plot and variation in narrative techniques. Rushdie emphasizes on feelings, imagination rather than rational argument. With its various water imagery and the characters who bravely partake in the duel for freedom of speech, the text teems with Rushdie's desire for freedom. *Haroun and the Sea of Stories* is a work with postcolonial spirit which defies colonial motives and advocates use of free speech. It not only embodies in it severe counter criticism of senseless censoring acts of the despotic religious and political leaders of the world but also is a celebration of the victory of imagination over raw power and despotism. In retaliation to the unjust censorship imposed upon his previous literary work, *The Satanic Verses*, Rushdie has actually thrashed upon the face of his opponents with one another work which celebrates use of word play, figures of speech like allusion, imagery and allegorical presentation of ideas. He began to write the novel in the summer of 1989. The fact that it was a few months after the *fatwa* also helps clarify what the centre and the periphery of Rushdie's contemplation were. As the novel replicates Rushdie's predicament in the wake of the fatwa, the reader finds several surrogate authorial figures that defy censorship and advocate freedom in the novel. In the novel, Rushdie becomes the storyteller Rashid Khalifa who loses the gift of gab and can no longer entertain. Rashid's condition is linked to a fanatic Cult of Dumbness and Muteness that wants to wipe not only made-up tales but also human speech. (101) The novel contains an allegory of the fight between the imagination, forces of freedom, and the forces of obscurantism. Rather than retreating under the death threats, Rushdie reiterates the importance of good literature and shows the defeat of despotism which cannot survive long in a postcolonial context which is largely guided by democratic treatment of individuals and the concept of open society.

## Chapter II: Postcolonialism : A Theoretical Synopsis

### Postcolonial Theory and Practice

The coinage of the term ‘postcolonialism’ dates back to the end of colonialism. With the downfall of colonialism in the mid twentieth century, new socio-economic and politico- cultural systems originated. The field of literary criticism and analysis saw a number of new theories such as, Marxism, Hermeneutics, Poststructuralism, Postmodernism, Deconstruction, etc. came into practice criticizing the old ones. One of the literary theories, Postcolonialism largely dominates the latest era. It continues to exist from the period of the colonial encounter leading up to decolonization and the aftermath. This approach is a strategy of encountering colonial literature or discourse. Colonial discourse was enforced among the colonized societies by means of guide books, travelogues, narratives of journey, research papers, leaflets, literary pieces, and treaties by emphasizing on the ruling ideas or the rulers’ idea. Postcolonial theory attacks the ruling ideas of the colonizers. The colonial experiences are condemned as inhuman activities of colonizers. This approach proves the colonizers as very close to criminals or animals. Frantz Fanon writes in his book *The Wretched of the Earth*: Colonialism is not satisfied merely with holding a people in its grip and emptying the native’s brain of all from and content .By a kind of the perverted logic, it turns to the past of the oppressed people and distorts, disfigures and destroys it. (170)

In 1978, Edward Said published *Orientalism* that initiated the formal presence of postcolonial theory by disclosing the bitter truth of colonial dichotomy—oriental (eastern) junior and occidental (western) senior. So, this theory opens the injustice and animalistic character

enforced by the colonizers over the natives in order to justify their colonial legacy. The well-celebrated postcolonial writer Eleke Boehmer writes in her book *Colonial and Postcolonial Literature*:

. . . naming of other people as irrational, barbarian, Indian, animal like was simultaneously an act of evaluation usually of downgrading. In certain Post-colonial descriptions of course the presence of native peoples was entirely erased from the land they occupied time and again, the derogation of other cultures was used to validate the violence of invasion. (80)

Discourse, a key perspective of postcolonial theory, was devised by the poststructuralist figure Michel Foucault regarding the relation between knowledge and power. In his view, every utterance is discourse whether spoken or written that is the source of power formation.

Discourse creates knowledge that influences power. As a result, knowledge or truth is power-oriented. There is no objective truth at all because everything is dynamic or changeable. The social and political power structures of a society are based on discourse. The colonizers by using ruling ideas in their discourse started dominating over the native, Homi K. Bhabha mentions in his book *The Location of Culture*:

The objective of colonial discourse is to construe the colonized as a population of degenerate type on the basis of racial origin in order to justify conquest and to establish system of administration and instruction . . . Therefore, despite the ‘play’ in the colonial system which is crucial to its exercise of power, colonial discourse produces the colonized as a social reality which is at once An ‘other’ and get entirely knowable and visible. (70-71)

Postcolonial theory represents the voice of marginalized and suffocated people who are ready to die for the sake of their cultural and social norms, which had been sucked by the giant rulers. Postcolonial theorist Gayatri Chakravorty Spivak raises the voice of undermined people

by stating that the subaltern can speak if chance or opportunity is granted to them. On the other hand, culture, hegemony and anti-colonial resistance are powerful tools of the thematic discussion of postcolonialism that evokes the colonial experience of injustice and barbarism. It indicates the downfall of native norms and values that is depicting animalistic character over non-European and the whites justify themselves having such nature that leads to antagonistic relationship between the ruler and the ruled. From the process of writing back, Frantz Fanon presents in *The Wretched of the Earth*:

The violence with which the supremacy of White values is affirmed and the aggressiveness which has permeated the victory of these values are over the ways of life and of thought of the native means that, in revenge, the native laughs in mockery when western values are mentioned in front of him . (35)

European world tries to undermine the colonized field not only through political, economic strategy and military sphere but also culturally by using or enforcing White culture as a weapon. They enlarge their cultural superiority to mould it in their preferable framework. Hegemonic relationship occurs between the powerful west and the controlled native. Knowingly or unknowingly, people from the colonized sphere follow western culture, norms and values. Culture is considered as recuperation of other's idea or thought to us which are an objective mirage to limit in a certain imposed culture due to power relation. Culture renders the optical illusion and false objectivism of the complex historical relationship. Culture as a set of signs is enforced into the alien mind by teaching religious belief, a part of culture .In this context, Frederic Jameson states culture as the "ensemble of stigmata that one group bears in the eyes of other group and vice-versa." (271)

Actually culture is determined by historical factor that puts forth the view that culture and history cannot be isolated. So culture should be deserved as a tool to tackle colonial force as

the colonizers have implemented Christian pedagogy to dominate native people. Chidi Amita draws the thrust of Cabral's view:

The main thrust of Cabral's argument was to intensify the reciprocal relationship between history and culture to a point that both categories become hardly distinguishable. Thus the national liberation struggle is a historical act of colonial resistance to the extent that it is recognized that the object of national liberation is the freedom of society and its values from foreign domination. (160)

Though culture as a phenomenon seems permanent and rigid, it gets relentlessly threatened by dissolution.

### **Postcolonialism and Orientalism**

Among a number of concepts of postcolonial theory such as, discourse, culture, hybridity, subaltern, mimicry, diaspora, displacement, anti-colonial resistance and others, orientalism occupies a dominant space. Orientalism is a projection of relationship that occurs between the westerners and the non westerners. It discloses explicitly the pre-occupied psyche of colonizers over native people that regard the latter as oriental or other. Edward Said, as the propounder of the concept of Orientalism, challenges the westerner's attitudes or stereotypes with the publication of *Orientalism* in 1978. Simply Orientalism refers to western style of dominating and under mining or restructuring the orients through their lenses. It is a creation of western ruling mind. Edward Said puts forth his view in his Introduction of *Orientalism*:

The orient was almost a European invention and had been since antiquity a place of romance exotic beings haunting memories and landscapes remarkable experience... Orientalism can be discussed and analyzed as the corporate institution for dealing with orients, dealing with it ,by making statements about

it, settling it, ruling over it; in short, Orientalism is western style for dominating, restructuring and having authority over the orient. (1-3)

The westerners regard Asia, Africa or Latin America as the places of fun, thrilling, exotic and haunting experiences beyond civilization and modernization. In terms of colonization, the Europeans visited various parts of the world and started writing books, magazines, travel guide etc by referring to the native people as the inhabitants who remain in the stage of primitive world thereby justifying colonization as the fundamental need for the natives. Such books of justification of European expansion are regarded as orientalist texts in which Europeans present themselves as superior and the native as inferior through hegemony. Said writes:

The idea of European identity as a superior one in comparison with all the non-European people and culture there is in addition the hegemony of European ideas about the orient themselves reiterating European superiority over oriental backwardness. (7)

Edward Said remarks that Orientalism began since the invasion of Egypt by Napoleon in 1798. After that British and French Orientalism had its effect for one and a half century up to the World War II. The American Orientalism pervades the world after the World War II. In Said's view, Aeschylus, Euripides, Chaucer, Marx, Shakespeare, Dryden, Pope, Byron, Balfour and Cromer who were the leading practitioners of Orientalism described non-European countries as exotic and romantic. The orientalists undermine the human value of the native people by decoding stereotypes such as emotional, irrational, spiritual, superstitious, eccentric, lacking self-governance and accuracy, etc. On the other hand, they exaggerate themselves as the vice versa i.e. civilized, reasonable, rational, patient and capable of self-governance. Said postulates:

Many terms were used to express the relation, Balfour and Cromer typically used several. The orient is irrational, deprived (fallen), child like "different" thus the

Europe is rational, virtuous, matured “normal” Yet what gave the orient’s world its intelligibility and identity was not the result of his own efforts but rather the complex series of manipulation by which the orient was identified by the west. (40)

Writing books about native people and naming them through various images and representations led to a trend of manifestation of new discourse against the old. Naming the other people concerns with the control and subjugation by enforcing colonial discourse Said agrees with Foucault’s view of discourse in this way:

I have found it useful here to employ Michel Foucault’s notion of discourse as described by him in *The Archaeology of Knowledge and the Discourse on Language* to identify Orientalism. My contention is that without understanding Orientals as a discourse one cannot possibly understand enormously systematic discipline by which European culture was able to manage and even produce the orient politically, sociologically, militarily, ideologically, scientifically and imaginatively during the post- enlightenment period. (3)

Supporting the view of Said, the influential post-colonial writer Leela Gandhi opines in her book *Postcolonial Theory: A Critical Introduction*:

Orientalism becomes a discourse at the point at which it starts systematically to produce stereotypes about the Orientals and the orient such as the heat and dust, the teeming market place the terrorist courtesan, the Asian despot, the child-like, the native and the mystical East. These stereotypes, Said tells us, confirm the necessity and desirability of colonial government by endlessly confirming the positional superiority of the west over the positional inferiority of East. (77)

After the World War II, European imperialism shifted to America and so did Orientalism. American Orientalism mainly targets over the Arabian or Muslim people with the

implication of various indigestible images such as camel- riding nomad, incompetent, defeated character, lechery, blood thirsty, dishonesty scoundrel, devious, intrigue, etc. The orientalists consider their religion Christianity as the religion of the world but other all religions are just imitations. Christ is the only one God; other gods are gods no more. Everywhere they assert their religion, culture, norms or values as authentic but other's nothing as illustrated in the world.

Postcolonial theory asserts as a process of writing back by unmasking the prejudice of western mind. In this reference, Orientalism seems to be able to disclose how inhumanly and savagely the Europeans had dominated over native. For this, Said says orientalist is antihuman.

### **Postcolonialism and the Practice of Hegemony**

Hegemony, a cultural term, coined by Italian Marxist Antonio Gramsci stands for domination by consent. Gramsci, after a long investigation, draws a conclusion that ruling class gets success in dominating and promoting its intentions over the ruled ones by hegemony. Hegemony is associated with acceptance of colonial imposition through idea, message, or teaching. In this reference, Bill Ashcroft, Gareth Griffiths and Helen Tiffin state about post colonialism in their book *Post-Colonial Studies: The Key Concepts*:

Fundamentally hegemony is the power of the ruling class to convince other classes that their interests are the interests of all. Domination is thus exerted not by force, nor even necessarily by active persuasion but by more subtle and inclusive power over the economy and over state apparatus such as education and media by which the ruling class' interest is presented as the common interests and thus comes to be taken for granted. (116)

The fundamental essence of hegemony in Greek language denotes 'rule' or 'leadership' to be exercised by dominant group over dominated one especially observed in capitalist society.

As Marx views that the ruling class claims always ruling ideas, the colonizers put forth their ruling parameters to justify imperialism as basic need. Hegemony is a method of exerting moral, intellectual, economic and ideological influence by persuading the majority of population for the legitimacy of ruling class in distant zone. The local people have to accept the self-created hierarchical ideas or institutions as basic requirement spontaneously and naturally so that the colonizers can achieve their aim. Commenting on Gramsci's idea of hegemony, Said writes:

Culture of course is to be found operating within civil society where the influence of ideas, institutions and of other persons works not through domination but by what Gramsci calls consent. In any society not totalitarian, then, certain cultural forms predominate over others, just as certain ideas are influential than others. The forms of cultural leadership what Gramsci has identified as hegemony an indispensable concept for any understanding of cultural life in industrial west. (7)

By emphasizing the essentiality of Eurocentric values beliefs and assumptions, consent or agreement from local people are gained. As a result, the native people find their cultural norms and values at marginal or peripheral stage whereas Euro-centric values present at the center. Hegemony and discourse both are essential elements of cultural studies. Hegemony is a trend of constructing, maintaining and restructuring other culture in which dominant groups exercise political, social and cultural authority and leadership over subjugated groups after a successful effort of convincing. The understanding and consent can be obtained through influential practices of hegemonic discourse. Discourse, simply understood, is a written expression but it refers to all the utterances whether spoken or written that signify something at underlying level including the generation of meaning through images, sounds, cultural performances, singing, dancing, games etc. So, discourse indicates images, sounds and practices which are close to sign system of language.

Michel Foucault regards that a writer creates a book and the process of writing book deals with an attempt of generating discourse; discourse is power. He views we can never possess objective knowledge of history because discourses are known as product of power struggle. In every sphere of society such as science, politics, art, and religion discourse influences power because power is achieved through discourse .Foucault advances the principle of discourse in relation to power structure acting in a society by stating that discourses are deeply rooted in social organization that runs through discourse. So discourse and power cannot be isolated due to inseparable tie Abrahams in his book *A Glossary of Literary Terms* presents:

Discourse has become the focal term among critics who oppose the destructive concept of a general text that functions independently of particular historical condition. Instead they conceive of discourse as social parlance or language in use and consider it to be both the product and manifestation not of a timeless linguistic system but of particular social condition. Class structures and power relationships alter in the course of history. (262)

Furthermore, Foucault himself opines in his well-celebrated essay “Truth and Power” that the truth as product of discourse is changeable, neither correct nor wrong:

Now I believe that the problem does not consist in drawing the line between that in a discourse which fall under the category of science or truth and that which comes under some other category but in seeing historically how effects of truth are produced within discourse which in themselves are neither true nor false.(11-39)

Discourse is a system of flexible acts by which influential group in society constructs the field of truth by means of certain knowledge, values, and discipline upon marginalized ones. Excluding others’ ideas and perspective, discourse highlights on its targeted aim by producing the objects of knowledge in different intellectual ways. Truth and identity are not fixed entities

because both of them are temporary stabilization of essence influenced by discursive constructions. So identities are the outcome of discourse. Commenting on Foucault, Chris Barker writes in *Cultural Studies*:

Foucault argues that structuralist theories of language conceive of it as an autonomous rule-governed system. He also opposes interpretive or hermeneutic methods which seek to disclose the hidden meaning of language. Foucault is thus concerned with the description and analysis of the surface of discourse and their effects under determinate material and historical conditions. For Foucault, discourse concerns both language and practice and refers to the regulated production of knowledge through language which gives meaning to both materials object and social practices. (19-20)

Initiated in the sixteenth century, discourse, the ruling term, focused on any speech and conversation in preliminary period and gradually formal speech, narration, a treatise, dissertation and sermons were mentioned as different forms of discourse. Colonial discourse, a recent use in post colonial theory, is the complex structure of signs and practices that maintain social existence within colonial tie. The link between the knowledge and power is very significant for epistemology itself the matter of power or discourse. Quoting the perspective of Cromer, Said puts forward: "Once again knowledge of subject races or Orientals is what makes their management easy and profitable? Knowledge gives power; and more power requires more knowledge and so on, in an increasingly profitable dialectic of information and control." (36)

To conclude, truth is power -vested and it is the consequence of power. People who hold high power create discourse. So, discourses are the means to dominate over colonized by the colonizers. The enforcement of such discourse is highly elaborated in *Things Fall Apart* by Achebe demonstrating the collapse of native norms and values due to colonial discourse.

Resistance occupies its location from the pit of domination and intervention generally in indigenous affairs. Resistance is generally defined as a revolt or revolution against a certain injustice and exploitation. Revolt is the outcome of colonialism and imperialism which had played very notorious role against the spirit and values of African people. Colonialism concerns with the policy of occupying other's territory and exploiting its natural resources physically, militarily or epistemologically that leads to modification or devastation of native religion and pedagogy by undermining the native people's cultural norms and values. K. Asare Opoku writes in his essay "Religion in Africa during the Colonial Era":

The missionaries taught their converts that life could be separated into spiritual and secular spheres, a teaching which ran counter to the fundamental basis of African culture namely, the unity of religion and life. Missionary teaching thus attempted to attack the cement which held African societies together. The danger signals were picked up early by many perceptive African rulers who initially resisted missionary penetration into their societies, seeing it a challenge and a threat to traditional pattern of authority. Missionaries and colonial administrators alike preached against belief in spirits and supernatural forces and gods, witchcraft, sorcery, sacrifices and rituals, taboos and veneration of ancestors and thus weakened the influence of African traditional and ritual leaders such as priests, priestesses, magicians, rain makers and divine monarchs. (513-514)

Historically the practice of colonialism had initiated from the extension of Roman Empire that led to Spanish, French and British imperialism coherently up to mid- twentieth century. British imperialism in Africa commenced from 1885 and lasted up-to 1960 by running the state affairs more than seven decades. At this pitfall, Nigeria was colonized by British Empire in early decade of expansion and got independence after a remarkable revolution in 1960.

Christianity had dominated culture and Africans applied religion as a means of 'tit for tat' to fight against colonial force with the synthesis or support from ancestors and gods, except the converts, other native people fought against British Empire. K. Asare Opoku presents: "African used their religion as a weapon to resist colonial rule and often relied on magic and intervention of their ancestors and gods in their fight against colonial oppression" (514).

Postcolonial literature asserts counter attack of colonial literature or colonial ethos through writing. Writing a book against colonial influence is itself resistance. The writers had to write the book from their own perspective dealing with native culture and social affair by awakening the people to resist colonial force. Eleke Boehmer writes about native culture in her book *Colonial and Postcolonial Literature*:

To mend the self negating disjunction between language and lived reality, colonized writers had to begin to imagine the world from their own point of view. It was the writer's task, Ngũgĩ has said, to assert the right [of the once colonized] to name the world for ourselves' ('Moving the centre,' 1991) Chinua Achebe is, too has spoken of the imperative need of writers to help change the way the colonized world was seen, to tell own stories, to wage 'a battle of mind with colonialism' by reeducating readers. (189)

Anti-colonial resistance denotes the expression of hatred and arrogance over the colonial practice through culture, literature and revolution as well. It is the resistance against colonial mentality and its performance. Some writers have conceived colonial expansion as a criminal activity. Jamaica Kincaid an influential Antiguan writer, postulates bitter arrogance against the Whites as criminals by using second person 'You' in her well celebrated essay "A Small Place":

For isn't it odd that the only language I have in which to speak of this crime is the language of the criminal who committed the crime? And what can that really

mean? For the language of criminal contains only the goodness of the criminal's deed. (94)

Decolonization is final aim of anti-colonial resistance in which two contradictory forces encounter each other- oppressor and oppressed. The true worshipper of a native culture seems ready to kill and be killed as for eastern writers. Drawing the scenario of violence, the prominent postcolonial figure Fanon writes in his book *The Wretched of the Earth*: The naked truth of decolonization evokes for us the searing bullets and bloodstained knives which emanate from it. For if the last shall be first this will only come to pass after a murderous and decisive struggle between two protagonists. (30)

*Haroun and the Sea of Stories* the novel captures the scenes of post colonial world and the nature of people living in third world country. The plot is related to the free speech and free will of travelling. They love to free life and desire to gain knowledge through practical experiences not theoretical knowledge. As postcolonial readers, the novel is highly based on oriental idea and resist colonial perception and tries to establish new horizon of thought on the basis of experiences of people of the third world country. By describing travelling for story Rushdie ironies the colonizer who travels for getting something but now travelling is for knowledge, experience and to promote freedom.

The novel projects third world people as freedom lovers and their activities are guided by the spirit of oriental philosophy. In the next chapter, discussion on the periphery of text will be carried out.

### **Chapter III: Textual Analysis**

#### **Advocacy of Free Speech in *Haroun and the Sea of Stories***

The novel begins with the description of the sad city situated in the country of Alifbay where [Haroun](#) Khalifa lives with his father, a famous storyteller and his mother. In a fairytale fashion the city is described as a strange city. It is an industrially advanced but emotionally dry land. The city is strange due to its unique quality, that is, sadness. But the saddest of cities is said to have forgotten its name and this is its identity. The city is sad because the social systems are not functioning well and the freedom of expressing how one feels like living a life is restricted. It is sad because there is lack of communication between people. Thus the very opening lines of the novel gives the glimpses of its major concern. The narrator begins with his comment on the social conditions of the city which lacks freedom and happiness:

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

The city has a factory which, it is said, that sadness is manufactured. The factories produce air pollution that is only relieved during the monsoon, which also heralds the arrival of pomfret into the nearby waters. The city is thickly populated by people, of whom only the lead character Haroun and his parents are ever happy. Haroun is an only child, a strange circumstance in the city where there are mostly big families. The protagonist Haroun Khalifa is a young boy who leads a middle class life distinct from the rich, poor, `super-rich' and `super-poor' people inhabiting a nameless sad city. His home is uniquely happy. His mother, Soraya, enjoys singing, while his father, Rashid, is a professional storyteller. Haroun often travels around the country, listening to his father tell stories:

And in the depth of the city, beyond an old zone of ruined buildings that looked like broken hearts, there lived a happy young fellow by the name of Haroun, the only child of the storyteller Rashid Khalifa, whose cheerfulness was famous throughout that unhappy metropolis, ... (15)

Thus it seems the happy order of this family is sustained by the magical power of stories. Rashid, an inhabitant of this city, has been described as a character whose essence of life stands on his art of storytelling. Telling stories is a means of sharing life experiences which releases his mind from the burdens of everyday life.

... and whose never-ending stream of tall, short and winding tales had earned him not one but two nicknames. To his admirers he was Rashid the Ocean of Notions, as stuffed with cheery stories as the sea was full of glumfish; but to his jealous rivals he was the Shah of Blah. To his wife, Soraya, Rashid was for many years

as loving a husband as anyone could wish for, and during these years Haroun grew up in a home in which, instead of misery and frowns, he had his father's ready laughter and his mother's sweet voice raised in song. (15)

Haroun's father Rashid Khalifa, the Shah of Blah with fabled oceans of notions, often refers to the streams of story water. He drinks to keep up the supply of wondrous tales that pour forth from within him. Rashid's reference to water is concerned with advocacy of free speech. Free flow of water symbolically refers to free play of words without which stories cannot be woven. Rashid's playful reply to Haroun's question illustrates this:

...whenever he asked his father this most important of questions, the Shah of Blah would narrow (to tell the truth) his slightly bulging eyes, and pat his wobbly stomach, and click his thumb between his lips while he made ridiculous drinking noises, *glug glug glug*. Haroun hated it when his father acted this way. 'No, come on, where do they come from really?' he'd insist, and Rashid would wiggle his eyebrows mysteriously and make witchy fingers in the air. 'From the great Story Sea,' he'd reply. 'I drink the warm Story Waters and then I feel full of steam.' (17)

Haroun takes his father's reply as an eccentric statement as it was too complicated an idea for his young mind to understand. Thus Rashid's fluid answer to his son's important questions suggests the fluid nature of stories and thereby it portrays the importance of imagination and free speech. He puts forward his further questions:

'Where do you keep this hot water, then?' he argued craftily 'In hot-water bottles, I suppose. Well, I've never seen any.' 'It comes out of an invisible Tap installed by one of the Water Genies,' said Rashid with a straight face. 'You have to be a subscriber.' 'And how do you become a subscriber?' 'Oh,' said the Shah of Blah, 'that's much Too Complicated To Explain.' (17)

In the later chapters, Haroun discovers that the ocean of stories indeed exists, and by that time he is all set to save it from total annihilation. Haroun's free and happy world is suddenly taken apart when one day his mother elopes with their neighbour Mr. Sengupta, a mean clerk. [Mr. Sengupta](#) disliked Haroun's father. He had forever questioned the significance of Rashid's tales. His expression of dislike for Rashid in front of Soraya portrays his evil motives:

The husband of yours, excuse me if I mention,' he would start in his thin whiny voice. 'He's got his head stuck in the air and his feet off the ground. What are all these stories? Life is not a storybook or a joke shop. All this will come to no good. What's the use of stories that aren't even true? . . . Haroun, listening hard outside the window . . . couldn't get the terrible question out of his mind. (20)

Thus the seed of skepticism is implanted in the minds of Soraya and Haroun by Mr. Sengupta's skeptic question - "*What's the use of stories that aren't even true?*" - which is guided by his selfish motives. So, this question establishes the framework of the whole story. It begins the battle between stories and silence i.e. free speech and censorship. On the other level of understanding, it symbolizes the colonial motive of destroying the original cultural apparatus of the colonized people and maintaining a hegemonic control over them. This overarching question plays a role to destroy the happy order of the Khalifa family. Haroun's family breaks because Haroun and his mother both question Rashid Khalifa's storytelling and perspective on reality. In the following excerpt Haroun's mother accuses Rashid of having no room for facts in his mind through her letter:

Soraya had left a note full of all the nasty things Mr. Sengupta used to about Rashid: 'You are only interested in pleasure, but a proper man would know that life is a serious business.. Your brain is full of make-believe, so there is no room in it for facts. Mr Sengupta has no imagination at all. This is okay by me.' (22)

The people that Rashid Khalifa loves, his son and his wife, both turn on him and tell him that his stories are not real and do not matter. There is a poignant description of how Rashid feels broken when in a fit of anger Haroun bursts on his father repeating Mr. Sengupta's criticizing question. This causes Rashid to lose his ability to tell stories. This gift is his livelihood and his reason for existing. Without his stories, Rashid finds that he has no way to support himself or to justify his life. This functions as a serious attack on his personal freedom of speech:

'What to do, son,' Rashid pleaded piteously. 'Storytelling is the only work I know.' When he heard his father sounding so pathetic, Haroun lost his temper and shouted: 'What's the point of it? *What's the use of stories that aren't even true?*' Rashid hid his face in his hands and wept. (22)

Haroun immediately realizes that he has crushed his father and broken his spirit. Haroun realizes that he should not have said that, and he blames himself soon afterwards. The question "What's the point of stories that aren't even true?" is the central issue in the book *Haroun and the Sea of Stories*. The point is that stories are in fact means of learning (meant to teach you), and they work with adults as well as children. That's why Jesus taught in parables. That's why oral tradition throughout history has used parables; they're a teaching tool. They make a point without an actual lecture, they spark out imaginations. So that's the point. The stories don't need to be true in order to make a point. Stories are what cultures constructed of and cultures are the forces which unite people into a community. Thus stories are means of control too. Rashid, storyteller represents the protector of culture, here. Rushdie wants us to understand the deep interrelation between stories and cultures because when culture is destroyed societies tend automatically to break. This was proved also by how colonial forces had manipulated culture as a means of controlling the colonized societies. Rushdie suggests that a person's stories compose their identity and dignity. The novel's action revolves around Haroun's quest to reclaim his father's storytelling gift. Haroun's quest is not just an adventure to return Rashid's stories to

him, but it is also a son's journey to give meaning to his father's life. Mr. Sengupta's motive symbolizes the motive of the colonizers to create a discourse suitable to fulfill their selfish intention of exploiting or taking advantage of their innocence. The time when Haroun's mother leaves with her upstairs neighbour Mr. Sengupta is also notable. Haroun finds it hard to concentrate on anything for longer than eleven seconds and Mrs. Sengupta thinks that the eleven seconds is significant since that is the time Haroun's mother left. Rushdie relates to this as:

When Rashid told Miss Oneeta about Haroun's wandering attention; however, she spoke firmly and with certainty. 'Eleven o'clock when his mother exited,' she declared. Now comes this problem of eleven minutes.' (23)

She diagnoses his problem as located in his "pussy-collar-jee." They realize she means, *psychology*, and so Rashid decides to take his son with him on a story-telling job for some politicians. Rashid is often hired by politicians to tell flattering stories about them so that they will win their elections. They go to the Town of G, which "is not so special," to tell the stories. There is another poignant situation Rashid faces as he again finds no words to tell his story:

Then the thing happened, the Unthinkable Thing. Rashid went out on to the stage in front of that vast jungle of a crowd, and Haroun watched him from the wings- and the poor storyteller opened his mouth, and the crowd squealed in excitement- and now Rashid Khalifa, standing there with his mouth hanging open, found that it was as empty as his heart. 'Ark.' That was all that came out. The Shah of Blah sounded like a stupid crow. 'Ark, ark, ark.' (26)

The politicians are angry and tell him that he must go to the Valley of K and tell stories there or else they will cut out his tongue. Haroun knows he must do something because this is all his fault. The story of Haroun's love his father becomes the overarching narrative in the novel. The monologue below explains Haroun's love and sympathy for Rashid:

‘My fault again,’ Haroun thought wretchedly. ‘I started all this off. *What’s the use of stories that aren’t even true?* I asked that question and it broke my father’s heart. So it’s up to me to put things right. Something has to be done.’ The only trouble was, he couldn’t think of a single thing. (27)

The novel’s action revolves around Haroun’s quest to reclaim his father’s storytelling gift. Haroun’s resolution is closely related to Rushdie’s desire for free speech. Advocacy of freedom manifests not only in the projection of postcolonial element but also in the use of the narratives which are closely associated to a fairy tale world where there is obviously no restriction of communication and expression.

Throughout the novel, Rushdie freely uses a great amount of alliteration, rhyme, and made-up words to create a playfulness of language. The following extract in which Mr. Butt, the mail bus driver introduces himself in chapter 2, is one of a number of instances alliterative and onomatopoeic uses of language that Rushdie applies in the novel:

‘You’re a tip-toe type,’ boomed the fellow with the feathery hair. ‘You see the funny side! An accident is truly a sad and cruel thing, but but but – crash! Wham! Spatoosh! – how it makes one giggle and hoot.’ Here the giant stood and bowed. ‘At your service,’ he said. ‘My goodname is Butt, driver of the Number One Super Express Mail Coach to the valley of K.’ (33)

In the modern world science and technology has broken the geographical boundaries. The characters in the novel are shown to enjoy the freedom of the traditional fairyland through the use of the technologically advanced means of communication and transportation as seen in the twenty first century. Just like in a fairy tale world, there is no restriction to fly, walk, laugh and sing. Thus Rushdie has presented a collision of the fairy world of fairies with that of modern science fiction. On the other hand most of the characters who represent the non-western world are shown rather irrational than rational in nature. By forwarding a fantastical world which

amalgamate a fairyland and a science fiction world and by presenting funny, talkative and irrational characters, Rushdie has brought forth his inner desire to celebrate freedom – freedom of imagination, freedom of playful use of language and freedom of expression. The following extract illustrates Rushdie’s play with words i.e. onomatopoeic and alliterative use of language:

Yahoo!’ yelled Mr. Butt, who was as excitable as any mail service employee.  
Varoom! he added, and jammed the accelerator pedal right down against the floor. The Mail Coach rocketed through the gates of the Bus Depot, narrowly missing a wall on which Haroun reads this: IF FROM SPEED YOU GET YOUR THRILL  
TAKE PRECAUTION-MAKE YOUR WILL (34-35)

This irrational manners of the characters portrayed in the extract above is Rushdie’s reiteration of what is characterized as barbaric behavior of the colonized world by the Orientalists. The world presented by Rushdie in the novel is virtually a non-western world. It has a setting that resembles a third world country with its wild and exotic places, unrefined culture and superstitious and nomadic-like people who have wanton desires and a rather irrational behaviour. For Rushdie such behavior is a sign of imaginative faculty of mind and it is not any defect on the part of the non-westerners.

*Haroun and Sea of Stories* is guided by the motifs of journey. In the novel, Rashid as a storyteller often travels from place to place in course of his storytelling job. Haroun always accompanies his father and he enjoys travelling very much. The emphasis on making journeys or travelling also poses the novel in favour of promoting freedom. At the end of chapter 3, when Haroun grabbed Iff the Water Genie’s disconnecting tool, Iff is ready to take him on an instant adventurous journey to an unknown land which is accepted by Haroun as he was in an urgent need to do something for his father. Rushdie writes the following conversation to create a situation that demands making a journey:

‘Okay,’ said the Water Genie. ‘You’ve got me bang to rights, it’s a done deal. Let’s make tracks, scram, vamoose. I mean: if we’re going, let’s go.’ Haroun’s heart sank rapidly towards his toes. ‘You mean,’ he stammered, ‘now?’ ‘Now,’ said Iff. Haroun took a deep breath. ‘All right, then,’ he said. ‘Now.’ (60)

In his emphasis on travelling throughout the novel, Rushdie valorizes the role of travelling which is a great source of knowledge. Travelling broadens the mind. It brings humans face to face with newer ideas and thoughts. Travelling gives people newer perspectives on their conditions which facilitate the process of resolving the complexities of daily life. This emphasis on motifs of journey also corresponds with the event of restriction on travelling in Rushdie’s life. He sees the *fatwa* imposed on him as the violation of his right to freedom of movement. So, he uses journey making incidents in lush in the novel. They represent Rushdie’s strong desire to make journey far and wide as well as to delve into deepest of thoughts freely. *Haroun and the Sea of Stories* can be classified as following the narrative of the heroic tale. Just as in Classical Greek literature, the hero of the story goes on a quest to find his home and to restore order to the world. While on the journey, the hero faces numerous challenges that threaten to doom him and his journey. The journey motif is expressed in the descriptions of the challenges faced by Haroun during his travelling. The following is one of such numerous descriptions of Haroun’s dangerous journeys:

Haroun had the feeling that they were floating on a sea of silence that a wave of silence was lifting them up, up, up towards the mountain tops. His mouth was dry and his tongue felt stiff and caked. Rashid couldn’t make a sound either, not even *ark*. ‘Any moment now’, Haroun was thinking - and he knew that something very similar must be in the mind of each passenger - ‘I am going to be wiped out, like a word on a blackboard, one swoosh of the duster and I’ll be gone for good.’ (38)

Rushdie makes, throughout the novel, use of imaginative language to create and veil the novel's magical world. By creating fantastical language, Rushdie is also creating something that went without a name before. This, he argues, is the power of story. It is able to bring meaning where, before, there was none. His defense of story resounds his advocacy for free speech. The act of naming is a theme throughout the novel. There are also multiple references to Kashmir which point towards the real setting on which Rushdie bases his fantastical land. Kashmir is a disputed piece of land on the border of India and Pakistan. Rushdie has roots in Pakistan and considers it a homeland. The Valley of K is a reference to Kashmir, as is the "Dull Lake," a variance on Dahl Lake, which is found in Kashmir:

They came out of the Tunnel of I, and Mr. Butt stopped the Mail Coach so that everyone could enjoy the sight of the sun setting over the Valley of K, with its fields of gold (which really grew saffron) and its silver mountains (which were really covered in glistening, pure, white snow) and its Dull Lake (which didn't look dull at all). (39)

This playfulness helps to create the fantastical world to which Haroun travels. It also helps the reader note that the setting for this story is not the same real world that the reader inhabits. It is, instead, a world that closely resembles the reader's world. In this way, the novel can be classified as a work of "magical realism." This aesthetic style blends fantastical and magical elements of a story into a realistic setting. *Haroun and the Sea of Stories* transcends boundaries of narrative technique set by earlier works of fiction. This projects the free will of the narrator. The plot design is a merge of both the worlds of reality and fantasy and succeeds to capture all aspects of human life. It unfolds the nature of human existence which keeps on freely playing or fluctuating between reality and dreamlike situation. Amalgamation of eastern mysticism and western technology shows the magical existence of the world. Both worlds are based on freedom because these worlds break restrictions. The political situation in Kashmir is

also fictionalized. Mr. Snooty Buttoo represents the authoritarian government that currently rules Pakistan. This government, Rushdie suggests, manipulates the people in order to stay in power. Rushdie explores this theme of cultural manipulation further in the novel. He wants to manipulate Rashid's happy and praising stories as the means of turning the voters in his side. In this regards he says:

'...My enemies hire cheap fellows to stuff the people's ears with bad stories about me, and the ignorant people just lap it up like milk. For this reason I have turned, eloquent Mr. Rashid, to you. You will tell happy stories, praising stories, and the people will believe you, and be happy, and vote for me.'(47)

In this regards, Rushdie further comments on the nature of the political leaders by commenting on Snooty Buttoo and says: "Snooty Buttoo flew into a rage. 'Nonsense, nonsense!' he shrieked. 'Terms of your engagement are crystal clear! For me you will please to provide up-beat sagas only. None of your gloompuss yarns! If you want pay, then just be gay.'" (49) In this extract Snooty Buttoo forces Rashid to tell only happy stories to the audience although Rashid argues that best stories are not always the happy stories. There is unhappiness in the air of Dull Lake. [Haroun](#) realizes this must be Moody Land, a fantastical land from his father's stories where the weather changes according to the mood of the people. Haroun sees that his father is so sad that it has brought the Mist of Misery and Mr. [Snooty Buttoo](#) is so full of hot air that he has brought a boiling wind. The waters begin to rock and the oarsmen cry out. Taking reference from his father's stories Haroun saves the boat from sinking:

'Just do one thing for me,' Haroun called to his father. 'Just this one thing. Think of the happiest times you can remember. Think of the view of the Valley of K we saw when we came through the Tunnel of I. Think about your wedding day. Please.' (50)

As soon as they think of the most pleasant thoughts they know as Haroun tells, the waters calm and the “malodorous mist” breaks. Haroun now knows “that the real world is full of magic, so magical worlds could easily be real.” This blending of the fantastical and the real allows the author to explore the deeper meaning of reality. Rushdie implies that the magical world is only thinly separated from the real world. The two worlds often freely interact with each other. He also implies that speech has controlling power in case its free and imaginative use is not restricted by anything. *Haroun and the Sea of Stories* is full of witty remarks that incite sparkling imagination. For example in chapter 4, [Iff the Water Genie](#) tells Haroun that “. . . To give a thing a name, a label, a handle; to rescue it from anonymity, to pluck it out of the Place of Namelessness, in short to identify it – well, that’s a way of bringing the said thing into being . . .” (63) This quote by Iff the Water Genie tries to explain the power and reason behind the fantastical and magical events happening to him. This quote demonstrates the power of language in creating story and creating meaning (that is, truth or reality). Rushdie uses the power of Khattam-Shud as the symbol for this difficult period of his life. The journey to the Valley of K reminds Rashid, who is also the surrogate authorial figure in the novel, of Khattam-Shud, an ancient concept that means silence. Elaborating the term, Rushdie writes:

‘Khattam-Shud,’ he said slowly, ‘is the Arch-Enemy of all Stories, even of language itself. He is the Prince of Silence and the Foe of Speech. And because everything ends, because dreams end, stories end, life ends, at finish of everything we use his name. “It’s finished,” we tell one another, “it’s over. Khattam-Shud: The end.” ’ (39)

In short, Khattam-Shud is the antagonistic force in the novel represented as a concept larger than a single character. Similarly, the theme of silence consolidated in the term, Khattam-Shud is explored in many different angles through the novel. Rushdie was fatally condemned for his depiction of Islam in his book *The Satanic Verses*. In 1989, the leader of Iran, Ayatollah

Ruhollah Khomeini issued a death fatwa against Salman Rushdie which forced Rushdie into a prolonged protective isolation. Rushdie takes this as not simply a matter of condemning or criticizing a work of art but instead an act of dictatorial control through a total silencing of an author and artist. “Rashid” is a very close anagram to “Rushdie,” a sly nod that Rushdie is himself the storyteller that has had his heart broken and his gift taken from him. Rashid, the surrogate figure of Rushdie repeatedly refers to Khattam-Shud as the main culprit who brought misfortunes to his life by crushing his freedom of expression and by attempting to push him into a total silence. Khattam-Shud is the antithesis of story; it is complete silence. It is a term that refers to the colonial force that tries to totally annihilate the original cultural heritages of the aborigine people. It also symbolizes the reality of violence directed against Rushdie for his fictional work by Muslim leader of Iran, Ayatollah Khomeini. Just as every good story in the Ocean of Stories is likely to be polluted by an anti-story, every good discourse is misinterpreted or criticized by those who want to suppress their voices. The Pakistani authoritarian government is another target of the term. It is used against the cultural manipulation through which they gain control over people.

In many places, the novel alludes to elements of popular culture in the “real” world. The Walrus and the Eggheads allude to the Beatle’s song, “I Am the Walrus.” Rushdie even comes close to quoting a line from the song when he gives the full name “I.M.D. Walrus.” Like the novel itself, the song is an example of musical absurdism. The names of the Plentimaw Fish, [Goopy](#) and [Bagha](#), are also the names of the heroes in a movie by Middle Eastern director Satyajit Ray. These examples demonstrate Rushdie’s combination of absurd and surrealistic popular culture into his art. "Ocean of the Streams of Story" is the English equivalent of Kath sarits gara, the title of an 11th century collection of Indian legends. The two fishes are called 'Goopy' and 'Bagha', in tribute to Satyajit Ray's fantastical film, Goopy Gyne Bagha Byne. Gup City employs Eggheads (bald-headed academics) who are headed by the Walrus. This is a

reference to the Beatles' song 'I am the Walrus'. This is exacerbated in the fact that the Walrus' full name is "I.M.D. Walrus, Esquire" and in the introduction "We are the Eggheads. He is the Walrus", (90) which is a variation of the song's refrain. Elements of the story are indicated to have been drawn from Baum's *The Wizard of Oz*, Tolkien's *The Lord of the Rings*, and Lewis Carroll's *Alice's Adventures in Wonderland*. The names Haroun and Rashid are a reference to Harun al-Rashid, who appears in many stories in the *One Thousand and One Arabian Nights*, one of the most often referenced works in the novel. *One Thousand and One Arabian Nights* is a work of stories and folktales originally written during the Islamic Golden Age (mid-8th to mid-13th centuries C.E.) and considered the classic example of Eastern folktale. It is a story of magic, heroes, satire, hope, laughs, sad truths all in one. Throughout the novel, there are numerous references to the number "one thousand and one", the first being Mr. Snooty Buttoo's boat which occurs in chapter 3:

““Very pleasant”?’ hooted Snooty Buttoo from the door-way. ‘Inappropriate young person, you are aboard *Arabian Nights Plus One!* “Very pleasant” does not cover it at all! Admit, at the very least, that it is all Super-Marvelloso, Incredible, and wholly *Fantastick.*’(52)

In addition, the names of Haroun and Rashid allude to the same work. Haroun al-Rashid is a recurring hero in the *Arabian Nights*. The appearance of [Iff the Water Genie](#) in chapter 3 is another allusion to *One Thousand and One Arabian Nights*: "The little fellow drew himself up to his full height. 'I am the Water Genie, Iff,' he said crossly, 'from the Ocean of the Streams of Stories.' Haroun's heart thumped. 'Are you trying to claim you're really one of those Genies my father told me about?'" (56) Shocked at the thought that his father has shut off the Story Stream sending news by a "P2C2E" (Process Too Complicated To Explain) involving Thought Beams, Haroun makes the "most important decision of his life":

Now Haroun Khalifa made a decision that would prove to be the most important decision of his life. 'Mr Iff,' he said politely but firmly, 'you must take me to Gup City to see the Walrus, so that I can get this stupid blunder about my father's Water supply reversed before it's too late.' (59)

It is worth noting that one of the most famous tales in that work is "Aladdin's Wonderful Lamp." In the story "Aladdin's Wonderful Lamp", a young boy is given a ring with a genie inside that does the bidding of those that command it and in a similar fashion, Iff, the Water Genie, in *Haroun and the Sea of Stories* is forced to do the bidding of Haroun because Haroun holds his magic wrench. When Iff refuses, Haroun threatens to keep Mr. Iff's wrench unless he does not take him to Gup City to see the Comptroller. Haroun's journey to a dream world where he needs to meet with one of the "heads" of the city, the Walrus, alludes to the journey made by the hero of one another work *The Wizard of Oz*. [Butt the Hoopoe](#), a mechanical bird capable of telepathy and flying at impossible speeds, is another character introduced here: 'Haroun ran to the window and saw the Hoopoe floating on the Dull Lake, grown large, as large as a double bed, easily large enough for a Water Genie and a boy to ride upon its back.' (64-65)

Highlighting the telepathic capability of the bird, Rushdie further writes: "You can read my mind Haroun said, somewhat accusingly, because it wasn't entirely a pleasant feeling to have one's private ruminations bugged by a mechanical bird." (66) Hoopoe uses the same alliteration of speech ("but but but") and shares similar physical characteristics to Butt the mail coach driver, Haroun gives the Hoopoe the same name. Butt the Hoopoe in Haroun emulates the Tin-Man in Oz and the Floating Gardner mimics the Scarecrow from Oz. The above mentioned allusions to different works relate *Haroun and the Sea of Stories* not only to the mechanics of stories but also to the importance of free interaction between ideas and thoughts, that is, free speech for establishing a society with harmony between speech and silence. In this case, Haroun becomes part of an adventure tale through the mechanism of a dream while also being a part of

another adventure tale in his non-dream life. The following extract shows how Iff, the Water Genie draws the boy hero to the land of free speech and imagination through a dream mechanism:

Haroun had just dozed off when he was woken up by a rumbling and a groaning and a mumbling; so his first thought was that his father hadn't found the turtle any easier to sleep on than the peacock. Then he realized that the noise wasn't coming from the Turtle Room, but from his own bedroom. (54)

All that follow this, including Haroun's adventurous journey to Kahani, are obviously fantastical events created through dream mechanism. This, in turn, evokes the theme of advocacy of free speech as individuals are completely unrestricted in such situations. Haroun's journey to Kahani, a dreamlike land with the aid of the magical creature, Butt the Hoopoe, where he must fight Khattam-Shud, an evil ruler in order to restore it to its right state and his return to home, replicates the journey made by the character, Alice in Lewis Carroll's *Alice's Adventures in Wonderland*. Rushid describes the telepathic abilities of the vehicle creature in this conversation:

'But but but certainly,' answered the Hoopoe. 'Also I am communicating with you telepathically, because as you may observe I am not moving my beak, which must maintain its present configuration for aerodynamic reasons.' 'How are you doing that?' demanded Haroun, and back came the inevitable answer, quick as a flash of thought: 'By a P2C2E. A Process Too Complicated To Explain.' (66)

The setting of the novel shifts to Kahani, the earth's second moon and source of the Sea of Stories. Kahani is where all of earth's stories originate. The moon travels at the speed of light. Rushdie, describing this extra-advanced world through the words of Hoopoe with lavish word play, foregrounds 'speed' as the essence of this undetectable land and says:

-- Speed, super Speed! If not for the Speed of Light, the universe would be dark and cold. But if Speed brings light to reveal, it can also be used to conceal. The Moon, Kahani, travels so fast wonder of wonders – that no earth instruments can detect it; . . . (67)

In this world, super-speed allows light to be revealed, but it also allows things to be concealed since they move so fast that the human eye cannot see it. The theme of revealing and concealing with light recurs throughout the novel. But the Hoopoe lands in the middle of the Ocean of Stories with thousands of currents of stories so that by drinking Wishwater from the sea, Haroun's desire for his father's storytelling to return can be accomplished without having to see the Walrus. The water images recur here as Hoopoe tells Haroun about the Ocean of Stories and the Wishwater: 'Look for patches of the Ocean that shine with extra brightness.' But the Hoopoe added. 'That's Wishwater; use it properly and it can make your desires come true.' (69) Water symbolizes liquidity which is essential for making new stories. Liquidity allows free interconnection of ideas. Stories are narratives basically meant for oral practice. So, drinking water and making a dream come true symbolically refers to going through the numerous currents of the older narratives and inventing newer narratives. Thus, Rushdie's use of symbols of water clearly suggests free play of words or advocates free speech. Rushdie further elaborates on the nature of the Ocean of Stories:

And because the stories were held here in fluid form, they retained the ability to change, to become new versions of themselves, to join up with other stories and so become yet other stories; so that unlike a library of books, the Ocean of the Streams of Story was much more than a storeroom of yarns. It was not dead but alive. (72)

Haroun takes a gulp from the Ocean of Stories which symbolizes his attempts to gain freedom from the problems regarding storytelling that is lack of spontaneous speech. But he has difficulty making his wish for his father come true. Instead of his father, Rushdie writes,

‘ . . . the image of his mother insisted on taking over, and he began to wish for her return instead, for everything to be as it had been before . . . and then his father’s face returned, pleading with him, just do this one thing for me, my boy, just this one little thing; . . . ’ (70)

Thus, he cannot fully concentrate on the wish. After eleven minutes, his concentration is broken. Haroun’s lack of concentration here is projected as the characteristics of the non-western people as seen through Orientalists’ eyes, which tags the attribute of mental inferiority to the colonized people so as to justify their rule over them. But Rushdie dismantles their notion that the third world people are intellectually inferior to the westerners. Haroun, a representative character of non-western roots succeeds to overcome his temporary defect caused by the colonial shock. Iff dips into the Ocean and produces a golden cup with a story inside. Haroun drinks the water and finds himself looking through the eyes of a young hero in a land full of monsters and strange things. Drawing reference from classic heroic narratives, Rushdie here happens to describe Haroun’s dream adventure:

What Haroun was experiencing, though he didn’t know it, was Princess Rescue Story Number S/1001/ZHT/420/41(r)xi; and because the princess in this particular story had recently had a haircut and therefore had no long tresses to let down (unlike the heroin of Princess Rescue Story G/1001/RIM/777/M(w)I, better known as ‘Rapunzel’), Haroun as the hero was required to climb up the outside of the tower by clinging to the cracks between the stones with his bare hands and feet. (73)

In this way, Haroun's adventure in the princess rescue story is an allusion to another classic tale of "Rapunzel", an example of the framing narrative in which a story is framed within the narrative of another story. This is a technique used in many classic folk tales including *One Thousand and One Arabian Nights*. Haroun experiences that halfway up the tower, the hero begins to turn into a spider and when he reaches the top, the princess begins to hack away at the horrible creature until the hero falls to the ground. Haroun wakes from the story and tells his friends of the awful ending. Thus the stories of the Ocean have been changed and horribly deformed. This is represented as the sign of stories being destroyed by despotic forces. Rushdie satirizes this as pollution in the following explanation by Iff:

'It's pollution,' said the Water Genie gravely. 'Don't you understand? Something, or somebody, has been putting filth into the Ocean. And obviously if filth gets into the story, they go wrong. – Hoopoe, I have been away on my hands on my rounds too long. If there are traces of this pollution right up here in the Deep North, things at Gup City must be close to crisis. Quick, quick! Top speed ahead! This could mean war.' (75)

Pollution signifies distortion of stories. Stories have remained the learning tools of generations. What causes civilizations to break apart is their manipulation or destruction. This colonial motive has been condemned by Rushdie by attacking on "the doing of the leader of the Chupwalas, the Cultmaster of Bezaban" who is the symbol for the despotic leaders like Khomeini. They intend to destroy the stories and in doing so destroy the identities created by those stories--replacing them with "silence and darkness."

Iff tells Haroun that the Ocean has been polluted by the leader of the Land of Chup, [Khattam-Shud](#) "on the Dark Side of Kahani." So, he must hurry to the origin of this pollution and they speed along the Ocean of Stories on the back of [Butt the Hoopoe](#). Iff tells him just what

Rashid, his father had told him about: Khattam-Shud is “the Arch-Enemy of all Stories...the Prince of Silence and the Foe of Speech.” (79)

This omnipresent concept persistently refers to the Land of Chup, the Dark Side of Kahani as the regime that is suffocated by the authoritarianism and despotism of its cruel ruler. Thus, it cannot be rejected that the overarching conflict between ‘story’ (defended by Rashid) and ‘silence’ (emphasized by Khattam-Shud) in *Haroun and the Sea of Stories* symbolizes, in the real world, the conflict between Salman Rushdie, the author and Ayatollah Ruhollah Khomeini, the Islamic leader of Iran. When Haroun asks a help to understand the geography of Kahani, Hoopoe makes an illogical comment that Haroun has poor education which is a clear-cut symbol for the biased attitude of the Orientalists towards the mental capabilities of non-western people:

‘Hmf,’ sniffed Butt the Hoopoe. ‘Poorly educted, I see.’ ‘That’s totally illogical,’ Haroun retorted. ‘You’re the one who’s been boasting about how Speed has hidden this Moon from people on Earth. So it’s unreasonable to expect us to know about its topographical features, principal exports and the like.’ (79-80)

Rushdie, in defying this, instead satirizes the boasting of machine-based western life style by saying that it is “impossible to know when they are pulling your leg.” This is also related with the struggle that goes on between story and silence. Rushdie is firmly on the side of the open society, free speech, and cultural advancement represented by the Land of Gup. However, the technology, advancement, and enlightenment of the Guppee society have also created the darkness of the Land of Chup, which they now oppose. This process reflects the way in which advanced Western societies have deprived the people in the other parts of the world of their rights by using the technological development. The gossip, conversation, and arguments of the Guppee army on the way to Chup is an example of one of the novel’s major themes: the tension between free speech and complete silence. Rushdie is decisively in favor of freedom of speech and expression. Haroun, Butt, and [Iff](#) fly to the Land of Gup, where they meet [Mali](#), the

Floating Water Gardner, who maintains the Streams by “untwisting the twisted story Streams. Also unlooping same. Weeding. In short: Gardening.” (83) and the Plentimaw fishes, who have plenty of mouths and:

. . . swallow the through every mouth, and in their innards miracles occur; a little bit of one story joins on to an idea from another...when they spew the stories out they are not old tales but new ones . . . no story comes from nowhere; new stories are born from old--it is the new combinations that make them new . . . (86)

This again reflects Rushdie’s free will projected through free play with the propensity of language of representing fantastical beings and events in a dreamland. Everyone in Gup City goes to the Lagoon, “a beautiful expanse of multicolored waters.” There are gigantic buildings all around, including the P2C2E House. When they reach the Gup City, the entire land is preparing for war. One of the most humorous allusions is the description of the Guppee army, or “Library.” Just as in *Alice the Queen*’s army is made of cards, here the Guppee army represents the propensity for story and speech. The members of the army are dressed as pages with stories written on them:

In the Pleasure Garden, Haroun noticed large number of Guppees of an extraordinary thinness, dressed in entirely rectangular garments covered in writing. ‘Those,’ Iff told him, ‘are the famous pages of Gup; that is to say, the army. Ordinary armies are made up of platoons and regiments and such like; our pages are organized into Chapters and Volumes. Each Volume is headed by a Front, or Title, Page; and up there is the leader of the entire “Library”, which is our name for the army — General Kitab himself.’ (88)

The Guppees have met to discuss and decide on the issue that the Chupwalas have stolen [Princess Batcheat](#) from Gup. In addition, they have polluted the Sea of Stories so that many do not make sense anymore. [Prince Bolo](#), [General Kitab](#), and the Walrus announce their plans for

war to the Pages of the Guppee Library (or, army). Meanwhile, a spy is brought, with a hood over his head. When the hood is removed, Haroun sees his father. The story of love between father and son continues. The plot of Haroun and the Sea of Stories is framed by this love story and once again Haroun struggles hard through the crowd and reaches the palace balcony where his father is being questioned in charge of spying against the Guppees to free his father from the wrong charge. As Haroun calls out his father at his top voice, he finds that:

Every single Guppee stared at him in amazement, and Rashid Khalifa (who was still shivering with cold) looked no less surprised. 'Oh, goodness,' he said, shaking his head. 'Young Haroun. You surely are the most unexpected of boys.' 'He's not a spy,' Haroun shouted. 'He's my father, and the only thing wrong with him is that he's lost the Gift of the Gab.' (98)

Rushdie is never exhausted by using the technique of magical realism wherever possible in the novel. He merges reality and magical powers. Rashid says that he arrived to Gup through certain dietary procedures while Haroun listens to him with disbelief:

'I have learnt that particular foodstuffs, properly prepared, will (a) induce sleep, but also (b) carry the sleeper wherever he may wish. It is a process known as Rapture. And with sufficient skill, a person may choose to wake up in the place to which the dream takes him; to wake up, that is to say, *inside the dream*. I wished to travel to Gup; but owing to a slight directional miscalculation, I woke up in the Twilight Strip, dressed only in this inappropriate garb; and I froze, I confess it freely, I froze half to death.' (100)

The above lines demonstrate the feelings and struggles of Salman Rushdie while in his protective hiding due to the *fatwa* which kidnapped his freedom of expression as a writer and tried to push him to total silence or death. Although Gup and Chup both fall on extreme ends of a spectrum of speech, Rushdie is careful not to let these lands fall at the extreme ends of a

spectrum of good and evil. That is to say, in his painstaking to save the existence of free speech and expression, Rushdie maintains such a balance that he does not treat the two worlds as absolute opposite counterparts. When [Blabbermouth](#), a Page escorts Haroun away to the Throne Room where Prince Bolo, General Kitab, the Speaker, and the Walrus are gathered around Rashid., he finds the Pages in the palace have familiar, yet altered, stories written on them: “‘Bolo and the Wonderful Lamp’... ‘Bolo and the Forty Thieves’... ‘Bolo the Sailor’, ‘Bolo and Juliet’, ‘Bolo in Wonderland.’” (99) This shows that the Royal members have manipulated the stories to their cause. Though they favor complete freedom, their own Eggheads at P2C2E House create an imbalance in light that leaves the Chupwalas in perpetual darkness against their will. This is a contradictory behavior of the Guppees:

‘Thanks to the genius of the Eggheads at P2C2E House,’ Butt began, taking pity on Haroun, ‘the rotation of Kahani has been brought under control. As a result the Land of Gup is bathed in Endless Sunshines, while over in Chup it’s always the middle of the night. (80)

Thus, factors such as the manipulation of stories, the secrecy of the Walrus and the Eggheads, and the questionable reasoning for casting darkness over Chup in *Haroun and the Sea of Stories* all suggest that Gup is not the embodiment of goodness or the land of perfectness. In fact, any land that participates in war cannot be entirely benevolent and good. Rushdie’s genius of playing with concepts can be seen in the description of the geography of the adventure land, Kahani. The land is diametrically divided into two hemispheres. The Land of Gup is always in Endless Sunshine. In Chup, where Khattam - Shud resides, it is always the middle of the night. The Twilight Strip and the invisible Chattergy’s Wall divide the two. The meaning of the Old Zone and the Twilight Strip are both important concepts in the novel. The Old Zone, which is said to be the source of all stories, symbolizes the oldest source of all stories -- religious writings. Clarifying the concept of the Old Zone and how it has been ignored, Rushdie writes:

. . . that the Old Zone in the southern polar region of Kahani was an area to which hardly anybody went any more. There was little demand for the ancient stories flowing there. ‘You know how people are, new things, always new. The old tales, nobody cares.’ So the Old Zone had fallen into disuse; but it was believed that all the Streams of Story had originated long ago in one of the currents flowing north across the Ocean from the Wellspring, or Source of Stories, that was located, according to legend, near the Moon’s South Pole. (86)

It is notable that this Old Zone lies in the Twilight Strip, directly in between Chup and Gup. This Old Zone becomes the easiest place for corruption by Khattam-Shud. The vulnerability of the area is described in the words of Rashid as:

'In the Twilight Strip,' Rashid Khalifa was saying, ' I have seen bad things, and heard worse. There is an encampment there, of the Chupwala Army. Such black tents, wrapped in such a fanatical silence! – Because it's true what you have heard rumours of: the Land of Chup has fallen under the power of the "Mystery of Bezaban", a cult of Dumbness or Muteness, whose followers swear vows of lifelong silence to show their devotion. (101)

Rushdie is here accusing Islamic political dictators and religious fundamentalists of poisoning the ancient religious stories. This process refers to what caused *fatwa*, a death warrant to be issued for him. So, this is again a biographical element in the novel. The encampment of the Chupwalas refers to the process by which the religious dogmatists have captured the meanings of the religious doctrines for their own use. Similarly, the holes made in the Chattegy's Wall refer to the damage made to the ancient religions allowing the censoring dictators to fulfill their evil desires. The competing lands of Gup and Chup symbolize the tension between silence and story. Gup is Hindi for “gossip” or “nonsense.” This represents the fact that the Guppees

exist in one extreme spectrum of the propensity for speech. They talk so much that their talk begins to lose its efficacy and meaning:

'As you correctly guessed, all Guppees love to talk,' Iff said in an aside. 'Silence is often considered rude. Hence the Plentimaws' apology.'-- 'They seem to be talking okay to me,' Haroun replied. -- 'Normally, each mouth says something different,' Iff explained. 'That makes plenty more talk. For them, this is like silence.' (85)

On the other extreme of the spectrum is Chup, which is Hindi for "quiet." In Chup, silence has been ordered. Some of the Chuwalas are forced to such an extreme that their lips are sewn together and sacrificed to Bezaban, ". . . a colossus carved out of black ice, and stands at the heart of Khattam-Shud's fortress-palace, the Citadel of Chup. . . . the idol has no tongue, but grins frightfully, showing its teeth, which are the size of houses." (101) Rashid further reports the extremities of the Chupwalas as:

In Chup City the schools and law-courts and theatres are all closed now, unable to operate because of the Silence Laws. ---And I heard it said that some wild devotees of the Mystery work themselves up into great frenzies and sew their lips together with stout twine; so they die slowly of hunger and thirst, sacrificing themselves for the love of Bezaban . . . (101)

Several examples of Rushdie's play with language are on display in *Haroun and the Sea of Stories*. When Blabbermouth juggles the balls in the air, it "reminded him of the greatest performances given by his father, Rashid Khalifa, the Shah of Blah." (109) Blabbermouth tells Haroun not to "judge a book by its cover" (114) as he observes the army. This is the use of an aphorism, a saying that embodies a general truth. In this case, the saying has a double meaning since the army is constructed in pages, chapters, and volumes just like a book. Another example is Haroun's use of the phrase, "out of the frying pan and into the fire." (117) This is an example

of an idiom, a phrase whose meaning is not predictable from its general meaning. In this case, Haroun is saying that he has gone from one bad situation into something even worse.

One of the most striking elements of play in language is in Rushdie's use of names. The names in *Haroun and the Sea of Stories* all correspond with the essence of the culture from which the character comes. For example, all of the names of the people of Gup correspond to wordiness, gossip, or speech. The names of the people from Chup (which means 'quiet') correspond to silence or the lack of speech. Some of other names have been derived from other words in the Hindustani language. For example, Batcheat is derived from 'baat-cheet', meaning 'chit-chat.' Bolo is derived from the verb 'Bolna,' meaning 'to speak.' Gup means 'gossip,'" and Mudra is the name of any gesture in the Abhinaya language, which is in fact a real Language of Gesture in Indian classical dance. When the character Mudra is first encountered, the noises he emits are the gurgling sound "Gogogol" and the coughing noise "Kafkafka", which are obvious, references to writers Nikolai Gogol and Franz Kafka, whose names they are distorting:

The efforts of producing sounds twisted the Shadow Warrior's already-striking face (green skin, scarlet lips, white- striped cheeks, etc.) into dreadful, contorted shapes. 'Gogogol,' he gurgled. 'Kafkafka,' he coughed. (129)

Rushdie makes another reference to Kafka when Iff describes the Plentimaw Fishes in the sea, who swallow stories, as hunger artists. Chup is initially seen to be evil and destructive. Haroun, however, finds a sense of beauty in the darkness of the land. Rushdie means for the reader to question exactly how much free speech is too much, and whether too much free speech can become counterproductive or even useless noise. In a brief passage in chapter 8, Haroun watches Mudra the Shadow Warrior in a martial dance with his shadow. Alluding to "Abhinaya", an ancient Gesture Language, Rushdie writes:

'It's the hand movements.' Rashid answered, showing considerable restraint at Bolo's burbling. He has been using the Language of gesture. As for what he said,

it wasn't "murder", but *Mudra*. That's his name. He's been trying to introduce himself! *Mudra. Speak Abhinaya*. That's what he has been saying. (130)

This dance shows Haroun that darkness, and the evil that Haroun believes it represents, is not always meant to oppose light or goodness even if it is its opposite. In this sense, darkness and light do not cancel each other out but, instead, complement each other. Night becomes as valuable as day, and darkness contains its own intrinsic value. In this regard, Rushdie further clarifies:

Please listen,' Rashid urged. 'Mudra is no longer an ally of the Cultmaster's. He has become disgusted with the growing cruelty and fanaticism of the Cult of the tongueless ice-idol Bezaban, and has broken off relations with Khattam-Shud. He came here, to this twilight wilderness, to think out what he should do next. If you wish, I can interpret his Abhinaya for you.' (131)

Thus, what is projected as true evil in the novel is the hatred that Khattam-Shud has towards the Land of Gup and the Stories of the Sea. Rushdie favors the Land of Gup and the light that creates its ever present stories and freedom of speech. However, Rushdie indicates that both Gup and Chup are two sides of a whole. Each must exist in balance with the other to create a median existence. This is evident in the Guppees' own contradictory behavior; though they favor complete freedom, their own Eggheads at P2C2E House create an imbalance in light that leaves the Chupwalas in perpetual darkness against their will.

*Haroun and the Sea of Stories* postulates that free speech may even become a dangerous thing when it becomes so free that it produces nothing but nonsense. In its quest for complete freedom of speech, Gup subjected Chup to complete darkness and silence, a reminder that freedom can sometimes be oppressive to others when not checked with responsibility. This also suggests that all societies have some propensity to censor others. As the Guppee army sails towards Chup, Haroun is shocked that there could be such open rebellion and questioning of

authority in the ranks: “Haroun watched the Pages jostling and arguing and shaking their fists in the air and tripping each other up, just to be awkward, and remarked: ‘It doesn't seem like a very disciplined army to me.’”(114) This is another example of how an irresponsible freedom of speech can become a basis for chaos and not freedom. Unlimited freedom of speech is likely to be counterproductive and Rushdie denies absolute freedom of speech risked by extremity. He longs for a sustainable freedom. He does not want freedom to fall into the bog of any kind of absolutism or extremity. So, he stresses on free speech which is balanced by fear of silence. The Guppees are so talkative that their prolonged babbling during their war with the Chupwalas put their victory at a risk. They talk so much that they produce nonsense or unproductive speech that hinders the purpose or efficacy of free speech itself: “Haroun was rather shocked. ‘That sounds like mutinous talk to me,’ he suggested, and Iff, Goopy, Bagha and Mali found that very interesting indeed. ‘What's a Mutinus?’ asked Iff, curiously. ‘Is it a plant?’ Mali inquired.” (118) The Guppees fear defeat and incompetence due to their inability to censor their criticisms and gossip. This speech is unproductive speech. Though Rushdie clearly opposes censorship, his novel deftly explores the balance needed in a society between the control and expression of speech which, in turn, actually facilitate the cause of defending and preserving free speech for long. On the other hand, Butt the Hoopoe is found to be emphasizing freedom of speech accounting on the power that speech can have:

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

This contention between use of speech and that of silence goes on all through the novel in different forms. Rushdie's contemplations on the beauty of darkness also suggest that goodness and evil do not utterly annihilate each other. Rather they are supplement to each other.

Evil also has its role to play in preserving goodness. What is needed is the relation of trial and balance between the two.

The use of shadows in the novel represents a complex duality. This also is part of the technique used in the novel known as magical realism in which two opposite concepts are merged so that there is only a thin demarcation between them. This postcolonial theme pervades the novel. The shadows of Khattam-Shud and his Chupwala henchmen have all become evil and thrive only in the dark. Mudra's shadow, however, remains a part of him and takes part in his quest for goodness. Shadows represent the combination of light and darkness. A shadow cannot exist without light creating it, yet it is also a measure of darkness where light otherwise exists. The fact that the shadows have detached themselves from their owners is significant. The shadow, the combination of darkness and light, correctly exists only when it is in connection to the person or thing that casts it. This example of magical realism, when a shadow detaches itself from its owner, means that the balance of darkness and light has come undone. Due to the separation of shadows from their substantial self, difficulty has occurred to recognize the real and the illusion. Rushdie records this as:

‘. . . it's no longer possible to tell which is Khattam-Shud's Shadow and which his substance Self—because he has done what no other Chupwala has ever dreamt of—that is, he has separated himself from his Shadow! He goes about in the darkness, entirely Shadowless, and his Shadow goes wherever it wishes. *The Cultmaster Khattam-Shud can be in two places at once!*’ (133)

Rushdie, here, suggests at the possible problem of error of judgement that may occur when human reason loses the power to relate the cause and the effect. In such cases, free speech is valueless and truth is deformed. This is Rushdie's contemplation on the bad sides of shadow. However, Rushdie is aware of the importance of shadow to create importance of light. Throughout the first half of the novel, shadows are always connoted as evil, pernicious, or

conspiratorial. The reader realizes, however, that all of these viewpoints are seen from the Guppee point of view. The Guppees, a people that live in perpetual light, are unfamiliar with the concept of shadow and live in fear of its darkness. They do not realize there are elements of light within it. Haroun first gets a glimpse of the Chupwala viewpoint of shadow as he watches Mudra's shadow warrior dance. He notes that the dance of the warrior and the shadow is beautiful and graceful:

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

This quote is spoken by Mudra, the Shadow Warrior, in an attempt to explain the unrest and evil in the Land of Chup. The shadow and the self are meant to represent two sides of a coin: the self symbolizes the personhood and autonomy of the individual. The shadow represents the forces of culture and society, such as politics or religion, with which the self is engaged. Rushdie proposes that these two sides can often conflict with each other, such as when religion causes a person to undertake unjust acts like suicide bombing. In a way, Mudra is a symbol for Rushdie's own struggle with the culture of his homeland. After the Iranian Revolution in 1979 and the resulting rise of power of Islamic fundamentalism in countries across the Middle East, Rushdie sought to fight the oppression of speech and art through his writing. Mudra's shadow represents the culture and tradition joined to a person as though it were a separate kind of substance from the person; culture has a life of its own. Mudra's conflict is that he and his fellow Chupwala's no longer trust their shadows. Rushdie uses this symbolizes as a commentary on how the culture of the Middle East is turned against them and changed into something they

can no longer trust. However, there is beauty in these social and cultural forces when they work together towards the freedom of the self. Thus, Rushdie discusses both the bright and dark sides of the shadow in the novel. Haroun confuses Perpetual Darkness with the hull of Khattam-Shud's ship. This suggests that, in fact, there is little difference between Perpetual Darkness (meaning, a spiritual and physical state of darkness, probably death) and the work of Khattam-Shud:

He had just seen that the wall of night, which he had thought to be the beginning of the Perpetual Darkness was no such thing. It was in fact a colossal ship, a cast ark-like vessel standing at anchor in the clearing. 'That's where they'll be taking us,' he understood with a sinking heart. 'It must be the flagship of the Cultmaster, Khattam-Shud.' But when opened his mouth to say as much to Iff, he found that fear has dried his throat and all that came out of his mouth was a strange croaking noise: 'Ark' he croaked, pointing to the dark ship. 'Ark, ark.' (148-49)

As Khattam-Shud has ordered the Cult of Muteness or Dumbness in the land, speech is hardly possible to be used. The environment is such that Haroun is overcome by fear and he is unable to articulate words freely. Khattam-Shud's land is the representative of a closed or controlled society where free speech and free press have been strangled. The abilities of consciousness of the people are totally ignored. Voices opposing the despotism are suppressed by the despot to the state of Perpetual Darkness or Death. So, Rushdie's chief intention is to disclose how the authoritarian rulers impose their despotic rule upon people through restriction on the use of language. Haroun is shocked even more at his confrontation with the Cultmaster, Khattam-Shud, who, Haroun finds, is seemingly ". . . a skinny, scrawny, measely, weasely, sniveling clerical type . . ." (153) of figure. He expresses his preference of 'facts' over 'stories' and repeats the haunting question of Mr. Sengupta:

‘. . . You’d have done better to stick to Facts. But you were stuffed with *stories*. You’d have done better to have stayed home, but up you came. *Stories* make trouble. An Ocean of *Stories* is an Ocean of Trouble. Answer me this: what’s the use of the *stories* that aren’t even true?’ (155)

Haroun takes Khattam-Shud for Mr. Sengupta. This is very significant because Rushdie here again emphasizes on the power of language to show the complex relation between reality and dream provided that it functions freely in its natural state. The Cultmaster’s ambitions are revealed one by one to Haroun. He intends to destroy all the systems that produce stories which survive on free speech which Rushdie relates as:

He went on with his terrifying explanations: ‘Now the fact is that I personally have discovered that *for every story there is an anti-story*. I mean that every story-and every Stream of Story- has a *shadow-self*, and if you pour this anti-story into the story, the two will cancel each other out, and Bingo? End of the story . . . (160)

Haroun questions why he would want to take the fun out of the stories. He replies by telling Haroun that the world is not for fun, the world is made to control. This is an indictment on the political, social, and religious powers of the Mid-East that seek to control societies by strictly regulating actions and beliefs:

‘Stories are fun . . .’ ‘The world, however, is not for fun,’ Khattam-Shud replied. ‘The world is for controlling.’ ‘Which world?’ Haroun made himself ask. ‘Your world, my world, all worlds,’ came the reply. ‘They are all there to be ruled. And inside every single story, inside every Stream in the Ocean, there lies a world, a story-world, that I cannot Rule at all. And that is the reason why.’ (161)

This is also a statement of the power of story. Ultimate control, Rushdie suggests, does not come from military might or authoritarian tactics. Ultimate control is the result of the control

of narrative. By controlling narrative, a person's imagination is able to be co-opted. Their abilities for independence and freedom are removed. *Haroun and the Sea of Stories* opposes the evil motives of the colonial power that seeks to brainwash the weak societies to support their own cause, that is, to bring the colonized people under the continued hegemony gained through cultural manipulation. Because the climate in Chup is so cold, all of the soldiers are issued nose warmers; black for the Chupwala army and red for the Pages of Gup. The Guppees wear helmets with bright haloes of light so that they can see and blind their enemies:

Red warmers were issued to the Pages of Gup as they marched into the Darkness. 'Really, this is beginning to look like a war between buffoons,' thought Rashid the storyteller as he put on his false red nose. Prince Bolo, who found the things distinctly undignified, knew that a frozen, icicle-dangling nose would be even worse. So he sulked terribly but stuck his nose warmer on as well. (179)

The clown noses and funny hats that each side wears represent Rushdie's opinion that any forces that begin war only make themselves look foolish. These lines also represent Rushdie's view of war as an errand of foolishness. Though the Guppee army goes to fight for what seems to be noble causes, the result of war is ultimately a sad and destructive path. By making the characters wear clown noses, Rushdie compares the armaments of battle to the disguise of the fool. Rashid notes that war creates crudeness out of what seemed refined. It is important to note that these thoughts all come from Rashid the storyteller. Rashid, in this instance, represents the need for story to communicate the real meaning of war. Only stories can explain the intentions of the parties. Wars often have a result that is quite different from what it is claimed to be for at the beginning. This applies to the colonial captures of the third world countries by the Western powers. They put forward the mission of civilizing third world countries as the justification of their colonial motives. But it was clear that under the cover of the missions of helping the third world develop, the colonizers had their hidden intentions of

exploiting the natural resources and ruling over the colonized, thereby restricting their natural freedom.

It is notable that no matter how technologically advanced the Guppee society becomes, they will still not be able to see in their fight because of the darkness. It is a “state-of-the-art” war in which “neither army will even be able to see properly during the fight.” (180) This is a sly condemnation of the warlike aggression of the Western World that boasts about their technological advancement. Rushdie also makes a brief allusion to the concept of suicide bombing when Khattam-Shud’s ambassador attempts to blow himself and the Guppee leadership up with a bomb:

The faster he juggled, the more complicated the juggling became; and his audience was so completely hypnotized by his skill that only one person in the tent saw the moment at which one extra object was added to the flying cavalcade, a little, heavy, rectangular box out of which protruded a short, burning fuse . . . “  
(182)

The act of suicide bombing, in which a person willfully takes their own life and those of other innocent people by detonating explosives, was and is a major terrorism issue in Middle Eastern countries such as Pakistan. The characters in the novel deal with this issue of terrorism in the same way that people of the real world deal with it: with disbelief and dismayed wonder that anyone would be so corrupted to undertake such an act. When the battle commences, Rashid is afraid that the Pages of Gup will be torn up or burned by the Chupwalas, but the opposite proves to be true. Because the Pages had talked through everything so extensively, even to the point of anarchy, their openness creates bonds of unity. On the other side, the Chupwalas’ silence and lack of planning created distrust and confusion. The Guppees overwhelm the opposing army. Rushdie points that a political society of censorship and authoritarian control

can never stand when truly challenged. The description of the end of the Chupwala army in the following extract illustrates this:

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

Because the people of Chup had been silenced by Khattam-Shud and because they had abandoned the narrative of their past and present, they proved to be no match for the free and talkative Guppees. The Chupwalas are meant to symbolize the destructive authoritarian regimes of the Middle East and Asia. Rushdie criticizes this rule as being nothing more than a shadow that will turn against its owner during difficult times. After Princess Batcheat stops singing, everyone sees that the moon of Kahani begins to spin signifying the restoration of the original order of the world of stories: “‘Look at the sky! Voices were shouting. ‘Look what’s coming up over the horizon! . . . towards the sun.’” (188) The ground shakes and the houses and fortresses of Chup begin to fall. The great statue of Bezaban falls. The small, measly, scrawny Khattam-Shud runs out from his hiding place and the head of the statue falls on him, crushing him to bits. This is Rushdie’s symbolic representation of the end of the censoring dictators and censorship itself. Peace is declared. Mudra becomes the leader of Chup and invites Blabbermouth to stay and become an official interpreter and ambassador between the two lands. Haroun arrives with his friends and everyone is reunited. Iff is promoted to Chief Water Genie and personally turns on Rashid’s story water supply. It is the fictional fulfillment of Rushdie’s awaited wish of restoration of his freedom of speech violated by dictators in the name of preserving religious faith. [Mali](#) is named Head Floating Gardner and the Plentimaw Fishes are given charge of

cleaning up the Sea. Batcheat and Bolo are married in a large ceremony, but when she offers to sing for the crowd, everyone strenuously objects. Nobody seems willing to risk the restoration of the long awaited victory of free speech over perpetual silence.

Though the conflict between free speech and silence is resolved in the final pages, Rushdie does not endow *Haroun and the Sea of Stories* a traditional happy ending. The resolution of conflict is only a temporary happiness in the journey of the story, especially when it is a continuing story such as life which is always full of ups and downs, fluctuations and deviations. Thus Rushdie emphasizes on the expanding nature of story. He questions the happy ending of the story. It exhibits Rushdie's postcolonial spirit, which essentially enjoys exploring freely the hybridity, heterogeneity or flux of things virtually open to multiple possibilities. The following conversation between Haroun and the Walrus points towards the same thing:

'Very well, then,' Haroun said boldly. 'You said it could be a big wish, and so it is. I come from a sad city, a city so sad that it has forgotten its name. I want you to provide a happy ending, not just for my adventure, but for the whole sad city as well.' 'Happy endings must come at the end of something,' the Walrus pointed out. 'If they happen in the middle of a story, or an adventure, or the like, all they do is cheer things up for a while.' (202)

Haroun also realizes that he can hold onto the value of story without the help of the Guppees of Kahani. He is disturbed that the happy ending is synthetic, or unreal, just as was the Khattam-Shud's poison. Whether the story's happy ending is a good thing for the characters or not is unclear. It is a happy ending in that Haroun is obviously glad that his mother realizing her mistake returns home and it creates a happy environment for him. Rashid also gets his Gift of the Gab back. Similarly, the sad city remembers its name (Kahani) as related by Rushdie in the following lines:

‘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)

The real meaning of the ending, perhaps, is found in Haroun’s mother’s song. The end of the novel with Haroun’s mother singing represents the continuation of song and story as a frame for all of life. “Outside, in the living room, his mother had begun to sing.” (211) writes Rushdie at the end of the novel. Thus, song and story, the two oral traditions representing free speech, are the integrating force in the novel.

Both the form and the content of the novel break through all the restrictions in that, in both cases, the novel manifests persistent will to achieve a world of open boundaries. In the new order of the land of Kahani, there is now open and cooperating relation between the land of Gup and that of Chup after the end of the despotic controller, Khattam-Shud. Blabbermouth becomes an official interpreter and ambassador between the two lands. This also suggests towards the establishment of good communication and open interaction between the lands guiding them towards a balanced existence. The citizens of the once sad city, on the other hand, rejoice over their newfound name (Kahani) and water pours from the sky suggesting the lasting happiness. The happiness brought by the power of free speech in Haroun’s dreamland and that in his real world parallel each other in that in both worlds it has been achieved through openness, both physical and intellectual. The sad city is said to have remembered its name and achieved happiness because it resumes treating the oral cultures open-heartedly. Rashid’s stories have once again become very famous and Soraya has started enjoying her singing. This is Rushdie’s implication towards the fact that orality, an important means of communication of ideas and personality since ancient times, is deeply founded on the openness of the society.

## Chapter IV: Conclusion

### Free Speech Possible in Open Society, Not in Closed Society

Rushdie's novel *Haroun and the Sea of Stories* emphasizes on open society. By juxtaposing fairy tales and his own life experiences the writer has projected the importance of free speech in life. Rushdie's free speech was crushed by Khomeini in the name of rationality. When Rushdie talked about the value of free speech in life Khomeini declared a *fatwa*, an extreme form of censorship against him. The victims of a *fatwa* are under a lifelong suffering. After years of suffering, he overcame his obstacles and published *Haroun and the Sea of Stories* which is a fictional fulfillment of his desire for freedom. So, it is not only a children's adventure story, but a proclamation of the triumph of the writer over the oppressive forces that sought to silence him. When read literally, the resolution of the novel is that the Guppees defeat Khattam-Shud. However, Rushdie's true resolution is the conquest of freedom of speech over oppression. This is seen in how the characters' journey parallels that of Rushdie's real life.

Salman Rushdie's problems began when he published *The Satanic Verses*. The Islamic leader of Iran, Ayatollah Ruhollah Khomeini, called it blasphemous for its irreverent depiction of the prophet Muhammad. Although Rushdie wasn't even Iranian, Khomeini issued a *fatwa*

demanding for his death. The mandate was broadcast on Radio Tehran, and it fundamentally destroyed Rusdhi's life from that point on. He was forced to go into hiding and was put under the protection of the British government. In the novel, Khattam-Shud is a metaphor for Ayatollah Khomeini and Rashid is a metaphor for Rushdie. Khomeini stifled Rushdie's freedom of speech which caused him to develop writer's block. He was forced to leave his family and go into hiding, which was the catalyst for his divorce. In the novel, Rashid experiences the same plights. He loses the Gift of Gab and his wife leaves him because of Mr. Sengupta, who is Khattam-Shud's real-world counterpart in the novel. Khattam-Shud has imposed a cult called the Cult of Dumbness or Muteness in his land. Those who follow this cult are called the Zipped Lips, who sew their lips as a visual opposition to speech. They are extremists, like the Muslim fundamentalists willing to carry out Khomeini's fatwa. The majority of the Chupwalas does not believe in Khattam-Shud and are only afraid of him.

Many of the events from *Haroun and the Sea of Stories* seem like childish parables; however they are truly metaphors for freedom of speech. In the war between the Guppees and the Chupwalas, the uniforms of both sides include bulbous nose warmers. This clown-like attribute is used to mock the entire conflict between freedom of speech and oppression. The author shows that freedom of speech is an inherent right of people and it is a ridiculous that one has to fight a battle to get it. During the battle, the Guppees communicate with each other and the Chupwalas remain silent. Because of this, the Chupwalas turn into a bumbling crowd of inefficiency, and the Guppees work together in harmony. It is important to note that when the Guppees speak to each other, at first they don't agree. On their march to Chup, the Guppees all bicker and argue about the war. This dissent only makes the Guppees stronger, because after the incessant buzzing of heated debates they all agree with the General's plan. So, Rushdie shows that dissent is an integral part of freedom of speech. Rushdie, in an instance, also indicates that if freedom of speech only includes the right to praise, then it is not a true freedom.

In the novel *Haroun and the Sea of Stories*, the Old Zone is neglected, which gives Khattam-Shud the opportunity to overtake and establish his despotic rule over it. If the world did not neglect the fact that the Koran is also a story, perhaps there wouldn't be such a fundamentalist movement of the Muslims concerning it. By this allusion, Rushdie points to the indifference of the modern people towards the preservation of ancient religious values. The Walrus of P2C2E House, on the other hand, is a metaphor for John Lennon. The Walrus is in charge of all the complicated processes which spread freedom of speech via stories. Lennon was an active protestor to the Vietnam War, and sang at anti-war rallies. President Nixon considered him such a threat that he attempted to deport him. Lennon was punished with threats of exile, just as Rushdie was forced into hiding. Their only crime was the utilization of their freedom of speech. However, Rushdie didn't let the lingering of oppression stifle his imagination. He overcame it by writing a story that documented his real life suffering through the journeys of the characters. Like Rashid in the novel, Salman Rushdie has bettered the world in which he dwelt by overcoming the forces of oppression in his defense of the fundamental human right to freedom of speech. Stories of Rushdie's struggles against the censorship imposed by religious fundamentalists and censoring governments of the Middle East in his life have been projected overtly in the form of allegories, symbols, imageries and allusions.

Rushdie, as a postcolonial author, essentially opposes policy of subjugation, restriction and exploitation. He opposes the colonial missions by the same token. Colonial motives of holding a perpetual sway upon the colonized by control over their socio-cultural institutions and restriction of linguistic freedom is dismantled by Rushdie in the novel. The colonialists reinterpreted the third world country people's identities so as to suit the colonial motives of exploitation. The modern authoritarian governments' cultural manipulation is matched with the restricting motives of the colonizers by Rushdie. In its attempts of advocating freedom *Haroun and the Sea of Stories*, as would any postcolonial text, strongly opposes the hegemonic sway,

politico-cultural exploitation, principle of control and censorship that are against free speech and free press-the fundamentals of democracy and world peace. The emphasis on the use of free play of words or expressions and interexchange of ideas places the novel in the position of postcolonial celebration of fluid world. The recurring motifs of journey and open communication as if in a fairy world also highlight the pursuit of postcolonial freedom. Rushdie emphasizes on the importance of open and free society as an essential prerequisite for free speech.

Advocacy of free speech is symbolically represented by the mission of rescuing the land of Kahani. Haroun's journey is the justification for the importance of story which is Rushdie's equivalent for free speech in the novel. The land under the control of the antagonist, Khattam-Shud has been severely criticized. The despotic power is made to succumb to the all encompassing power of speech or communication. Khattam-Shud's men shut the place of origin of stories in the Ocean of Stories. But Haroun releases the source of stories from the captivity, which renders the land with light and open environment. The cult master, 'Khattam-Shud, is sentenced to death as he ruled a world based on extreme control where he crushed freedom of expression under his boots. The victory of the Guppees over the Chupwalas in *Haroun and the Sea of Stories* is chiefly the victory achieved by force of open interaction because the babbling talk of the Pages united them to win the battle. However, although Rushdie clearly and decisively stands in favour of free speech, a cursory reading reveals that Rushdie does not want his reader to mistake free speech for abuse of speech. He wants the balance between speech and silence. His use of shadows as representing positive as well as negative role suggests this. Rushdie implies that shadows exist from a combination of light and darkness. Without either light or darkness, shadows do not exist, that is, the extremes of light and darkness both are suicidal for shadows. The absence of a shadow in extreme darkness also supports to the idea that shadows represent the balance of light and darkness. Khattam-Shud has immersed himself in the

extreme Darkness where shadows cannot exist. So he is to be punished for Rushdie. But on the other hand, darkness in balance with light creates a perfect condition for shadows to exist for Rushdie. Thus it can self-assuredly be claimed that Salman Rushdie's *Haroun and the Sea of Stories* advocates free speech with its emphasis on the concept of open society, the irrefutable prerequisite of free speech and free press. Whereas the use of shadows only supports the same concept since balance between the two extremes free speech and perpetual silence ensures the long life of free speech diminishing the fear of silence. The novel raises the fact that for healthy practice of the fundamental right to expression, an open society is essential. In a closed society or, one which exercise extreme restrictions, danger persists that speech will sink into perpetual silence. Thus, this study arrives at the conclusion, as Rushdie would, that healthy and lasting existence of free speech is possible only in open societies where there is balance between speech and silence whereas extremely closed and censoring societies stifle the power of natural speech.

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