

What Influences Rushdie?: Connecting *Haroun and the Sea of Stories* to *Oz* and the *Alice* Stories

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In 1990, Salman Rushdie released *Haroun and the Sea of Stories*. Salman Rushdie was born in Bombay, India in 1947. He published *The Satanic Verses* (1988), but it was banned in India and South Africa. The following year, the American edition of this novel was published. But the movement for banning *The Satanic Verses* escalated, as it was burnt publicly in Bradford, England. Ayatollah Khomeini announced a fatwa which sentenced Rushdie to death, so English police placed Rushdie under their protection. This incident deeply influenced Rushdie's whole life.

In *Haroun and the Sea of Stories*, the happy young boy Haroun lives in a sad city in the country of Alifbay. His father Rashid is known as the storyteller who tells many yarns. One day, Haroun's mother Soraya elopes with Mr. Sengupta, who is a clerk at the City Corporation offices, and who always talks to her about Rashid behind his back. Haroun is so disappointed, and he tells Rashid, "What's the use of stories that aren't even true?" (22). That question shocks Rashid greatly, so he loses the talent of story-telling.

By Mr. Butt's Mail Coach and Oarsmen's swan-boat, Haroun and Rashid arrive at the houseboat called *Arabian Nights Plus One* (50). That night, Haroun encounters Iff the Water Genie, who attempts to disconnect the "Story Water from the Great Story Sea," which supplies Rashid with the yarns (57). He robs Iff of the tool for disconnection and requests Iff to take him to meet the Walrus, who is the Grand Comptroller at P2C2E (an abbreviation of "Process Too Complicated To Explain") house in Gup City, Kahani (57). They fly away on Butt the Hoopoe. Iff tells Haroun that Khattam-Shad, the Cultmaster of Bezaban in the Land of Chup, might be the one who pollutes the Sea of Stories.

On the way to Gup City, they meet Mali, the Floating Gardener First Class. After he arrives at Gup City, Haroun finds that Princess Batcheat, the fiancée of Prince Bolo, has been kidnapped by Bezaban and that "a state of war now exists between the Lands of

Gup and Chup” (91). Rashid is arrested by Guppee patrols on the suspicion that he may be Bezaban’s spy, because he is found near the encampment of the Chupwala Army. According to Rashid, Bezaban is “a Cult of Dumbness or Muteness, whose followers swear vows of lifelong silence to show their devotion” (101). Rashid also witnesses the Chupwala Army kidnapping Princess Batcheat.

Haroun meets a girl named Blabbermouth who disguises herself a boy to become a member of the Pages of Gup, because this army is closed to girls. Finally, led by Prince Bolo, the Pages of Gup are sent out to save Princess Batcheat and to protect the Ocean. Haroun goes along with them, and Rashid, Iff, Butt, and Blabbermouth also do so. They establish a beachhead on the shores of Chup. On the way to the Chupwala tents, they meet Mudra, the shadow warrior who is fighting his own shadow. He says that Khattam-Shud can separate from his own shadow and the shadow can live independently. The General asks whether Mudra will help him, and he accepts. Haroun, Iff, Butt the Hoopoe, and Mali goes with the Plentimaw Fishes, Goopy and Bagha, to the Old Zone of Kahani to stop the pollution of the Ocean. The rest of the union of Gup decides to save Princess Batcheat.

While Haroun heads for the Old Zone with his fellows, Mali is missing after he dives into the water to clear the waterway and the rest are caught by a Web of Night. They are taken to the Dark Ship. The Chupwalas deprive Butt of his “brain,” and let Haroun and Iff meet Khattam-Shud. Haroun notices he resembles Mr. Sengupta. Khattam-Shud changes into a 101 foot tall monster, but Mali invades into the Dark Ship. Khattam-Shud and the Chupwalas try to fight him off, but he does not give an inch. Haroun turns to the Bite-a-Lite to make light. Khattam-Shud, his followers, and the Dark Ship collapse and melt away. Haroun dives into the sea, drinks the Wishwater, and wishes for the Moon of Kahani to turn. The Moon turns rapidly and the sun rises. Meanwhile, The Pages of Gup beats the Chupwala Army, so they can save Princess Batcheat.

After the victory of the Guppees, “[t]he new government of the Land of Chup, headed by Mudra, announce[s] its desire for a long and lasting peace with Gup” (191). Prince Bolo formally marries Princess Batcheat, and Rashid regains the talent of storytelling. But an Egghead orders Haroun, “You’re to present yourself at once at

P2C2E House” (193). Haroun appears in there and meets the Walrus. The Walrus reveals to him that P2C2E House can make up the happy endings. Haroun goes home with Rashid. Soraya, separated from Sengupta, welcomes them.

Some critics point out the relation between this story and Rushdie’s life in hiding as well as the influence of other works of children’s literature. For example, G. R. Taneja and Michiko Kakutani refer to the former. Taneja states that “*Haroun and the Sea of Stories* can hardly be read as anything other than an allegory of Rushdie’s present predicament” (198). And, in “Books of the Times; From Internal Exile, A Book of Fables by Salman Rushdie,” Kakutani describes Khattam-Shud “as an evil cartoon version of the Ayatollah Khomeini, a devilish combination of Darth Vader and the Wicked Witch of the West.”

On the other hand, Andrew S. Teverson and Alison Lurie refer to the latter. Teverson recognizes “[t]he similarities between *Haroun* and texts such as *Gulliver’s Travels* and *Alice in Wonderland*” (454). And, in “Another Dangerous Story from Salman Rushdie,” Lurie regards this story as “a lively, wonderfully inventive comic tale with an updated Arabian Nights background.”

Several stories influenced Rushdie when he wrote *Haroun and the Sea of Stories*. In this essay, I consider the relevance of the movie *The Wizard of Oz* (1939), as well as the novels *Alice’s Adventure in Wonderland* (1865) and *Through the Looking-Glass* (1871), to *Haroun* in aspect of the characters, scenes, messages, and so on.

First, let me examine the relation between *Haroun* and *Oz*. Salman Rushdie wrote a small book of essays entitled *The Wizard of Oz* (1992), which was published by the British Film Institute. In this book, he confesses that when he was ten years old he wrote his first story “Over the Rainbow,” which is the same as the title of a song in the film version of *Oz*. This story is an adventure of a ten-year-old Bombay boy who encounters a talking pianola.

Rushdie officially confesses that the film *The Wizard of Oz* influenced him as a writer. Many years after he first watched this film, he starts to write *Haroun and the Sea of Stories*. He thinks he can write a tale which interests adults as much as it does children. Rushdie declares that the text of *Haroun* has traces of the film, and Haroun’s companions have “clear echoes of the friends who dance with Dorothy down the Yellow

Brick Road” (Rushdie, *The Wizard* 18). In his book, Rushdie criticizes each character and many of the scenes of *The Wizard of Oz*, tracing the storyline and sometimes emphasizing the difference between the movie and L. Frank Baum’s original novel.

Haroun and the Sea of Stories includes many points associated with *The Wizard of Oz*, in terms of scene descriptions, characters, and messages. First, the resemblance of the scene descriptions between *The Wizard of Oz* and Haroun is distinct. Rushdie covertly compares the sad city of Alifbay to Kansas. In the sad city of Alifbay, it is said that sadness is sent from a number of factories in the north of there to all around the world. In the opening, Rushdie introduces the melancholy which fills the city in which Haroun lives with his family. This scene reminds us of the Kansas where Dorothy lives.

The sadness of Alifbay recalls the bleakness of Kansas of *The Wizard of Oz*. In spite of the existence of the film’s original characters, three farmhands and Professor Marvel, Rushdie suggests the bleakness remains in Kansas. And Miss Gulch, another of the film’s original characters, brings evil, added to the depression of Kansas, with her attempt to have Toto killed.

Rushdie applies the bleakness of Kansas to the sad city of Alifbay. Sengupta also exists as an antagonist who threatens Haroun’s family by running off with Soraya. He literally brings the crisis of breaking up to them in the city surrounded by the sadness. Alifbay and Kansas have the common points in the sad moods and the appearance of evil.

Rushdie also develops the descriptions of the signs in Haroun by imitating those in *The Wizard of Oz*. There are two signs “HAUNTED FOREST WITCHES CASTLE 1 MILE,” and “I’D TURN BACK IF I WERE YOU!” in the latter (Langley 77). Rushdie takes notice of the latter sign which has the nuance of warning, and brings out the various phrases to the signs in *Haroun*, “IF YOU TRY TO RUSH OR ZOOM YOU ARE SURE TO MEET YOUR DOOM,” “ALL THE DANGEROUS OVER TAKERS END UP SAFE AT UNDERTAKER’S,” and so on (31). To the sign which Rushdie gets a hint from *The Wizard of Oz*, he adds the rhyme such as “ZOOM” and “DOOM,” and “OVER TAKERS” and “UNDERTAKERS.” Rushdie thinks the warning sign symbolizes the hopeless places such as Alifbay and the Haunted Forest in *Oz*. So he adopts the several warning signs to *Haroun*, associating them with the sign at

the Haunted Forest in *Oz*.

Lastly, the many colors of Gup City reminds us of that of Munchkin Land and Emerald City. When Dorothy opens the door of the house carried up by the tornado and deposited in Oz, the outside is full of colors. Rushdie reminisces about this moment:

In these colour-glutted days it's hard to imagine ourselves back in a time when colour was still relatively new in the movies. Thinking back once again to my Bombay childhood in the 1950s, a time when Hindi movies were *all* in black-and-white, I can recall the excitement of the advent of colour. (*The Wizard* 30)

The colorful images of *The Wizard of Oz* give Rushdie an amazing experience. Rushdie feels excited about everything with colors in *Oz*, such as the Brick Road's yellow, the Poppy Field's red, the Emerald City's and the Wicked Witch's green.

In *Haroun*, Rushdie shows the readers the value of "colors" in stories through his description of the Source of Stories. The surface of the Ocean is polluted by poison which destroys every tales. Haroun, however, finds out that the stories with many different colors "bubbl[e] up from the very heart of Kahani" at the bottom of the Ocean (167). The pollution of the Ocean contrasts with the colorful stories. The poison functions as the sources of a bleak mood as we can see in Kansas in *Oz*. On the other hand, the colorfulness of new stories releases the Ocean from the bleakness. Rushdie adopts his unforgettable experience, that he has firstly watched the colored screen in *Oz*, to the Ocean of the stories.

In comparing Alifbay and Kahani to Kansas, I consider that Rushdie makes a theme titled "advancement to freedom." Freedom means many colors as the symbol of liberation from the melancholy of monochrome. Rushdie expresses the bleakness in Alifbay modeling after the Kansas in *Oz*. He deepens it by providing the signs with the warning message developed from the film's Haunted Forest. Finally he depicts a hope which consists of the colorful stories springing out from Kahani. For Rushdie, the colors symbolize liberation from the oppression of bleakness. Through those colorful stories

from Kahani, he suggests people should accept “advancement of freedom” just as Dorothy goes out of the Munchkins land to go to the Emerald City.

Next, let me examine the similarity between *Haroun's* characters and *Oz's*. The characters, especially the heroes or heroines and the evil ones, have a role in deciding the direction of the story's world. Rushdie's characters are influenced by *The Wizard of Oz* so much as his locations are.

First, I discuss to the similarities between Dorothy and Haroun. Both Dorothy and Haroun resist their families and regret their conduct. Dorothy complains of Toto's crisis to Aunt Em and Uncle Henry but they refuse to take her claim seriously because of their busyness. After Toto is taken away by Miss Gulch, Dorothy is disappointed by her family. When Toto escapes from Miss Gulch and comes back, Dorothy runs away from home with him. But as Professor Marvel shows Aunt Em suffering from the sickness in the crystal ball, Dorothy feels sorry for her and returns home.

On the other hand, Haroun sees Rashid, being at a loss after reading Soraya's note, and says “*What's the use of stories that aren't even true?*” from despair (22). But Haroun immediately regrets his hurtful phrase which disables his father so much that he can not tell jokes. After that, Haroun decides to recover Rashid's talent. Rushdie associates the opening of *Haroun* with this series of Dorothy's actions. This idea enables us to find common points between Haroun and Dorothy.

I also specify the resemblance between Haroun's companions and Dorothy's same as the Wicked Witch of the West and Khattam-Shud. First, Butt the Hoopoe, Haroun's partner for this adventure, has certain similarities to Dorothy's companions. When Butt flies so quickly, Haroun recollects Butt the Mail Coach driver, who is “rocketing up the Mountains of M” (Rushdie, *Haroun* 65). And this Hoopoe often says “But but but...” like the Mail Coach driver does (66). We can see that this companion resembles a character who has already appeared in the narrative; similarly, Dorothy's companions, the Scarecrow, the Tin Man, and the Cowardly Lion, look like three farmhands. So Rushdie also represents this experience from *The Wizard of Oz* of having characters mirror one another in *Haroun*.

Furthermore, Khattam-Shud's character also is derived from the Wicked Witch. Haroun notices that Khattam-Shud resembles Mr. Sengupta. This scene reminds us that

the Wicked Witch is likened to Miss Gulch, who attempts to murder Dorothy's dog Toto. While the tornado carries the house, with Dorothy inside, into the sky, Dorothy sees Miss Gulch riding a bicycle from the window. Then she suddenly transforms into the Wicked Witch flying by on a broomstick. That scene hints that the Wicked Witch's personality originates in Miss Gulch's, and "Dorothy [can not] escape her troubles by going elsewhere" (Griswold 473). Rushdie also suggests that Haroun's plight is unchangeable if he ever moves from Alifbay, because Khattum-Shud keeps on being an antagonist by changing from Sengupta. The Wicked Witch and Miss Gulch have same role as Khattum-Shud and Sengupta.

In addition to that, both evils vanish by "melting away." The Wicked Witch does so by the water Dorothy accidentally pours on her, and so does Khattum-Shud by sunlight. Therefore, Khattam-Shud's disappearance reminds us of the Wicked Witch's. Furthermore, the aftermaths of their extinctions are also similar. After the Chupwala Army is defeated by the army of the "Library" of Gup, the Chupwalas, who have been ruled by Bezaban, begin to breaking their silence (185). The Winkies, the Wicked Witch's subordinates, also heartily delight in her disappearance. Khattam-Shud's vanishment and the rejoicing of the Chupwalas rewrite the endings of the Wicked Witch and her army. This means Rushdie strengthens the relationship between Khattum-Shud and Sengupta similar to the Wicked Witch and Miss Gulch.

Rushdie, however, also shows us the differences between *Haroun* and *Oz*. We can see two differences from the changes in Haroun's and Dorothy's home environment after they return from the parallel worlds and the Walrus' and Oz's messages. Both Haroun and Dorothy go on adventures to revive their family's happiness. But Haroun wishes for a return to a "happy" home, while Dorothy hopes for a return to an "unchanged" home. By Haroun's request, the Walrus pours rain mixed with the happy ending, so people frolic about the street and remember the name of sad city "Kahani." Rashid is restored of the talent of storytelling, and reunites with Soraya. The mood of their home becomes happier than before Haroun goes to the Gup City.

But, when Dorothy manages to return Kansas, despite her pleasure in reuniting with her family, her home keeps the mood as bleak as before the tornado has carried her away. The monochrome screen back from the colored one in the fantastic lands shows

the evidence of that.

Why do Haroun's and Dorothy's homes after they return have different moods? The reason lurks in the fact both *Haroun* and the film *Oz* link the two dimensions together. About Dorothy's return, Griswold concludes that "Kansas has always been Oz," because when we wake up "we find ourselves right where we wanted to be and where, in fact, we have always been" (475). He concludes that *Oz* connects the real world (Kansas) and the parallel world (the Emerald City). Likewise, The Walrus makes Haroun's wish come true by connecting the real world (Kahani) and parallel world (the Gup City). Rushdie also interprets that "Oz finally bec[o]me[s] home," namely, "the imagined world be[c]ome[s] the actual world" (*The Wizard* 57). In order to tell the readers about the virtues of home and family more clearly, he needs to express the home which has the different mood from Dorothy's, so that he brings to Haroun's home "happiness."

Another difference exists in the message from the Walrus and *Oz*. In *Haroun*, the Walrus reasons that Haroun mistakes the happy ending for a thing that exists, while *Oz* points out Dorothy's three companions that they mistake the things they demand for things that do not exist in *Oz*. *Oz* gives Dorothy's companions the items that fulfill their desires, after he suggests they originally have the things they demand but they mistake them with the things they do not have. He teaches the Scarecrow that people who graduate from universities "think deep thoughts—and with no more brains than" him, and gives him a diploma instead of the brain he wants (Langley 99). *Oz* also indicates to the Lion that he is "confusing courage with wisdom," and gives him a medal instead of courage (99). To the Tin Man, *Oz* gives a heart-shaped watch instead of the heart, after he says that people "who do nothing all day but good deeds" have the hearts that are no bigger than the Tin Man's (100).

On the other hand, the Walrus gives Haroun a happy ending, which is made up at P2C2E House. Rushdie has the sarcastic idea that the items *Oz* gives to Dorothy's companions only let them think they fill up their lacks. So Rushdie shows that the happy ending plays the same role of the Scarecrows' diploma, The Cowardly Lion's medal, and the Tin Man's heart-shaped watch. By that satire, Rushdie gives us the opportunity to think whether the things we want really bring us happy endings.

Rushdie reflects on his own experience from *Oz* in *Haroun*, comparing *Haroun's* places, characters, and scenes to *Oz's*. In addition to that, he emphasizes a theme “advancement of freedom.” He mainly expresses that by the colorful stories from the bottom of the Ocean, covered with polluted water. To give readers chance to think freely, Rushdie introduces the happy ending as an artificial product. He develops some messages from *Oz* to make his original ones, not repeating the tragedy as he has undergone in *The Satanic Verses* riot.

Rushdie is influenced not only by *Oz*, but also from Lewis Carroll's *Alice's Adventure in Wonderland* and *Through the Looking-Glass*. Next, let me consider the relevance of *Haroun and the Sea of Stories* and Lewis Carroll's two major stories.

Some critics refer to *Haroun's* relation to *Alice* and *Looking-Glass*. For example, Andrew S. Teverson explains both *Haroun's* and *Alice's* “narratives use fantastical and nonsensical scenarios to conceal (or reveal) a satirical intention” (454). Jean-Pierre Durix also describes that, in *Haroun*, “as in Lewis Carroll's *Alice in Wonderland*, a number of allusions are made to realities or text which a child could not possibly understand” (114). Some parts of *Haroun* clearly resemble Carroll's two major stories. Here, let me consider the similarities of the characters, stories, and scenes.

First, I consider the relevance between *Haroun's* characters and *Alice's*. At the beginning, I analyze how *Haroun* resembles *Alice*. As Richard Kelly explains, *Alice* “is almost totally lacking in a sense of humor” (81). In *Alice* and *Looking-Glass*, her simple honesty often exposes in some scenes.

[F]lamingsoes and mustard both bite. And the moral of that is—‘Birds of a feather flock together.’ ”

“Only mustard isn't a bird,” *Alice* remarked.

“Right, as usual,” said the Duchess: “what a clear way you have of putting things!” (Carroll 74)

This is a part of conversation while *Duchess* is teaching *Alice* some morals. *Alice's* way of thinking is normal in the real world, but that is abnormal in the fictitious world. She is the readers' “representative in a world of disorder, contradiction, violence,

arbitrariness, cruelty, rudeness, frustration, and amorality” (Kelly 82).

On the other hand, Haroun has a similar personality and role to Alice. He also often takes some time to understand the style in the dream world. For instance, after Blabbermouth tells Haroun, “Things aren’t quite as *simple* as that in the *real world*,” he refutes, “[T]his isn’t the ‘real world,’ ” and Blabbermouth blames him “That’s the *trouble* with you *sad city* types: you think a place has to be *miserable* and dull as ditchwater before you believe it’s real” (Rushdie, *Haroun* 114). His personality shows that he has become the readers’ representative in that chaotic world. Rushdie attempts to provide readers the way of enjoying *Haroun*’s dream world through the vision same as that hero of the story.

We should also take notice that Haroun’s most serious phrase, “What are the use of stories that aren’t even true?” derives from Alice’s phrase “[A]nd what is the use of a book without pictures or conversations?” which she says after she peeps into the book which her sister is reading, a book with “no pictures or conversations” (Rushdie, *Haroun* 22; Carroll 1). Though the two phrases differ as to what they blame, both decisively bring them both chaotic destinies. The resemblance results from Rushdie’s sarcasm which lets Haroun, who does not believe the untrue stories, moves to the dream world. The beginning of Haroun’s checkered story varies from the destiny in which Alice, who hopes to escape from emptiness, dives into another world.

The Queen’s croquet ground in *Alice* also is transformed and appears into the Gup City in *Haroun*. The personality of the Queen of Hearts, who shouts “Off with her head!” at every opportunity, reflects Prince Bolo’s short temper. Blabbermouth refers to him as someone who talks “so *big* and *rude* because it’ll stop us from noticing that he [is] *scared* out of his *pants*” (129). In *Alice*, Gryphon also confesses Alice that the Queen of Hearts actually can execute nobody (76). Rushdie compares Prince Bolo to the Queen of Hearts in order to express the satire that men of power hide their weakness with their arrogance.

The Chupwala army, who wears rectangular uniforms like pages, derives from the guards, whose bodies are shaped like playing cards with their actual designs, in the Queen’s croquet ground in *Alice*. Rushdie emphasizes that his satire projected on the Prince Bolo originates in the Queen of Hearts.

Mali, the Floating Gardener in *Haroun*, resembles flowers, which appear in the second chapter of *Looking-Glass*, in being able to speak. The Flowers in *Looking-Glass* also can behave whatever they want to independently. For example, when Alice threatens the pink daisies, “If you don’t hold your tongues, I’ll pick you!” they turn white (Carroll 129). That is the sign they fall silent. Furthermore, when the tiger-lily cries another flowers to stop the uproar, it “wave[s] itself passionately from side to side (129). Taking their roots like real flowers, the flowers in *Looking-Glass* can not move from their original position.

But Mali can move freely. For instance, he can run “lightly over the surface of the water, showing no sign of sinking” (Rushdie, *Haroun* 82). And he can even “climb up the outside of vessel,” made of the darkness, “like a creeper,” with the assist of “the suction pads on several of the tendrils which made up his body” (163). In *Looking-Glass*, when Alice finds the talking flowers, she wishes they can talk. Rushdie wishes a flower can not only talk, but also move like human, so he develops Mali from the talking flowers in *Looking-Glass*.

In addition to *Haroun* and *Oz*, *Alice* and *Looking-Glass* also have connections between the real world and the dream world. In *Alice*, many scenes in the dream world precisely reappear in Alice’s sister’s dream according to the order of the stories. Furthermore, they are replaced with something in the “dull reality” (Carroll 104).

For example, the pool of Alice’s tears changes into the waving reeds, and the rattle of the teacups, used during the meal when the March Hare takes place with his friends, originates in the sound of sheepbells. Before Alice’s sister has a dream, the hint of connection between the two worlds appears. The dead leaves, which fall on her sleeping face, are the example of that. These are connected with the playing cards, which have attacked Alice during the trial of the Knave of Hearts for stealing the Queen of Heart’s tart.

In *Looking-Glass*, we can find some characters in the Looking-Glass world linking with the other characters in the real world. While the dinner party, celebrating the crowning of Queen Alice, is going chaotic by Alice pulls the tablecloth and crashes down everything and several of the guests on the table, she shakes the Red Queen with resentment for the excessive strangeness of the party. The next moment, the Red Queen

suddenly transforms into Alice's kitten, Kitty. Alice also senses that the White Queen originates in Snowdrop, her second kitten, and that Humpty Dumpty comes from Dinah, her third kitten. Alice understands the relevance between her pets and the characters in the Looking-Glass world as Haroun notices Khattam-Shud resembles Mr. Sengupta. Rushdie esteems the connection between the real world and the parallel world by imitating Carroll's two major stories, in addition to *Oz*.

Alice and *Looking-Glass* gives *Haroun* the most influence in terms of meaningless wordplay. According to George Shelton Hubbell, "we study the art of great words and small words, sacred words and vulgar words, most of them alike in being totally devoid of definite significance" (387). Rushdie must become one of the people who are influenced from the nonsense in *Alice* and *Looking-Glass*.

For example, during the dinner party in *Looking-Glass*, the White Queen chants Alice the poetry about fishes.

'First, the fish must be caught.'
That is easy: a baby, I think, could have caught it.
'Next, the fish must be bought.'
That is easy: a penny, I think, would have bought it. (223)

This is the part of the poetry about fishes. We can notice that the White Queen rhyme with "must be -ught" in first and third row, and "-ould have -ught it" in second and last row. Rushdie also adopts the rule to *Haroun*.

'He won't play polo,
He can't fly solo,
Oo-wee but I love him true,
Our love will grow-lo,
I'll never let him go-lo,
Got those waiting-for-my-Bolo
Blues,' (187)

This is the part of Princess Batcheat's terrible song. For rhyming with "-lo" in every row except third and last, she even forcibly adds it after "grow" in fourth row and "go" in fifth. Rushdie emphasizes Princess Batcheat's incompetence by the unnatural expression for the rhyme.

The Looking-Glass world even influences the preface of *Haroun*. In the both *Alice* tales, Carroll introduces a lot of poetry in many chapters. He even finishes with a poem in *Looking-Glass*.

A BOAT, beneath a sunny sky
Lingering onward dreamily
In an evening of July—
Children three that nestle near,
Eager eye and willing ear, (231)

This is the beginning of the last poem in *Looking-Glass*. Each first letter of the first five rows spells "ALICE." This comes from Alice Liddell, a daughter of Carroll's friend, Henry George Liddell. In this connection, each first letter of the last seven rows spells "LIDDELL." Actually, Carroll sends *Alice's* first draft, titled *Alice's Adventures under Ground*, to Alice Liddell.

Rushdie also uses his son's name Zafar as each first letter in poem of *Haroun's* preface.

Zembla, Zenda, Xanadu:
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.

This is the poem Rushdie expresses by imitating *Looking-Glass's* last one. As Carroll presents his first draft of *Alice* to Alice Liddell, Rushdie expresses his affection to his son by giving him a present which is a novel. Rushdie depicts *Haroun's* preface as the proof

of the love to his son.

The *Alice* books provides readers the enjoyment which is acceptable not only to children, but to adults. Gillian Beer concludes:

Something of the same double capacity marks the *Alice* books, so intimately lodged alongside the experience of the child reader, while the adult reader enjoys the frisson of re-entering child experience with adult awareness (28).

Rushdie also desires to make the stories which readers of all generations can enjoy. So Rushdie adopts several characteristics of *Alice* and *Looking-Glass*, such as the innocent wordplay mainly used in poem chanted in them, to *Haroun*. Rushdie writes Haroun and present to his son with the hope he does not forget the innocence when he grows up to be a man.

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