

I. Fabulation as Resistance to Censorship in Rusdie's *Haroun*

Salman Rushdie's *Haroun and the sea of stories* projects the fabulation as the mode of resisting against ideological oppression and subjugation. In the postcolonial era, different postindependent countries witnessed different sorts of ideological domination, sub-ordination and discrimination. Although colonial regime ended in the flourishing hope of political independence, individual freedom, dignity and indigenous assertiveness remained at state. The new forms of suppression and subjugation arose. Censorship is one of the new forms of politic-ideological subjugation. In the name of national security, the state sets forth certain terms and conditions which turn out to be detrimental to the collective and individual expectation of people.

In the jubilant moment of celebrating political independence from the colonial rule, the postcolonial people had scheme at the cult of glorifying state. Its mechanism, its apparatuses and its organic supremacy were all glorified to the extent of extremity when state is unnecessarily highlighted, certain class of people of power and rank can use the power of state to suppress the rights and freedom of people. Different sorts of censorship and suppression would be exercised & practiced to keep state power intact and accelerating. In the postcolonial countries of the third world, people would't have full-fledged consciousness. Their awareness is not mature enough to welcome the unique cultural Milieu of the postcolonial countries. It can hinder the smooth and uninterrupted progress in the democratic exercise. Because of the dozens of seen and unseen causes, the state apparatus fell in to the hands of a few people who, to keep power within their grip, try to impose different constraints and hinders so that people would be heedless of their duty to state and to themselves.

Because of the diverse visible and invisible factors, identifiable and unidentifiable form of regime dictatorship, tyranny censorship and the minimization of the participatory role of individual in the state occur. As a result, different kind of suppression, subjugation and subjugation mushroom. The freedom thirsty people of the third world countries are tormented and tortured by these kinds of politico – ideological evils.

Salman Rusdie has closely observed these new problems of the emerging postcolonial world. He was fiercely opposed to the emerging ideological problems of the postcolonial society. Therefore he chose fabulation as the effective method of resisting the ideological subjugation. It always aims at deluding people from the core of socio – cultural reality of utmost importance. However progressive and rationally balanced, every ideology is coercive. Ideology always subjugates and subordinates the aspirations and ambition of people. The more ideology becomes deep – rooted, the more people become one dimension. "A man deprived of freedom and autonomous consciousness is one dimensional man (Marcus, One dimensionalman,14).

Under the dictatorial rule, every citizen is in the danger of being reduced to the pathetic plight of being the one dimensional man. Ideology becomes the strength with which certain class of people tries to white-wash and manipulate the open minds of people. Salman Rusdie proclaims else-where in the novel that ideological spectacle is a hoax to hoodwink the innocent and hardworking people of the third world.

According to Rusdie, ideology needs resistance. As an author of monumental reputation, Rudies feels that it is his duty to resist the ideological proliferation and power – mongering. To defy, resist and challenge the ideological oppression, Rusdie chooses fabulation. To say that any ideological apparatus which suppresses the

freedom of expression, needs to be countered vigorously, Rusdie adopts fabulation. The vigour and vitality of the criticism can't become sharp and severe if it adopts the straightforward mode of expression. Any straightforward criticism of ideological oppression can't lead to and point to the direction of personal freedom, self esteem and security table is chosen by Rusdie as the effective method of countering the ideological hegemony. In the text *Haroun*, Rusdie has successfully applied fabulation as the super-effective method of countering the fatal fallout of ideological dissemination .

Rashid Khalifa is the main character. He has had the ocean of ideas, notions and thoughts out of which he weaves stories. He is popular as a story teller in the country of Alifbay. His way of telling stories is cheerfully jocular and fantastic. He is the silver tongued speaker who tells the story smoothly and fluently. The magic and miracle of his story telling held the listeners spellbound. Elsewhere in the country of the Alifabay, Rashid khalifa's reputation spreaded like wildlife. The listeners of his stories and other people were immensely influenced by his skill and excellence in the art of telling story.

In the outer world Rashid enjoyed reputation as the story teller. The first part of his name Rashid means that he has had the oceans of ideas to invent and craft new stories. The last part of his name Khalifa means that he is the Shah of blah, a notorious fabricator of fantasy and far – fetched ideas. In the outer world, Rashid Khalifa enjoyed unimaginable reputation and recognition. In the inside world of his family, he is enjoying the conjugal harmony and happy family life. He is on good terms with his wife Soraya and his son Haroun. When all these normal and harmonious incidents were happening, a drastic change occurred in his life. Rashid got an opportunity to be in close relationship with a politician who was frantically

involved in the spectacle of election campaign. The political candidate sought to take false advantage out of the fame and name of Rashid Khalifa. Rashid was requested and further tempted to assist the political candidate to intensify the aura and atmosphere of electioneering. The candidate made an entreaty to the story-teller to create favorable atmosphere in the election campaign by using his art of storytelling. Finally, Rashid agrees with the offer of being used as propaganda .

He hectically took part in the election campaign. He sharpened his talent of storytelling. He is spectacularly preoccupied with new, inventive and impressive style of telling stories. When Rashid was busy in these activities, something disastrous was scheduled to happen. Soraya felt distanced, alienated and estranged from Rashid. Because of his busy schedule, Rashid failed to give plenty of time to his wife Soraya. As the distance between Rashid & Soraya increased. Soraya felt that she is left in the lurch by her husband. At that time Mr. Sengupta, the neighbor of Rashid Khalifa came closer to Soraya. Mr. Sengupta gave every impression of being a man capable of understanding the innermost feelings and needs of Soraya. Soraya felt that perhaps she can derive much more natural warmth from this man than her own husband Rashid Khalifa. She thought and rethought several times. Finally, she made up her mind. She eloped with Mr. Sengupta to the utter dismay of not only her husband and a son but to all the inhabitants of alit bay.

Following the employment of Soraya to Mr. Sengupta, Rashid was overthrown into a miserable quandary. He felt shocked and silenced to his own surprise and suspense. The fallout of Soraya's elopement with Mr. Sengupta brought disastrous impact in the life of Rashid. All of a Sudden, Rashid lost his unique and incomparable talent of telling stories. He was gifted with the incomparable calibre of manufacturing the countless numbers of stories, prior to Soraya's employment with Mr. Sengupta.

Posterior to her elopement Rashid lost totally the power of story – telling. He was deprived of telling the story. He is devoid of story – telling. He felt as if he is increasingly divorced from the genius of story – telling the story.

Haroun, the son of Rashid is at excruciating pains to know that his father has lost the rhetoric. He decides to do something really worthwhile. He makes a visit to the sea of stories. Then he encounters a sea genie. He witnessed tug of war between silence and gossip, reflection & expression. After his audacious and arduous journey to the supernatural world of sea – Janie, he links the bond of the ocean of sea to his father. Thereby, he restores the lost talent of his father to tell stories in a fervent and impressive way.

To conduct the present research work the researcher makes use of the postmodern notion of fable. Even in the postmodern era, the fable has not lost its relevance. It has acquired new significance. In the past it has been used as a tool to communicate the moral message. Communicating the moral message is the prime significance of fable in the classical age. But in the present age, the fable has become instrumental in resisting against the new kinds of coercion, subjugation, domination and exploitation.

Chiefly, Lyotard's notion of fable would be used to communicate the research truth. Lyotard's notion of postmodern fable will be the key theoretical tool along which the present research would be conducted. The following excerpt illuminates facts regarding the social importance of fable in the postmodern condition.

In *A postmodern fable* Lyotard narrates the story of the universe from its creation to nine billion years later when the sun in our solar system is completely burnt out and the intelligent life on earth- no longer

human - must leave in human race during its postmodern way of thinking. This situation suggests the hubris of our postmodern world view and the consequent potential for disaster. (17)

The ambivalence of postmodern condition is controversial condition. This fable reads like a space-age equivalent of the Delphic Oracle, with the message warning us of the ambivalence of postmodernism and using us to avoid its contemporary hubris if we are to avoid the worst. In this passage, there is the opposition of social progress and culture that is essential to the idea of the postmodern.

Mr. Sengupta is the neighbour. He lives next door to Rashid. He seized upon the opportunity to divert Soraya's loyalty to her husband Rashid. Sorya is the typical woman brought up in the atmosphere of patriarchy. She demands undivided attention from her husband. Rashid is the brilliant fabricator of stories He easily invents the story out of the ordinary experience. His innatetalent to tell stories is proverbial. By telling stories he holds the listeners spell-bound. Because of his immersion in the fantastic art of telling stories, he became increasingly detached from the real world. His wife became immensely dissatisfies with Rashid's preoccupation with storytelling. When Rashid allowed himself to be used as a political tool, his wife eloped with Mr. Sengupta. He elopement resulted in Rashid's misery.

Critical imagination in the modern and postmodern periods has received new dimension. It has been playing prominent and paramount role in shaping and sustaining the consciousness of people. Fable is often looked upon as a narrative "form that addresses the ultimate questions of how to live and why" (12). Victor and Taylor assesses various literary theories and styles in the wake of postmodernism to reveal the ways in which fable style narrative can be meaningful genre for addressing

the traditional religious ethical and epistemological concerns. In the process, Taylor draws on key figures across the humanities.

Salman Rusdie is the leading author of the postcolonial world. He was born in India. He lives in England and writes on the fresh and emerging issue of diaspora. Rusdie's literary merit and worth is internationally recognized. Yet he is not above literary reproach and recrimination. Noneuropean themes like diaspora, immigration, Indian history, common wealth literature and controversial issues of Islam are some of the burgeoning issues of the time. These issues are nicely handled by Rusdie in his different sorts of novel.

The spirit of postcolonial resistance and diasporic dilemma are two striking themes of his novels. Rusdie has exercised his critical imagination to look at different kinds of problems that have emerged in the postcolonial and post independent world. The rise of dictatorship, rigid cultural pattern, Islamic parochialism, the hazards of the uncritical assimilation of western modernity are the problematic that are simply refuted by Rusdie.

Rusdie is vocal and vehement in the statement of his criticism. He has had the vision of promoting the freedom and equality. He flatly rejects any kind of discrimination. He does not prefer to use the straightforward and direct way of launching the frontal attack on the problematic of the postcolonial world.

In his major work *Midnight's children* Rusdie sketches the literary map of India. What Rusdie asserts in this novel is how the rise of politico-cultural freedom was exercised and experienced by the free citizens of India. The diasporic perception of independence by the post- colonial people of India stands at the heart of the novel.

Shame is another remarkable novel of Rusdie. It is the lively, amusing and exasperating work. The false starts, loose ends and general extravagance of the tale can become irritating. In *The Jaguar Smile* Rusdie winds up writing a great deal of admiring drivel at the knees of various Sandinista commanders who have been more interestingly interviewed elsewhere. Rusdie's effort is worth a second look because it is also an account of the confusion any one of us might feel if we visited Nicaragua and gave it a chance to affect us.

Imaginary Homeland is a collection of essays in which Rusdie has raised his fierce voice of resistance against censorship, the weak foundation of democracy in the postcolonial world and he has given heterogeneous remarks regarding Islamic theocracy, the rise of different sorts of dictatorship and cultural constraints.

Haroun is a 1990 children's book by Salman Rusdie. It was Rusdie's first novel after "*The Stanic Verses*". It is a phantasmagorical story that begins in a city so old and ruinous that it has forgotten its name. *Haroun and the sea of stories* is an allegory for several problems existing in society today, especially in India and the Indian subcontinent. It looks at these problems from the view point of the young protagonist Haroun. It is also interesting to note that Rusdie dedicated this book to his son, Zafar Rusdie, from whom he was separated for some time.

Literature Review:

Rusdie's *Haroun and the other stories* has been widely criticized by different critics. It has received a considerable degree of critical acclaim. Concentrating upon the structure of fabulation, Maria Sofia says:

The issue of realism is thus part of the discussion on the postmodern table, particularly Rusdie's *Haroun*. Rusdie proves to be aware of its

value when he asks the reader to imagine *Haroun* as a realistic novel.

Rusdie's recurrent use of fabulism thus lies in its usefulness as a device to interpret and interact with the contemporary world but he abandons the idea of a moral or at least of a single moral. Rusdie is of the opinion that the fable can be used to open people's eyes but not to indicate a definitive action mode. (242)

Maria Sofia seeks to appraise *Haroun* from the perspective of the relevance of fabulation in the postmodern context. According to Sofia, the primary objective of Salman Rusdie in *Haroun* is to use the method of fabulation to launch a frontal attack on the burgeoning issues of society. Moria Sofia wants to say that fable was used to convey and spread the moral lesson. Fable was used with a certain purpose in mind. But Rusdie has used fable as a tool to expose and enumerate truths about political issues, events and development. None of the users of the fable had used fable in the way Rusdie had used.

Meenakshi Mukherjee associates *Haroun* with politics and children literature.

According to Meenakshi:

Haroun belongs to the category of children's literature. *Haroun* celebrates the victory of the power of imagination. It insists that story-telling is vital for the harmony and integrity of the upbringing of kids. By restoring the power of his father to tell stories, Haroun felt as if he has restored the lost dimension of life itself. (29)

Meenakshi Mukherjee intends to argue that however fictional and fantastic children literature inherently possesses political dimension. She maintains that *Haroun* possesses political worth despite its generic category.

Brian McHale dwells upon *Haroun* from a somewhat different point of view. She makes a forceful pronouncement in this way:

Haroun is characterized by the alegorial defiance of censorship. Author's own surrogate image is reflected in this work. Rashid's loss of verbal eloquence is to be understood and interpreted at the autobiographical level. But one thing is sure that Rusdie has choosen the mode of subtlety in raising voice against political censorship. (56)

Brian McHale chose to comment upon the allegorical aspect of the text. The focal point of his analysis is to examine how the issue of cencorship is subverted through the mode of allegorization. Brian tends to reveal that subtle allegorical mode is the effective tool to resist the hostile political climate.

Sushila Singh is softly critical of Rusdie's stand on the freedom of expression. She remarks that:

Rusdie raises freedom to the pedestal. Chiefly, *Harour* is marked by the valorization of human freedom. Th entire novel can be interpreted as the projection of freedom as the seminal requirement of human lives.

Freedom is the soul of human life. (27)

Sushila Singh likes to read Rusdie as the champion of freedom the discourse of fantasy has been converted into the political discourse. freedom is the main concern of the Rusdie. His literary pursuit is directed towards safeguarding freedom at any cost.

Although Rusdie's *Haroun* has been criricized from different angles, none of the critics has examined the novel from the perspective of desire and ideological resistance. Hence, the present researcher has raised the issue of desire and ideological resistance from the perspective of fabulation. The focal point of the present research work is to show how desire originates in the unfavourable situation and how desire takes the form of drive. Drive resists ideological assertion and oppression.

II. Fabulation in Salman Rusdie's *Haroun and the Sea of Stories*

Salman Rusdie has used the mode of fabulation in his important and interesting work *Haroun and the Sea of Stories*. To counter the ideological encroachment, Rusdie makes use of fable. Fable is used to resist the oppressive impact and dissemination of censorship, restriction, indirect means of control and several other forms of tyranny. In the postcolonial countries different kinds of ordeals, restrictions and obstacles arise. These obstacles are a clash between old and new values, the fear of the loss of democracy, the nightmare of the dictatorship and art under the grip of censorship. These setbacks hinder the thrust of people towards the world of freedom. Moreover, different kinds of tyrannical regimes gain ascendancy in the postcolonial countries. These tyrannical regimes adopt and apply different kinds of means to curb and control the spontaneous longing of people for freedom, self-esteem and social standing and dignity. Even the ruler and those who continue to safeguard the status quo believe that the freedom and critical imagination of people should be kept under control. To promote the interest of the ruler even state apparatus and mechanism are used so as to get the political interest of the ruler fulfilled.

Rusdie has been very much familiar with the burgeoning problems of the postcolonial world. To counter and resist the ideological oppression and encroachment, Rusdie does not make use of the straightforward method of criticism. He deliberately chooses to use fabulation. In the postmodern world of uncertainty and doubt fable has become the effective tool of countering the hegemonic horror and ideological encroachment. Postmodern notion of fable is the major theoretical tool with which the researcher seeks to conduct this research work.

Fable is the crucial and essential tool. In the postmodern age fable has not lost its relevance and significance. In the past fable was used as an interesting literary

device to convey practical moral message. To strengthen the moral structure of society, fable was used. It became instrumental in binding the society into a strong moral tie. Even in the classical age fable had purpose. It had importance. It had crucial practical dimension. To moderate and master. The increasing evils and moral anarchy, fable was used. But in the postmodern world fable has assumed unique and distinct importance. At present the purpose of fable is not limited in ethical injunction and moral message. It has assumed political importance. For political purpose, fable has been used. It has been used to demolish and weaken the basis of ideological onslaught and encroachment. Regarding to the paramount importance to faultation in postmodern narrative the critic says:

Fable has assumed renewed significance in the postmodern context. In the postmodern era, direct opposition and straightforward resistance has lost strength criticism, protest and resistance are forced to follow the indirect track. In front of the mighty power of tyranny and fascist dictatorship, direct and straightforward criticism has lost audacity and hope. That is why many critics are of opinion that fabulation is the secure and sustained mode of launching frontal attack on the flourish ideological regression, corruption failure of democracy and rise of power centre along religious extremism and fundamentalism. (52)

In a country where freedom of expression is restricted, how can criticism and resistance flourish? Criticism and resistance hardly evoke effect where there is no freedom of expression. But criticism and artistic form of resistance can never be repressed. If they are repressed in one way, they can find their projection and manifestation in another way.

Haroun is the son of Rashid. He is sad at the element of the mother and the subsequent loss of his father's creative power of telling story. Haroun takes the help of sea Jennie, and restores the lost power of his father. Rashid's loss of power happened because a famous politician brought Rashid to heighten the election campaign. Because of his contact with the politicians Rashid lost freedom. Political encroachment is responsible for the loss of freedom of the enrichment of creativity. Hence the postmodern form of fable can be relevant in this text.

In a world entirely dominated by totalitarianism, fascism and dictatorship, the straight forward and active form of resistance can't achieve momentum. Active form of resistance and direct expression can't bring about the intended effect and consequence. Moreover, the critics and protestors had to face threat exile, and life-imprisonment from the side of the dictator. That is why the postmodern writers and critics alike chose fabulation as the effective method of putting forward the critical conviction. Socio-political reform through fabulation is the major purpose of postmodern uses of fable.

Charles Caramelo is the reputed critic and author of post modern fiction and its alliance and orientation with fabulation. The postmodern fable inherently possesses the quality of ambivalence. Postmodern fable includes elements and components of all the theories. It is not conceptually clear. Certain theoretical confusion and uncertainty prevail. Hence it is ambiguous and problematical. It is one of the distinguishing features of postmodern fabulation. Charles Caramel's new on postmodern fabulation plays an instrumental role in bringing this research work to the virtual end. Charles Caramelo opines his view regarding postmodern fabulation in the following way.

Postmodern fiction reveals a profound ambivalence towards the book and the authorial self. Although the sources of this ambivalence are

manifold. Ambivalent elements in postmodern fable arise from postmodern fiction's having assimilated incompatible precepts from contemporary critical theory, literary modernism and the native American tradition. postmodern fable clearly evolves from literary modernism. By intermingling all these theoretical issues and critical areas of inquiry, postmodern fable conveys sense of strong opposition to the dictatorship of oppressive kind. (12)

According to Charles Caramelo, fable has been used increasingly as a device to criticize the oppressive proliferation of ideology, political interest, parochial perceptions of those who like to cling to the position of power. Because single voice of direct criticism can't work, fabulation becomes a must. Before the institutionalization and bureaucratization of power, different kinds of regimes have arisen. Direct assault on these renewed forms of regime can prove counter-productive. Hence, fabulation has become an indispensable tool to make a subtle comment upon the identifiable and unidentifiable regimes.

Charles Caramelo is fully aware of the ambivalent feature of postmodern fable. It is really difficult to the objective nature of the target of resistance. In the text, *Haroun* there is an element of ambiguity. The author Rusdie is not objectively clear about his position regarding censorship. He has poured his talent sense of resistance against censorship in the mould of supernatural fantasy.

In the postmodern era every sphere of life is penetrated by the complicated interrelationship amidst identifiable and unidentifiable factors. The merits demerits, contribution and harms of the pervasive onrush of power and ideological force need to be examined and analyzed by critics. It is the socio-ethical duty of critics to probe into the freedom-restricting problematic of society.

Volha Korbut Salman has extensively dwelt upon the creative connection between fabulation and literary postmodernity. The following extract illustrates the point:

The present era of postmodernism experiences a revival of metanarratives via conscious human civilization, invention or fabulation of new totalities and truths. The age of postmodernism with its undermining irony, hopelessness, pessimism and the sense of the looming end could not but leave the world in a state of despair, characterized by a propagated rule of the simulacrum and the subaltern, hybridism, uncertainty, absence and inconclusiveness. As a result the world witnessed the appearance of various calls for the reconstitution of metanarratives as the only cure to rescue mankind from continuous deferral of signification, which tends to feel secure only with a score of guiding narratives. (23)

V. Korbut Salman maintains that fabulation is in keeping with the spirit of postmodernity. Within the structure and form of fable, postmodern insight is inherently embedded. The ancient genre called fable was ethics and morality oriented. This sort of the assimilation of fable is modified into the political orientatedness. The use of fable for the purpose of subtle resistance can be understood in the new light of postmodern insight.

Volha Korbut refers to the multifaceted aspect of postmodern metanarrative. Several elements are intermingled in the narrative of postmodernity. Hence it is really difficult to categorize and conceptualize one aspect of reality. In fable, one and only one category of reality can't be ascertained and enumerated. As postmodern narrative and fabulation are on the same footing, the concept of postmodern fabulation becomes

pretty in the present context. *Haroun* is postmodernist since it does not demarcate the only one aspect of reality

Postmodern fiction negotiates the tension between self-reflexivity and representation. It is particular and typical at the same time. From it alone facts can't be known. The one world which the modernists sought to know is replaced by a plurality of autonomous worlds that can be described and relations between which we can explore but that can never be the objects of true knowledge.

Fable tries to fill the vacuum created by the widening gap between the culture of importation and the indigenous culture soon after the fall of colonial regime, the postcolonial countries seek to revive the cultural heritage and super structure of their own. Their initial purpose is to reduce the traumatic shock and hangover of colonialism. At this period a kind of uncertainty exists.

A related type of cultural vacuum is the loss of personal identity. Routine work of all kinds destroys initiative, redirects desire away from the products of work and toward money, which increasingly comes to seem arbitrary because the link between labor and reward- the objects of consumption- becomes indirect and all but forgotten. The accompanying types of leisure such as television in the home that tends to replace conversation complete the process of depersonalization.

The decline of modernism leads to a kind of cultural vacuum. The loss of real objects and of reality, and these ideas are unique to Lyotard and somewhat to Jean Baudrillard, who is influenced by Lyotard. (Thomas Docherty's postmodernist theory: Lyotard Baudrillard and others). The sense in everyday life that there is no meaning or that everything is artificial comes ultimately from the nature of the west to abandon its ideals for new ones during its evolution. In doing so values are reconceived along

with reality and the westernness get a melancholic satisfaction in the contemplation of the feeling in the postmodern attitude. The historical sense of postmodernity is to regard itself as immortal or at the end of civilization because all the others have been past and thus acquire the potential value of material museums. The culturally identity is that of the borrower or user of previous culture the commentator on culture and the anti-cultural stance of popular culture with only personal criteria of value.

In the present world under the grip of technological grip and political surveillace, direct criticism can be very, very necessary. But such a kind of straightforward criticism hardly provoke the intended reformation. Literary responsiveness and socia- political function of criticism can't take the desirous course of development. That is why literary realism has turned towards fantasy and fabulation. Jon Lebkowsky writes:

Fiction, imaginative storytelling, is fixated on bourgeois forms and `ideas from the 18th and 19th centuries- typical novel and short story structures. The emphasis on what fiction was, in response to an archaic cultural milieu has obscured relevance to what's happening now in all but this most visionary literary experiments. today's most interesting fiction will, reflect new social and cultural realities which are inherently linked to evolving technologies and radical new perceptions of the nature of reality. (7)

Experimental diversity in fictional form and content has political as well as literary and cultural significance. It is a non threatening way to acknowledge and share diverse perspectives on reality and thereby accommodate flexible new-world transitions and alternative modes of existence.

Jon Lebkowsky is of the opinion that mode of fabulation must bring into public light, the prevailing socio-cultural issues and contradiction. Fable becomes a tool to filter the socio-ideologico-political reality. In *Haroun* Rusdie adopts the literary form of fable to screen socio-ideological issues which have freshly arisen in the postcolonial context

With the help of these major ideas concerning postmodern fabulation and its significance, the researcher cites pertinent evidences from the text. The primary thrust of the researcher is to bring suitable textual evidences to prove that the fabulation in *Haroun* is the effective mode of resisting and countering ideological expansion. When coercive ideology takes on upper over the individual freedom, freedom of expression and self-esteem, people gradually turn out to be one dimensional beings. Lives naturally lose harmony, Spontaneity, dignity and critical imagination . Under any kind of restriction and censorship lives are reduced to the condition of bare life. The following extract cited from the text exemplifies the above raised point.

Haroun woke up many hours later in a darkened room. Someone was sitting on his chest, someone's hands were around his throat, squeezing it tightly. It was Blabbermouth. *Rise and shine*, she whispered menacingly. And if you tell anyone about me, then the next time you're asleep I won't stop squeezing, you may be a good boy but I can be a very bad girl indeed. I won't tell, I promise, Haroun gasped and Blabbermouth released her grip and grinned. (110)

The gist of the above mentioned quote is that Haroun was made tongue-tied. A kind of dictatorial and oppressive force tried to silence the voice of Haroun. Haroun was acutely aware of two big problems that have arisen in his family. Haroun's mother soraya eloped with her neighbour Mr. Sengupa. She eloped with Mr. Sengupta

because her husband Rashid, an inborn story-teller, has failed to give sufficient time to Haroun's mother. Dissatisfied mother eloped with Mr. Sengupta. Consequent upon her elopement, Rashid Khalifa also lost his rhetorical skill of telling story eloquently.

The elopement of mother to the neighbour and the sudden loss of the power of story telling saddened Haroun. That is why Haroun is in pensive mood. He is at pains to know that his family has disintegrated and his father is devoid of any artistic power of telling story. The sudden loss of his father's artistic skill of story-telling must be understood in the context of censorship.

Following the political emancipation from colonial regime and rule, many third world countries exercised western democratic dispensation and some of the main currents of western liberal system of governance and administration. But these advanced western liberal ideas were not planted nicely and fruitfully in the third world countries. Democracy, free-market economy importation of western technology and the spirit of enlightenment were imported and implemented so that the very utilization of those ideas can bring about the desirous consequences. But the postcolonial dream and splendid anticipation of the third world people did not come true. There were some of the factors which hindered the progressive unfolding of advanced western thoughts like democracy, social justice civic right, rational administration of society and others. As a result different kinds of power captured state mechanism. Those who captured state power ruled over people in a dictatorial way. As a consequence postcolonial utopia degenerate into nightmare.

Throughout the novel *Haroun* Salman Rusdie has not said that various tyrannies and dictatorship emerged sometimes in the name of nationalism and sometimes in the name of Marxism, crusade, Jihad or regional separatism. To the people of the postcolonial third world, these extremist and high-sounding ideologies

made appealing and alluring impact. Till that time people of the postcolonial countries were not free from the colonial shock and colonial hangover. Moreover, they had not cultivated rational mindset. Actually, they welcome the advanced western liberal ideas without building a democracy- sustaining culture. That is the chief cause of the failure of the western paradigm of liberal democracy based upon the fundamental values like equality, end of the discrimination of any kind, social harmony and justice, civic rights, freedom of expression and extreme individualism.

Following the dramatic fiasco of western democracy in the postcolonial countries, different kinds of governance native to the third world soil arose. These unique model governance in the third world countries happened to take the tyrannical form. They thought that by restricting art, artistic mode of expression, they would have been in the better position to safeguard their chair. State control upon media, censorship, control over the freedom of expression and indigenization of the native culture and language to attract the attention of people are the dominant practices through which ideology increased and established its interest.

Many postcolonial and diasporic writers could not tolerate the minimization of the role of individuals. They were equally dissatisfied with the deification of the absolute and sovereign power of state. However threatening and intimidating the power of state those writers did not shrink from their literary responsibility and creative duty. To resist the regressive descent of ideology, they asserted their desire for fabulation. Hence, there is the noble purpose of improving society by countering the pervasive impact of coercive ideology. Every ideology is coercive to some degree. It is false conscious. It operates through several agencies and apparatuses. That is why it takes a great deal of criticism for critics to expose the oppressive, coercive and conquering feature of ideology. The following extract highlights the point:

What's the use of stories that are not even true? *Haroun* couldn't get the terrible question out of his head. However, there were people who thought Rashid's stories were useful. In those days it was almost election time, and the Grand panjandrums of various political parties all come to Rashid, smiling their fat-cat smiles, to beg him to tell his stories at their rullies and nobody else's. It was well known that if you could get Rashid's magic tongue on your side then your troubles wer over. (20)

This extract tells us how people were simply interested in the marvelous power of Rashid's stories. They were amazed at the astounding imaginative power of Rashid. It is surprising to guess why people are so importantly attracted to Rashid's creative and imaginative power. The fantasy -fabricating power of Rashid has drawn political importance.

To most of the neighbours and other people, Rashid's eloquence and story fabricating power seemed to the alchemy. Every trouble is to be solved if Rashid's tongue is in your side. The alchemy of Rashid's tongue is a bold example of how the supernatural mode of fabulation reveals its literary purpose. The following extract illustrates the point.

It was well-known hat if you could get Rashid's magic tongue on your side then your troubles were over. Nobody ever believed anything a politic said, even though they pretended as hard as they could that they were telling the truth. But every one had complete faith in Rashid because he always admitted that everything he told them was completely untrue and made up out of his own head. (20)

Rashid's head is brimful of the far-fetched and fantastic ideas. He is well-excited with the idea of helping those who come to seek help from him. Rashid's fantasy -loving behaviour is remarkable. There is certain reason which prevented Rashid from revealing interest in reality.

Rashid's excessive interest in fantasy and imaginative things reveal one thing. What is the underlying reason which has stopped Rashid from embracing reality. The prevailing politico-economic reality was really unbearable. Other people were not fully prepared to tackle the emerging reality. In front of the coercive impact of ideology, people were compelled to yield to the mighty impact of tyrannical forces. The following extract illustrates Rashid's alienation :

Straight answers were beyond the powers of Rashid Khalifa, who could never take a short cut if there was a longer, twister road available. Sorays age Haroun a simpler reply. We tried, she sadly said. This child business is not such an easy thing. Think of the poor senguptas. The senguptas lived upstairs. Mr. Sengupta was a clerk at the offices of the city corporation and he was as sticky thin and whiny-voiced and mingy as his wife Oneeta was generous and loud and wobbly fat. (19)

Escape into the world of fantasy is occasioned by the unbearable and unacceptable reality. Lives of people were denuded of dignity and freedom. That is why they were intensively afraid to live in the practical domain of reality. The practical world is affected by countless number of tyrannical forces. Socio- cultural uncertainty, economic backwardness political dilemma, ideological oppression and increasingly difficult lives of people are the striking factors that are largely accountable for the alienation from harsh reality, bitter reality.

Alienation from reality has provoked interest in fantasy and fabulation. Soraya felt ignored and neglected because Rashid devoted full time in electioneering of a politician. On the one hand, Rashid is very much interested in fabricating far-fetched and chimerical stories. His wife simply dubbed him as an impractical man. But Rashid did not take his wife's comment as genuine. Moreover, Rashid distanced himself from the domestic reality because he was hectically involved in the group activities of a political candidate fighting for the victory of his candidacy. All of a sudden Rashid happens to know about the bitter truth regarding the disastrous decision of his wife. The following extract clarifies the point.

Soraya had left a note full of all the nasty things Mr. Sengupta used to say 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. There was a postscript. Tell Haroun I love him, but I can't help it, I have to do this now. (22)

While Rashid's life had even proceeding ahead happily and prosperously in the outside world, in the internal world of his domestic lives disastrous change occurred. His wife eloped with his neighbour Mr. Sengupta. She wrote a goodbye letter to Rashid expressing her love for her son Haroun. This disaster in Rashid's marital life silenced the voice of Rashid.

The fallout of Soraya's elopement produced bad effect in both the father and the son. Consequent upon the elopement of Soraya, Rashid lost all of his power. He lost his creative and imaginative power. Since the elopement of Soraya, Rashid found himself fully drowned in the sea of misery. He is too hopeless to regain his lost imaginative faculty of his mind to Rashid the art of story- telling is very, very

importance to his innate tact and talent of telling stories. To him, the art of story telling is as important as his life.

The loss of his story telling gift brought sense of utter doom and devastation in his life. Having seen the pathetic plight of his father, Haroun too felt profoundly shocked, saddened and silenced. Soraya's desire for elopement brought desire of alienation from reality on the part of Rashid. Rashid's pathetic and pensive light evoked a desire in Haroun. Most of the characters in this fiction are driven by desire. They immerse in those performative acts which clearly work as the fulcrum to resist the pervasive proliferation of ideology and hegemony.

The following extract makes a vivid projection of how other people laughed at the dramatic and unprecedented loss of Rashid's marvelous power of story-telling.

Then the things 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.

(26)

Rashid's loss was stupendous and startling. It made him broken hearted. Having seen the plight of Rashid Khalifa, even Haroun felt grief-stricken. They took Soraya's elopement as a family blemish. Haroun tried to do something to handle the situation. One significant element of fabulation is found in this context.

How can Soraya's elopement with Mr. Sengupta result in the creative power of Rashid Khalifa. This question enables us to ponder upon the thematic issue.

Wife's elopement makes the husband lose his power of telling fantastic and far-fetched stories. This sort of unimaginable thing happens only in the world of fable. The central reason behind the dependence of author in fabulation is the mission of safeguard the rights and freedom of people.

Having seen the miserable quandary of his father, Haroun becomes bold and determined. He determines to restore the lost story telling power of his father. Haroun's desire and determination to restore the innate narrative gift of his father carries within itself the power of resisting against the ideological domination and hegemonic subordination. The following lines suggest Haroun's self determination to bring back the old happy self of his father. "My fault again, Haroun thought wretchedly. I started all this off. What's the use of stories that are not 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 could not think of a single thing. The shouting men began to shout even more loudly. Plane? Plane? His papa's stories won't take off but the brat wants to fly. No Plane for you, mister and sonny. Catch a blasted bus. "(27)

Following the firm determination of Haroun, his supernatural journey to the ocean of thoughts stories and creativity begins. Haroun's journey obtains the quality of ambiguity. At the command and directions of Rashid, Haroun is bent upon making a supernatural journey. Haroun's supernatural journey has not been an impulsive and self-motivated. It has political importance. It is capable of bringing about results which were expected by people at large.

The journey of Haroun is intentionally made supernatural or it is above the impact of realistic components and ingredients. The following extract highlights the point elaborated and extended above.

Rashid had often told Haroun about the beauty of the road from the town of G to the valley of K a road that climbed like a serpent through the pass of H toward as the tunnel of I. There was show by the roadside, and there were fabulous multicolored birds gliding in the gorges and when the road emerged from the tunnel, then the traveler saw before him the most spectacular view on earth, a vista of the valley of K with its golden fields and silver mountains and with the Dull lake at its heart- a view spread out like a magic carpet waiting for someone to come and take a ride (34)

Although Haroun's journey has supernatural and descriptive aura, it does not remain limited in the surreal landscape. The seemingly magical and supernatural world reveals the important fact that the reign of tyranny and dictatorship has converted the human world into the underworld of bare, reduced life.

The journey of Haroun towards the Ocean of story is depicted and described in terms of code language. Some of codes have been invented by the novelist. Because the novelist himself had to face. Fatawah from the Islamic ruler of Iran. Price tag was attachex to his head. The novelist was beset with innumerable threat perceptions challenges and insecurity. Therefore the novelist often projects. his sense of opposition and dissidence indirectly. Hence it is imperative for the novelist to take resort to the language of codification. The following extract makes a dramatic exemplification of how the novelist makes use of the language of allegorical codification.

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 the finish of everything we use his name. It is finished. We tell one another. It is over. Khattam Shud: The End. This place is already doing you good, Haroun noted. no more ark. Your crazy stories are starting to come back. (39)

Khattam Shud, Prince of silence and the foe of speech are striking allegorical codes whereby the novelist seeks to enrich and ignite the edge of his strong condemnation of the censorship. the dictatorial rule imposes fierce restriction the freedom of speech of the people. Instead of directly launching frontal attack on such state- sponsored censorship, Rusdie has utilized the allegorical codification to soften the fierceness of his super effective criticism.

Snotty Butto is the ethereal being. He is no less supernatural than the fairy creature. haroun informs snooty Butto that his father Rashid Khalif has lost the marvelous power of inventing stories. Snotty Butto consoled Haroun. Snolty Butto really strove to understand the importance of losing voice and talent. The following consolatory utterances of snotty Butto works as the standing example of how Haroun had received sympathy, consolation and compassion in the course of his journey towards the restoration of Rashid's marvelous power of telling stories in a spell-binding way:

Sad ? Unhappy? Yelped Snotty Butto Surely eminent Mr. Rashid is not dissatisfied with the arrangements? Rashid the story teller had always been incapable of inventing stories about himself, so he answered truthfully: sir, not so. this is an affair of the heart. Why did you tell him

that? Haroun thought firercely, but snooty Butto was delighted by the revelation. Not to worry, unique Mr. Rashid, he cried tactlessly. She may have left you but there are plenty more fish in the sea. (43)

The journey, which Haroun undertook, had the dimension of fabulation. Luckily he happens to meet Snooty Butto. Butto works as the source of confidence and inspiration to Haroun. He understood the in-depth agony of Haroun. Moreover, Butto became genuinely interested in the underlying drive and motive of Haroun. To cut the matter short, it is clear that Haroun's mission of restoring the lost creative imagination is nearing the territory of success.

The necessity to remain silent and the functioning of authority are dramaized by deicting the misty setting of the novel. While Haroun was moving ahead in the journey, a thick mist enveloped him. The mist is symbolically analogous to the dark and terrific rule imposed by the dictator. The tussle and the tug of war between silence and authority illuminates the subtext of political censurership imposed in the name of safeguarding the supreme and sovereign power of state. In the midst of political uncertainty, chaos and nightmare, it becomes necessary for seeker to catch a glimpse of wisdom, truth, self determination and commitment. The following extract highlights the point:

The mist enfolded the Swan boat once again and once again Haroun could not see a thing. What he heard were shounds of panic: the uninformed oarsmen cryin gout, ol ol Down we gol and the infuriated shrieks of Snooty Buttoo, who seemed to take the weather conditions as a personal insult; and the more shrieks and yelps there were, the rougher the waters became, and the hotter and more violent the wind.

Flashes of lightning and rolls of thunder lit up the mist, creating weird neon-like effects. (49)

Haroun entered the bizarre and believable world of fantasy. The novelist adds surreal and supernatural touch to the journey of Haroun. A distinct ray of hope glimmers far in the horizon. In other words, these images bring into light the underlying subtext of political domination and aggressive expansion of ideological aggressiveness.

Even in the midst of the surreal journey of Haroun, Rusdie does not hesitate to hint at the way politico- ideological force operated to silence the free and unencumbered voices of people dwelling upon the free postcolonial zone. The following extract brings about realities pertaining to the hidden political subtext.

Haroun decided there was nothing for it but to put his moody land theory into practice. Okay, he shouted into the mist. Everybody listen. This is very important: everybody, just stop talking. Not a word. Zip the Lips. Dend silence is very important, on the count of three, one, two, three. A new note of authority had come into his voice, which surprised him as much as anyone, and as a result the oarsmen and Buttoo, too, obeyed him without a murmur. At once the boiling breeze fell away the thunder and lightning stopped. (49)

The word 'authority' is repeatedly used in the extract. It is the political authority of domination. From the tyrannical rulers, many intellectuals having fresh and free mind had faced threat of imprisonment, banishment, exile and price tag of the head. To avoid these kinds of explicit charges and accusations, the writers often from the subtext within the internal organizing principle of the main text.

Haroun and Rashid board 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 sights 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. Butto, the politician who takes them to his boat on the Dull lake. As they bad and Haroun realizes that it is a Mist of misery brought on by his father's foul mood. When the sea begins to rock. Haroun tells everyone to think good thoughts and when they do, the sea calms.

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 finds an old man with an onion shaped head who disappears as soon as he sees Haroun. The old man drops a wrench, which Haroun confiscates. The old man materializes and tells Haroun he is iff, the water genie, and must have the wrench to turn of the story story stream for his father, Rashid. When Haroun protest iff tells him to take it up with the walrus in Gupcity, Kahani. Haroun demands that the water Genie take him there and iff reluctantly concedes in order to get his wrench back from Haroun. The Genie tells Haroun to pick a bird and give it a name and it will materialize. He pulls out a handful of tiny magical creatures. Haroun picks the Hoopoe and iff throws it out the window and into the water where it ballous into a huge bird. They climb on its back and accelerate into space. The oope looks like Mr. Butt, so Harounnames it Butt the Hoopoe.

They are able to communicate telepathically. But the Hoopoe lands on the sea of stories of Kahani, Earth's second moon, which moves so fast it is undetectable by human instruments. It evenly distributes story water across the earth. They land in the ocean so that Iff can give Haroun wish water and hopefully bypass meeting the walrus. Haroun drinks the wishwater and wishes for his father story telling to return. He can only focus on an image of his mother, however, and after eleven minutes, he loses his concentration. Iff then gives Haroun a cup of water from the sea that contains a story. Haroun drinks it and then finds himself looking through the eyes of a hero in a Princess Rescue story. As the hero climbs the tower to rescue the princess, he turns into a spider and princess hacks away at him until he falls to the ground. The following extract illuminates dramatically the fresh and genuine issues raised above:

To reach the old zone of Kahani it was necessary to travel south through the Twilight strip, hugging the shoreline of the land of Chup, until that dark and silent continent was left behind, and the southern polar ocean of Kahani stretched in every direction. Haroun and Iff the water Genie set off on this route within an hour of Haroun's volunteering. Their chosen companions were the plentiful fishes, Goopy and Bagha, who bubbled along in their wake, and the gnarled old Floating Gardener, Mali, with his lilac lips and hat of roots. (138)

The above-cited extract contains plenty of typical elements of fabulation. Fish, genie, invisible beings and other creatures are charged with the qualities of human being. By describing the typical and magical qualities of the seascape, Rusdie has underscored the political implication of these events.

When Haroun wakes from his story, Iff tells him that someone named Khattam-Shud is poisoning the stories. Haroun, Butt the Hoopoe and Iff the water

geniefly to the land fly to the land of Gup where they meet mali, the water gardeuer, and the plentimaw fishes. the entire land is preparing for war. the chupwalas have stolen princes Batcheat from Gup. In addition, they have polluted the sea of stories so that many do not make sense any more. Prince Bolo, General Kitab and the walrus announce their plans for war to the pages of the Guppee library. they bring in a spy with a hood over his head. When the hood is removed, Haroun sees his father. Rashid tells everyone that he transported to Kahani and was in the twilight strip when the princess was captured. The chupwalas have come under the spell of cultmaster Khattam-shhud who wnats to sacrifice her to Bezaban, an idol to silence.

Prince Bolo and general Kitab declare waron chup and Rashid offers to guide them to the chupwala- encampment. One of the soldiers in the army, Blabber mouth takes Haroun to his room. They become lost and Haroun Knocks the hat off Blabbermouth's head. Long hair falls out and Haroun sees Blabbermouth is a girl. She then entertains him with a juggling act. The army sails towards Chup, Chattering about the causes for the war in a way that Haroun thinks might be mutinous. They enter the land of darkness and land on the beach. They explore the interior and come upon a dark warrior fighting his own shadow in a kind of seductive dance. The man realizes he is being watched and comes to dind the trespassers. The shadow begins to speak. It croaks out unintelligible words until Rashid realizes the warrior is spenking in an ancient gesture lanugat. Rashid interprets the warrior's talk. His name is Mudra snd he had been second in command in chup. He is now fighting against Khuttam Shud in order to bring peace back to chup. Mudera agrees to help the Gupees defeat Khattam- Shud. Haroun volunteers to spy for the army because of his love of stories. He, Iff, Butt the Hoopoe, Mali and plentimaw fishes begin to trek towards the old

zone. The water becomes so poisonous that the fish can't go on. The following extract illustrates the point.

He had just seen that the wall of night, which he had thought to be the beginning of perpetual Darkness, was no such thing. It was in fact a colossal ship, a vast 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 flag ship of cuitmaster, Khattam Shud. But when he opened his mouth to say as much to Iff, he found that fear had dried his throat and all that come out of his mouth was a strange croaking noise.

(148)

The remaining crew is suddenly ambushed and captured in nets. They are taken to a giant, black ship. On the deck are cauldrons of poison. To Haroun, it looks like everything is impermanent, like a shadow. Khattam-Shud appears and he is a tiny, weasly, measly man.

Haroun realizes that this is Khattam- Shud's shadow that has detached from its owner. The cultmaster tells them that the stories are inefficient and useless and that is why they are being destroyed. The ship's hull is full of darkness and Machines. The cultmaster shows them where they are building a great plug to seal the story source at the bottom of sea. Haroun sees roots growing through a port window and mali appears, latching onto the generators and breaking the machines. Haroun breaks free. Puts on a protective wetsuit and dives down into the sea where he sees the plug being constructed. he returns to Butt the Hoopoe and takes out a vial of wish water given to him by Iff. He drinks it and wishes that the axis of Kahani would spin normally. A few minutes pass and then the entire land is bated in sunlight. All of the shadows on the ship begin to fade away and soon everyone is free and poison is destroyed. In

chup, Khattam -Shud sends an ambassador to the Guppee army. The ambassador begins to Juggle and pulls out a bomb. Only Blabbermouth's quick action keeps everyone from being blown up, but it is revealed that Blabbermouth is a girl in the process. Bolo tries to fire her but Mudra asks her to be a part of his army because of her bravery. The battle between the army commences. Because the Gupees have had such an open and honest communication, they fight as a team.

The Chupwalas, because of their silence, distrust each other. The Gupees army overwhelms the chupwala army. As the battle ends there is a great earthquake and the moon begins to spin. The statue of Bezban falls and crushes the real Khattam- Shud. peace is declared and everyone receives a promotion within their rank Haroun prepares to leave and is told that he must see the walrus. In the walrus's office, Haroun learns that it is all a joke and that he is not in trouble. All his friends are there with him. The walrus tells him that for his bravery he is to be given a happy ending to his story. Haroun doubts that this is possible, but he wishes for his city to no longer be sad. He wakes up back in the valley of K where his father is preparing his political story. as he stands up to give it, his father tells he story of Haroun and the sea of stores. The following extract dramatizes the situation.

Now the air was full of a great groaning noise. As Bolo, Bat, cheat, Mudra and the handmaidens fled down, down, through soggy courtyard and down squashy staircases, they looked back , and saw, high above them, at the very apex of the citadel, the gigantic ice- statue, the colossal ice- idol of tongueless, grinning, many- toothed Bezban beginning to totter and shake and then, drunkenly, it fell. The statue's huge head shapped off at the neck and come rolling and bouncing down the terraces of the citadel, towards the lowest

courtyard, where Bolo, Mudra and the ladies now stood at the citadel's gates, watching these events with fascinated horror, with Rashid Khalifa, General Kitab, and a great host of Gupees and Chupwalas gathered at their backs. (190)

When Rashid and Haroun return home, it is raining and they walk through it getting soaked. All of the people in the sad city are dancing and Haroun asks why. They claim that the city has remembered its name Kahani, which means story. Haroun realizes that the walrus has put a happy ending into the raindrops. When he arrives home he finds his mother there, telling them that she made a mistake in running off with Mr. Sengupta. The next day, Haroun awakes to find it is his birthday and his mother singing in another room in the house.

Salman Rusdie is vehemently vocal against the censorship of direct and subtle kind. To counter censorship and unconscious fear of ideological invasion, Rusdie has used fabulation as the significant method of narrativization. Politico- ideological reality is conflated into the reality of fantasy and fabulation. To some extent the novelist applies the allegorical proportion so that the subtle and subterranean purpose of the novelist could be fulfilled.

In *Haroun* Rusdie presents himself as the disciple of the freedom of expression. He is strongly opposed to any kind of restriction which is imposed on the collective aspiration of people towards the individual freedom- including the freedom of expression. In the name of boosting and bolstering the state power and sovereignty, the rulers often spread the rhetoric of safeguarding national autonomy and integrity. The intensification of the rhetoric of state autonomy and sovereignty directly harms the role and position of individuals in relation to society and state. Therefore, such an

overt emphasis on the crucial importance of state power leads to the gross minimization of the rights of individuals.

An author having broad mindset and respect for the freedom and rights of people, Salman Rusdie often champions the cause of individual freedom and the freedom of expression. But he had not got sufficient freedom to project his creative voice and critical insight to the furthest point of practicality. After his controversial and iconoclastic text *Satanic verse* was published, it brought stormy shock and jolt to the hidebound and parochial Islamic extremist.

The shortcomings and weaknesses of the Islamic prophet Mohammed are dramatically revealed in the text *The Satanic Verse*. Almost all the Islamic countries declared the price of his head. Terrific threat from the Islamic world loomed as the greatest nightmare in the lives of Salman Rusdie. Although the Western European countries protected Rusdie from the terrific Islamic threat, the hard-core Islamic countries were bent upon silencing Rusdie's voice for ever. This is the most bitter situation Rusdie had to encounter in his life.

The present researcher seeks to mobilize Rusdie's ideas and opinion regarding how important the freedom of expression is by the same token, it is pretty important to know how fatal is the act of censorship in the fresh and original full-flowering of creativity. Regarding to Salman Rusdie's stand on freedom, Ismai/ Isa Patel says:

What is freedom of speech? what are the boundaries, if any, that fiction should be contained within? what position does the, artist hold in society? Salman Rusdie's novel, *The Satanic Verse* and *The Rusdie Affair* that followed its publication have brought these important questions to the forefront of debate. What has also been highlighted by

the affair is the entire religion of Islam, the faith of two billion followers asked about its place in modern society, about its supposed staunch authoritarianism, its violence and its narrow-minded views. In September of this year we will see the tenth anniversary of the publication of the novel. No doubt there will again be wide coverage of the issue in the media. Yet whether this coverage will be directed against Islam, as before, or whether a fair study will be made?" (10)

Rusdie's *Satanic Verse* diagnoses the inherent cause of homosexuality and sodomy associated with prophet Muhammad. This sort of audacious remark created furor and unrest throughout the Islamic countries. Fatawah was issued in Rusdie's name. Thenceforward, Rusdie knew how hazardous it is to explore the creativity and freedom in the world consistently pestered by Islamic fundamentalism, extremism, theocratic threat and intimidating narrow-mindedness and intolerance of people.

Because Rusdie had partly lost freedom of expression, he unconsciously or subconsciously felt it necessary to vindicate the right to the freedom of expression and the right to explore and cultivate the latent talent and creativity. Driven by the sense of literary duty, Salman Rusdie wrote *Haroun*. 'Haroun is chiefly in the mode of fabulation. This novel "Haroun" is cast in the mould of fable. Rusdie's reliance upon fabulation itself shows how much afraid he is to project ground reality in the stark form. In other words, Rusdie might have used fabulation as the effective way of countering and softening the ideological pressures.

III. Resistance against Censorship

Salman Rusdie's *Haroun* has raised the critical issue of collective call to resist censorship and restriction on the freedom of expression. These are two things which Rusdie detest vehemently. These two evils are directly accountable for the eroding values. In the postcolonial countries, Political exercise towards the establishment of democratic dispensation did not create optimistic and promising atmosphere. On the contrary, democratic establishment crumbled to the utter dismay and disappointment of people who are happy to get released from the torturous regime of European colonialism. Having seen the weakening prospect of democracy, different kinds of tyrannical rules came into establishment. In the name of cultural indigenouslyness, theocracy and religious purity, different kinds of dictatorial rules came to occupy different kinds of state apparatuses and mechanisms.

The independence of state from the colonial rule set the trend of valorizing state sovereignty and state power. When all these activities were taking momentum individual role and significance happened to be reduced dramatically. Moreover different tricks of trade were put into practice so that those who are in the position of power could not have to encounter resistance, dissidence and opposition from the people. Several political games and gimmick were applied so as to maintain the unholy and undemocratic order.

In *Haroun* Rusdie is vehemently vocal against the pervasive impact of ideological transgression. Rushid Khalifa is the highly renowned story teller. He is endowed with the marvelous power of inventing new stories. Flies style of telling stories is indescribably charming. He had achieved the highest degree of reputation around the society he lived in. He has had wife and a son Haroun. People are easily held spellbound by the marvelous and miraculous power of storytelling.

In the outside world Rashid is admired and appreciated for his gigantic power of telling story marvelously. His reputation is established. The fact that Rashid is the good story teller is proverbial. Once a political candidate happened to meet him. the political candidate was fighting for his candidacy in the upcoming election campaign. to intensify the atmosphere of election campaign the candidate requested Rashid to fabricate lots of attention- drawing stories and tell them in the public. Rashid obeyed the candidate. As a result, Rashid allowed himself to be deeply involved in the election campaign.

Because of Rashid's frantic involvement in the election campaign, his wife Sorays felt profoundly dissatisfied. Rashid did not have the sufficient time to devote to his family and wife. In the management of the domestic affair and activities Rashid did not help his wife. The magic charm of political offer tantalized Rashid in such an intoxicating way that he simply forgot to know the likings and disliking of his wife. That is why his wife simply dubbed him as an impractical fellow who is heedless of his duty and responsibility towards his family.

In the moment of his hectic participation in election campaign, Rashid forgot about his duty and domestic responsibility. As a consequence his wife is alienated from him. such alienation planted the seed of distance between Soraya and Rashid. the growing distance and dissatisfaction between Soraya and Rashid virtually led to the disintegration of their marital relationship. Eventually Soraya eloped with Mr. Sengupta. Both Haroun and Rashid are shocked and stunned to hear that Soraya eloped with Mr. Sengupta.

Consequent upon the elopement of Soraya with Mr. Sengupt, Rashid lost his marvelous power of fabricating fantasy and charming the listeners by telling the fantastic stories. Rashid is robbed of his eloquence and story-telling power.

Having seen the plight of Rashid Khalifa, Haroun decided to do something in order to restore his father. Both Haroun and Rashid undertook a journey to the Ocean of Stories. In the Ocean of stories they encounter sea Jenie. through the supernatural grace and gift of sea Jenie, Rashid got his lost power back. While they came back to their house, Soraya had already returned to the family, repenting her error of elopement.

In this way, Rusdie wants to say that nobody can restrict the freedom of expression. To challenge the empty ideology of state sponsored censorship, Rusdie does not follow the straight forward method on the contrary, he follows the mode of post modern fabulation to counter and curb the state-sponsored censorship.

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