

Chapter 1 : Haroun and the Sea of Stories - Chapter 1, The Shah of Blah Summary & Analysis

Haroun and the Sea of Stories Questions and Answers. The Question and Answer section for Haroun and the Sea of Stories is a great resource to ask questions, find answers, and discuss the novel.

It has the powerful mythical feel of traditional fairy tales, with plenty of nods to classics, and a political undercurrent that tells of the time he wrote it. It would be perfect to read to a child of around 7 to 10, over a couple of weeks twelve equal chapters , but as a solo adult, I enjoyed the wistfulness of a childish read, coupled with something much more profound. His son, Zafar, was 10 or In that context, the dedication is heartbreaking: All our dream-worlds may come true. Fairy lands are fearsome too. As I wander far from view Read, and bring me home to you. Story The key message is the power and importance of stories, even if, or particularly because, they are not true. You see the link to the fatwa? Haroun is the son of a great storyteller who loses the power of storytelling. The story is a quest to turn on the storywater tap. It is set in an "other" world, with a child as the hero. If this were an adult novel, it would be classed as magic realism. It has an old-fashioned and Indian feel, but also features robotic birds and passing mention of aliens, UFOs and moons. There is a clear message about the right to speak. The arch-enemy of all stories is also the arch-enemy of language itself - to the extent his followers have their lips stitched up. What could be a more powerful symbol of censorship that the "Sign of the Zipped Lips"? Then surely it must be exercised to the full? The risk to those in power is that "inside every single story Haroun realises that "Silence has its own grace and beauty just as speech can be graceless and ugly Actions could be as noble as words. One of the problems Haroun encounters is the deliberate poisoning of the storywaters by dark forces. Even a non-baddie has had some stories changed to make him the hero. Who owns our heritage? Can we rewrite it? Literary links These ones I spotted there may well be others. Unlike the politicians who want him to speak at their rallies. I was reminded of a short story called "A Shocking Accident" in which a boy, on learning his father was killed by a falling pig, asks what happened to the pig. See A Hunger Artist. One character asks Haroun "Why make a fuss about this particular impossible thing? Pollution of the storywaters includes "an outbreak of talking helicopter anecdotes" and Budgie the Little Helicopter was published the year before this. Untwisting twisted story streams.

Chapter 2 : Haroun and the Sea of Stories - New York Essays

Haroun is a young boy who lives with his parents, Soraya and Rashid Khalifa, in a city so sad it's forgotten its name, in the country of Alifbay. Rashid is a storyteller, and Soraya loves to sing. Things take a turn for the worse when Soraya stops singing. The Khalifas' upstairs neighbors are Oneeta.

In response, Rushdie promised that the next book he wrote would be one that his son might enjoy reading. True to his word, Rushdie began to write the novel in the summer of , a few months after the fatwa. Sengupta are introduced and described. Soon after, the relations between Soraya and Rashid deteriorate until they finally collapse, whereupon Haroun, traumatized, repeats to Rashid Mr. Thereafter Rashid continues as a storyteller, but his skill is diminished. Subsequently, Rashid is hired to speak on behalf of the corrupt politician known as Buttoo, but fails before an audience. To reach K, Haroun obtains the help of mail carrier Mr. Butt, who drives Rashid, Haroun, and numerous other passengers whose names are never shown to the Valley at dangerous speed, ignoring the warning signs placed on the road. Here, readers are introduced to the idea of an "Ocean of the Streams of Story", which becomes the setting of the second segment of the book. Having failed to sleep in the bedroom assigned him, Haroun exchanges beds with his father. Iff and Haroun then travel to Kahani atop Butt the Hoopoe. They later arrive at Gup City, where it is revealed to them and to the reader that the Chupwalas have captured Princess Batcheat. Here, Goopy, Bagha, the Walrus, and Mali are introduced. During the organization, Haroun befriends the Page Blabbermouth, whom he discovers to be a girl. En route to Chup, the Guppee army argues endlessly and without restraint about their purpose. This surprises Haroun, who considers doing so to be mutiny , but continues until the army has arrived in the Twilight Strip dividing Kahani. Goopy and Bagha are soon exhausted by the poisons, so that they stay behind the others. Near the South Pole, weeds and nocturnal animals have proliferated in the Ocean, so that Mali leaves his companions in order to remove them. There, Khattam-Shud and all his men are shown to appear identical to Mr. He and Haroun quarrel for a short time. Here, too, are revealed the methods of the Chupwala plan to destroy the Ocean. These methods, consisting of an array of complicated machines powered by electromagnetic induction , are destroyed by Mali. Taking advantage of the resulting disturbance, Haroun distracts the Chupwalas by means of a source of artificial light, repairs Butt, who has been deprived of his brain, and uses some "wishwater" given him by Iff to turn Kahani so that Chup is illuminated and all the shadow-beings destroyed. Before the battle, Blabbermouth is exposed as a girl and leaves Prince Bolo to work for Mudra. Soon after the battle, the civilian Chupwalas throw in their lot with the invading army and free Princess Batcheat. Upon their return to Earth, Haroun and Rashid sleep until the morning wherein Rashid is to speak on behalf of Snooty Buttoo. Rashid and Haroun then return to their home city, where they find that Soraya has discarded Mr. Sengupta in favor of her former life, while the city has ceased to be sad on account of its denizens remembering its name. Thereafter all conflicts are resolved. The city has a factory which, it is said, that sadness is manufactured. This city is thickly populated by people, of whom only the lead character Haroun and his parents are ever happy, while in the north of the city are factories wherein sadness is allegedly manufactured and exported. The factories produce air pollution that is only relieved during the monsoon , which also heralds the arrival of pomfret into the nearby waters. Most of the Earthly locations present in the book are located in the fictional nation of Alifbay, which is a combination of first two letters of the Arabic script based Urdu alphabet, Alif and Bay and therefore contains many places named after letters, such as the "Valley of K" and the "Tunnel of I which was also known as J ". This implies that Kashmir is the place on which K is based. The Dull Lake itself is the location of the Moody Land, a landscape whose weather changes to reflect the emotions of the people currently present in it. It is the place where the lead characters go at the behest of a corrupt politician, and where their adventures begin. These processes enable it to fly over every single point on Earth. Kahani itself consists of a massive Ocean which itself is composed of an infinity of stories, each story taking the form of a current or stream of a unique color. The colors, therefore, encompass the whole visible spectrum and extend beyond into spectra that are not known to exist. Various islands and a continent are also shown on the moon. The Moon Kahani is, throughout most of the plot, divided into two

sections equal in size, one of which is kept in perpetual daylight and the other in perpetual darkness. The daylight side is called Gup meaning "gossip", "nonsense", or "fib" in Hindi and the night-darkened side is called Chup meaning "quiet". Inhabitants of Gup value speech and are called "Guppees", meaning "talkative people", while inhabitants of Chup are stated to have historically valued silence and are called "Chupwalas", meaning "quiet fellows". The "u" in "Gup" rhymes with the "u" in "cup", the "u" in "Chup" is pronounced similarly to the "oo" in "good", and the "w" in "Chupwala" resembles a sound lying midway between the English letters "w" and "v". At the South Pole of Kahani is a spring known as the Source of Stories, from which according to the premise of the plot originated all stories ever communicated. A young, curious, courageous, outspoken child. He is said to suffer throughout most of the story from a form of attention-deficit disorder, under whose influence he is unable to concentrate his attention for a longer measurement of time than eleven minutes, but overcomes it at the climax and does not suffer from it again. Rashid is a professional storyteller who is sometimes hired by corrupt politicians to persuade constituents that they should be re-elected. His attachment to his wife and to his practice of storytelling are probably his greatest psychological weaknesses; when either is lost, he becomes depressed and loses the other. Having reached Kahani, he alerts the Guppees to the location of their Princess Batcheat and later joins their army to recapture her from the Chupwalas who have captured her. That she is becoming alienated from Rashid is implied early on, where she is said to have abandoned her daily songs. At the end, she has returned to Rashid, having become disgusted by Mr. Upon her return, the depression overwhelming Rashid and the unusual syndrome manifested by Haroun both dissolve and do not reappear. Her name is probably Persian in origin. As a rule, Mr. Sengupta despises imagination and stories, which sets the stage for his later appearance on Kahani as antagonist Khattam-Shud, to whom he is evidently identical. Sengupta, who does not appear again in person. His name is a contraction of "Sen Gupta", a legitimate Indian name. The mail courier, a reckless driver who, when requested to provide transport for Haroun and Rashid who is expected to speak at an election of public officers, ignores all other demands so as to take them to their destination before dusk. A corrupt politician who hires Rashid to convince constituents that he Buttoo should be re-elected. Buttoo is a class-conscious, pompous, arrogant, self-assured, insincere, callous person whose chief hold over his constituents is that he has been re-elected before. To persuade Rashid to sympathize with him, he places both Rashid and Haroun on a luxurious houseboat called The Arabian Nights Plus One, where they spend the night. The name "Buttoo" means "little child" in Hindi, and is probably given to this character as an act of contempt. He is revealed to possess a mechanical brain which is capable of almost all known mental feats, including telepathy. The latter is used throughout his role, producing a recurrent joke wherein his spoken lines are followed by the statement that he "spoke without moving [his] beak". He is shown to be capable of flying at impossible speeds, travelling between Earth and Kahani, and answering to any name preferred by his rider. Because he shares with Mr. Butt the idiosyncrasy of saying "but but but" at the beginning of sentences, in addition to some superficial details of appearance, he is called by the same name. At his introduction, he is described as "the bird that leads all other birds through many dangerous places to their ultimate goal". A "water genie" from Kahani who accompanies Haroun in Kahani. Iff himself is a benevolent character having a blue moustache and beard; an effusive, somewhat cantankerous personality; and a habit of speaking in lists of synonyms. His name, like that of Butt the Hoopoe, is derived from the saying "if and but". During the denouement, he has been placed in command of the other Water Genies, who perform tasks similar to his throughout the world. Bolo is a reckless, slightly stupid, melodramatic figure who is nominally the leader of the charge to rescue the captured Batcheat from Chup, but who wields little authority; who is prone to becoming excited at the least provocation; who is obsessed with rescuing Batcheat, so that all other things appear to him as of little significance; who frequently draws his sword when it is unwise to fight; who extends diplomatic immunity to an assassin bent on killing him; and who gives the impression to readers of being somewhat out of harmony with the realities of his situations. His name is the imperative form of the verb bolna, and therefore means "Speak! A damsel in distress. She is somewhat foolish; romantic; reckless; and completely infatuated with Bolo, who is the only person to think her beautiful; all other characters have low opinions of her nose, teeth, and singing voice. Most references including, in one passage, those of the narration to any of these conform to this pattern: Her name is

pronounced "Baat-cheet" and is translated as "chit-chat". When she is captured by Chupwalas during an excursion to the border between Gup and Chup, they plot to sew her mouth shut and rename her Khamosh, meaning "silent", but never carry this out. It consists of a multitude of Pages, each of which is a thin person clad in an oversized sheet of paper bearing part of a story. The General, in turn, leads the Titles, participates in every debate regarding the worth of the cause on which the army has embarked, and frequently foments such debates on purpose to resolve all conflict of interest or opinion. The whole army, therefore, takes part in every campaign of a gigantic Rogerian argument, whose sole aim is to produce conciliation and eventual unity among the Pages. He is given very little role in most of the story. The Wall dividing Gup from Chup is named after him, although he is stated to have had no involvement with its creation. His name is a legitimate name in India, though usually spelt Chatterjee. A Women Page of the Library of Gup. Blabbermouth is a talkative, ill-tempered, contemptuous, stubborn, unscrupulous, quarrelsome girl who despises Princess Batcheat, disguises herself as a boy, and is skilled at the art of juggling, which Haroun compares to storytelling. Blabbermouth joins the army of Gup to march on Chup, but is later exposed as a girl and expelled from the army by Bolo. She then becomes aide to Mudra, an ally of the Guppees, with whom she is implied to be infatuated. Haroun is said to have a soft spot for her, but never confesses it. He is, however, extremely pleased after she kisses him. His shadow, like the shadows of each and every person in Chup, can behave independently of himself and is therefore his sidekick. Mudra himself is an able warrior skilled in the art of hand-to-hand combat. He is described as having green paint and exaggerated features covering his face; as being clad in bulky armor that increases his appearance of size; and as having eyes that are white at the pupil, grey at the iris, and black at upon the larger surface of the eyeball. Such eyes are common to all Chupwalas, and are entirely blind in bright light, being given their vision by the reflection of darkness from objects. Mudra is nearly mute, being able only to communicate his own name and the fact that he "speaks" by means of Abhinaya, a type of sign language used in classical Indian dance. His own name is said in the appendix to be the generic term for all signs used in this language. After the climax, Mudra becomes President of Chup.

Chapter 3 : Haroun & The Sea Of Stories - Salman Rushdie

Haroun and the Sea of Stories is a children's book by British-Indian novelist Salman Rushdie. A contemporary fable that serves as an allegory for problems that Rushdie sees as existing in the Indian subcontinent, Haroun and the Sea of Stories focuses on a young boy, Haroun, whose father is a legendary storyteller.

The father, Rashid, is a storyteller known for his unique imaginative tales. Rashid loses the ability to tell stories, and is warned by the politician Buttoo that he better improve before the speaking engagement he was hired for in yet another neighboring town. Haroun and Rashid take the trip to the neighboring town and meet an eccentric bus driver named Mr. He then blackmails the genie into taking him and Rashid to the land of Kahani to attempt to call off the cancellation. When they arrive at Gup City, it is revealed to them and to the reader that the Chupwalas have captured the Princess Batcheat. During the organization, Haroun befriends the Page Blabbermouth, who was in disguise as a boy, but whom he discovers to be a girl. This surprises Haroun, who considers doing so to be mutiny, but continues until the army has arrived in the Twilight Strip dividing Kahani. There, Khattam-Shud and all his men are shown to appear identical to Mr. Haroun distracts the Chupwalas with his "wishwater" and at Chup City, the Guppees defeat the Chupwalas. Soon after this battle, the civilian Chupwalas decide to fight with the invading army, and free Princess Batcheat. The ice palace of Khattam-Shud is melted and its master killed by the fall of his symbol of power, the statue Bezaban. Rashid and Haroun then return to their home city, where they find that Soraya has discarded Mr. Sengupta in favor of her former life, while the city has ceased to be sad on account of its denizens remembering its name.

Character Purpose, Symbolism and Explanations

Haroun: A young, curious, courageous, outspoken child. He is said to suffer throughout most of the story from a form of attention-deficit disorder, under whose influence he is unable to concentrate his attention for a longer measurement of time than eleven minutes, but overcomes it at the climax and does not suffer from it again. Rashid is a professional storyteller who is sometimes hired by corrupt politicians to persuade constituents that they should be re-elected. His attachment to his wife and to his practice of storytelling are probably his greatest psychological weaknesses; when either is lost, he becomes depressed and loses the other. Having reached Kahani, he alerts the Guppees to the location of their Princess Batcheat and later joins their army to recapture her from the Chupwalas who have captured her. That she is becoming alienated from Rashid is implied early on, where she is said to have abandoned her daily songs. At the end, she has returned to Rashid, having become disgusted by Mr. Upon her return, the depression overwhelming Rashid and the unusual syndrome manifested by Haroun both dissolve and do not reappear. Her name is probably Persian in origin. As a rule, Mr. Sengupta despises imagination and stories, which sets the stage for his later appearance on Kahani as antagonist Khattam-Shud, to whom he is evidently identical. Sengupta, who does not appear again in person. His name is a contraction of "Sen Gupta", a legitimate Indian name. The mail courier, a reckless driver who, when requested to provide transport for Haroun and Rashid who is expected to speak at an election of public officers, ignores all other demands so as to take them to their destination before dusk. A corrupt politician who hires Rashid to convince constituents that he Buttoo should be re-elected. Buttoo is a class-conscious, pompous, arrogant, self-assured, insincere, callous person whose chief hold over his constituents is that he has been re-elected before. To persuade Rashid to sympathize with him, he places both Rashid and Haroun on a luxurious houseboat called The Arabian Nights Plus One, where they spend the night. The name "Buttoo" means "little child" in Hindi, and is probably given to this character as an act of contempt. He is revealed to possess a mechanical brain which is capable of almost all known mental feats, including telepathy. The latter is used throughout his role, producing a recurrent joke wherein his spoken lines are followed by the statement that he "spoke without moving [his] beak". He is shown to be capable of flying at impossible speeds, travelling between Earth and Kahani, and answering to any name preferred by his rider. Because he shares with Mr. Butt the idiosyncrasy of saying "but but but" at the beginning of sentences, in addition to some superficial details of appearance, he is called by the same name. At his introduction, he is described as "the bird that leads all other birds through many dangerous places to their ultimate goal". A "water genie" from Kahani who accompanies Haroun in Kahani. Iff himself is a

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Mudra is nearly mute, being able only to communicate his own name and the fact that he "speaks" by means of Abhinaya , a type of sign language used in classical Indian dance. His own name is said in the appendix to be the generic term for all signs used in this language. After the climax, Mudra becomes President of Chup. The villain of the story, whose name means "completely finished". He represents silence, and is therefore said to be invoked at the termination of every story told. He is the ruler of Chup, the Kahanian counterpart of Mr. Sengupta, and the founder of a religion whose supreme commandment is abstinence from speech. To conduct this operation while simultaneously organizing the war against Gup, he has changed his shadow into an autonomous replica of himself, done the same to several of his assistants, and created a massive ark out of shadow, where his shadow-men synthesize "anti-stories" by which to ruin all the stories ever composed and construct a plug by which to clog the Source of Stories below the ship. These things are all ultimately destroyed when Haroun uses a substance called "wishwater" to turn Kahani around, so that Chup is illuminated by sunlight. The shadow-men, their ship, and all their equipment dissolve into oblivion, while the plug which is solid lands at the bottom of the ocean beside the Source of Stories, which then continues unblocked. It is used as an object of worship by the Cult of Silence. Later, Bezaban is melted and collapses onto Khattam-Shud, killing him under its weight. Originally a derogative name for an enthusiast in some subject, the term here describes the technicians of Kahani, who are white-coated, completely bald,

enthusiastic, cheerful, and intelligent. They are quite in awe of their superintendent, the Walrus, for his possession of a moustache. The superintendent of the Eggheads, distinguished from them by his possession of a small moustache which gives him his name. Large, sharklike Angelfish living in the waters near Gup, which is built on several islands. The name is derived from their multiplicity of mouths, through which they constantly ingest the stories conveyed by the waters. Inside their bodies, the stories are then mixed, producing new stories that join the canon of all the stories ever told. It is never suggested that the stories they ingest are destroyed or weakened. A typical Plentimaw Fish is extremely talkative through all of its mouths, though pollution in the Sea of Stories can cause it to speak through only one at a time. Plentimaw Fish mate for life and always travel in pairs, which then speak in rhyme. The two Plentimaw Fish present in the story, Goopy and Bagha, travel with Haroun, Iff, Butt, and Mali see below to the Source of Stories, but are overwhelmed by the pollution and must stay behind the others. After the climax, they are appointed leaders of their species. Floating Gardeners are divided into a hierarchy of classes, of which Mali belongs to the First Class; presumably the highest. At the denouement, he is made Head Floating Gardener. Mali, and presumably other Floating Gardners, is virtually invulnerable, being able to withstand any and all attacks made against him by the Chupwalas. Though normally taciturn by human standards, he is shown singing rhymes when defying the attacks, exemplified by the following: Here, "ka-ra-tee" is probably a variant of " karate ", a Japanese martial art invented on Okinawa. His name literally means "Gardener", as is stated in the appendix.

Chapter 4 : Download Haroun and the Sea of Stories PDF Ebook Free

Haroun and the Sea of Stories Summary & Study Guide Salman Rushdie This Study Guide consists of approximately 38 pages of chapter summaries, quotes, character analysis, themes, and more - everything you need to sharpen your knowledge of Haroun and the Sea of Stories.

Rashid is a storyteller, and Soraya loves to sing. Things take a turn for the worse when Soraya stops singing. Sengupta, who is a weaselly clerk and always says disparaging things about stories and Rashid to Soraya. On the first day of the rains, Haroun comes home from school to find that Soraya ran off with Mr. Sengupta at exactly When Rashid noticed that the clocks had stopped moving, he smashed all the clocks in the house. Several days later, Rashid is invited by a politico politician to travel to the Town of G and the Valley of K to tell stories to help the politico win election. Rashid accepts and takes Haroun with him. When Rashid takes the stage in the Town of G, he opens his mouth and all that comes out is, "ark ark ark. While Rashid is attempting to buy their tickets, Haroun meets Mr. Butt, a mail coach driver who agrees to drive them to the Valley of K, and to make a stop at the top of the mountains so that Rashid might enjoy the magnificent view of the sunset over the Dull Lake. The drive is terrifying, as Mr. Butt drives very quickly. However, he gets Rashid to the view in plenty of time. The politico himself, Mr. Buttoo, greets Haroun and Rashid in K. Buttoo leads them to the edge of the Dull Lake and into a boat shaped like a swan, as Rashid and Haroun will be staying in a houseboat. As they begin across the lake, Rashid is sad and Mr. Buttoo starts an argument, creating both smelly mist and hot wind. Buttoo and Rashid argue, the weather gets worse and the boat begins to rock dangerously. Haroun yells for everyone to be quiet and implores his father to think happy thoughts, and the weather calms. When they reach the houseboat, Rashid bids Mr. Buttoo goodnight and he and Haroun head to bed, Rashid on a bed shaped like a peacock and Haroun on one shaped like a turtle. Moments after Haroun dozes off, he wakes to see a small man with a monkey wrench in the bathroom, muttering about a Story Tap. Haroun sneaks out of bed and startles the man, who disappears and drops his wrench. Haroun grabs it and the man reappears. He tells Haroun to contact the Walrus to resolve the issue, and when Haroun realizes that this is an impossible task, he asks Iff to take him to see the Walrus. Iff agrees in exchange for getting back his wrench, which is actually a Disconnecting Tool. Iff instructs Haroun to choose a tiny bird from his hand, and Haroun selects the Hoopoe. Iff throws the tiny bird out the window and the Hoopoe grows to be the size of a bed. Iff and Haroun jump on and begin the journey to the moon Kahani. On the way, Haroun is informed that the Hoopoe is actually a machine and is called Butt. Butt instructs Iff to give Haroun a happy story to cheer him up, and Haroun drinks the proffered story and finds himself in a Princess Rescue Story that has gone horribly wrong. When Haroun wakes, he tells Iff and Butt what happened. A Page named Blabbermouth is sent to escort Haroun to the royal quarters to meet his father. When he arrives, Rashid is telling his story to the court. The court decides that they must go to war and send Blabbermouth to show Haroun to bed first. Blabbermouth and Haroun head for the garden, where the Guppee Army has just finished arranging itself. Haroun finds Rashid and Iff and the three board Butt the Hoopoe. Haroun is shocked at this talk, but Butt explains to him the importance of free speech. The army reaches the dim shore of Chup and sets up camp. He leads them to a clearing and points at a man with a painted face fighting his own shadow. Rashid realizes he speaks Abhinaya, the gesture language, and that his name is Mudra. Mudra explains the situation in Chup, most importantly that Khattam-Shud has learned to separate himself from his shadow and can be in two places at once. Mudra then offers to help the Guppees defeat Khattam-Shud. As Haroun and his companions travel, the water becomes cold and dark, and Goopy and Bagha can go no further. Iff, Butt, Haroun, and Mali soon reach an overgrown forest. Mali disappears ahead to clear a path. Butt, Iff, and Haroun follow, but a group of Chupwalas throw a Web of Night over them and draw them towards a massive ship. The Chupwalas, which look like clerks, tie Butt to a gangway, remove his brain box, and then herd Iff and Haroun up the gangway. When they reach the deck, Khattam-Shud comes out to greet them. He tells Haroun that worlds are for controlling, and since stories cannot be controlled, he must kill them. After sinking deep enough to see the beauty of the Wellspring, Haroun realizes how to win. Haroun swallows the wishwater he still had in his

pocket and wishes for Kahani to rotate. After 11 minutes, his wish comes true. The sun melts the ship and the Chupwalas, which are all shadows. Iff and Mali make it safely off the ship. Meanwhile in Chup City, a Chupwala messenger sent to the Guppee commanders offers them a juggling show, but adds a bomb to the many objects. Blabbermouth seizes the bomb and throws it far away, but is revealed to be female in the process. This angers Bolo, and after he and Blabbermouth fight, Mudra offers to employ Blabbermouth. The battle between the Guppees and the Chupwalas is an easy one, as the Guppees are united by their trust in each other and the Chupwalas end up fighting their shadows. The army enters Chup City victorious to look for Batcheat when the ground begins to shake and the moon rotates. The giant ice sculpture of Bezaban falls and crushes Khattam-Shud. Batcheat and Bolo are married that day, but an Egghead finds Haroun at the festivities and instructs him to report to the Walrus. Haroun attempts to get Iff and Mali to vouch for him, but they refuse. The Walrus offers Haroun a happy ending in thanks, and Haroun asks that it be a happy ending for himself as well as his sad city. Haroun and Rashid fly back to Alfibay on Butt and wake the next morning to find an impatient Mr. When Rashid takes the stage to tell his story for Mr. Buttoo, he tells of their adventure on Kahani. The audience boos Mr. The clock is working, and he declares that time is moving again. Cite This Page Choose citation style: Retrieved November 9,

Chapter 5 : Story Plot and Summary - TeachingHaroun

Haroun and the Sea of Stories is a children's book by Salman Rushdie's fifth novel after The Satanic Verses. The story is a phantasmagorical story that begins in a city so old and ruinous that it has forgotten its name.

Thereafter Rashid is hired to speak on behalf of local politicians but fails his initial assignment. Thereafter the Walrus promises Haroun a happy ending of his own story. When Rashid and Haroun return home, the people of their city have become joyous to replace their customary misery, and Soraya has returned to her son and husband. A work of magic realism, the story begins and takes place partly in "a sad city, the saddest of cities, a city so ruinously sad it had forgotten its name", which is located beside "a mournful sea full of glumfish, which were so miserable to eat that they made people belch with melancholy". This city is thickly populated by people, of whom only the lead character Haroun and his parents are ever happy, while in the north of the city are factories wherein sadness is allegedly manufactured and exported. The factories produce air pollution that is only relieved during rain which also heralds the arrival of pomfret into the nearby waters. At the end of the city with no name is revealed to be named Kahani. Most of the Earthly locations present in the book are located in the fictional nation of Alifbay, which is a combination of first two letters of the Arabic script based Urdu alphabet, Alif and Bay and therefore contains many places named after letters, such as the "Valley of K" and the "Tunnel of I which was also known as J ". This implies that Kashmir is the place on which K is based. The Dull Lake itself is the location of the Moody Land, a landscape whose weather changes to reflect the emotions of the people currently present in it. It is the place where the lead characters go at the behest of a corrupt politician, and where their adventures begin. These processes enable it to fly over every single point on Earth like a satellite. Kahani consists of a massive Ocean which is composed of an infinite number of stories, each story taking the form of a current or stream of a unique color. The colours encompass the whole visible spectrum and extend beyond into spectra that are not known to exist. Various islands and a continent are also shown on the moon. The Moon Kahani is, throughout most of the plot, divided into two sections equal in size, one of which is kept in perpetual daylight and the other in perpetual darkness. The daylight side is called Gup, a Hindi and Urdu word meaning "gossip", "nonsense", or "fib" in English and the night-darkened side is called Chup meaning "quiet". Inhabitants of Gup value speech and are called "Guppees", meaning "talkative people", while inhabitants of Chup are stated to have historically valued silence and are called "Chupwalas", meaning "quiet fellows". The "u" in "Gup" rhymes with the "u" in "cup", the "u" in "Chup" is pronounced similarly to the "oo" in "good", and the "w" in "Chupwala" resembles a sound lying midway between the English letters "w" and "v". At the South Pole of Kahani is a spring known as the Source of Stories, from which according to the premise of the plot originated all stories ever communicated. Characters in the book [edit] Haroun: A young, curious, courageous, outspoken child. He struggles throughout most of the story with a form of attention-deficit disorder caused by his mother running away with Mr. But he eventually overcomes his disorder at the climax, never to suffer from it again. He and his father are both named after the "legendary Caliph of Baghdad, Haroun al-Rashid, who features in many Arabian Nights tales. Their surname Khalifa actually means Caliph" [4] Rashid: His attachment to his wife and to his practice of storytelling, is probably his greatest psychological weaknesses; when either of them is lost, he becomes depressed and tends to lose the other. Having reached Kahani, he alerts the Guppees about the location of their Princess Batcheat and later joins their army to rescue her from the Chupwalas. That she is becoming alienated from Rashid is implied early in the story, where she is said to have abandoned her daily songs. At the end, she returns to Rashid, and revives her affection for her husband and son. Upon her return, the depression overwhelming Rashid and the syndrome manifested by Haroun do not reappear. Her name is probably Persian in origin. As a rule, Mr. Sengupta despises imagination and stories, which sets the stage for his later appearance on Kahani as antagonist Khattam-Shud. Sengupta, who does not appear again in person. His name is a legitimate Bengali surname. In her dismay, she disowns him and her married name. It is she who reveals that Soraya has deserted her family and that her act has given Haroun his disorder, and also announces her

return. The mail courier, a reckless driver who, when requested to provide transport for Haroun and Rashid who is expected to speak at an election of public officers, ignores all other demands to take them to their destination before dusk. A corrupt politician who hires Rashid to convince constituents that he Buttoo should be re-elected. Buttoo is a class-conscious, pompous, arrogant, self-assured person whose chief hold over his constituents is that he has been re-elected before. Ultimately driven from his district by popular demand. He is also capable of flying at impossible speeds, between Earth and Kahani. Because he shares with Mr. Butt the idiosyncrasy of saying "but but but" at the beginning of sentences, in addition to some superficial details of appearance, he is called by the same name. At his introduction, he is described as "the bird that leads all other birds through many dangerous places to their ultimate goal". A "water genie" from Kahani who accompanies Haroun in Kahani. Iff himself is a benevolent character having a blue mustache and beard; an effusive, somewhat cantankerous personality; and a habit of speaking in lists of synonyms. He frequently draws his sword when it is unwise to fight; once extends diplomatic immunity to an assassin bent on killing him; and often gives the impression to readers of being somewhat out of harmony with the realities of his situations. A damsel in distress. She is somewhat foolish; sentimental; reckless; and completely infatuated with Bolo, who is the only person to think her beautiful; all other characters have low opinions of her nose, teeth, and singing voice. Most references including, in one passage, those of the narration to any of these, conclude " Her name if pronounced "Baat-cheat", [6] is translated as "conversation". When Princess Batcheat is captured by Chupwalas during an excursion to the border between Gup and Chup, [7] they plot to sew her mouth shut and rename her Khamosh, meaning "silent", but never carry this out. It consists of a multitude of Pages. The General participates in every debate regarding the worth of the cause on which the army has embarked, and frequently foments such debates on purpose to resolve all conflict of interest or opinion. The whole army, therefore, takes part in every campaign of Rogerian argument, whose sole aim is to produce conciliation and eventual unity among the Pages. He is given very little role in most of the story. The Wall dividing Gup from Chup is named after him. A female Page of the Library of Gup. Blabbermouth is a talkative, ill-tempered, contemptuous, stubborn, unscrupulous, quarrelsome girl who despises Princess Batcheat, disguises herself as a boy, and is skilled at the art of juggling. Blabbermouth joins the army of Gup to march on Chup, but is later exposed as a girl and expelled from the army by Bolo. She then becomes aide to Mudra, an ally of the Guppees, with whom she is implied to be infatuated. His shadow, like the shadows of each and every person in Chup, can behave independently of himself and is therefore his sidekick. Mudra himself is an able warrior skilled in the art of hand-to-hand combat. He is described as having green paint and exaggerated features covering his face; as being clad in bulky armour that increases his appearance of size; and as having eyes white at the pupil, grey at the iris, and black at the sclera. Such eyes are common to all Chupwalas, and are entirely blind in bright light. Mudra is nearly mute, being able only to communicate his own name and that he "speaks" by Abhinaya, the sign language used in classical Indian dance. His own name is said in the appendix to be the generic term for all signs used in this language. After the climax, Mudra becomes President of Chup. The villain of the story, whose name means "completely finished". He is the ruler of Chup, the Kahanian counterpart of Mr. Sengupta, and the founder of a religion whose supreme commandment is abstinence from speech. Here, the technicians of Kahani: They are in awe of their superintendent, the Walrus, for his possession of a mustache. The superintendent of the Eggheads, distinguished from them by his possession of a small mustache which gives him his name. Angelfish the size of giant sharks. The name is derived from their multiplicity of mouths, through which they constantly ingest the stories conveyed by the waters. Inside their bodies, the stories combine to form new stories. Plentimaw Fish mate for life and always travel in pairs, which then speak in rhyme. Floating Gardeners are divided into a hierarchy of classes, of which Mali belongs to the First Class; presumably the highest. Mali, and presumably other Floating Gardeners, is virtually invulnerable, being able to withstand any and all attacks made against him by the Chupwalas. Though normally taciturn by human standards, he is shown singing rhymes when defying the attacks. Another obvious reference is to the stories of One Thousand and One Nights. Haroun, the son of Rashid Khalifa refers to Harun al-Rashid, a caliph who ruled from to and who features frequently in Thousand and One Nights stories. When the character Mudra is first encountered, the noises he emits are the gurgling sound "Gogogol" and the coughing noise

"Kafkafka", as references to writers Nikolai Gogol and Franz Kafka , whose names they are distorting. Rushdie makes another reference to Kafka when Iff describes the Plentimaw Fish in the sea, who swallow stories, as hunger artists. Haroun encounters a warrior who is fighting his own shadow. This is possibly a reference to J. His grandson, the Academy Award-winning director Satyajit Ray , directed two films with Goopy and Bagha as protagonists. It had its stage premiere in at the Royal National Theatre in London. The New York Times. Retrieved 4 May Haroun and the Sea of Stories.

Chapter 6 : Haroun and the Sea of Stories - The Full Wiki

LitCharts assigns a color and icon to each theme in Haroun and the Sea of Stories, which you can use to track the themes throughout the work.

They go to an engagement at Dull Lake, driven by speed-crazed Mr. Butt, and are housed on an elegant houseboat by politico Snooty Buttoo. During the night, Haroun encounters Iff the Water Genie, who has been sent to disconnect Rashid from the source of all stories. Haroun will not hear of this, declaring his father is not ready to give up. A cup of "Stream of Story" produces in Haroun a nightmare state and makes him wary of drinking anything. The nightmare shows that the Ocean is being polluted. Haroun makes new friends Mali, a human-shaped vegetable creature, and Bagha and Goopy, Plentimaw fish, who convince him how bad the pollution is getting, particularly in the "Old Zone," where the neglected Wellspring flows. They arrive in Gup City, which is mobilizing for war to save not only the Ocean, but also ugly Princess Batcheat, who has been kidnapped by the same villain responsible for the pollution. Rashid shows up, having dreamed his way and been arrested as a spy. He has witnessed the kidnapping and agrees to serve as scout. The armada moves out, debating strategy the whole way. The Ocean is worse polluted than feared. In Chup, they meet a fearsome warrior, Mudra, and his independent-minded Shadow, ready to rebel against Khattam-Shud. The question of whom to save first vanishes, because Khattam-Shud and his shadow have gone separate ways. Haroun and Iff go to spy on the Old Zone but are taken captive to the shadowy Dark Ship whose mission is systematically to poison the Ocean at its source. Khattam-Shud looks like a clerk but can expand dramatically into a great monster at will. By wishing beyond his eleven-minute attention span, he saves the Source of Stories from being unobstructed, by causing the Moon to turn, making the shadows melt away. In the opposite hemisphere, the Citadel of Gup melts when the sun comes out and the great idol topples, its head squashing the fleeing Khattam-Shud. Everyone is promoted, peace reigns, restoring the Oceans is given top priority, and Prince and Princess marry. Before heading home, Haroun is granted any wish, but cannot see how it can come true. Time has been reversed, so Rashid has not missed his performance, which consists of "Haroun and the Sea of Stories," as just told. Voters connect Khattam-Shud with Snooty Buttoo and run the latter out of town. Haroun derives no pleasure from seeing his city happy until he sees his repentant mother in the doorway. On his birthday, Haroun sees that time is on the move again. This section contains words approx.

Chapter 7 : SparkNotes Search Results: haroun and the sea of stories

About Author Salman Rushdie: The writer of "Haroun and the Sea of Stories" is a British Indian author. Sir Ahmed Salman Rushdie is a very well known and renowned author when it comes to the essays and the very realistic novels as well.

Iff and Butt, cheerless, remark on their dismal state. Butt wails about the hopelessness of their situation and of what Khattam-Shud will do to them, and Haroun tries to be light-hearted. He reprimands Butt, saying that for a machine, he lets an awful lot frighten him. Iff instructs Haroun to look at the Ocean, which is now very dark, and as cold as death. Haroun wonders where Mali is, thinking the sight of the Ocean here would horrify him. Emotion appears to finally be affecting Butt, but in this situation, Haroun encourages it to be more like a machine and less human. The emotional highs and lows that Butt experiences help turn it into a balanced individual who is capable of rationality but also of emotion, though at times like this the emotion is considered to be a detriment. Haroun remarks that Butt must be tough to not be eaten himself, and Butt moodily brushes off the compliment. The poison is intense here, which both creates a sense of awe at those who are unaffected by it Butt, potentially Mali and a sense of dread for those who may be eaten by it. Butt is still suffering a great deal of emotion. In front of them is what looks like a wall of night. Haroun thinks that they look like a gang of office clerks dressed up, albeit dangerous ones. They gather around Butt on their dark sea horses, and Butt shares that the horses are machines, although dark horses are unreliable and untrustworthy. But when Haroun tries to tell Iff this, all that comes out is "Ark, ark, ark. We also see another link established between Haroun and Rashid with the "ark"s. The reader is able to follow that despite the hopelessness of the situation, Iff and Haroun have a secret weapon on their side. Upon reaching the deck, Haroun understands how huge the ship is. On the deck are tanks and cauldrons, which Haroun guesses are filled with poisons. The hugest thing on deck is a towering crane with many chains descending into the Ocean, but Haroun cannot think of what they must be attached to. Haroun is confronted with the fact that the Chupwalas on the ship are truly the exact opposite of the Guppees, and the manufactured darkness underscores that. Finally, Haroun gets to see something that to him looks evil and has the markers of evil—cauldrons, darkness, poison, huge and mysterious chains. He looks like the other Chupwalas—skinny, sniveling, and clerical, but at his presence the other Chupwalas bow and work even harder. Haroun, disappointed, thinks that Khattam-Shud is quite the anti-climax. Looking at Iff and Haroun, he remarks that spies are a tiresome melodrama. Khattam-Shud pretends to ignore this. Khattam-Shud looks, sounds, and acts as boring as the act of poisoning the ocean does and this then connects him to the boring Mr. The fact that Khattam-Shud speaks also introduces a key part of censorship, which is that in order for Khattam-Shud to effectively maintain his power, he has to hypocritically reserve the power of speech for himself. Iff calms Haroun and tells him that this is definitely Khattam-Shud, not Mr. Khattam-Shud seeks to take Mr. He says that stories have made Haroun think that someone like Khattam-Shud should "look like this," and the Cultmaster grows to be feet tall, with heads and arms, all with swords and fire, before shrinking back to his original form. He then says that since Iff and Haroun are spies, they should see what they came to see. He turns towards the doors, and commands that his minions bring Haroun and Iff down into the ship. Buttoo, sees stories as dangerous and the enemy of logic and normalcy. He illustrates this by becoming the villain he knows Haroun expects, which is another way in which the novel questions what a good or real villain looks like. The heads and arms is again a nod to Arabian Nights. Retrieved November 9,

Chapter 8 : Haroun and the Sea of Stories Summary at WikiSummaries, free book summaries

Basic Plot Outline *Haroun and the Sea of Stories" is based on the bath-time stories that author, Salman Rushdie, would tell to his son, Zafar. *The setting starts in the "Sad City", where sadness is manufactured, and where Rashid, Soraya, and Rashid live as a family.

Since the issuing of the death sentence and the placing of a bounty on his all-too-recognizable head, Rushdie has lived in hiding, separated from his wife, the novelist Marianne Wiggins, and his son, Zafar, under round-the-clock police protection. His situation has naturally attracted considerable attention worldwide: Less newsworthy but no less noteworthy has been the support of people such as Bill Buford, editor of the English literary magazine Granta, who have, with little fanfare, continued to publish the little Rushdie has managed to write since going underground. Although he briefly surfaced for a handful of television interviews and, unannounced, suddenly materialized at a London bookshop to sign copies of his novel, his fate remains lamentably uncertain, as does that of *The Satanic Verses*, which, despite all the debate about freedom of speech and freedom to publish, has not appeared in paperback and so has become as effectively censored in the West as it has always been in countries such as Iran where its publication and distribution are banned. Set in the country of Alifbay alphabet in a city so sad its people have forgotten its name, *Haroun and the Sea of Stories* begins when Rashid Khalifa, a professional storyteller known to his admirers as the Ocean of Notions and to his detractors as the Shah of Blah, returns home one day to discover that his sweet-voiced wife, Soraya, has run off with their neighbor, Mr. Sengupta, a mousy clerk of facts and despiser of imagination. Sengupta, demands to know what is the point of telling stories that are not even true. For Rashid as for Rushdie, storytelling is both life and livelihood. Politicians pay him to speak at their rallies, knowing that the voters will believe his stories but not their speeches. Or *Ocean of the Streams of Story*, a complete set of which is conveniently located aboard the houseboat, aptly named *Arabian Nights Plus One*, where Rashid and Haroun are to spend the night. Guided by an Iff and riding a Butt Butt the Hoopoe, a mechanical bird, Haroun meets a host of fabulous characters. His plan proceeds all too well until Haroun, realizing that the shadow world can exist only in total darkness, uses the bottle of Wishwater Iff had given him and wishes that the moon Kahani would turn on its axis and flood Chup with light. The Gup defeat of the Chups becomes a victory over hostility and suspicion and for friendship and openness between neighbors. Back on Earth, however, the happy endings continue. Haroun is impressed but still skeptical until his mother returns and he awakes a second time, this time on his birthday, with gifts of clothing and a new clock, restored to time. The simplicity of Haroun and the Sea of Stories thus proves deceptive, the mask of a richly woven narrative whose source cannot be reduced to any single political act, personal grievance, or literary work. The range of reference is as wide as the narrative is inventive and the verbal logic is playful. Realizing that such narrative turbulence may be misread, narrowed into simplistic equations rather than understood in terms of complex relations, Rushdie inscribes in his text a reading lesson. Haroun and the Guppees misread the strange and to them menacing movements and coughed and garbled words of Mudra the Champion Chup Shadow Warrior, until the multilingual Rashid realizes that Mudra is speaking rather eloquently in the language of gesture-based, one assumes, on that most graceful and complicated of all performing arts, Indian classical dance, in which the dancer tells her story by means of eye movements, hand gestures, facial expressions, and the like—a rich vocabulary of gesture, a grammar of fluid movement. Otherwise, the reader risks transmogrifying the fabulous into the merely factual, the almost otherworldly beauty of Kashmir, etymologically Kache-Mer, the place that hides the lake that is the sea of story, into Kosh-Mar, or nightmare. Sources for Further Study Booklist. *London Review of Books*. XII, September 27, , p. *Los Angeles Times Book Review*. November 11, , p. *New Statesman and Society*. III, September 28, , p. XCV, November 11, , p. CXVI, November 5, , p. *The Times Literary Supplement*. *The Washington Post Book World*. XX, November 4, , p.

Chapter 9 : Haroun and the Sea of Stories by Salman Rushdie Summary & Study Guide by BookRags

The Sea of Stories itself is a symbol of free speech and the great effects of cultural identity. In the land of Chup, where the Sea of Stories is being polluted and wasted, there is no happiness, but in the land of Gup, there is a sense of nationalism which allows the citizens to work together and consequently overthrow Khattam-Shud.