

**Plot and Theme in *Haroun and the Sea of Stories*
By Salman Rushdie**

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**ENGLISH LETTERS AND LANGUAGE DEPARTMENT
FACULTY OF HUMANITIES AND CULTURE
THE STATE ISLAMIC UNIVERSITY OF MALANG
2007**

Plot and Theme in *Haroun and the Sea of Stories*

By Salman Rushdie

THESIS

**Presented to
The State Islamic University of Malang
In Partial fulfilment of The Requirements
For the Degree of *Sarjana Humaniora***

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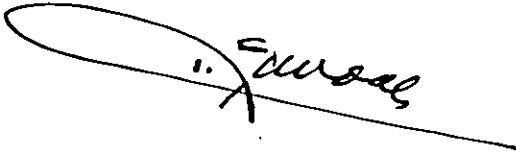
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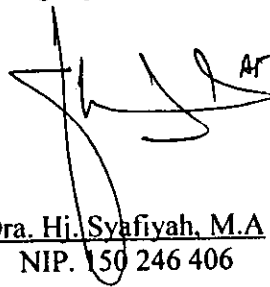
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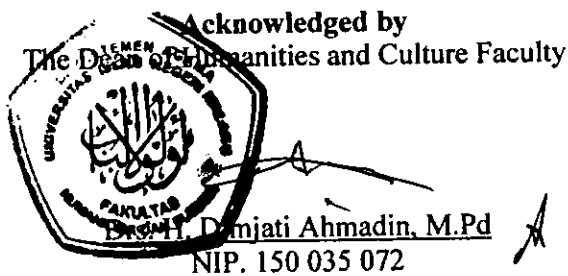


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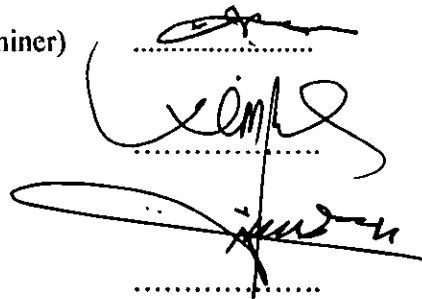
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MOTTO

'Ohara' means family,
Family means no one left behind
"Lilo and Stitch"

Dedication

This research is proudly dedicated to my beloved mother, father and sister, and especially for my wife who had been accompanying me, and my son.

I love you all, and I'll always be.

ACKNOWLEDGMENTS

Bismillaahirrohmaanirrohiim

In the name of Allah, the God who teaches us with pen and teaches human beings of what they do not know. May peace be upon our prophet Muhammad SAW, the noblest human being and the teacher of all people in the world. He is a chosen prophet who has most fluent tongue. All praise and gratitude be to Allah having power upon all people on earth, giving the inspirations, healthy, and the power to me, so I can finish this thesis.

In writing the thesis, I have had a lot of valuable experiences till I finished this thesis. And it would not have been completed without any contributions, motivations and supports from many people. Therefore, I would like to thanks with my deepest gratitude to Mrs. Dra. Andarwati, M. A. as my advisors, for her valuable guidance, time, comments, and patience that lead to the substantial improvement and reorganization of this thesis. In addition, I also would like to express my sincere thanks to:

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5. My mother Siti Muntamah, my father Muhammad Fathoni, my sister Elok Nur Azizah.
6. My wife Nursyamsiyah Ayuningtiyas, and my son Muhammad Afif Alvino.
7. And all of my friends who had share the world and share the experience of being university student with me.

Finally, I realize that this thesis still needs the constructive criticism and suggestions from the readers in order to make it better. And hopefully it can be useful for the readers, especially for English Letters and Language Department students.

Malang, March 14, 2007

Muhammad Afifi

ABSTRACT

Afifi, Muhammad. 2007. *Plot and Theme in Haroun and the Sea of Stories by Salman Rushdie*. Thesis, English Letters and Language Department. Faculty of Humanities and Culture. The State Islamic University of Malang.

The Advisor : Dra. Andarwati, M. A.

Key Words : Plot, theme, major character, *Haroun and the Sea of Stories*.

Literature appeals from our emotion, our imagination rather than our intelligence. Literature preserves the ideas of people about love, faith, duty, friendship, freedom, reverent and many others. However, literature cannot affect others unless it can be read, heard and shared. It takes reader or performer to bring these potential experiences in literature into active expression. As we know, literature has traditionally has been classified into three genres; prose, poetry and drama. Each of genres still can be divided into subgenre. One of the subgenre of prose is novel. The term of novel is now applied to a great variety of writings that have in common only the attribute of being extended work of prose fiction.

Plot and theme are part of novel that can not be separated. Without plot, we could not find out how the story begins, how the complication arise and then climax and finally ended. And theme is an important thing that has to be exist in a novel because there will be no impression left by the novel to the reader if the novel they read has no theme. So it is very important for a novel to have plot and theme.

Haroun and the sea of Stories is one of the novels created by Salman Rushdie. It was about the adventure of Haroun and his father Rashid Khalifa to the Moon, Kahani to save the Ocean of Stream of Story that had poisoned, and Princess Batcheat who had been kidnapped by the Cultmaster Khattam Shud. This study will analyze the plot and the theme in *Haroun and the Sea of Storie* by Salman Rushdie. The result of this study is that the plot of *Haroun and the Sea of Stories* was organized well, and it was a closed plot actually where the major character had a happy ending. And the theme in this novel was about happiness, "How bad the situation is, happiness will come after it".

Based on the finding above, it is recommended to next researchers who are interested in analyzing the same data that is *Haroun and the of Stories*, to analyze other aspects of such as character, setting, and conflict, etc. because this novel has many interesting aspects to be analyzed.

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CHAPTER I

INTRODUCTION

1.1 Background of the Study

Literature is a part of art, which shows values of factual and imaginative beauty. It gives consolidation and spiritual satisfaction to the readers. Not only does literature teach human being how to appreciate beauty values, but also gives the readers spiritual contentment. Literature is the vital record of what men has in life; of what they have thought and felt about these aspects of it. How ever, literature cannot affect others unless it can be read, heard and shared. It takes a reader or a performer to bring these potential experiences in literature into active expression.

Actually, there are many different definitions of literature appearing, but there is no definite definition of literature yet, since it is still in debate up to this period. Culler (1997:41) stated “Literature is a paradoxical institution because to create literature is to write according to existing formulas—to produce something that looks like a sonnet or that follows the conventions of the novel—but it is also to flout those conventions, to go beyond them”

According to Taine, literature not only just a work that imaginative and personal, but form or incarnation of certain idea when the work was born (Fananie; 2000: 117). Literature is a reflection of society life and of course there are much different kind of themes exists. It could be moral problem, ethical, religion, socio cultural, technology, tradition that is closely related to life

problems. Theme can also be the view of author, idea, or author's wishes in facing problem that appears (Fananie; 2000: 84). There are some forms of literatures such as novel, poetry and drama. Those all have special character, like drama which is had to play or perform in a stage and watched by people. In this modern era, literary work has been developed rapidly, for example; nowadays novel has developed significantly and many shape of novel were created such as teen lit; which is novel that the language, the story and the character are specified to the teenage.

There are two cases in analyzing literary works including novels; they are intrinsic aspect and extrinsic aspect. The intrinsic aspect deals with something in the literary work itself, such as theme, character, plot, theme, setting and language and the extrinsic aspect related to literary works such as social condition, motivation, tendencies that encourage and affect the author (Fananie; 2000: 76). And on this research, the writer will analyze about intrinsik aspect especially on plot and theme in *Haroun and the Sea of Stories* by Salman Rushdie.

The writer interested in this novel since the story was so interesting, and there are a lot of weird creatures that we never imagine before such as Iff the Water Genie, Butt the Hoepoe, Mali the Floating Gardener and many others. The writer interested to analyze about the plot and the theme of the novel because the plot was interested and the way to connect between an events to another event increase the curiosity of the writer to find out what will happen next. The theme of this novel was also interested since it was about the struggle of goodness against badness.

The story was about the adventure of Haroun and his father Rashid Khalifa a storyteller to Moon Kahani; the second satellite of earth, to save the Ocean of Stream of Stories and Princess Batcheat whose voice was so terrible who had kidnapped by the Cult master Khattam Shud. The writer also interested in how is the plot in the novel *Haroun and the Sea of Stories* by Salman Rushdie and what is the grand theme of the novel. *Haroun and the Sea of Stories* by Salman Rushdie is one of his great novels which stories about the live of haroun, son of a story teller Rasyid Khalifa and his wife Soraya. Haroun's father is a great story teller that one of political person comes to him to ask him to join in political importance since there are no people would hear what politician says. So the politician wanted to use the skill of Rasyid in his campaign. And Mr. Sengupta, which always tried to seduce Rashid's wife; Soraya when Rasyid was not home. Until the day when Mr. Sengupta left his wife Oneeta to run off with Soraya, at eleven am. And Haroun founded that he couldn't keep his mind on anything for more than eleven minutes at time.

Salman Rushdie was born in Bombay in 1947. He is the author of four other novels, *Grimus*, *Midnight's Children*, *Shame* and *the Satanic Verses*. He is also the author of *the Jaguar Smile: a Nicaraguan Journey* and two documentary films, *the Riddle of Midnight* and *the Pest*. He won a number of literary prizes, including the book prize in 1981 and the Whitebreads prize for the best novel of 1988. *Imaginary Homelands*, a collection of Salman Rushdie's essays, was published by Granta Books.

Before this study, there were some studies that were done in the same way, but in the different novel such Komaria (2004) with her *The Elements of plot found in Seratus Tahun Kesunyian by Gabriel Garcia Marquez*. In her research problem, she analyzed what are the elements of plot in the *Seratus Tahun kesunyian* and which event shows the element in it. She discovered that there are a complete element of plot existed in *Seratus Tahun Kesunyian*, and that Gabriel Garcia Marquez used unconventional plot then the novel easy to follow and understandable. The even that shown by the elements of plot could be known from the cases, which were faced by the character during their life, their struggle, their pleasure and also the infraction that they have done showed each part of plot.

The second research is from Amalia (2003) with her *Study on the Laws of Plot in Novel Harry Potter and The prisoner of Azkaban by J.K Rowling*. In her research, she analyzed how are the laws plots in the novel *Harry Potter and the Prisoner of Azkaban*. She found that there are many things concerning with the laws of plot in the novel. This shows that this novel has a very good development of plot that laws o plot is a kind of the way a writer develop her plot of a story. She found that plausibility in the novel is good as the readers need a convincing statement o the story. There might be found many weird things for readers but the author also give a statement where she defined what this was. The surprise from the first even which gives the reader feels the curiosity continued to the next novel. It has a good unity, there are so many suspense of the content and a good placing of the surprise and also has beginning which define in a clear defining,

conflict, complication and climax as the part of middle of the novel are also held by this novel and the last part is ending.

1.2 Statements of the Problems

Based on the explanation given on the background of the study above, this research is intended to answer the problems as follow:

1. How is the plot of "*Haroun and the Sea of Stories*" developed?
2. What is the theme of "*Haroun and the Sea of Stories*"?

1.3 Objectives of the Study

Generally, this analysis purposes to get a description analysis about the plot and theme in Rushdie's *Haroun and the Sea of Stories*. In particular, concerning to the statement of the problem above, the purposes of this study are:

1. The way the plot of "*Haroun and the Sea of Stories*" is developed.
2. The way the theme of "*Haroun and the Sea of Stories*".

1.4 Scope and Limitation

This research is not intentioned to an exhausting analysis of the whole aspects. The scope of this research is the novel *Haroun and the Sea of Stories* by Salman Rushdie, focused on the plot in the novel. The writer limits the research only on plot and theme in *Haroun and the Sea of Stories* by Salman Rushdie.

1.5 Significance of the Study

There are two significance of the study: first, the writer wanted to broaden his knowledge on literary study. Second, hopefully the research could help students who want to study literary works, especially plot and theme, and increase their knowledge and ability about kinds of analyze like plot and theme.

The result of the study is expected to be able to give some contributions, both theoretical and practical functions. Theoretically, the result of this study is expected to enrich the theoretical bases in literary studies especially in analyzing plot and theme in novel. And it is hoped that the result of this study capable to make other students more interested to analyze novel, especially Rushdie's *Haroun and the Sea of Stories*.

Practically, the writer hopes this study would be useful reference for those who have an interest in analyzing literature. It can help other researchers in their research especially on intrinsic aspects. For the students, the writer hopes this study cans help the student to know and understand the aspect of novel by reading this study and increase their knowledge and ability about kind of analysis, like structuralism approach used in this research.

1.6 Definition of the Key Terms

- **Plot** : Plot is an arrangement of tied- together chronological events which have causal and thematic connections (Koesnosoebroto; 1988: 29)

- **Theme** : Theme is an idea, concept, view of life of the author as the background of creation of literature (Fananie; 2000: 84).

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter discusses the explanation about plot, structure of plot that consists of beginning, middle and end, unity of plot and theme.

2.1 Plot

Plot is an arrangement of tied together chronological events which have causal and thematic connections (Koesnosoebroto; 1988: 29). Fananie on his *Telaah Sastra* explain that plot is entirety of a succession that exists in the story (Sundari; 1985: 149). Such definition still leaves us to a question: 'is plot the story itself? Let examine another definition. Hall describe plot as what happens in the story, the story's organized development, usually a chain linking cause and effect (Koesnosoebroto; 1988: 29).

We could understand from the explanations above that plot is the arrangement of story that has a chronologic system and are connected among them in a story. Nurgiyantoro (1995: 12) stated that novel usually has more than a single plot; there are main plot and subplot. Main plot contains the main conflict that becomes the main problem that told along the story, and the sub plot contains addition problem that enforce, sustain and intensive the main conflict to the climax. Addition plot or subplot contains conflicts that maybe have different rate of "importance" or role to the main plot. Each plot pace on its own, or maybe on its own "completion", but always have to be connected each other, and constant in their relation to the main plot.

There are two terms dealing with plot. They are open plot and closed plot. In open plot, the story frequently ends at the climax and the reader is left to decide what he thinks the resolution or outcome of the story might be. In closed plot, the author resolves or concludes the story and the reader knows clearly whether the story is a happy or sad ending.

Succession of story related to the development of character, the way to think of the character on story, problem that faced by the character and how to deliver construction of story that brought by the author will determine the strength of a story. Abrahams says that harmonisation or compatibility between structure and function that indicate as an ethnic nuance of a story (Fananie; 2000: 94)

Based on the function of plot in building aesthetics value of story, identification and evaluation of plot become various. Fananie on his *Telaah Sastra* makes three main principal of plot analysis including:

- 1) *Plots of Fiction*, that is analysis of process of change on a event completely, whether it arise gradually or suddenly on situation face by the main character and how far the succession of event has determined influence to the behaviour and thought of character in facing the situation.
- 2) *Plots of Character*, which is process of transformation on behaviour or morality completely from the main character on its relation to action of emotion and feeling.
- 3) *Plots of Thought*, that is process of transformation completely on its relation to the change of main character's thought with all consequences based on condition that faced directly.

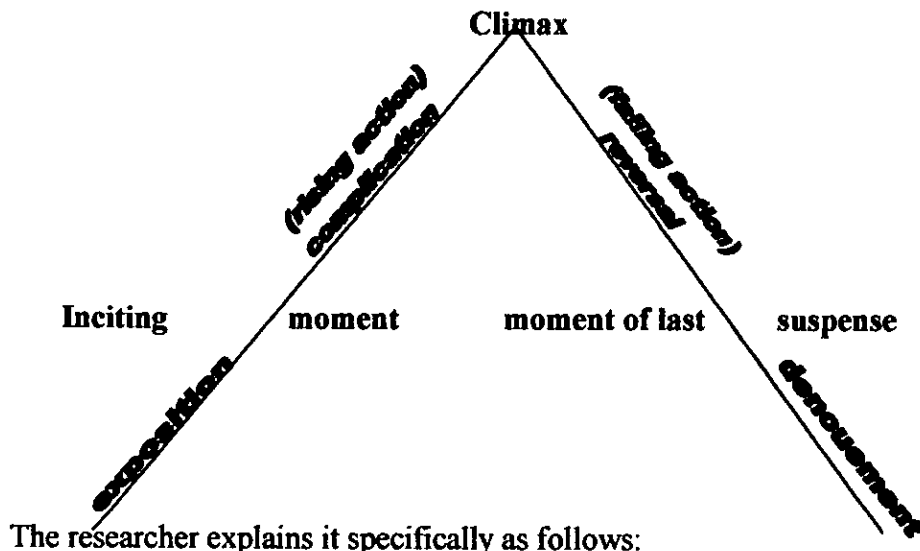
The discussion above shows that plot itself, based on the function of building the aesthetic value of the story has three main principle of plot analysis including: plots of fiction, plots of character, and plot of thought.

2.2 Structure of Plot

As a part of novel, there is plot; which brings a story become enjoyable to read. Plot will make easy the writer who reads a novel; it also will bring our feelings into the top of problem (climax) and go down at the resolution.

A narrative structure has always been divided up into three thoroughly natural parts: the beginning, the middle and the end (Koesnosoebroto; 1988: 46). Barnet also suggest that plot (arrangements of happenings) should have a rising action, a climax and falling action. This short of plot can be diagrammed as a pyramid: the tension rises through complications or crisis to a climax, at which point the climax is the apex, and the tension allegedly slackens as we witness the denouement (literary, unknotting) (1988: 744). Koesnosoebroto (1988: 52-53) finds evidence from a diagram proposed by a German novelist concerning the pattern of rising and falling action in a play. The diagram called "Freitag's Pyramid" is basically similar to other diagrams devised by drama critics picturing the structure of plot.

The following is Freitag's Pyramid:



The researcher explains it specifically as follows:

2.2.1 Beginning

It is certainly true that every story must have a beginning, in the sense of a first sentence with capital letter. The name usually given to the process by which the writer imparts to the reader information necessary to the understanding of the story is “exposition” and exposition is normally a primary function of the beginning of any story (Kenney; 1966: 15). The beginning or initiation acquaints the reader with the situation in general; usually it will introduce the character, describe their background and so on, will describe the place and the time of the events, and will suggest the basic lines of the conflict (koesnosoebroto; 1988: 46).

Basically, beginning is where the story began when we read a novel. And there are a lot of thing in there such the introduction of the character, situation where the story taken place, describe time of the event and many other.

2.2.2 Complication

Complication and development are two terms related to the role of the middle of the story. According to Aristotle, complication is all beginning from of the story to the point just before the change of hero's fortunes (Koesnosoebroto; 1988: 52). Kenney on his *How to Analyse Fiction* describes that the movement from the initial statement of conflict to the climax is often referred to as complication.

From the explanation above, complication was a situation where the problems arise and go forward into climax. The situation here is not the top of the problem, it's just the situation where the climb over into climax.

2.2.3 Conflict

Conflict, according to Meredith and Fitzgerald in Nurgiyantoro (1995:122), is unpleasant things that happened or experienced by the characters in the story, which is, if the characters can select, they prefer to not select this event (conflicts) happened on their life.

In understanding the conflict, we will face various kinds of conflicts were introduced by many authors. Generally, there are two kinds of conflicts, i.e. internal conflict and external conflict. The internal conflict comes from inside of the characters such as the environment; on the other hand, the external conflict comes from the outside of the characters, such as personal conflict.

According to Koesnosoebroto (1988:43) conflict can be divided into external and internal conflict, it may variously be physical conflict, moral conflict,

psychological conflict, intellectual, or spiritual contest between antagonistic forces—internal conflict between aspects of the personality, or external conflict between a person and an external force (another person, society, environment, nature, the universe, God). Nurgiyantoro (1995:124) divide external conflict into physical conflict and social conflict. Physical conflict (elemental conflict) is conflict between character to the nature environment such as flood, dry season etc. and social conflict is the conflict between character and the social relation such as labour, oppression etc.

Perrine (1959:62) states that there are two kinds of conflicts, internal and *external* conflicts. An internal conflict is the conflict between two desires in a single man and it happens within one self, this conflict is an opposition occurs inside our minds and our ideas. Internal conflict happen when the character is confronted against some elements in his own nature (a conflict of a man against himself). Meanwhile, external conflict is the struggle between protagonists to maintain their opinion to each other. The main character may be pitted against some other person or group of persons (man against man), he may also confronted against some external forces—physical nature, society, or 'fate' (man against environment).

Conflict then can be stated as the place where the story arise and the problem introduced and step into the climax. Conflict itself can be divided into two; internal conflict and external conflict.

2.2.4 Climax

When problem comes into the top of it, it is called as climax. The climax is reached when the complication attains its highest point of intensity, from which point the outcome of the story is inevitable (Kenney; 1966: 18).

Koesnosoebroto on his *the Anatomy of Prose Fiction* explains that:

On the line of rising action or complication runs a number of "crisis". A crisis being defined as a turn in the action that affects the life of one or more of the major characters in some way- to a final culminating crisis or "climax", the climax itself is thought to occur properly at the end of middle, at the beginning of the end.

Climax happens when the problem has reached the top of the problem and then step into the denouement or resolution and affects the life of major character. Climax itself is thought to occur properly at the end of middle and at the beginning of the end.

2.2.5 Ending

The end consists of everything from the climax to the *denouement*, or outcome of the story (Kenney; 1966: 19). There is some way of the author to end his novel, as what Koesnosoeroto (1988:56) described that the novel, however as usual presents a slightly different case. After having spent so long time with the character, the reader of a novel has become interested in them, almost fond of them as acquaintance, that he is not adverse to a long passage following the resolution of the complication, or a conclusion that tells how characters married, settled down, raised children and grew old together.

The end, or resolution, is supposed to make clear all the consequences of the action: perhaps it will tell what finally happened to all the characters in the story, perhaps it will point out the moral of the story, and it will knit up any of the loose ends of the plotting (Koesnosoebroto; 1988: 47).

The end of story attained after the climax reached. It was when the story has its resolution or denouement. There are two kinds of plot to end the story, closed plot; where the story has an end; is it happy ending or sad ending or open plot where the author did not end the story or the story is suspended.

2.3 Subplots

A special problem relating to unity arises in some longer works of fiction. This is the problem of subplot, by which is meant a sequence of events distinct, at least in part from the main plot. Kenney stated that where the subplot exists, we may expect that one of the things is true. First, subplot may be closely related to the main plot, for instance as the analogy to the main plot. A second possibility is that the work's principle of unity is to be found in some situation other than plot (1966; 23). If neither of these two conditions met, the subplot compromises the unity of the work as a whole and is to that extent a flaw. A work flawed in this way still is excellent, however

2.4 Laws of Plot

Kenney (1966: 19) explain about the laws of plot as follows:

In forming the particular plot of his story, the writer may be expected to follow certain laws. When we speak of the laws of plot, we do not mean

the kinds of laws passed by legislative bodies; we mean rather generalization drawn from the practice of the best writers through the ages. To deviate from these laws is not therefore a crime. Still, we may expect that writers of the future will continue to follow the basic principle observed by their great predecessors. In fact, apparent deviations from these laws will often turn out on closer inspection to be not deviations at all, but new applications of the old principles.

Laws of plot itself, obedient to the generalization that passed by the practice of the best writers through the ages. To not follow the laws is not a crime but still expected that the writer of future will always follows the basic principle of the predecessor.

2.4.1 Plausibility

According to Kenney (1966: 19-20), one of the most important governing plot is certainly the law of plausibility. To say that a story has plausibility is simply that it is convincing on its own terms. There are two steps involved in judging whether a story has plausibility. First, the demand for plausibility must not, for instance, be confused with the demand for realism. We have a right to demand that a story be plausible; at least the great works of fiction always been plausible.

We have no right to demand that a story be realistic, for realism is only one of the many modes of fiction. Second, a story is plausible when it is true to itself. Readers may find it unrealistic, but the readers must admit that, if we accept the unrealistic event direct instruction in human being as a premise, the rest of the story is perfectly convincing.

2.4.2 Suspense

As a plot progress, it arouses various expectations in the audience or reader about the future course of events. An anxious uncertainty about what is going to happen especially to those characters, with which we have sympathy, is known as *suspense* (Koesnosoebroto; 1988: 58). Kennedy describes suspense as the pleasurable anxiety we feel that heightens our attention to the story, inheres in our wondering how it will turn out (Koesnosoebroto; 1988: 58).

By suspense we mean an expectant uncertainty as to the outcome of the story. True suspense is more than a matter of not knowing how things will turn out (Kenney; 1966:21).

Suspense will make the reader not bored to story because the write will always wonder if the story will continued; will it a happy ending or a sad ending. And the story will become interesting.

2.4.3 Surprise

Koesnosoebroto (1988:58) says if what in fact happens violates the expectations we have formed, it is known as surprise. The most effective surprise is that which turns out to have been thoroughly grounded in what has gone before, even though we hitherto made wrong inference from the given fact.

Kenney (1966:20) also said that plausibility, we have said, implied a story's truth to itself. Now this seem to suggest that a story's end is some how contained in its beginning. In a sense, this is true. At the same time, a story that never surprises us is likely to prove rather dull reading.

Surprise will give another feeling of the reader, when the reader felt that the story will continue just like what the reader think, then suddenly it was not just like what the reader think at all. It will make the excitement of reading the story arise, and the story become more interesting.

2.5 Unity of Plot

A good novel has to fulfil the criteria of unity. It means anything that told has characteristic and function to promote the main theme. Appearance of any incident subsequently that form a plot, although has no characterisation as chronologic, must have a relation logically (Nurgiyantoro; 1995: 14).

Kenney (1966; 23) describe that:

The one overriding demand we commonly make of plot is that it have unity. It should be clear by now that a plot must have inevitably have unit. Any plot that has a true beginning, middle and end that follows the laws of plausibility, surprise and suspense must have unity, for that is all we mean by unity.

Unity of plot will make the story become understandable; imagine if a story has no beginning, and suddenly comes to an end will it enjoyable to read? The unity of plot will make the story is realistic and logical realistic.

2.6 Theme

Every literary work has theme in it, but the theme itself is not easy to be found. The theme must be interpreted through the story that consists of intrinsic and extrinsic element.

2.6.1 Definition of Theme

It is difficult to define theme, neither as one aspects of novel nor as the soul of the story. The clear definition of theme will help the readers to find the theme of the story easily. Kenney stated in his book *How to Analyse Fiction* (1966:89) "Theme is not the moral of the story, it is no what people have in mind when speak of what the story really means". Further, he describes the differences between themes and moral, "A moral is one of the simpler kinds of theme, while not all themes are morals". However, it must be clear in defining the main theme and the supporting themes. The main theme could be found after read the whole story, because it spread in the story.

According to Hamalian and Karl (in Koesnosoebroto, 1988: 78) a good author suggests his theme, or purpose of his story through character, atmosphere, setting, plot and style-thus theme is kind of composite the statement which requires our comprehension of numerous other elements. To understand theme, some questions can be asked:

1. Is a clear, ambiguous thematic statement the main purpose of the author?
2. Does the story present a social, moral, individual, political, or spiritual theme, or composite of many or all of these?
3. How does the author suggest his theme: by using symbols, allegory, satire, or irony? Is he straightforward and realistic? Does he seems state his theme in a given character, or in them confrontation of two or more characters?
4. Does the theme have any significance, for example, does it say something worthwhile to us, or in them confrontation of two or more characters?

5. How is that particular theme, the result of plot, character, atmosphere, setting and style?

For the explanation above, it is obvious that discussing one element of fiction will always cover the discussion of other elements as inseparable part of the whole. The author's choice of plot is closely related with the character chosen, to act in certain meaningful atmosphere, time and place, and using a certain kind of style that in turn must be suitable with the plot. Sometimes, the theme is already clearly pictured in the title of the story.

Theme is an idea, notion, view of life the author has as the background of creation of literary work. Since literature was a reflection of life of society, theme that brought could be various. It could be moral, ethic, religion, socio culture, technology, tradition that closely related to the problem of life. But theme also can be the view of author, idea or desirability of in facing problem that appears (Fananie; 2000: 84). So it's simply enables us to assume that theme is the total meaning expressed by the writer in the process of writing a novel.

2.6.2 The Importance of Theme

Endraswara (2005:53) states that theme should be discussed first because theme would always be related comprehensively to other elements of fiction. Meanwhile, Nurgiantoro (2005:71) said that the theme of literary work was always related to the meaning (experience) of life. It means that, the author lets the readers to see and feel certain meaning of life by viewing it as he/she views through the work.

Theme is a reflection of human desire to make sense of experience. Fiction is one of the ways by which we make sense of experience. Experience itself is formless. By giving form to experience in fiction, the author clarifies the meaning of experience for himself. According to Kenney (1966:100) theme is the ultimate unifying element in fiction. It is in response to the pressure of theme that the author shapes plot and brings character into being, and it's the theme, whether consciously stated or not, that provides to the writer with his most important principle of selection.

2.6.3 The Classification of Theme

According to Shipley (in Nurgiyantoro, 2005: 80-82) in his *Dictionary of World Literature* states that theme could be divided into five levels based on the psycho experience.

- Theme in the physical level (Man as Molecul)

In this level, the literary work is showing more by physical action frequently than the psychological activity.

- Theme in the organic level (Man as Protoplasm)

The theme is more related to the problem of sexuality.

- Theme in the society level (Man as Socious)

Society where the characters live and its interaction bound some problems, such as economy, social, politic, education, culture etc.

- Theme in egoism level (Man as Individualism)

It is related to the problem of dignity, egoism, pride, charater or attitude.

- Theme in divine level

The theme is about the relationship between men and God, for example religiosity, faith or vision.

In addition, in a story might be more than one theme or more than one interpretation. There are two kinds of theme, main theme and sub-theme. Both of kinds of theme have its own function. Main theme was the basic idea of a story and it spread almost in whole story, not just in part of story. Meanwhile, sub-theme was specific idea of certain parts of story. The sub-themes supported the main theme, and the main theme summarized from these sub-themes. The number of the sub-themes depends on the reader's interpretation and sub-themes cannot stand by themselves but they must relate each others.

CHAPTER III

RESEARCH METHOD

3.1. Research Design

In this study, the researcher uses a literary criticism. Peck and Coyle (1984:151) state "literary criticism is usually regarded as the analysis, interpretation and evaluation of literary works: it does not mean 'finding fault with'. Criticism as an academic activity expresses the reader sense of what is happening in a text. According to Pradopo (2003:9-11), literary criticism is a disciplined activity attempt to analyze a literary work by directly analysis, justify a literary work from bad or good, and interpret it having an art values or not. But according to him, a literary criticism is not only a judgment because there is still another activity such as analysis. In here, the researcher will do an analysis not critics to the literary work.

In doing a literary criticism, universally, there are two methods that can be used; they are intrinsic and extrinsic methods. The intrinsic method is to analyze the elements inside the work; on the other hand, the extrinsic method is to analyze the elements of literature outside the work. Since this study analyzing the elements inside the work—that is conflict which are stated in plot of the play, and the researcher uses the intrinsic method.

According to Siswanto (2005:19-21) in general, there are two approaches in literary study, i.e. *intrinsic approach* and *extrinsic approach*. Intrinsic approach or objectives approach aims to analyze a work independently,

not related to external aspects at all, for example, structural approach and stylistics. Structural approach analyzes on plot, character, setting, point of view, tone, and theme. While, stylistics analyze on style, that is, a way or language which is the author explored in writing the work. Furthermore, extrinsic approach is an analysis on a work based on the external phenomenon, such as social, psychology, biography, cultural, and others.

In this study, the researcher uses structural approach, because he analyzes the intrinsic elements, plot and theme in the novel. The goal is to find out how is the plot in Rushdie's *Haroun and the Sea of Stories* and also find out the theme in the novel.

3.2. Data Source

The data source is novel of *Haroun and the Sea of Stories* by Salman Rushdie, published by Granta Books London in association with the Penguin Books, England, 1990. The data in the novel are in the form of words, phrases, or sentences. In addition, the writer also uses some references to help the understanding data source.

3.3. Research Instrument

The main instrument in this study is the writer himself. He spends his time to understand the novel, identify and analyze the data in accordance with the problems of the study. The writer also used some instruments to support the

validity of the study. The instrument such book and internet to find the original data helps the writer to get more data.

3.3.1 Triangulation

Triangulation is used to increase one's understanding of whatever being investigated and to get the validity of the data from the field of research. Moleong (2000:178). In addition, it is also used to relate different sort of data. Miles and Haberman as quoted by Nurjanah (2003:30) stated that "Triangulation is state of mind", meaning that the researcher himself sets out the data, rechecked the analysis with the double check findings, using multiple source.

Furthermore, Denzin in Nurjanah (2003:30) says that the use of multiple lines of sight is frequently called triangulation. He says that multiple method approach is the genetic form of approach. But triangulation additionally represents varieties of data, investigators, and theories as well as method.

According to Denzin in Nurjanah (2003:30) there are four categories of triangulation, namely: data triangulation, investigator triangulation, theory triangulation, and methodological triangulation.

In this study, the writer used only the investigator triangulation that is Mrs. Andarwati M.A as the informan to recheck the analysis of plot and theme in *Haroun and the Sea of Stories*.

3.4. Data Collection

In collecting the data, the researcher did several steps as follow: the first, the researcher read and understood deeply the novel text entitled *Haroun and the Sea of Storie*. Then he searched the aspect of novel to be analyzed as the statements of the problems that are plot and theme. The second, he identified the data based on the stated problems. The third, he classified the appropriateness of data sources. In addition, the researcher used a coding paper by giving number and makes a note, to collect the data in order to make easier in doing the analysis.

3.5. Data Analysis

After collecting the data, the researcher then analyzed the data systematically using the following steps; firstly is reading and understanding the novel *Haroun and the Sea of Stories* by Salman Rushdie. Secondly is finding and classifying the acts of the story based on objective of the study. Thirdly is analyzing the data based on the theory suggested in the literary study. And the last is drawing conclusion based on the analysis and rechecked whether the conclusion is appropriate enough to answer the stated problems.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter covers the analysis of the data which has been accomplished based on the formulated research problems. The data are analyzed descriptively based on the conflict theory stayed in literary work.

Before we discuss further about the plot and theme in *Haroun and the Sea of Stories*, we need to know the data first. And the data needed in this analysis are in terms of causally related events. So, the writer will show the data that have been found in the literary works and then analyze the other aspects.

4.1 Structure of Plot

Plot is the arrangement of story that has a chronologic system and is connected among them in a story. And the structure of plot of *Haroun and the Sea of Stories* is analyzed below.

4.1.2 Beginning

The story began with showing the setting of the place where the main Character lived. Haroun lived in the country of Alifbay, a sad city; behind a sea, the city was so distressed that the citizen had forgotten the name of the city. There were also factories in the north of the city and the black smoke poured out of the chimneys and hang around the sky of the city.

“There was once, in the country of Alifbay, a sad city, the saddest of cities, a city so ruinously sad that it had forgotten its name. It stood by a mournful sea full of glumfish, which were melancholy even though the skies were blue.

In the north of the sad city stood mighty factories in which (so I’m told) sadness was actually manufactured, packaged and sent all over the world, which never seemed to get enough of it. Black smoke poured out of the chimneys of the sadness factories and hung over the city like bad news. And in the depths of the city, beyond an old zone of ruined buildings that looked like broken hearts, there lived a happy young fellow by the name of Haroun, the only child of the story teller Rashid Khalifa”. (Page: 15)

In the beginning also describe about the character of the main characters.

Haroun was a cheerful boy; he was the only child of Rashid Khalifa, a Story teller with never ending stories, that to his admirer he called as Rashid the Ocean of Notions and to his enemy called him as the Shah of Blah. He is so loved to his son Haroun and grew him in a house with full of love. His mother, Soraya was a woman who had a sweet voice when she sings. Haroun was a happy boy in a house full of love of his parent. His father loved to laugh and his mother’s sweet voice always there for him, ready to sing.

“... there lived a happy young fellow by the name of Haroun, the only of Rashid Khalifa, whose cheerfulness was famous throughout that unhappy metropolis, and whose never ending of tall, short and winding tales had earned him not one, but two nicknames. To his admirers, he was Rashid the Ocean of Notions, as stuffed with cheery stories as the sea was full of glumfish: but to his jealous rivals, he was the Shah of Blah. To his wife Soraya, Rashid was for many as loving anyone could wish for, and during these years Haroun grew up in a home in which, instead of misery and frowns, he had his father ready laughter and his mother’s sweet voice raised in song.” (Page: 15).

There also we are described about the neighbor of Haroun and his family. There is Mr. Sengupta who lived upstairs, he work as clerk at the City Corporation and he was a thin person, with whiny voiced, he ignored Haroun and liked to criticize Rashid and his story when he talk to Soraya and he things that Haroun did not noticed, "What are the use of a story that aren't even true" he said to Soraya while Rashid was off. There also Mrs. Oneeta, his wife, a big fat woman who has not a child at all and she loved Haroun so much and loved to brought Haroun Sweetmeat, when she hugged Haroun, it looked like that she surrounded him completely.

"The Sengupta's lived upstairs. Mr. Sengupta was a clerk at the office of the City Corporation and he was a sticky-thin and whiny voiced an mangy as his wife Oneeta was generous and loud and wobbly-fat. They had no children at all, and as result Oneeta Sengupta paid more attention to Haroun than he really cared for. She brought him sweetmeats (which was fine), and ruffked his hair (which wasn't, and when she hugged him the great cascades of her flesh seemed to surround him completely, to his considerable alarm. Mr. Sengupta Ignored Haroun, but was always talking to Soraya, which Haroun didn't like, particularly as the fellow would launch into criticism of Rashid the story teller whenever he thought Haroun wasn't listening 'That husband of yours, excuse me if I mention,' he would start in his thin whiny voice. 'He's got his head stuck in the air and his feet on the ground. What are all these stories? Life is not a storybook or joke shop. All this fun will come to no good. What's the use of stories that aren't even true?'" (Page: 19-20)

From the analysis above, the writer can say that the plot; beginning developed by introduced the main character that are Haroun, his father Rashid Khalifa and his mother Soraya. There shows the condition of their house, where they lived and the neighbor who lived upstairs, Mr. Sengupta and Mrs. Oneeta.

4.1.3 Complication

The Complication/rising action were faced by Haroun and his father Rashid khalifa when Soraya, mother of Haroun and wife of Rashid had run off with Mr. Sengupta. At the day where Haroun was come home from school, he saw Mrs. Oneeta was crying at the balcony, then when he open the door, he saw his father Rashid crying also. Rashid was sent by his wife to find missing socks, and when he was busy with the hunt, he heard the door was slam and a moment later, the sound of a car was rushing. When Rashid returned to the living room, he found his wife was gone and there is a taxi speeding around the corner. It was at eleven o'clock precisely. So shock, Rashid picked up a hammer and then smashing the clock, and any others including one in Haroun's table bedroom.

“Miss Oneeta was standing on her upstairs balcony, shaking like a jelly; and if it hadn't been raining, Haroun might have noticed that she was crying. He went indoors and found Rashid the story teller as if he'd stuck his face out of the window, because his eyes and cheeks were soaking wet, even though his clothes was dry.

Haroun's mother, Soraya, had run off with Mr. Sengupta. At eleven a.m precisely, she had sent Rashid into Haroun's room, telling him to search for some missing socks. A few second later, while he was busy with the hunt (Haroun was good at loosing socks), Rashid heard the front door slam, an instant later, the sound of a car in the lane. he returned to the living room to find his wife gone, and a taci speeding away around the corner. 'she must have planned it all very carefully' he thought. The clock still stood at eleven o'clock exactly. Rashid picked up a hammer and smashed the clock to bits. Then he broke every other clock in the house, including the one Haroun's bedside table.” (Page: 21)

This concurrent had left a trauma to Haroun where he couldn't keep his mind for more than eleven minutes. There is a time where he was took to theater by Rashid to cheer him up to watch movie, at first he look very happy, but after exactly eleven minutes, his attention become wandered, at the end of the film, he

had no idea how the story of the movie turned out. And he had to ask Rashid if the guys won in the end.

“After his mother left home, Haroun found that he couldn’t keep his mind on anything for very long, or, to be precise, for more than eleven minutes at a time. Rashid took him to a movie to cheer him up, but after exactly eleven minutes Haroun’s attention wandered, and when the film ended he had no idea how it all turned out, and had to ask Rashid if the good guys won in the end. The next day Haroun was playing goalie in a neighborhood game of street hockey and after pulling off a string of a brilliant saves in the first eleven minutes he began to let in the softest, most foolish and most humiliating of goals. And so it went on: his mind was always wandering off somewhere and leaving his body behind”. (Page: 23)

Since Soraya left the family, and Haroun couldn’t concentrate for more than eleven minutes because of the trauma, and something strange also happened to Rashid the story teller where he was invited to perform by politicians from the town of G and the nearby Valley of K. but when he got into the podium, Rashid also had a problem, he could not open his mouth to speak, he did not know how to tell a story, he had lost his capability to tell a story, it was a great problem since it was the only thing he could do, tell a story, he lost his voice, there is no sound came out of his mouth but “Ark”.

“Then the thing happened, the Unthinkable Thing. Rashid went out on to the stage in front of that vast jungle of a crowd and Haroun watched him from the wings- and the poor story teller opened his mouth, and the crowd squealed in excitement- and now Rashid Khalifa, Standing there with his mouth hanging open, found that it was as empty as his heart.

‘Ark.’ that’s was all that came out. The Shah of Blah sounded like a stupid crow. ‘Ark, ark, ark.’ (Page: 26)

The next, Haroun and Rashid was going to Dull Lake, invited by Mr. Snooty Buttoo. He went with a bus, the driver was butt, the driver of the Number One Super Express Mail Coach to the Valley of K. At the night when Haroun and Rashid had come to the Dull Lake, they spend the night in a Mr. Butto's Ship in the Dull Lake; Haroun met someone that finally changes his life. At night where he is going to sleep, he couldn't get sleep because of noise from the turtle room. Then he exchange bedroom with Rashid. But again in the midnight, he was awakening by the noise from the bathroom, and then after he gets closed to it, there was a creation he never met before. It was Iff the water genie, supplier of Story Water from the Great Story of the Sea. From Iff's story, he found out that the story that always been storied by Rashid Khalifa was true, and he wanted to fix his father disabilities in telling story by going to the Ocean of Stream of Stories, to fill the bottle of stories that belonged to Rashid then it will make his father get his ability back. Then Haroun went to Kahani, the second moon of earth where the Ocean of Stories exists. There the adventures begin.

“To be precise: Haroun had just dozen off when he was woken by a croaking and a rumbling and a groaning and a mumbling; so his first thought was that his father hadn't found the turtle any easier to sleep on than the peacock. Then he realized that the noise wasn't coming from the turtle room, but from his own bathroom. The bathroom door was open and the light was on, and as Haroun watched he saw, silhouetted in the open doorway, a figure almost too astonishing for words.

It had an outsize onion for a head and outsize aubergines for legs, and looked like a monkey wrench in the other. ” (Page: 54)

The complication arise when Soraya run off with Mr. Sengupta and the problem become more complicated where Rashid the story teller lost his ability to tell a story and Haroun that also lost his concentration after eleven minutes.

4.1.4 Conflict

The conflict happens, it was an internal conflict when Haroun went to the Ocean of the Stream of Story with Iff the Water Genie and Butt the Hoepoe, Haroun wanted to fix his father's problem. There Haroun find a wish water, Iff take the water and put it in a bottle, Haroun hold the bottle, but when he intended to make a wish, he become confuse, whether he make a wish for his father or for his mother to coming back home. He continued to concentrate, but when he wishing for his father, Soraya's face comes aboard, hoping for Haroun's wished to get to the family back. He was so confused, then after exactly eleven minutes, his mind wandered and he did not know what to do. It was so embarrassing that he did a stupid thing; to release his chance to make a wish in wish water.

“Haroun sat astride Butt the Hoepoe and stared at the bottle in his hand. Just one sip and he could regain for his father the lost Gift of the Gab! ‘Down the hatch,’ he cried courageously; unscrewed the cap; and took a goodly gulp.

Now the golden was all around him, and inside him, too; and everything was very, very still, as if the entire cosmos were waiting upon his commands. He began to focus and hits thought...

Haroun couldn't do it. If he tried to concentrate on his father's subscription, then the image of his mother insisted on taking over, and he began to wish for her returned instead, for everything to be as it had before... and then his father's face returned, pleading with him, ‘just do this one thing for me, my boy, just this little thing’ and then it was his mother again, and he didn't know what to think, what to wish-until with a jangling noise like the breaking of a thousand and one

violin strings, the golden glow disappeared and he was back with Iff and the Hoepoe on the surface of the sea of stories.”

The next, when Haroun had arrived in the Gup city, at the Pleasure Garden, there was another thing annoyed. In the balcony of the palace, there was a man wearing blue nightshirt with his hind tied behind his back and sack over his head. He was arrested by the Guppee patrol that looks for Princess Batcheat. At that time, Haroun was eating a chocolate bar, when the sack that covers the head of the spy was opened, Haroun’s mouth fell over and the unfinished chocolate bar felt from his hand. The spy was his father Rashid Khalifa.

“Just then there was a small commotion on the palace balcony. Prince Bolo and General Kitab went inside for a moment, then returned to announce that the Guppee patrols who had entered the outlying areas of the Twilight Strip, looking for clues to the whereabouts of the Princess Batcheat, had arrested a stranger – highly suspicious person who could give no satisfactory account of himself or explain what he was doing in the Strip. ‘I will question this spy before you all, myself!’ Shouted Bolo, and though General Kitab looked a little embarrassed by that idea, he did not argue, now a quartet of pages led a man on to the balcony, a man wearing a long blue nightshirt with his hands tied behind his back and sack over his head. When the sack was removed, Haroun’s mouth fell open and the unfinished chocolate bar fell from his hand. The man standing on the palace balcony between Prince Bolo and General Kitab was Haroun’s father, Rashid Khalifa the story teller, the unhappy Shah of Blah.” (Rushdie, 1990:92-93)

Rashid Khalifa was accused as a spy, Haroun; as a son did not accept if his father was considered as a spy, then he shouts that Rashid was not a spy. Then Haroun and Rashid khalifa was brought to the Throne Room of the Place, there also Prince Bolo, General Kitab, the Speaker, and the Walrus. Rashid told to the

people that he had Rashid Khalifa had Rapture, it was a skill when Rashid went to sleep and he wished to get into somewhere, he will be there. Actually Rashid wished to travel to Gup city, but because of some little miscalculation, he lost in the Twilight Strip where the temperature was so cold that he is half to death. But Prince Bolo didn't believe what Rashid said.

“In the Throne Room of the Palace, Rashid the story teller was telling his story to Prince Bolo, General Kitab, the Speaker and the Walrus. (King Chattergy had retired, feeling unwell owing to too much worrying about Batceat.) He was wrapped in a blanket and had his feet in a bowl of steaming hot water. ‘How I arrived in Gup, you will be wondering’ he began, sipping a bowl of soup. ‘It is through certain dietary procedures.’ Haroun looked disbelieving, but the others were listening intently. ‘As s frequent insomnia suffer,’ Rashid went on, ‘I have learnt that particular foodstuffs, properly prepared, will (a) induce sleep, but also (b) carry the sleeper wherever he may wish. It is a process known as Rapture. And with sufficient skill, a person may choose to wake up in the place to which the dream takes him; to wake up, that is to say, inside the dream, I wished to travel to Gup; but owing to slight directional miscalculation, I woke up in the Twilight Strip, dressed only in this inappropriate garb; and I froze, I confess it freely, I half to death.’ ” (Page: 99-100)

Prince Bolo did not believe what Rashid had told; Bolo thought that it was a good story of an adventurer. At that time Rashid was wrapped in a blanket and his feet in a bowl of steaming ht water. Then he thumped Rashid at the back where Rashid blow the soup of his mouth.

“... what actually happened was that prince Bolo gave a loud, dashing, foolish laugh and thumped Rashid Khalifa on the back, making him blow soup out of his mouth. ‘A wit as well as an adventurer,’ he said. ‘Good show! Fellow, like you well’ and with that he slapped his tight.” (Rushdie, 1990:100)

Then Rashid continue his story, he seen a bad things. The Land of Chup had fallen under the power of the Cultmaster Khattam Shud. Actually Khattam Shud was not the enemy of the Gup City, but then he opposes speech for any reason at all. In the Chup City, School, theatre and law court are closed and there are the Silence Law, where nobody can't speech, and Rashid also heard that there are some people who sew their lips because of their love to Bezaban, and finally they suffer and die.

“In the Twilight Strip I have seen bad things, and heard worse. There is an encampment there, of the Chupwala Army. Such black tents, wrapped in such a fanatical silence!- be cause it's true what you have heard rumors of: the Land of Chup has fallen under the power of the 'Mistry of Bezaban', Cult of Dumbness or Muteness, whose followers swear vows of lifelong silence to show their devotion. Yes; as I moved stealthy among the Chupwala's tents I learnt this. In the old days the Cultmaster, Khattam Shud preached hatred only towards stories and fancies and dreams; but now he has become more severe, and opposes Speech for any reason at all. In Chup City the School and law- courts and theatres are all closed now, unable to operate because of the Silence Laws. –and I heard it said that soe wild devotes of the Mystery work themselves up into great frenzies and sew their lips together with stout twine; so they die slowly of hunger and thirst, sacrificing themselves for the love of Bezaban..” (Rushdie, 1990:101)

The Chupwalas army had occupied the Land of Chup, and there is also Silence Law, where nobody allowed speaking. School and public area were closed the Cultmaster of Bezaban had declared a war to Gup City. There were many thing things ruined by the Khattam Shud, the Ocean of Story was poisoned then there will be no story, and Princess Batcheat had also been kidnapped. The Chattergy's wall, the wall of force had been in a bad repair, there are many holes

there. And Rashid saw with his own eye, the kidnapping of Princess Batcheat himself.

“Chupwala soldier were flitting around in that murky Twilight, Rashid resumed his story. ‘They wore long cloaks through whose swirling I sometimes caught sight of a cruel, dully glinting dagger blade. But sir, you all know the stories about Chup! That it is a place of shadow, of books that wear padlocks and tongues torn out; of secret conspiracies and poison rings. Why should I wait near the awful camp? With bare feet, blue with cold, I went toward the distant light on the horizon. As I walked, I came to Chattergy’s Wall, the wall of force; and sirs, it is in bad repair. There are many holes, and movement through it is easily achieved. The Chupwalas know this already- I saw them across the Wall – I witnessed the kidnapping of Princess of Batcheat with my own eyes!’” (Rushdie, 1990: 102)

Rashid continue the story by saying that he had heard that the Chupwalas army who talk to his friend said that the great feast of Bezaban is coming soon, and when the day is coming, they will use Princess Batcheat as the sacrifice, they will stitch up her lips and rename he the Dumb Princess- the Princess of *Khamosh*.

“The Great Feast of Bezaban is coming soon, one of them said ‘answered Rashid’ why not, on the day, offer our Idol this Guppee Princess as a Sacrifice? We’ll stitch up her lips and rename her, the Dumb Princess- the princess of Khamosh, then they laughed.” (Page: 104).

Conflict happen when Haroun met Iff the water genie and then go to Moon Kahani. There Haroun found out that his father Rashid has become the prisoner of Gup City and considered as a spy, while the Princess Batcheat was kidnapped.

4.1.5 Climax

Now the story comes to the part to rescue Princess Batcheat and the Ocean. Haroun and Iff the Water Genie volunteers to save the Ocean, their chosen companions are the Plentimaw Fishesh, Goopy and Bagha and the Floating Gardener, Mali. And the rest; including Khalifa will save Princess Batcheat.

When Haroun was going to the save the ocean, they found a floating jungle in the middle of the Ocean. It was full of plant was so dark, and then Mali the Floating Gardener volunteer himself to clean the way to the jungle. But then Mali was gone. Haroun, Iff and Butt get into the jungle to find Mali but then something strange happen where such kind of net surrounding them and wrap them tight. It was the Web of Night, a legendary Chupwala weapon. It was such kind of trap that grips everybody inside. There is no use to struggle, the more they fight, the harder it grips.

“... and they were deep inside the heart of the weed-jungle when the second catastrophe occurred. Haroun heard a faint, hissing sound, and an instant later saw something enormous being thrown in their direction- something that looked like a colossal net, a net that had been spun out the darkness itself. It fell over them, and held them tight.

it is a web of night, said butt the Hoepoe usefully. A legendary Chupwalas weapon. Struggle is useless; the more you fight, the harder it grips. Our goose, I regret to inform, is cooked.” (Page: 142).

The next thing happened was Haroun brought to the Dark Ship, by the chupwalas. The brain of But was token off by Chupwalas and he left in the Ocean. Haroun was given something by Iff before he climbs the Dark Ship, the Ship that belongs to the Cultmaster Khattam Shud, the ship that used to poison the Ocean. There are a lot of gigantic black tanks on the deck, it was the poison tanks. The

sheep actually was a factory ship factory of poison that the poison will destroy every story in the stream of story under the Ocean.

“...on the deck there were great number of gigantic black tanks or cauldrons, each with its own team of maintenance operative. Pipes and ducts led into and out of each of these, and there were ladders up their sides. Small mechanical cranes were positioned by each culdrons, too, with buckets hanging from malicioucly sharp looking hooks. Those must be poison tanks. Haroun guessed and he was right.” (Page: 151)

When Haroun was in the Dark Ship, Mali the Floating Gardener had escaped capture of the Web of Night. He then came to the ship and climb up the boat and enter to the ship. Then there are the sound of alarm; Intruder! Intruder! And then, Mali with a high speed run in the direction of the generator. Before the “darkbulb” had been switched on, he had reached the gigantic machine, having eluded from some Chupwalas, and then flung roots tendrils all over the generator.

“Mali had escaped capture (as Haroun later learned) by resuming the appearance of a bunch of lifeless roots. He had floated slowly towards the Dark Ship, and then used the suction pads on several of the tendrils which made up his body to climb up the outside of the vessel like a creeper. Now, as he completed his dramatical entry and whirled himself in a trice into his more familiar Mali-shape, the alarm was sounded: intruder! Intruder

Switch on the darkness, scered Khattam Shud, his usual insipid manner falling away from him like a mask. Mali began to move at high speed in the directionof the generator . before the darkbulb had been switched on, he had reached the gigantic machine, having eluded numbers of chhupwalas guard whose eyesight wasn't what it should have been, owing to the dim twilight.... Th floating gardener leapt into the air, dissaembling his body as he did so, and flung roots and tendrils all over the Generator, getting into every nook and cranny of the machine)”(page: 163)

When the Chupwalas were busy with mali the Floating Gardener, Haroun took the 'little emergency something' that he got from Iff and then he put it under his tongue and then he bit it. From it then came out a light, a very bright light. That it blinded the Chupwalas. And they were broke their own rule of silence. They shriek and utter curses as they clutched their eyes.

“The light that poured out of his mouth was as bright as the sun! the chupwalas all around him were blinded, and broke their vows of silence to shriek and utter curses as they ckutched their eyes. Even Khattam Shud reeled back from the glare.” (Page: 165)

After that, Haroun run off from the Dark Ship. Then he jump into water to see the Wellspring of Story that lay under the Dark Ship. Down there, he saw the Plug; it was about the size of stadium. If Plug and the Wellspring were connected, then the ocean of story will finished. Haroun become confused, he did not know what to do, he hoped that he can do anything to safe the Ocean of Story

“He saw the plug. Teams of chupwala divers were at work, bolting pieces on it. Fortunately, they were too busy to notice Haroun... the Plug was about the size of a football stadium, and very roughly ova. Its edges constructed to fit precisely into the Wellspring, or Source of Stories, and the two shapes, Plug and Wellspring, had to be a perfect match.”(Page: 167).

After Haroun return to the surface, it was a luck that the Chupwalas was looking into another direction; he then remembered that he still had half full bottle of wish water, and then he took the Wishwater from his pocket. The he began to wish. He

wished that the Moon, Kahani to turn, so that it's no longer half in light and half in darkness, and he wished that the sun shines down on the Dark Ship. So the power of Khattam Shud will be lost.

“All he could see was a golden light, which had wrapped itself around him like a shawl... I wish, thought Haroun Khalifa, squeezing his eyes tightly shut, wishing with every fibre of his being ‘I wish this Moon, Kahani, to turn, so that it's no longer half in light and half in darkness... I wish it to turn, this very instant, in such a way that the sun shines down on the Dark Ship, the fully, hot, noonday sun.’”
(Page: 170).

And then after waiting for eleven minutes, Haroun Khalifa's wished come true.

Haroun's sickness had gone and he can concentrate more than eleven minutes at a time.

“... more minute passed: six, seven, eight, nine, ten.
Eleven minutes passed.
Haroun remained stretched out, with his eyes shut tight, concentrating.” (Page: 171)

The Moon Kahani turned quickly as Haroun wished and the light of the sun shining brightly and makes the black magic of the Culmaster Khattam Shud powerless. And the Dark Ship started to melt.

“The sunlight had undone the black magic of the Culmaster Khattam Shud. Shadows could not remain solid in that brightness; and the huge ship itself had started to melt, had started losing its shape, as if it were a mountain of ice cream left out in the sun by mistake.”(Page: 173)

Rashid Khalifa and the army who saved Princess Batcheat were came to the Chup City and make a tent there and then came an ambassador of Chupwala came to warn Rashid, Prince Bolo and the rest of Guppee that Khatam Shud will not surrender or even negotiate. And then the ambassador said that he was orderd by Khattam Shud to play a juggle. But when he juggles, he added the flying object with a bomb. But, there was only one person from the Guppee army, Blabbermouth that could see the bombs. Then she plucked the bomb and threw it to the down hills.

“She had reached the chupwala ambassador in two strides, and using her sharp eye and every ounce of her own juggling skill, she plucked the bomb right out the the rising falling , dancing array of objects in the air. Other pages seized the chupwala, and tea cups and terrapins all plummeted to the ground... but Blabbermouth was rushing to the edge of the command hill as fast as her legs would carry her , and when she reached the edge she threw the bomb away down the hillside, where it exploded in an enormous (but now harmless) ball of glowing black flames”. (Page: 183)

The battle was joined at last. Rashid khalifa watching the action from the Guppee command hill, he was afraid that the Guppees will lose to the Chupwalas. But what he had thought was wrong, when the battle was begun; the Chupwalas were unable to resist the Guppees. The army of Chupwalas did not stand shoulder to shoulder, but betrayed one another stabbed one another in the back and finally they put the weapon down and ran away.

“But then the armies rushed at each others, and Rashid saw to his great surprise, that the Chupwalas were quite unable to resist Guppee. The page of Gup, now that they had talked through everything so fully, fourth hard, remained united, support each other when required

to do so, and in general looked like a force with a common purpose. All those argument and debates, all that openness, had created powerful bonds of fellowship between them. the Chupwalas, on the other hand, turned out to be disunited rabble. Just as Mudra the Shadow Warrior had Predicted, many of them actually had to fight their own, treacherous shadow! And as for the rest, well, their vows of silence and distrustful of one another. The upshot was the chupwalas did not stand shoulder to shoulder, but betrayed one another, stabbed one another in the back, mutinied, hid, deserted... and, after the shortest clash imaginable, simply threw down all their weapons and ran away.” (Page: 185)

Rashid and the Guppee army had won the battle and when they get into Chup City, suddenly the sun rose over the Citadel of Chup. The light melted the locks on Citadel gates, and Princess Batcheat was released. It was the moment of the Khattam Shud's final destruction. And the Cultmaster was died crushed by the huge head of the Colossus of Bezaban.

“...A skinny, scrawny, sniveling, driveling, mangy, stingy, measly, weaselly, clerkish, driveling, mangy, stingy, but seemed almost as much as a shadow as a man. It was the Cultmaster, Khattma Shud running for his life. He heard Rashid's cry too late; whirled around with a fiendish yell; and saw the huge head of the Colossus of Bezaban as it arrived, hitting him squarely on the nose. It crushed him to bits; not a shred of him was ever seen again. The head, grinning toothlessly, sat in the courtyard and continued, slowly melt.” (Page: 191)

The climax was when Haroun make a wish that everything comes to normal again, the sun raises then the Culmaster khattam Shud was defeated and the army Guppee army won the battle in the Chup city. From the climax th plot then comes to the resolution or denouement. Where the situation come to normal and Haroun did not lost his concentration after eleven minutes.

4.1.6 Ending

At the wedding party, Haroun was called by Walrus to his office to question about the broken machinery at the P2C2E. But when he gets into the office, there were also King Chattergy, Prince Bolo, and Princess Batcheat, the Speaker of Chatterboz, President Mudra of Chup, his aide Miss Blabbermouth, General Kitab, Iff, Mali, Rashid Khalifa, and also Goopy and Bagha. Haroun asked by the Walrus about what he really wanted. Haroun answered that all he need is jus a happy ending.

“Happy ending must come at the end of something’ the Walrus pointed out. If they happen in the middle of a story, or and adventure, or the like, all they do is cheer things up for a while That’ll do’ said Haroun” (Page: 202)

Then after Haroun and Rashid come back to the Dull Lake, they found that the adventure was only taking a night. And the next day when he had to tell a story in the campaign of Mr. Snooty Butto, Rashid get his capability back and he tell a story about *Haroun and the Sea of Stories*.

“Haroun watched from the side of the stage as Rashid went smiling to the microphone amid generous applause. Then he gave Haroun a real shock, because his first words were ‘Ladies and gentlement, the name of the tale I am going to tell is *Haroun and the Sea of Stories*. ” (Page: 205)

Haroun and Rashid come home when it was raining. There are something strange, people of the city become happier, they were playing around at the rainy day. And the people begin to remember the city’s name. It was Kahani, and it means Story.

“I’ll tell you what to be happy about. Said the policeman who chanced to be floating by on an upturned mbrella. We remembered the city’s name. well out with it, tell us quickly, Rashid insisted, feling very excited.

Kahani. Said the policeman brightly as he floated off down the flooded street. Isn;t it a beautiful name for a city? it meand story you know. ”

When they arrived at home, the front door of the apartment opened and there stood Soraya, mother of Haroun, wife of Rashid Khalifa. And they come together again as a family. And the next day when Haroun woke up in the morning, he found present on his bed and there also a new clock. He remembered that it was his birthday. And he wears the new clothes, and outside at the living room his mother began to sing.

“When he woke up there were new clothes laid out at the foot of his bed, and on his bedside table was a new clock, fully operational, and telling the right time. Present?’ he wondered. ‘what’s all this?

Then he remembered: it was his birthday. He could hear his mother and father moving about in the apartment, waiting for him to emerge. He got up, dressed, and took a closer look at his new clock. ‘yes’ he nodded to himself and time is definitely on the move again around these parts.

Out side, in the living room, his mother had begun to sing.” (Page: 211)

From the explanation above, the researcher make a diagram about how the plot was developed.

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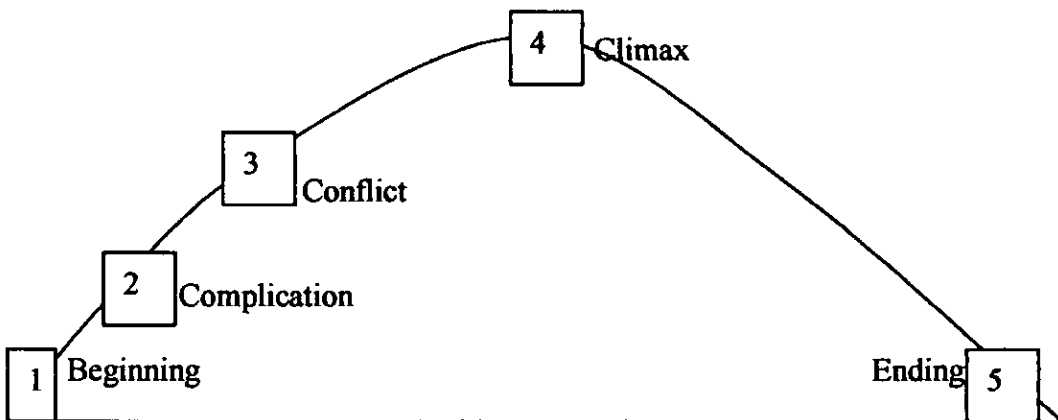
When they arrived at home, the front door of the apartment opened and there stood Soraya, mother of Haroun, wife of Rashid Khalifa. And they come together again as a family. And the next day when Haroun woke up in the morning, he found present on his bed and there also a new clock. He remembered that it was his birthday. And he wears the new clothes, and outside at the living room his mother began to sing.

“When he woke up there were new clothes laid out at the foot of his bed, and on his bedside table was a new clock, fully operational, and telling the right time. Present?’ he wondered. ‘what’s all this?

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Out side, in the living room, his mother had begun to sing.” (Page: 211)

From the explanation above, the researcher make a diagram about how the plot was developed.



1. Beginning

The story started by telling the setting, character about Haroun, Rashid, Soraya and their neighbors Mr. Sengupta and Oneeta.

2. Complication

Complication started when Soraya left the house and Haroun began to lose his concentration after eleven minutes, and Rashid also lost his ability to tell story.

3. Conflict

The conflict was occurred when Haroun have no idea for whom he will wish, is it for his father or for his mother.

4. Climax

It was happen when Haroun saved the Ocean; while Rashid saved Princess Batcheat, and then make a wish that defeat the Cultmaster Khattam Shud.

5. Ending

Ending reached when everything back to the normal and khattam Shud has defeated, and when Haroun and Rashid coming home, Soraya has come back home.

4.2 Subplot

The subplot of this novel happened when the story attain the middle of the plot, when Haroun traveled to Moon Kahani and there are also a problem faced the occupant of the moon that their Ocean of Stream of Story poisoned by Khatam Shud and Princess Batcheat kidnapped also. Here are the analyses of the subplot:

4.2.1 Beginning

Beginning of the subplot was when Iff the Water genie found out that the water of the Ocean at Kahani was polluted. He knew it from the Haroun who had a nightmare after drinking the water of the Ocean of stream of Story.

“‘Its pollution’ said the Water Genie gravely. ‘Don’t you understand?’ Something or somebody has been putting filth into the Ocean. And obviously if filth gets into the stories, they go wrong, - hoepoe, I’ve been away on my rounds too long. If there are traces of this pollution right up here in the Deep North, things at Gup City must be close to crisis. Quick, quick! Top speed ahead! This could mean war.” (Page: 75)

The poisoning of the Ocean wasn’t the only problem faced by people in Gup city, the problem continued when they found a spy who enters the Twilight Strip. It was Rashid Khalifa the story teller.

“Just then there was a small commotion on the palace balcony. Prince Bolo and general Kitab went inside for a moment, then returned to announce that Guppee patrols who had entered the outlying areas of the Twilight Strip, looking for clues to the whereabouts of the Princess batcheat, had arrested a stranger- a highly suspicious person who could give no satisfactory account of himself or explain what he was doing in the Strip. ‘I will question this spy before you all, myself!’ shouted Bolo.” (Page: 92)

From the analysis above, the beginning of the sub plot started by showing the problem that is the poisoning of Ocean of Stream of Story, and the capture of a spy, Rashid Khalifa.

4.2.2 Complication

The problem become complicated when Rashid khalifa tells that he witnessed the kidnap of Princess Batcheat when Rashid came to Chattergy's Wall, the wall of force and he also saw there are many holes in the wall that a man could enter through it.

“..as I walked, I came to Chattergy's Wall, the wall of Force; and sirs, it is in bad repair. There are many holes, and a movement through it is easily achieved. The Chupwalas know this already- I saw them across the Wall- I witnessed the kidnapping of Batcheat with my own eye!”
(Page: 102)

The Kidnap of Princess Batcheat and the poisoning of the Ocean has make the people angry, then they decided to save Princess Batcheat and also save the Ocean and the problem comes again whether they will save the Ocean first of save Princess Batcheat first.

4.2.3 Conflict

The conflict happens when they have to choose to whether they will save Princess Batcheat first or to save the ocean first.

“A hush fell over the Throne room. And of course itt was Bolo who spoke first. ‘Now there is not a second to lose!’ assemble the armed forces- all the Pages, every Chapter, every Volume! - To war, to war! For Batcheat, only Batcheat!
‘For Batcheat and the Ocean’ the Walrus reminded him.” (Page: 105)

The conflict is only about who will be saved first, is it Princess Batcheat or the Ocean first. Prince Bolo, fiancé of Princess Batcheat wanted to save her first but the Chupwalas wanted to save the Ocean first. Then the problem was solved when Haroun volunteered himself to go save the Ocean.

4.2.4 Climax

The climax is reached when Haroun goes to save ocean, there he gets caught by the Khattam Shud which is at last Haroun found out that the Khattam Shud itself was his neighbor Mr. Sengupta. While his father Rashid Khalifa and the rest of the Guppees go to Chup City to save Princess Batcheat. At the Gup city the Guppee won the battle to the Chupwalas. Then suddenly the sun rose and terminated the power of the Culmaster Khattam Shud.

The climax of this subplot is same with the climax at the main plot and the data of this analysis has stated at the climax of the main plot.

4.2.5 Ending

The resolution on the sub plot was that Princess Batcheat survived from her imprisonment with no harm although her fear of being sewn up on her lips will last forever, and then she married with his fiancé, Prince Bolo.

“And Princess Batcheat? She had survived her imprisonment unharmed, although her fear of having her mouth sewn up had left her a hatred of needles that would last her whole life. And on the day of her wedding to Prince Bolo, the two of them looked so happy and so much in love...”

The condition in the second moon of earth, Kahani back to normal again and the Ocean of Stream of Story had cleaned from the poison.

4.2 Laws of Plot

To conduct an interesting plot and develop artistic side, the author has to become more creative. In convention of characteristic of fiction, the free creativity does not mean has no law. The laws of plot are the basic principles of plot that used by the author to make the story.

4.2.1 Plausibility

The Story can be called plausible when it is true to itself. The readers may find the story is unrealistic, such as the second Moon; Kahani, Iff the Water Genie, Butt the Hoepoe, Mali the Floating Gardener, the Cultmaster Khatam Shud etc. but if the reader accepts those unrealistic events, the story is perfectly convincing.

4.2.2 Suspense

The suspense happened when Haroun started to lose his concentration after eleven minutes, every time he concentrate in something, after eleven minutes his mind will wander as if it leaved his body.

“After his mother left home, Haroun found that he couldn’t keep his mind on anything for very long, or, to be precise, for more than eleven minutes at a time.... his mind was always wandering off somewhere and leaving his body behind”. (Page: 23)

The next was when Rashid lost his ability to tell a story, when he will tell a story in a campaign of one of politicos. Suddenly he couldn’t say anything and lost his story talent.

“Then the thing happened, the Unthinkable Thing. Rashid went out on to the stage in front of that vast jungle of a crowd and Haroun watched him from the wings- and the poor story teller 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”. (Page: 26)

Haroun went to save the Ocean of Stream of Story where he get caught by the Cultmaster and brought to the Darkship, the place of the Cultmaster Khattam Shud.

“Haroun heard a faint, hissing sound and an instant later saw something enormous being thrown in their direction- something that looked like a colossal net, a net that had been spun out of the darkness itself. It fell over them and held them tight”. (Page: 142).

The suspense of the story are when Haroun gegin to lost his concentration after eleven minutes, and then Rashid Khalifa also lost his ability to tell story and then when Haroun get caught by Khattam Shud at the floating jungle at the ocean.

4.2.3 Surprise

The surprise reached when Rashid came to the Moon, Kahani and then he met his father Rashid were arrested and considered as a spy.

“... When the sack was removed, Haroun’s mouth fell open and the unfinished chocolate bar fell from his hand. The man standing and shivering on the palace balcony between Prince Bolo and General Kitab was Haroun’s father, Rashid Khalifa the story teller, the unhappy Shah of Blah”. (Page: 93)

Then next was when Haroun met Khattam Shud and he remembered that he was Mr. Sengupta who runs off with his mother.

“I know you’ Haroun Shouted. ‘You’re Him. You’re Mr. Sengupta and you stole my mother and left the fat lady behind and you’re a sniveling, driveling, mangy, stingy, measly, wealsy clerk. Where are you hiding her? Maybe she’s a prisoner on this ship! Come on; hand her over”. (Page: 155).

The surprise of this are two, the first is when Haroun go to Moon Kahani nad found out the his father was caught by the Guppee Army and considered as a spy. The second is when Haroun the Khattam Shud and realize that he was Mr. Sebgupta whoi run off with his mother Soraya.

4.3 Unity of Plot

Plot in *Haroun and the sea of Stories* can be said that it had a unity. The plot has beginning, middle, and end which contains the laws of plausibility, surprise, and suspense. And the story was so interesting since in the story; there is unity from the beginning to the end.

4.4 Theme

Every literary work has theme on it, but the theme itself is not easy to be found. The theme must be interpreted through the story that consists of intrinsic and extrinsic element. In this novel after reading it all, the writer could see that there are exist some sub theme that support the grand theme of *Haroun and the Sea of Stories*.

The first sub-theme of the novel was that is family is number one, and we could not believe directly in what people said that try to intimidate our family. Just like Mr. Sengupta who loves to seduce Haroun’s mother Soraya by saying

that life is not a story book or joke shop. All this fun will come to no good.

What's the use of stories that aren't even true? That is how Mr. Sengupta seduces Soraya when Rashid was off.

“That husband of yours, excuse me if I mention, he would start in his thin voice. ‘He’s got his head stuck in the air and his feet off the ground. What are all these stories? Life is not a story book or joke shop. All this fun will come to no good. What’s the use of stories that aren’t even true?’” (Page: 20)

Because of the seduction of Mr. Sengupta, finally Soraya decided to run off with him and left her family behind. This left a trauma to the whole family, Rashid the story teller, Haroun and off course Mrs. Oneeta, wife of Mr. Sengupta. This theme reminds not to believe in what other people said that intended to ruin the happiness of family.

The second sub theme is that there is no one has a right to stop some one to speak and to deliver his thought. This can be seen from the witness of Rashid Khalifa when he travels to the Twilight Strip. He saw that Khattam Shud opposes Speech for any reason at all. In Chup City the School and law-courts and theatres are all closed, because of the Silence laws made by Khattam Shud.

“..as is I moved stealthly among the Chupwalas tents I learnt this. In the old days the Cultmaster, Khattam Shud, preached hatred only towards stories and fancies and dreams; but now he has become more severe, and opposes Speech for any reason at all. In Chup City the scholls and law-courts and theatres are all closed now, unable to operate because of Silence Law. – and I heard it said that some wild devotees of the Mystery work themselves up into great frenzies and sew their lips together with stout twine; so they die slowly of hunger and thirst, sacrificing theselves for the love of Bezaban...” (Page: 101)

There is no one has a right to stop anyone to speak, there is no need to stop some one to speech, it was everybody's right. When speech is forbidden, then only damage will be the result of it.

And the third sub-theme is if we wish seriously, and willing to make a serious effort, then what we wanted will be granted. Haroun has a willing to make effort to fix his father's problem of story and to save the Ocean by going to moon Kahani and also captured by Khattam Shud and finally he survived and made his wish at the Wish Water.

“... I wish,’ though Haroun Khalifa, Squeezing his eyes tightly shut, wishing with every fibre of his being. ‘I wish this moon Kahani, to turn, so that it's no longer half in light in darknes... I wish it turn, this very instant, in such a way that the sun shines down on the Dark Ship, the full, hot, noonday, sun’.” (Page: 170)

Haroun's effort and also the wish to make the condition back to normal granted. Haroun had his concentration back, Khattam Shud's power terminated by the sunlight, and Princess Batcheat also saved from the kidnapping.

From those three themes exist in the novel, the writer finds that the grand theme of Rushdie's *Haroun and the Sea of Stories* was “How bad the situation is, happiness will come after it”. The writer finds that in every problem faced in the novel is ended by happiness. From the sub theme about wish, after Haroun wished seriously at the Wish Water, then his wish is granted.

“The Moon Kahani turned- quickly, because as Haroun had Specified during his wishing, there was little time to be lost-and the sun rose, at high speed...” (Page: 171)

The next is that there is no one has a right to stop some one to speak and to deliver his thought. The silent ness did not give any fortune. At the end, the

Chupwalas with the Silence Law finally defeated by the Guppees easily. All the arguments and debates among Guppees had created powerful bonds of fellowship between them, and they won the battle.

“...And as the rest, well, their vows of silence and their habits of secrecy had made them suspicious and distrustful of one another. They had no faith in generals, either. The upshot was that the Chupwalas did not stand shouldr to shoulder, but betrayed one another, stabbed one another in the back, mutinied, hid, deserted...”
(Page: 185)

The last is that Soraya at last come back home. This happy ending confirms the statement that how bad the situation, happiness will come after it. When Haroun and Rashid comes home, they met Mrs. Oneeta and she had forgot about his husband Mr. Sengupta and she had also had a job at the chocolate factory and she could bring chocolate as many as she wanted.

“To speak personally,’ Miss Oneeta replied, ‘I have said good-riddance to Mr. Sengupta’. And I also have a job, iun the chocolcate factory, and as many chocholates as I require are free of charge... The front door of the Khalifa apartment opened, and there stood Soraya Khalifa, as large as wife and twice as beautiful.they stayed frozen like statues in the pouring rain with their mouths hanging open.” (Page: 209-210)

The next happiness that comes at last is that the sad city has change into a happy city and they also remembered the name of the city, it was Kahani.

“We remembered the city’s name.’ Well out with it, tell us quickly,’ Rashid insisted, feeling very excited.
‘Kahani’, said the policeman brightly as he floated off down the flooded street. ‘Isn’t it a beautiful name for a city? It means “story” you know.” (Page: 209)

The happiness that comes at the end of every problem makes the writer stated that how bad the situation, happiness will come after it.

CHAPTER V

CONCLUSION AND SUGGESTION

After presenting an analysis in the previous chapter, the conclusion and the suggestion are taken in this chapter. The conclusion is drawn based on the formulated research questions, while suggestions is intended to give information to the next researchers who are interested in doing further research in this area.

5.1 Conclusion

In this conclusion, there are two things related to the analysis in the previous chapter. Those are:

1. The plot of *Haroun and the Sea of Stories* can be divided into:

a. **Beginning**

The story begins by telling about the setting of the place, then the character in the novel.

b. **Complication/Rising action**

The complication happened when Soraya ran off with Mr. Sengupta and then Haroun lost his concentration in his mind after eleven minutes, and Rashid lost his capability to tell story.

c. **Conflict**

The conflict was when Haroun confused about the Wishwater, is he will wish for his father or for his mother.

d. Climax

The climax was when Rashid had to save the Ocean of stream of story for being poisoned by the Khattam Shud, and then he wished on the Wishwater.

e. Ending

The end of the story was a happy ending, Haroun get his mind back, Rashid also get his capability to tell story back. And the citizen of the sad city remembered the city's name and when Haroun and Rashid get home, Soraya also had coming back home.

f. Unity

The novel has unity because the plot of the story was located in a good position, and united.

g. Plausibility

Plausibility is reached because all of the events, setting, and characters can be accepted by the readers.

h. Suspense

The suspense reached because the readers become curious to the continuity of the story when Haroun lost his concentration after eleven minutes and Rashid also lost his capability to tell story.

i. Surprise

It was a surprise when Haroun know that the spy was Rashid. And found out that Khattma Shud was actually Mr. Sengupta.

j. Unity of Plot

The unity in *Haroun and Sea of Stories* was good since it was arranged systematically and the elements of plot are all exist in the novel.

k. Theme

The theme in this story is; “How bad the situation is, happiness will come after it”. Beside that theme there is also some sub-theme that also supports the theme. The first is that family is number one, and we could not believe directly in what people said that try to intimidate our family. The second is that there is no one has a right to stop some one to speak and to deliver his thought. And the last is if we wish seriously, and willing to make a serious effort, then what we wanted will be granted.

5.2 Suggestion

In this research, the writer only focused on the plot and theme. The writer suggest that further researcher will conduct and analyze about the other aspects, because there are still a lot of aspects that can be analyzed such as intrinsic and extrinsic aspects, the writer hopes that this analysis could assist for further analysis.

The writer also suggests that the readers have more curiosity in understanding literary work base on their own perception. Here, the writer also hopes advice and critics from the reader related to this analysis.

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APPENDIX

Appendixes

Biography of the Author

Salman Rushdie views the main purpose of an author as being an antagonist to the state. He has been described as a disaffected intellectual who criticizes or makes fun of nearly everything, but he is nevertheless a highly acclaimed writer whose books continue to trigger arguments on the nature of free speech and an author's social responsibility.

Salman Rushdie was born in Bombay, India, on June 19, 1947, almost exactly two months before India gained her independence from Britain. His parents, Anis Ahmed and Negin (nee Butt) Rushdie, were devout Muslims, and Salman grew up a believer in the Islamic faith. After the partition of India and Pakistan, many of the Rushdies relatives moved to Pakistan, but Salman's parents chose to remain in the predominantly Hindu and cosmopolitan Bombay, where Salman could receive a British education.

The Rushdies were wealthy, and Salman and his three sisters had a sheltered and privileged childhood; he never saw the misery or the thousands of homeless people who slept in the streets of Bombay every night. Instead, most of his time as a child was spent in the world of Aladdin, Sinbad the Sailor, and the flying carpets of his favorite book Arabian Nights.

In his family life, Rushdie was "the little prince." "Being the only son and eldest child in a middle-class Indian family does make you think that the world revolves round you," Rushdie once commented. This status certainly spoiled him, but it also had the more long-term effect of convincing him that "he had a special role to

play in the world." As an old family friend describes it, Rushdie felt "a responsibility to right wrongs and correct the errors of lesser mortals."

At the age of 14, Rushdie left for England to attend Rugby School. He had always idealized British society, so it was a shock for him to find that he was considered an outsider at school, a "wog," an inferior. He was treated with hostility by both students and teachers and was often excluded from social activities. This bitter experience with racial prejudice was a shock that caused him to rethink much of what he'd been taught growing up. During this period of his life, he poured his thoughts into a short autobiographical novel called The Terminal Report. It was the first time that he'd used writing as an outlet for his emotions, and it made him seriously consider writing as a profession.

When he graduated from Rugby, he went to Pakistan, where his family had moved since he had left for England. But even at home he was now an outsider. At school he had become more independent, more forceful with his opinions, and his English articulation had changed from its original Bombay accent to the more superior sounding English that older Indians associated with former British colonial officials.

This was no longer his home: Rushdie was a displaced person, and although he'd hated Rugby, he decided, with much urging from his father, to attend Cambridge, where he'd won a scholarship. He didn't want to return to England, but it was really his only choice. He described this return in 1965 as "one of the most disorienting moments of my life."

It took Rushdie a few weeks to realize that Cambridge was very different from the

Rugby sequel he'd expected. He began to excel in school, studying history in class and English literature on his own. He found an interest in acting and became involved in London's artistic circles, but his secret dream was still to become a writer.

These years at school also made him aware of the world beyond his small circle. The Civil Rights movement was closely followed at Cambridge, and there was much opposition to the American involvement in the Vietnam War. Rushdie was very much caught up in this anti-establishment wave at Cambridge, and its influence would be felt in his writings later on in life.

Rushdie graduated in 1968 with a Master of Arts in history with honors, and again returned to his family's home in Karachi. He spent two unsuccessful years working at a television station, whose constant censorship frustrated him. He returned to London in 1970.

There Rushdie married a British woman, Clarissa Luard, making him a British subject. To pay the bills, Rushdie worked as an advertising copywriter. His first book, Grimus: A Novel, was published in 1976, but this bizarre science fiction version of an old Sufi poem received mixed, though mostly poor, reviews. It was only after a decade working as an ad copywriter that he had his breakthrough.

His second book, Midnight's Children, brought him critical acclaim and the Booker Prize in 1981. This unflattering allegory of India's independence gave him the freedom to devote himself full time to writing at a young age, which also meant the freedom from worrying about how to support his wife and his son Zafir, who was born in 1979.

His third book, Shame, which criticized the leaders and society of Pakistan, also won acclaim when it was published in 1983, but not to the degree of Midnight's Children. It kept the money flowing in, however, and Rushdie was able to travel and to continue focusing on his books.

The Jaguar Smile, a short travel book, chronicled Rushdie's brief trip to Nicaragua in 1986 and his wholehearted admiration of the Sandanistas, perhaps the only group and place that he ever described fondly. It was also around this time that he divorced Luard, and three months later married Marianne Wiggins, an American novelist living in London.

The Satanic Verses was published in 1988 and earned widespread critical praise, establishing Rushdie as a leading member of the London intelligentsia. This story of migration presents challenges against Islam and brought about widespread protest from Muslims. It was almost immediately banned in India.

The most severe reaction, however, came from the Iranian Ayatollah Ruhollah Khomeini. On Valentine's Day, 1989, a "fatwa," or decree, from the Ayatollah was announced, sentencing not only Salman Rushdie, but also all of the publishers and translators of The Satanic Verses, to death. He called "on all zealous Muslims to execute them quickly, wherever they may find them, so that no one will dare to insult the Islamic sanctions. Whoever is killed on this path will be regarded as a martyr, God willing."

Rushdie immediately entered into hiding in London. Bounties, which quickly rose to number in millions, were placed on his head for this blasphemy against Islam.

Khomeini himself died that year, but for many years to come Rushdie

nevertheless had to live under constant police protection, and all his public appearances took place only with the highest security. Nevertheless, he still managed to write.

During his years in hiding, Rushdie wrote a series of novels and stories, among them Haroun and the Sea of Stories (1990) and The Moor's Last Sigh (1995). It was also during this time that Rushdie separated from his second wife and married a third. In 1999, almost entirely out of hiding, although he was still constantly shadowed by bodyguards, Rushdie published his most recent novel; a love story entitled The Ground Beneath Her Feet.

This rock-and-roll retelling of the myth of Orpheus and Eurydice opens with the death of a rock star, on Valentine's Day 1989. This date was very much intentional "because I thought, well, one of the reasons I'm writing a novel about cataclysms in people's lives, about earthquakes, about the fact that the world is provisional and the life that you think is yours can be removed from you at any moment -- one of the reasons I'm writing this book is because of what happened in my life."

In continuing to write, he has succeeded in sidestepping "two traps set by the fatwa: writing timid novels and writing bitter ones." It is his personal philosophy that 'if somebody's trying to shut you up, sing louder and, if possible, better. My experience just made me all the more determined to write the very best books I could find it in myself to write.' And now, from his home in New York City, he continues to do so; he continues to push his work to a place where he never thought it could go, and he takes us with him.



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5	07 - 09 - 2006	Revisi Bab I, II dan III	
6	22 - 02 - 2007	Revisi Bab I, II dan III	
7	01 - 03 - 2007	ACC Bab I, II, dan III	
8	08 - 03 - 2007	Pengajuan Bab IV dan V	
9	14 - 03 - 2007	Revisi Bab IV dan V	
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