

**THE STRUCTURAL ANALYSIS IN SALMAN RUSHDIE'S
*LUKA AND THE FIRE OF LIFE***

THESIS

Presented to
The State Islamic University Maulana Malik Ibrahim of Malang
In partial fulfillment of the requirement for the degree of *Sarjana Sastra (S.S.)*

By
Nurul Azizaturrohmah
09320119

Advisor:
Dr. Hj. Istiadah, M.A
NIP 19670131992032002



**ENGLISH LETTER AND LANGUAGE DEPARTEMENT
HUMANITIES FACULTY
THE STATE ISLAMIC UNIVERSITY OF MAULANA MALIK
IBRAHIM MALANG
2014**

STATEMENT OF THE AUTHENTICITY

The undersigned,

Name : Nurul Azizaturrohma
NIM : 09320119
Faculty : Humanities
Department : English Letters and Language

Declare that the thesis I wrote to fulfill the requirement for the degree of *Sarjana Sastra* (S.S) in English Letters and Language Department, Humanities Faculty, Maulana Malik Ibrahim State Islamic University of Malang entitled: **The Structural Analysis in Salman Rushdie's *Luka and the Fire of Life*** is truly my original work. It does not incorporate any materials previously written or published by another person except those indicated in quotations and bibliography. Due to this fact, I am the only person responsible for the thesis if there any objection or claim from others.

Malang, April 10th 2014

The Researcher,

Nurul Azizaturrohmah

APPROVAL SHEET

This is to certify that Nurul Azizaturrohmah's thesis entitled **The Structural Analysis in Salman Rushdie's *Luka and the Fire of Life*** has been approved by the advisor for further approval by the board of Examiners.

Approved by
The Advisor,

Acknowledged by
The Head of English Letters and
Language Department

Dr. Istiadah, M.A.
NIP 19670313 199203 2 002

Dr. Hj Like Raskova Octaberlina M. Ed
NIP 197401025 200801 2 015

The Dean of
The Faculty of Humanities and Culture
Maulana Malik Ibrahim State Islamic University of Malang

Dr. Istiadah, M.A
NIP 19670313 199203 2 002

LEGITIMATION SHEET

This is certify that Nurul Azizaturrohmah's thesis entitled **The Structural Analysis in Salman Rushdie's *Luka and the Fire of Life*** has been approved by the Board of Examiner as the requirement for the degree of *Sarjana Sastra* (SS.)

The Board of Examiners

Signatures

1. Dr. Syamsuddin, M. Hum (Chairman)

2. Dra. Andarwati, M.A (Main Examiner)

3. Dr. Istiadah, M.A (Advisor)

Approved by
The Dean of the Faculty of Humanities and Culture
Maulana Malik Ibrahim State Islamic University of Malang

Dr. Istiadah, M.A
NIP 19670313 199203 2 002

MOTTO

**Literature is Love. Now we can continue
(Vladimir Nakobov)**

**If you are hurt, you can suck it up and press on. If injured, you can rebound
and return bigger and better...and continue to inspire!
(T.F. Hodge)**

Dedication

I dedicate this thesis special for:

My dearest parents;

My lovely mother and my beloved father.

My younger brother and sister;

Nyo and Nduty

Also my advisor, Dr. Hj. Istiadah, M.A thank you for everything mam,

ACKNOWLEDGEMENTS

Bismillahirrahmanirrahim

All praises and gratitude is to Allah, the Most Gracious and Merciful, the Lord of the universe who has given us brain, feeling, and knowledge to learn everything in this world, the Lord who has given the researcher inspiration, guidance, and blessing in and therefore is able to finish this thesis. Peace and salutation may are also delivered to our beloved prophet Muhammad SAW, who has brought Islam as Rahmatan lil ‘alamin and who had shown us the way from the darkness to the lightness.

This thesis is actually intended to fulfill the requirement for achieving the degree of *Sarjana Sastra (SS.)* in Faculty of Humanities at Maulana Malik Ibrahim State Islamic University of Malang. The existence of this thesis entitled *The Structural Analysis in Salman Rushdie’s Luka and the Fire of Life*, has involved many people who give me their support and contribution. Their support and contribution are extremely meaningful for me. Therefore, this thesis is finally finished. In this case, I as the researcher want to convey my sincere thanks to:

1. The dean of Humanities Faculty, Dr. Hj. Istiadah, M.A who has conscientiously guided me in conducting this study; who gives me advice, correction, attention until this thesis is completely finished. Thank you very much.
2. All beloved lecturers in English Department. Thanks for the knowledge and guidance given to me

3. My beloved parents, my Father and Mom who always wisely guided and prayed her daughter and son in his life. You are really my hero Mom and Dad. My naughty brother, Hayus (Si Nyo) and my lovely sister, Hilmi (Si Nduty) I love you very much and thanks a lot for the support and everything
4. My beloved friends and families in *Teater Sebelas*, Yuda Ainun Najib, M. Ishomuddin, Ulil Abhsor, Ahmet, Aan, Puji Lestari, Abdul Khavit Yusuf, M. Hasan Abdillah, Abdul Aziz, and others whom I cannot mentioned thanks for making me dance and sing with you all guys until I relaxe and enjoy in doing this thesis.
5. My cheerful friend who always support me to finish this thesis, Puput, Afi, Sabylla, Elvira Nahdiah, Rohma Sista, and Sita. Thanks for everything guys.
6. My friends in English Department
7. My dearest friends, Fendy Yugo Sarjono, Elok Fitri Nur Aqilah, Linda Nuryati, Suci Waliya Utari, Maimunah, Riska Anugrah, Imanah Riyadhatul Ningtyas, Ana Uswatun Hasanah, Ririn Ika Yulianto, and others thanks for making me crazy, listening my curcol, and accompanying me, I love you guys. Thanks for everything

Malang, April 09th 2014

The researcher

ABSTRACT

Nurul Azizaturrohma. 2014. *The Structural Analysis in Salman Rushdie's Luka and the Fire of Life*. Thesis, English Letters and Language Department, Humanities Faculty, The State Islamic University of Malang. **The Advisor:** Dr. Hj. Istiadah, M.A

Key Words: Structural, Luka and the Fire of Life

Structural theory is emphasized on analysis of intrinsic aspects in the literary work. The intrinsic aspects which would be analyzed in this novel only focused on the theme, the plot, the setting, the character and characterization. Then, the researcher would be reveals how the intrinsic aspects relate each other to build a meaning of the story.

The novel is analyzed by the researcher tells everything related to intrinsic aspects. Related to this case, the statement of the problem can be formulated; 1) What are the intrinsic aspects of the novel *Luka and the Fire of Life*? 2) How do the intrinsic aspects relate each other found in the novel *Luka and the Fire of Life*?

This research is conducted using a literary criticism method because the researcher conducts discussion of literature, including description, analysis, and interpretation of novel *Luka and the Fire of Life* as a literary work. Therefore, the researcher uses structural theory in analyzing the novel *Luka and the Fire of Life*.

In analyzing the data, the researcher uses several step, there are; Categorizing the data based on the statement of the problem, in categorizing, the researcher puts the data into many categories based on the character, characterization, setting, theme, and plot. Then the researcher analyzes the data using structural theory.

The results of the analysis above are the plot belongs to progressive-regressive plot. The ending belongs to happy and closed ending. There are many characters in the story, Luka as the main character, Nobodaddy, Queen Soraya, Bear the dog and Dog the bear as the peripheral character. The setting is found on the around Luka's home and the Magic World. The theme that is tied the intrinsic aspects is right of life. Based on the analysis, the researcher knows that the intrinsic aspects could not be separated in order to build an integration in meaning.

Based on the finding, the researcher suggests to the reader and the next researcher who wants to make this study as reference. The further researcher can analyze another literary work which is same in the statement of the problem. Then the further researcher must be able to make his or her research more interesting and complete than this analysis.

ABSTRAK

Nurul Azizaturrohma. 2014. Analisis Struktural dalam Novel *Luka and the Fire of Life* Salman Rushdie. Skripsi, Jurusan Bahasa dan Sastra Inggris, Fakultas Humaniora, Universitas Maulana Malik Ibrahim Malang.
Pembimbing: Dr. Hj. Istiadah, M.A

Kata Kunci: Struktural, Luka and the Fire of Life

Teori strukturalis ditekankan pada analisis unsur-unsur intrinsik di dalam karya sastra. Unsur-unsur intrinsik yang akan di analisis di dalam novel hanya difokuskan pada tema, alur, latar, tokoh dan perwatakan. Kemudian peneliti akan mengungkapkan bagaimana unsur-unsur intrinsik tersebut saling terkait satu sama lainnya dan kemudian bisa menghasilkan suatu makna di dalam sebuah cerita.

Peneliti menganalisis novel *Luka and the Fire of Life* dengan mengungkapkan semua unsur-unsur intrinsik yang terdapat pada novel tersebut. Berdasarkan permasalahan ini, peneliti merumuskan permasalahan sebagai berikut; 1) Unsur-unsur intrinsik apa sajakah yang terdapat pada novel *Luka and the Fire of Life*? 2) Bagaimana unsur-unsur intrinsik ini saling berhubungan satu sama lain yang terdapat pada novel *Luka and the Fire of Life*?

Penelitian ini menggunakan metode kritik sastra karena peneliti membahas tentang penjelasan sastra yang meliputi penjelasan, analisis, dan interpretasi novel *Luka and the Fire of Life* sebagai karya sastra. Oleh karena itu, peneliti menggunakan teori struktural untuk menganalisis novel *Luka and the Fire of Life*.

Dalam menganalisis data, peneliti menggunakan beberapa langkah, yakni; mengkategorikan data berdasarkan pada rumusan masalah, dalam pengkategorian peneliti menngolongkan data sesuai dengan tokoh, perwatakan, alur, tema, dan latar. Kemudian peneliti menganalisis data menggunakan teori struktural.

Hasil dari analisis tersebut adalah alurnya berupa alur maju-mundur. Mempunyai akhir yang bahagia dan tertutup. Ada beberapa tokoh di dalam novel ini yakni, Luka sebagai tokoh utama, sedangkan Nobodday, Ratu Soraya, Anjing si beruang, dan Beruang si anjing adalah tokoh tambaham. Latar dari cerita ini ditemukan di sekitar rumah Luka dan Dunia Dongeng. Tema dari cerita yang mengikat keseluruhan unsur-unsur intrinsik tersebut adalah tentang perjuangan hak untuk hidup. Berdasarkan pada analisis tersebut, peneliti mengetahui bahwa unsur-unsur intrinsik tersebut tidak dapat dipisahkan satu sama lain dengan tujuan untuk membangun sebuah integrasi makna.

Berdasarkan pada hasil tersebut, peneliti menyarankan kepada pembaca dan peneliti selanjutnya yang menginginkan penelitian ini sebagai referensi. Peneliti selanjutnya dapat menganalisis karya sastra yang lain dengan menggunakan rumusan masalah yang sama. Kemudian, peneliti selanjutnya harus mampu untuk membuat penelitiannya menjadi lebih menarik dan lengkap dari penelitian ini.

TABLE OF CONTENT

COVER	i
STATEMENT OF AUTHENTICITY.....	ii
APPROVAL SHETT	iii
LEGITIMATION SHEET	iv
MOTTO	v
DEDICATION.....	vi
ACKNOWLEDGMENT	vii
ABSTRACT	ix
TABLE OF CONTENT.....	x
 CHAPTER I INTRODUCTION.....	 1
1.1 Background of the Study.....	1
1.2 Statement of the Problems	4
1.3 Objectives of the Study	4
1.4 Scope and Limitation	4
1.5 Significance of the Study	5
1.6 Research Method.....	6
1.6.1 Research Design.....	6
1.6.2 Data Source	6
1.6.3 Data Collection	7

1.6.4 Data Analysis	7
1.7 Definition of Key Terms	8
CHAPTER II REVIEW OF RELATED LITERATURE	10
2.1 Structuralism in Literary Criticism	10
2.2 The Relation of the Intrinsic Aspects.....	21
2.3 Previous Studies.....	22
CHAPTER III ANALYSIS	25
3.1 Intrinsic Aspects in the Novel.....	25
3.2 The Relation of the Intrinsic Aspects.....	50
CHAPTER IV CONCLUSIONS AND SUGGESTIONS	53
4.1. Conclusions.....	53
4.2. Suggestion.....	54
BIBIOGRAPHY.....	56
APPENDICES	

CHAPTER 1

INTRODUCTION

1.1 Background of the Study

Novel is one kind of literary work genres that have two kinds; fiction and non-fiction. Novel consists of many chapters and pages. It has many conflicts appears in the story. It also has many characters with different characterization. The fiction of literary work usually tells a variety of human life problems in their interaction with their area, their selves, and their God. (Nurgiyantoro, 2005: 3). This kinds of literary works also reflected how life structured around us based on the plot, the setting, the character and its characterization of the God who arranged all of these happen. Therefore, there are many people loves to tell and describe it in a fiction writing.

In addition, fiction, the other literary work generally, according to structuralism, is new literary works, that present the world in words and autonomous. It means, the literary work is only bent over to its law and do not refer to the extrinsic aspect of its literary work. (Nurgiyantoro, 2005: 8)

Basically, the structural analysis explains the function and the relation of various literary work aspects in detail that present together to produce the unity. The structural analysis will be applied by identifying and describing of the function and the relevance of intrinsic aspect (Nurgiyantoro, 2005: 37).

The intrinsic aspects are the important thing in the literary work because it has a meaning that the author wants to share. The intrinsic aspects in the novel relevance each other so it becomes a structure. In understanding the intrinsic aspects such as, the plot, the setting, the character and characterization and the theme will be make the reader easy to understand the story. In literary work usually present the character, the setting, the complexity of the story and the hiding meaning that could be analyzed using structural theory.

Luka and the Fire of Life is written by Salman Rushdie published in Great Britain on 2010 by Jonathan Cape The Random House Group. This novel is written for his second child, Milan. It is a fantasy novel which is coming twenty years after the publication of *Haroun and the Sea of Stories* in 1990. This novel is very good because it talks about the struggle of life by a little child. He helps his father keep alive by getting fight and defend of himself.

The main character of this novel is Luka, he enters the World of Magic intuitively and he finds out the expectation to help his father in order to make him awake again. Luka was helped by his friends so he could get what he needs to make his father awake. The set in the novel has a similarity with the novel before, it same in the World of Magic and with the same cast of characters, the stories of both novels are wildly different especially on Luka and Haroun roles.

Based on the story, the researcher attracted to analyze the structure of the endorser aspects in building story in order to get the message and the meaning in the story. Thus, the researcher will analyze the intrinsic aspects of this novel

which is only focused on the plot, the theme, the setting, the character and characterization.

To conduct the research, the researcher takes some literary studies which she refers to as previous study which have same approach or theory. The first is Xiao Lixian (2013), the student of Guangdong University, entitled *Analisis Struktural Novel Hong Lou Meng*. He uses Levi Strauss theory to reveal the meaning in the story. He analysis about the structural of the culture and the relation of the destiny of every characters which are found in the novel *Hong Lou Meng*. He wants to prove that the author of the novel does not realize in writing the story. Therefore, he analyses the structure of the character, their characterization and their fate which covered by the culture.

Next, Rizka Kurniawati (2011), the student of Yogyakarta University, entitled *Analisis Struktural-Semiotik Roman La Salamandre Karya Jean-Christophe Rufin*. The thesis discussed about describing the intrinsic elements especially on the character, plot, setting and theme which are found in novel and the relation between them. Besides, Rizka also described the form of the relationship between the sign and its reference in the form of icon, index, symbol and its meaning contained in the stories.

Based on the previous study above, the researcher wants to explore and give different interpretation in analyzing the novel *Luka and the Fire of Life* by Salman Rushdie. This research discusses about the form of intrinsic aspects and how the intrinsic aspects relate each other which is found in the novel.

1.2 Statement of the Problem

According to the background of the study above, the researcher has problem of its condition below:

1. What are the intrinsic aspects of the novel *Luka and the Fire of Life*?
2. How do the intrinsic aspects relate each other found in the novel *Luka and the Fire of Life*?

1.3 Objectives of the study

After the researcher found the problems, the objectives of the study are formulated as follows:

1. To explore the intrinsic aspect found in Salman Rusdhie *Luka and the Fire of Life*.
2. To find out how the intrinsic aspects relate each other found in Salman Rusdhie *Luka and the Fire of Life*.

1.4 Scope and Limitation

According to the background of the study and the statement of the problem above, the researcher only focuses on the problems which mentioned before even so many problem reveal which could be analyze. The problems focus on the intrinsic aspects which are found in the novel of *Luka and the Fire of Life* by Salman Rushdie. The analysis of intrinsic aspect is emphasized on the theme, plot, settings, characters and characterization. The researcher uses structural theory to

analyze the novel. In addition, the researcher wants to know how the intrinsic aspects relate each other so it can build an integrated meaning in the story.

1.5 Significance of the study

The researcher does expect that this study is going to provide such great contributions and significances both theoretically and practically.

Theoretically, this study is intended to enrich the literary knowledge, especially in applying structural theory. Moreover, this research is expected to give contribution to develop the study and analysis on literary study related to the study of relation between intrinsic aspects which is only focused on the theme, plot, setting, character, and characterization. In addition, the readers could be realized that everything in the world has structure and it relates each other so it will produce new interpretation and meaning.

Practically, it is hoped to be useful and give some contribution in education especially for English Letters and Language Department. Besides, through this research, the readers could be understand and recognize of Salman Rusdhie's work. Hopefully, this study provides important thing for others who are interested in this area and could be continued to the deeper research about relation of intrinsic aspects. Therefore, this study could be references in doing further research.

1.6 Research Method

The researcher conducted the research under the appropriate method. The important points of methodology were elaborated in these points below

1.6.1 Research Design

This research is categorized into literary criticism because the researcher conducts discussion of literature, including description, analysis, and interpretation of novel *Luka and the Fire of Life* as a literary work. The term literary criticism is intended to analyze, interpret and evaluate, describe of a novel. Besides that, this research also included to library research because this research produce descriptive data in the form of words written by analyzing and interpreting the data.

It aims to give evaluation or interpretation of the intrinsic aspects in the novel of *Luka and the Fire of Life* by Salman Rusdhie. To complete this analysis, the use of appropriate approach and theory is needed. Hence, the researcher applies structural theory.

1.6.2 Data Source

The data has been taken from the sequel novel of Salman Rusdhie's *Luka and the Fire of Life*. This novel published in Great Britain on 2010 by Jonathan Cape The Random House Group in London. It consists of eight chapters involved in 112 pages. The data are presented in form of words, phrases, sentences, or discourses of the novel which indicate the intrinsic aspects described in the novel.

The object of the research is the form and the relation of the intrinsic aspects, there are; the theme, the plot, the character, characterization, and the setting which analyzed using structural analysis.

1.6.3 Data Collection

The data of this research are taken from the novel of *Luka and the Fire of Life* by Salman Rusdhie. The data are obtained from the following steps below:

First, the researcher reads *Luka and the Fire of Life* by Salman Rusdhie many times until the researcher understands deeply and clearly on the content of the novel. After reading process, the researcher identifies the data which indicates the intrinsic aspect concerning with the setting, plot, theme and characters and characterization. That is the object which the researcher would like to find in the novel. Then, the researcher also tries to identify the relation of the intrinsic aspects which construct a meaning. Finally, the researcher does the analysis.

1.6.4 Data Analysis

After the data have been collected, then it is analyzed in the following steps below:

Categorizing the data based on the statement of the problem, in categorizing, the researcher puts the data into many categories based on the character, setting, theme, and plot. They are Luka, Dog the bear, Bear the dog, Nobodaddy, and Soraya as the characters.

The setting analysis will be divided into three types; there are the setting of place, the setting of time, and the setting of social. Kahani City, River Silsila, Great Tent, Luka's Bedroom, In front of Luka's home, World Magic, Bank Of River Time, Respectorat, Heart Of Magic, Knowledge Mountain, On the roof of Luka's home, are the setting of place. At that night, midnight, the next morning, the beautiful starry night are the setting of time. The prohibition to all creatures in Real World and Magic World to don't take or steal the Fire of Life is the setting of social. The theme of the novel is about life.

Then the researcher analyzes the data using structural theory. Furthermore, the researcher interprets and makes an attempt to explain the intrinsic aspects and for the purpose of understanding the data in such a particular way. In order to, the researcher is able to finds the answer of the statement of the problem. Finally, the researcher draws the conclusion concerning the intrinsic aspects found in *Luka and the Fire of Life*.

1.7 Definition of Key Term

1. Structural : Study of the intrinsic aspects which are found in the literary work especially novel, namely the plot, the theme, the setting, the character and characterization, the point of view, the figurative language and the message
2. Character : A person or creature that interacts with others within a story
3. Setting : A place or scene or situation image of action

which happens in the story. It is also describe about the time when it happen and the image of social condition tell within a story

4. Plot : The way to build a story
5. Theme : A big ideas which underlying a story



CHAPTER II

REVIEW OF THE RELATED LITERATURE

To conduct the research, this part seeks to explore the review or related literature including the description and explanation about structuralism in literary criticism, the correlation of intrinsic aspects, Pierce's theory, and previous studies.

2.1 Structuralism in Literary Criticism

According to Nurgiyantoro (2012: 36) the precursor of structural approach was Russian Formalism and Praha Structuralism. It got influence from Saussure who changed linguistic study from diachronic to synchronic. Linguistic study was not emphasized on historical but the relation of the elements. The problem and the relation of the elements is the important thing in this approach because it emphasizes the whole relation of the elements in the text. If the elements stand by itself, it could be useless and no meaning. The elements only have meaning if they related to each other through association relation or opposition relation. The relations which are learned could be related to micro text (word, sentence), the wider totality (chapter), or intertextual (another works in specific period).

Therefore, structuralism consider the literary work as an object so the structural relation of literary work could be understand in relevance of whole elements of its object. The component of literary work text usually consists of ideas, theme, message, setting, character and characterization, plot, point of view and figurative language. In this research, the researcher only focuses on the relation of the theme, the plot, character and characterization, and setting.

2.1.1 Theme

According to Stanton and Kenny (Nurgiyantoro, 2012: 67), theme is a meaning of the story. The meaning of the story could be more than one interpretation. So, it is difficult to decide the central theme which is underlying the story.

The theme could be classified into many different categories based on where it belongs. Based on the point of view, the theme is classified into three, dichotomy aspects (traditional and non-traditional), spirit experience levels of Shipley, and the superiority levels. Here, the researcher only focuses on the classification of the theme according to the superiority levels. Therefore, the sub-chapter will be presented about the superiority levels which is divided into two; major theme and minor theme.

a. Major Theme

Major theme is the principal or basic of general ideas in the story. To decide the major theme, we must select, consider, and evaluate the interpretation of meaning in the story. The principal meaning of the story is usually implied in a great measure of the story, not only focus in specific part. The meaning in specific part of the story could be identified as additional meaning. The additional meaning is called additional theme or minor theme.

b. Minor Theme.

Minor theme is the additional theme to support in understanding of interpretation meaning. The amount of minor theme is depending on the number of additional meaning which interpret in the story. The interpretation of the

meaning is limited on prominent meaning, it means we could not interpret the meaning haphazardly. The minor meaning could not stand by itself because it functions to support the major theme. Actually, the minor theme relates to each other to reveal the meaning of major theme. Therefore, the characteristic of minor theme is to affirm the existence of the major theme. We could identify a meaning as the major theme if we compare it with another interpretation meaning of the story.

2.1.2 Plot

Plot is the important of the fiction aspect, moreover many people regard that the plot is the most important aspect that should be within the story. According to Stanton (in Nurgiyantoro, 2012: 113), the plot is the sequence of event in the story. Every event relates causality. One event is caused by another event. Kenny (in Nurgiyantoro, 2012: 113) also states that plot is the event shows in the story that is not simple because the author arranges the event based on the causality. Froster (in Nurgiyantoro, 2012: 113) states that the plot is the event of the story which emphasize to the causality relation. Therefore, plot is the sequence of the event that emphasize to the causality relation.

The plot is categorized into many kinds based on the sequence of time, amount, and the probability. Here, the researcher only focuses on categorizing the plot according to the sequence of events, it has three kinds of plot. There are;

a. Progressive or Dramatic Plot

It is a chronological structure which first establishes the setting and conflict, then follows the rising action through to a climax (the peak of the action

and turning point), and concludes with a denouement (a wrapping up of loose ends).

b. Flashback plot

The sequence of scene which is using regressive plot is not belong to the chronological, the story is not start from the beginning (usually the story was told from the beginning of the story that appropriate with the logic), maybe it starts from the middle or the end phase, then the beginning of the story is told. This type usually shows the conflict even the hardest conflict.

c. Progressive-Regressive Plot

This plot is the compounding of the progressive and the flashback plot. To categorize of the plot into progressive or flashback is difficult because the quality of both plots balances sometimes. Therefore, most of the people feel it is difficult in categorizing it.

According to Tasrif (Burdiantoro, 2012: 149), there are five phases of narration;

a. Situation

It consists of describing and introducing of the characters and the setting. This part opens the story and gives the beginning information which has functions to underlie the story which was told in the next phase.

b. Generating circumstance

It consist of the problems and the scene which support the conflict appears. Therefore, this phase is the beginning of the appearance of conflict and

the conflict will be developed into another conflict in the next phases. First and second phase is appropriate with the beginning phase like explained before.

c. **Rising action**

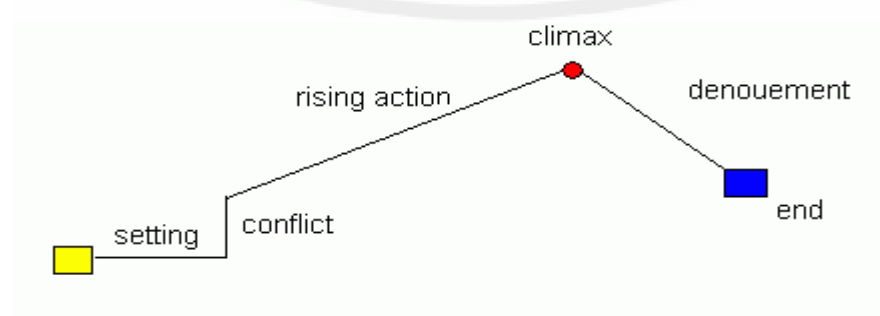
In this part, the conflict is more developing than before. The dramatic scene becomes more strained. The conflict happen on internal, external and both of them, contradiction, problems, and the characters which turned to the climax become unavoidable.

d. **Climax**

The conflict or the contradiction which happen could be reached the top point of the intensity. The climax of the story had been around by the characters that is the subject and the object of the main conflict. Sometimes, the long or short story has more climaxes.

e. **Denouement**

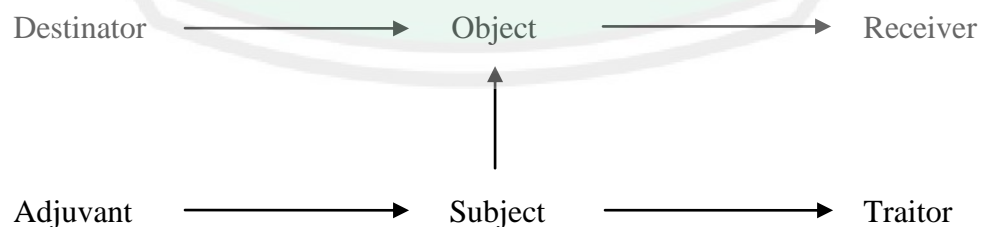
The conflict that reached to the climax was given the denouement and the suspense was slacked. Another conflict, sub-conflict, and additional conflict will be given the denouement, if it was needed. Then finally, the story ends. This part was appropriated with another phases before.



Picture 1: The sequence of the narration

According to Greimas, the description of the character action uses actant model which functions as the director of story. First is subject. The subject occupies the main role of the story, the main character who directs the way of the story. The position of subject could be identified by seeing his appearance in the story, if the subject appears many times so it is the subject. Second is object. Object is the purpose of the subject. Object could be human, the condition that the subject wanted. Third is sender (destinator). The destinator is the winker, it gives the rules and values in the story. Usually the destinator does not give command directly; they just command and give role to the character in the narration. Fourth is the receiver. The functional of this character is bringing the value of the destinator. This function refers to the place object where the destinator posts the value or the rule in the story. Fifth is the adjuvant. The function of this character is to be supporter of the subject in doing his work to reach the object. (Eriyanto, 2013: 96)

Here is the diagram of the description of the character action according to Greimas.



Picture 2: The scheme of actant model by Greimas

According to Nurgiyantoro (2012: 146-148), there are many kinds of the story ending, it has four; there are happy ending, sad ending closed plot and open plot. Happy ending is the end of story which happiness, sometimes it comes from the main character who successes his dream or hope. Sad ending is the end of story which is sadness, sometimes it comes from the death news, vengeance, or it can be from the main character that does not reach and get what he or she wants. Then closed plot is the end of the story which is referred to the end of story that is really closed. It means that the story was finished based on the logical of developing story. Open plot is the end which is referred to the end of the story that does not finish yet. The reader is demanded to wonder, think, guess, and imagine about the ending of the story.

2.1.3 The Character (characterization)

The author always presents the character as the subject who has an activity in every scene within the story. Every character has a characterization automatically because it could not separate from them. The character is presented by the human in the real life if the character is about human character. In contrary, if the character in the story is the animal or plant so the character would be same with the reality too. Therefore, the functional in giving the characterization is to make the readers easy to understand in the nature of the character to present the plot based on the author want.

The function of the character in the story as the reader and the messenger, moral and something that the author wants to convey to the readers. According to difference of the point of view and consideration, the character categorizes into

many namely, such as; the main character and minor character, protagonist and antagonist, flat character and round character.

a. Main Character and Minor Character

In reading a story, especially novel, usually we meet with many characters. However, in correlating the whole story, the characters have their own role. Based on the role aspect in developing plot, there is an important character and appears significantly so the readers feel that the character dominates the whole story. On the contrary, the author presents the character that appears infrequently. The first character is called the main character or central character whereas the second character is called the minor character.

The main character is the prime or major character in the story. It has many stories in the story, as the subject or the object. The main character usually appears in every scene of the story, for example Luka in the *Luka and the Fire of Life*'s novel. If the main character does not appears in every scene, it can be told by other character and it still relates to the main character. The main character usually influences the development of plot because it also relates to another character. The minor character is not the center character in the story but their presence is important to advocate the main character. Therefore, the presence of the minor character only appears infrequently, unimportant, and present when it has relation with the main character directly or indirectly.

b. Protagonist and Antagonist

Based on the function of the characters' appearance, the character is divided into two; the protagonist character and the antagonist character. The

protagonist character has a big role in leading the story. The protagonist character usually presents something which is appropriate with our view, our hopes, and the value of life. Sometimes we feel that we are the same with the protagonist. The antagonist is the opponent character of the protagonist; it causes conflict and suspense in the story. The conflict of protagonist does not only come from the antagonist, it can be caused of another problem. The cause of the conflict undone by the character is called antagonistic force.

c. Flat Character and Round Character

The flat character or simple character is the character that has one specific quality or one characteristic only. The characteristic of the flat character usually is flat/smooth, monotonous, and only has one characteristic. The emphasizing of the characteristic usually appears continuously in the story. The flat character can do everything in a variety of action. With this way the reader can understand easily about the characteristic and the behavior of the flat character. They are recognized, understood, familiar and stereotyped by the reader.

On the other hand, the round character is more complex than flat character. Round character is the character which revealed his life side in every aspect; such as, personality side. He has a specific characteristic but also could present another characteristic in different condition. It is also reflect the characteristic of people in real life. Therefore, the characteristic of round character is difficult to describe clearly because it could be changed significantly.

2.1.4 Setting

The setting is one of the aspects which are needed in making a story because it can help the readers in understanding the whole story. Without the setting, the story could not be built clearly and descriptively so the authors usually put this aspect in their story. The setting is the environment of the story that is completed by the place of the event, the time of the event and the social condition which is told in the story. According to Nurgiyantoro (2012), the setting is divided into three principal aspects, there are: setting of place, time and social which related each other to build the story.

a. Setting of Place

Setting of place usually focuses on the location of the event which describe in the story. The place which is used consists of special location name, specific initial, and maybe specific location without distinctly name. The place of specific name usually begins with the capital letter of the place name, also it make reference to specific place until the reader must presume itself. The setting of place without distinctly name usually only describe addressing the place and general identifying feature of specific place, such as; village, bank of river, city, forest, road and etc.

In using setting of place with specific name, it must be reflected on the characteristic and the geographical condition of the real place. Every place usually has their own characteristic which distinguished from other places. If there is inexpediency description between the real places with the novel, it makes the novel less convince to the readers. Therefore, the description of place is important

to impress the reader and think that the story in the novel really happens in the real life.

b. Setting of Time

Setting of time relates to the time (when its happen) of the scene happen which describe in the story. The word “when” usually links to the factual time or it can be related to the time of history scene. The knowledge and the perception of the reader about histories time will be used to the reader to enter the story. Next, the reader try to understand and enjoy the story depend on the time which the reader knew.

c. Social Setting

According to Nurgiyantoro (2012) the social setting concern on the behavior or habitual of social life in a place where describe in the story. The way of social life includes many problems in complex scope, for example; life habitual, tradition, faith, the way to think and behave. Besides that, social setting also relates to social status of the character, such as; lower, middle, and upper.

The social setting is needed in making a story become more functional because it was tended to complete the functional of the place and time setting. Therefore, these settings become unite that inseparable each other. If the author only presents the setting of place, the readers could not understand the setting of social and time. In contrary, if the author presents the setting of place, time, and social together so the readers may understand the story better.

2.2 The Relation of the Intrinsic Aspects

A literary work usually has a condition to be called good literary work.

The condition is for every literary work must have the building aspects which are needed in the story. The aspect consist of two, there are intrinsic aspect and extrinsic aspect. The intrinsic aspect is the things inside in the story, while the extrinsic aspect is the things outside of the literary itself. In building a story, the intrinsic aspect is needed. The intrinsic aspect consists of plot, character and characterization, setting, theme, point of view, style and tone. These aspects must correlate each other to because they could not be separated. They bind each other to build a beautiful story. The researcher only focuses on the plot, the theme, the setting and the character (characterization). Therefore, the correlation of intrinsic aspect that will be explained only those aspects.

The first discussion is about the plot. The plot is the sequence of the events that emphasize to the causal relation. The presentation of the event of the story was manifested by the behavior, act, and attitude of the characters. Moreover, the event which is presented in the story is the action of the character generally in verbal or non verbal and physical or spiritual. However, it is not all the action of the character includes the plot. Sometimes the action of the character becomes unclear and very complex so it makes not related. It may be called plot if the event, the attitude, and the behavior of the character is special, has conflict, interact to each other and the most important is interesting to be told. The characters must interact to each other so it can move the story and make the plot

of the story will be great. Therefore the character and characterization cannot be separated to the plot.

The setting is needed in describing the story because it is the environment where the character was doing something or something was happened. The setting gives rule for the character. The setting will be influenced the attitude, the action and the behavior of the character and it is also influenced the selection of the theme. In addition, the selection of the theme could be influenced the selection of the setting and the characters too. The selection of the setting which is not appropriate with other aspects especially in the theme and character can causes the story does not make sense. The theme is the basic idea of the general story. The functional of the theme is to hold and tie every aspect in the story become the unity and correlate each other. Therefore, the presentation of the intrinsic aspect is intended to build the story.

2.3 Previous Study

The researcher takes some literary studies which has same theory and approach because the theory and approach are common to be used. Therefore, the researcher takes these as the previous studies. There are several previous studies using the same theory and approach.

The first previous study is conducted by Primaera Restu Wingit Anjani (2009), student of Diponegoro University, entitled *Melawan Represi Budaya Patriarkat dan Perubahan Psikologi Tokoh Dalam Novel Kerdung Merah Kirmizi Karya Remy Sylado*. She analyses on the intrinsic aspects which is focused on the major theme, the character and characterization, and the setting. Then, she

identified the gender and patriarchy culture which are found in the novel. She focused on the marginalization of the main character, Myrna, who exploited her rights by the government. Next, Dela is a women who against the patriarchal culture by against herself from the dominance of the man power. Hence, she also analyses about the alteration of psychology condition of the Myrna and Dela characters.

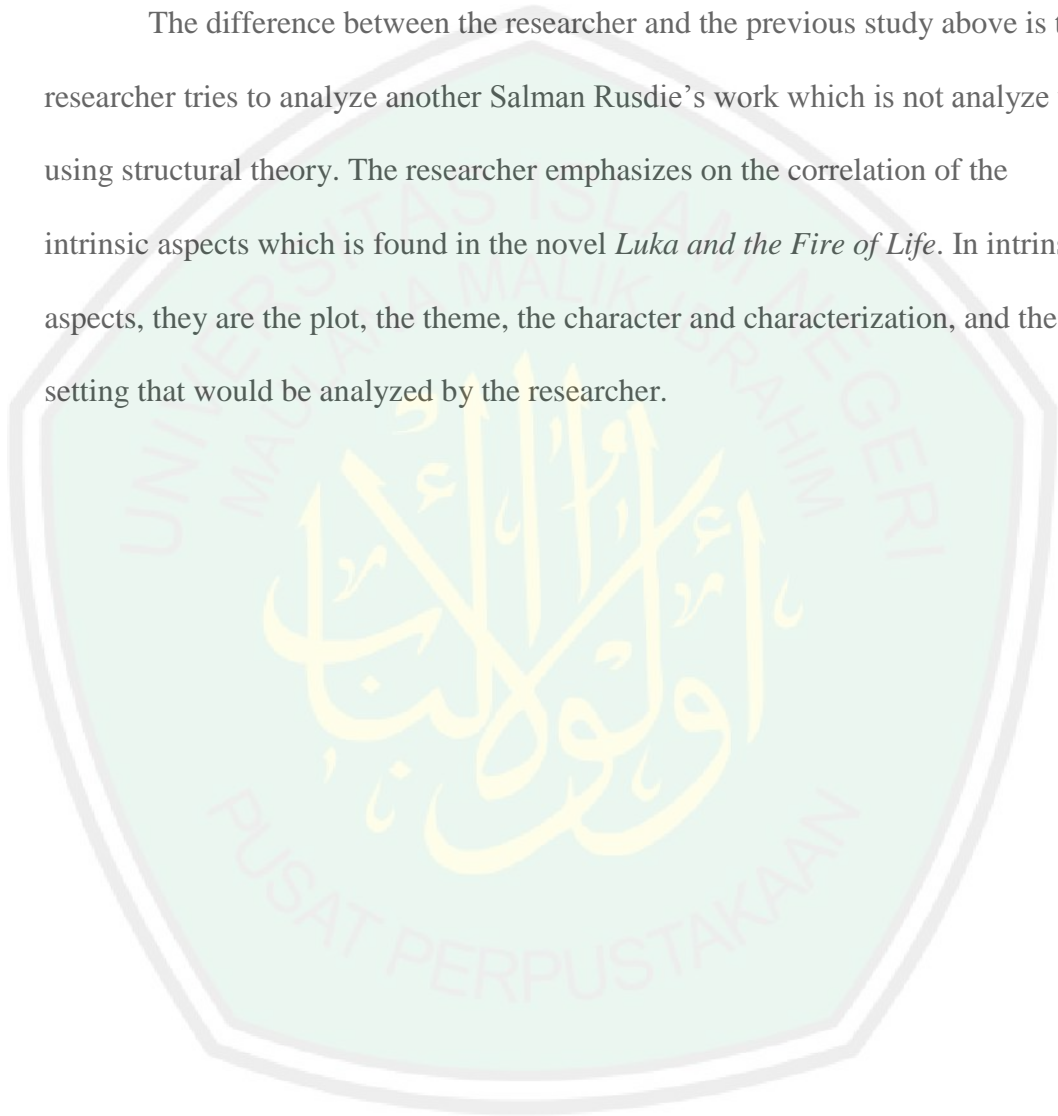
The second previous study is written by Rizka Kurniawati (2011), the student of Yogyakarta University, entitled *Analisis Struktural-Semiotik Roman La Salamandre Karya Jean-Christophe Rufin*. This research focused on the relation of the intrinsic aspect which concern on the setting, the plot, the theme, and the characterization of the character. From it, she got the meaning of the whole of the story. Then, she used Pierce's theory about icon, index, and symbol to reveal the meaning. Rizka also used content analysis method to help her in finding the intrinsic aspects.

The third previous study is Xiao Lixian (2013), the student of Guangdong University, entitled *Analisis Struktural Novel Hong Lou Meng*. He uses Levi Strauss theory to reveal the meaning in the story. He analysis about the structural of the culture and the relation of the destiny of every characters which are found in the novel *Hong Lou Meng*. He wants to prove that the author of the novel does not realize in writing the story. Therefore, he analyses the structure of the character, their characterization and their fate which covered by the culture.

Another previous study entitled *Dewa telah Mati: Kajian Strukturalisme-Semiotik* written by Prof.Dr.Rachmat Djoko Pradopo (Jabrohim: 2012). This

research discuss about a poem that analyzed using Riffaterre's theory, heuristic and hermeneutic.

The difference between the researcher and the previous study above is the researcher tries to analyze another Salman Rusdie's work which is not analyze yet using structural theory. The researcher emphasizes on the correlation of the intrinsic aspects which is found in the novel *Luka and the Fire of Life*. In intrinsic aspects, they are the plot, the theme, the character and characterization, and the setting that would be analyzed by the researcher.



CHAPTER III

ANALYSIS

In accordance to the statement of the problem, this research is aimed at answering those problems. Therefore, this chapter presents the analysis.

3.1 Intrinsic Aspects in the Novel

Intrinsic aspects are the aspect which is found in the story. There are many intrinsic aspects: the plot, theme, setting, point of view, figurative language, character and characterization. These aspects have relation between each other and build the story. In this research, the theme, setting, plot, character and characterization are the aspects which would be discussed.

3.1.1 Theme

Before the researcher is going to analysis another intrinsic aspects, such as; plot, character, and setting, the researcher will discuss about the theme. The theme is a big ideas or general ideas which underlying the story. In the novel *Luka and the Fire of Life*, the theme has two kinds of theme. There are major theme and minor theme.

a. Major Theme

Major theme is the main theme that underlying the story. The major theme in *Luka and the Fire of Life*'s novel is about right of life. Luka as the main

character in this story was sad because his father was caught in a big sleep. Nobody could wake him up. His father slept day by day and night by night. Someday, Luka saw someone who resemblance his father. He run away to his parent's room to check his father, he wonders what his father has waked up. Suddenly, he enters the new world intuitively, the Magic World. In this world, he meets Nobodaddy who gave him advice in getting the Fire of Life to help Rashid's life. Luka tries to help his father to keep a life by giving him the Fire of Life.

Before Luka starts his way to get the Fire of Life, he prepares his self by collecting soul that spread everywhere, such as, in the things, animals, plants and etc. Luka has to get the soul and save it as much as possible to keep his own life. In his way to the Mount Luka must face many levels and problems. This is the reason why he must collect and saves the soul as much as possible. Then Luka could arrive in the top of Knowledge Mountain to get the Fire of Life. By his residue of soul, he could take the Fire of Life home and save his father's life.

From here, the researcher concludes that the major theme is right of life because when Luka in the Magic World also need the soul to keep him alive. If he does not collect the soul as much as possible, he will be shot to the pieces and he could not continue his journey. If Luka could not continue his journey, his father may be able to be died. Therefore, the major theme which is underlying in the story is about right of life.

b. Minor Theme

The other hand, the minor theme is an additional theme which usually appears in the story. The functional of these themes is to affirm and support the major theme. The minor theme in the novel is about friendship, self-sacrifice and love.

The friendship theme appears in the relationship between Luka and his unusual pet, Bear the dog and Dog the bear. When Luka feel sad, they always try to entertain him so Luka could be smile again. It was proved when Luka sad because of his father could not wake up from his big sleep, they try to entertain him. When Luka does not sleep, Bear the dog and Dog the bear ask Luka to go to sleep but Luka refuses it. Then they just accompany Luka until morning. Another proves, when Luka was in the Magic World, Bear the dog and Dog the bear follow him everywhere he goes. They also help Luka in escaping from the Gods who in anger because the Gods knew that Luka will steal the Fire of Life.

Besides friendship theme, there is self-sacrifice theme which is found in the novel *Luka and the Fire of Life*. It shows on Bear the dog in the last story. Bear the dog sacrifices his immortal life to avoid Nobodaddy pervades Rashid life. The next theme is about love theme. It reveals on the relation of Luka and his father. Luka really loves his father so he saves his father life. Luka does not want his father sleep everyday without wake up. Luka afraid his father will be passed away and he does not feel his father affection anymore. Therefore, Luka is doing everything to save his father life by getting the Fire of Life.

3.1.2 Plot

The story of *Luka and the Fire of Life* is belonging to progressive-regressive plot which was arranged chronologically and the flashback of the main character and the minor character in the story. The story was presented chronologically start from the situation phase which talked about the flashback of the main character, Luka, in the story. Then, the generating circumstance is presented the conflict and the flashback of the minor character. Next, the rising action by presented the hardest conflict until climax and it will be end by the denouement.

The main character in this novel is Luka Khalifa, the second child of Rashid Khalifa. The situation of this story was started by the anger of Luka when he sees the treatment of Captain Aag to his circus animal. The animal was pathetic. It should be not call animal because of their condition. Then Luka curses Captain Aag that his animal against him and his Great Tent will be burn.

Luka shouted out at the top of his voice, 'May your animals stop obeying your commands and your rings of fire eat up your stupid tent (P.10)

At the night, Luka's curse works and his curse become true. It makes Captain Aag revenges to Luka but the positive side is Luka has new animals namely Bear the dog and Dog the bear. They come to Luka's house to stay there even they prepare their food.

...but the dog and the bear had plainly come to stay. They had even brought their own snacks. The bear was carrying a bucket of fish and the dog wore a little coat with a pocket full of bones. (P.11)

One day, in the beautiful night, Luka and his neighbor were dancing and enjoying the beautiful night together while Rashid only sits and eats the banana.

Slowly, Rashid feels heavy to do anything and he sleep with smile on his face.

Luka and everybody around him try to wake his up but he still sleeps. It makes

Luka and his family sad and desperate.

When Luka saw his mother crying and his father in the grip of the Big Sleep, he felt as if the world, or a big part of his world, anyway, was coming to an end. (P. 16)

This event starts the conflicts of the story. Before the conflict started, the flashback appears in the story. The flashback of Luka Khalifa is told by the

author. It was describing of Luka life when he just a little until he grow up.

Another conflict appears when Luka enters the Magic World and he meets

Nobodaddy who duties lifting his father's life.

'I,' he began to explain, in a kindly voice that somehow didn't feel completely kind, 'I am your father's dea..... (P.19)

Luka does not want it. Luka knows the only one way to save his father life. Luka must get the Fire of Life. In his part, Luka know recently that his animal is the unusual animal. The Bear and the Dog are the human in animal body. It makes Luka sad and disappointed because he must help his animal too become human again. Then, they are in journey. Nobodaddy also join the journey because he is the guide of the journey.

The developing conflict was started. Luka meets Soraya and asks her to help him. Soraya agrees to help Luka in getting closer to the Mount but he can deliver him pass the fiery doughnut. It makes Luka sad but also happy because he can get closer shortly. In the journey, there are many difficulties that waiting for them and try to make them desperately. Because of the persistence of Soraya the Otter Queen, Luka and his friend arrive in the Path of Fiery Doughnut. Soraya

could not help Luka anymore because she afraid that her flying carpet will be burn if they pass it. Suddenly, Dog the bear and Bear the dog laugh loudly. They think they could finish by themselves with jumping through it.

'Ha! Ha!' agreed Bear the dog. 'Watch this, everyone!'
Whereupon they both ran directly at the Great Rings of Fire, and disappeared into the blaze.
Soraya shrieked, and Luka covered his mouth with his hands; and then in a flash the Rings vanished, the light changed, Bear and Dog came running back, ... (P. 63)

Captain Aag is waiting for their coming. He tries to break Luka's spirit so he could not continue his journey to get the Fire of Life. Captain Aag with his dragon, Nuthog attack Luka and others but Luka, the Bear and the Dog success to against him. Then, they enter the Heart of Magic. In here, Luka meets the Coyote. Coyote will help him to take the Gods attention so Luka could go safely. Nobodaddy was gone when Luka goes to the Mount. He accompanied by Bear the dog, Dog the bear, Nuthog and his brothers. Soraya is not come with Luka. The taking of the God attention by Coyote and his friend is success so Luka and the other could through the bridge and enter the Mount safely. However, it does not take long time, the Gods know that Coyote just as the baiter. Therefore, they come back to Mount but in front of the Mount, Bear the dog, Dog the bear, Nuthog and his brother are ready to perform their skill in order to hamper the God in chasing Luka.

Dog the bear stepped forward with sudden resolution. 'You go,' he said to Luka. 'Go this minute. Take off, bhag jao, amscray, vamoose. Go and do the deed. Bear and I can hold them up for quite a while.'
'How?' asked Nuthog sceptically.
'By doing what we do best,' said Dog the bear. 'Are you ready, Bear?'
'Ready,' said Bear the dog (P. 88)

The conflict is developing in this part. Luka enters the Mount through left path just like his confess. He was accompanied by Ratatat the Otter secret agent. Ratatat explains to Luka that the Fire of Life was guarded by Four Gods from different period. They are the Fire guard in their own period. Therefore, the duty was given to them. While Luka is thinking under the tree, he saw Bear the dog, Dog the bear, Nuthog and his brother was arrested by the God and Horse's King. Suddenly, Luka screams. He makes speech in front of angry God. He tells them about his father and the Magic World. Luka successes to convince the God, they permit him to take the Fire of Life.

The climax appears when Luka successes bring the Fire of Life home. In his way to home, Nobodaddy appears in the Cloud Fortress of Baadal-Garh. Nobodaddy confess that he is the traitor and he does not suppose that Luka will success bring the Fire of Life home. He also said that Luka was late, his father is ready to be died now. Therefore, he comes to the Aalim and tells that the thief successes taking the Fire of Life so Luka could not see his father anymore but when Nobodaddy does not stop his talking, the Old Boy throw him away.

With that, he drew back his hand as far as it would go, with Nobodaddy kicking and squeaking in his grip, and then he hurled that dreadful, deceiving, life-sucking creature far, far away, up into the sky, howling all the way to the edge of the atmosphere and then out beyond the Kármán Line, where the world ended and the blackness of outer space began. (P. 102)

The Aalim appears and claims that the Fire of Life is not taken for everyone especially for the creature of Real life. the Aalim forbids everybody take

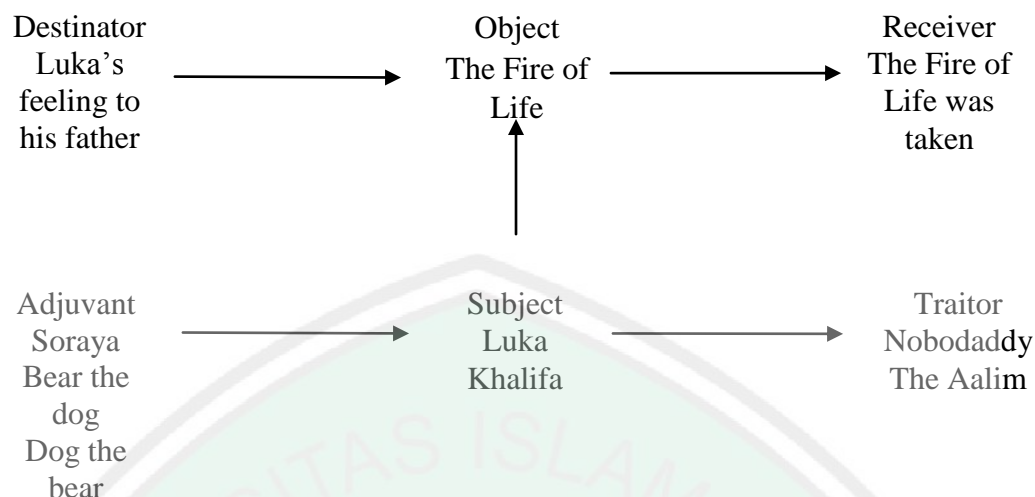
the Fire of Life. Everybody who takes the Fire of Life should be punished because he makes the Aalim wake from their place.

'You have taken us away from our Handloom,' the soft sword-voices said. 'We are Weavers, the three of us, and on the Loom of Days we weave the Threads of Time, weaving the whole of Becoming into the fabric of Being, the whole of Knowing into the cloth of the Known, the whole of Doing into the garment of the Done. Now you have taken us from our Loom and things are disorderly. Disorder displeases us. Displeasure displeases us also. Therefore we are doubly displeased.' And then, after a pause: 'Return what you have stolen and perhaps we will spare your lives.' (P. 103)

Then Luka curses the Aalim just like he curses Captain Aag, his curses works and the Aalim gone. Then, Soraya keeps her promise to deliver Luka to the place where Luka enters the Magic World. Then Luka arrives in his home and he run into his parents room to give his father the Fire of Life, his father awake and his family happy. The conflict in this novel was calmed. The denouement of the story is Nobodaddy does not take his father's life but Bear the dog immortal life. Finally, Luka, Haroun, Soraya, Rashid, Bear the dog, and Dog the bear gather to celebrate Rashid's recovery.

The ending of this story is closed because the author does not give the reader to imagine other kinds of story and the end of this story does not make the reader curios with the story. The story was explained clearly. It is also belonging to happy ending because Rashid recovers from his sleep and it makes his family happy.

The obstacle of subject to get the object is the security of the Fire of Life tightly, from the selecting the place of the Fire of Life and the security in front of the Fire of Life place.



3.1.3 Character and Characterization

Based on role aspect or the importance level of the character in the story, the main character in the novel *Luka and the Fire of Life* is Luka. Whereas the minor characters are the Dog, Bear the dog, Nobodaddy, Soraya Ott. There are many others character in the story but they are not influence the story.

Then, according to appearance function of the characters, there are two kinds of characterization, the protagonist and the antagonist. In the novel *Luka and the Fire of Life*, Luka, the Dog, Bear the dog, and Soraya Ott are the protagonist. Then, Nobodaddy is the antagonist. The antagonist character in the novel causes some problems. Furthermore, based on the characterization aspects, the characters are divided into simple or flat character and complex or round character. Luka is the simple or flat character because his characterization is always cheerful, kind hearted, quick to laugh and slow to anger. Soraya Ott, the Dog, Bear the dog, and Nobodaddy are the complex or round character because they change their characterization based on the condition facing them.

Table: According to the appearance function of the characters and the role aspect

No	The Character's Name	The Appearance Function	The Role Aspect
1.	Luka Khalifa	The Protagonist	The Main Character
2.	Nobodaddy	The Antagonist	The Minor Character
3.	Soraya Ott	The Protagonist	The Minor Character
4.	Bear the dog	The Protagonist	The Minor Character
5.	The Dog	The Protagonist	The Minor Character

Table: According to the characterization of the character

No	The Character's Name	Simple/Flat Character	Complex/Round Character
1.	Luka Khalifa	✓	
2.	Nobodaddy		✓
3.	Soraya Ott		✓
4.	Bear the dog		✓
5.	Dog the Bear		✓

a. Luka Khalifa

Luka is the main character in this story. It is proved by giving his name on the title of this novel. Besides, Luka appears in every scene and he has a big role in building and influencing the story. Luka is the subject and destinator who want to get the object (the Fire of Life).

According to appearance function, Luka is the protagonist. He is the hero in this story. Based on the characterization, he is the flat character because his characterization only one or he has specific characterization, such as cheerful, loving, honest, and brave.

Luka is the second child of Rashid Khalifa and Soraya Khalifa. Rashid and Soraya are happy when Luka was born. A little Luka is same with his father, Rashid. Luka is clever in acting and painting. His acting is always praised by the

teacher, friends and the people who see his acting. His painting is also beautiful. His painting is like the reality. Besides his skill, Luka has no ability in Math, chemistry and other discipline.

At school he became so convincing an actor that when he impersonated a hunchback, an emperor, a woman or a god, everyone who watched his performance came away convinced that the young fellow had somehow temporarily grown a hump, ascended a throne, changed sex or become divine. And when he drew and painted, his father's stories of, for example, the elephant-headed Memory Birds who remembered everything that had ever happened, or the Sickfish swimming in the River of Time, or the Land of Lost Childhood, or the Place Where Nobody Lived, came to wonderful, phantasmagoric, richly coloured life. At mathematics and chemistry, unfortunately, he was not so hot. This displeased his mother, who, even though she sang like an angel, had always been the sensible, practical type; but it secretly delighted his father, because for Rashid Khalifa mathematics was as mysterious as Chinese and twice as uninteresting; and, as a boy, Rashid had failed his own chemistry examinations by spilling concentrated sulphuric acid over his practical paper and handing it in full of holes.(P. 13)

Luka grow left-handed. Luka always do everything using his left hand and he hates his brothers when he is doing everything using right hand just a normal people. He imagine that he move to another dimension where left-handed. His mother always tells him that Luka must convince that Left-handed path is the right way. The right is not always the right way, it may be the left way. Therefore, Luka always convince with the left-hand path but his brother always reminds him that Luka does not follow the left-hand path because it may become the wrong way.

The characterization of Luka is not far from his father. Luka is difficult to get angry and quick to laugh. It is like Rashid Khalifa. Luka is a lover like his father. It is revealed when Rashid in his big sleep, Luka is sad and hopes that his

father could awake. He also takes the risk to help father by travelling to the Knowledge Mount.

'He's going to wake up,' Luka shouted. 'He'll be awake any minute now!'
(P. 17)

Luka is brave because he is a little boy. He will be traveler with his unusual pet to get the Fire of Life. He will do everything to make his father awake even though he has to travel to dangerous way only accompanied by his unusual pet and the stranger, Nobodaddy. It is revealed when he knows that the Fire of Life could make his father awake, he asks Nobodaddy to show the way to the Mountain.

Luka realised with horror that Nobodaddy wasn't as see-through as he had been before: which could only mean that Rashid Khalifa had grown weaker in his Sleep. That settled it. They didn't have time to waste on chit-chat. 'Will you show me the way to the Mountain?' Luka asked Nobodaddy, who grinned a grin that wasn't at all humorous, and then nodded his head. 'Okay,' said Luka. 'Then let's go' (P. 28)

b. Nobodaddy

According to the role aspect, Nobodaddy is the minor character. His presence in this story supports the main character. He is the antagonist character because his characterization is fully tricky, liar, and traitor. His presence is giving Luka many troubles. Based on the appearance function, he is the round character because his characterization changes in the end of story. He is a tricky person. He plans that he will suggest to Luka to travel in getting the Fire of Life for Rashid Khalifa. In the beginning of the story, he agrees to help Luka in showing the way to the Mount but in the middle way he is gone. Then he appears again after Luka got the Fire of Life.

'You mean the Fire of Life,' said Luka. 'That's what you mean, isn't it? The Fire of Life that burns at the top of the Mountain of Knowledge.'
'Bingo! Bullseye! Spot on!' cried Nobodaddy. *'The Towering Inferno, the Third-Degree Burn, the Spontaneous Combustion, the Flame of Flames. Oh, yes.'* He actually capered in delight, doing a softshoe shuffle with his feet, and juggling with his panama hat. (P. 23)

Based on the quotation above, Nobodaddy tries to suggest to Luka about the Fire of Life that could save everyone's life who almost died. Nobodaddy pretends to be kind people. Then Luka believes Nobodaddy's word so he follows Nobodaddy's suggestion. Luka asks Nobodaddy to show the way to the Mount.

'Will you show me the way to the Mountain?' Luka asked Nobodaddy, who grinned a grin that wasn't at all humorous, and then nodded his head. 'Okay,' said Luka. 'Then let's go' (P. 28)

Then they go to the Mountain. In the middle way, when they arrive in the Heart of Magic safely, Nobodaddy was gone. When Luka and the others make a new plan to get into the Mount safely, Luka does not see Nobodaddy everywhere. Luka feels strange, then Luka ignore it because he does not want to lose from Nobodaddy.

And where was Nobodaddy? 'Still Noplace to be seen,' thought Luka, who was surer with every passing minute that the missing phantom was up to no good, wherever he was. 'I will have to face him before the end, I'm sure of that,' he thought, 'and it isn't going to be easy, but if he thinks I'll give up my dad to him without a fight, he's going to be very much surprised.' (P. 82)

Then Nobodaddy appears again in the end of story when Luka successes bring the Fire of Life back home. In this time, Nobodaddy confess something. He is a liar. This characterization reveals when he meet Luka in Luka way home.

'Look at me,' he said. 'As you see, you are already too late.'
'Nobodaddy corrected him. 'You should know the terminology by now. Oh, and when I said I didn't want to do that? I lied. Why would any creature not want to do the thing it was created for? If you're born to

dance, you dance. If you're born to sing, you don't sit around keeping your mouth shut. And if you come into being in order to eat a man's life, then finishing the job and Un-Being after it's done is the supreme achievement, the absolutely satisfying climax. (P. 101)

Besides Nobodaddy is a liar, he is also a traitor. It is shown in the end of story. After he is gone, he appears again with the Aalim. It seems that Nobodaddy reports to the Aalim that Luka successes take the Fire of Life so the Aalim must prevent it to make his own plan success.

....the Guardians of the Fire, the Lords of Time. Jo-Hua, Jo-Hai, Jo-Aiga. A harsher Trinity you never will see. And with them, just as I suspected, there is a traitor and a turncoat. Look, there, upon the battlement. That vermilion bush shirt. That battered panama hat. There is the scoundrel, among the ranks of your deadliest foes.' (P. 100)

c. **Bear the Dog**

Bear the dog is the Luka's animal. He is the minor character in this story. His presence function is same with the Nobodaddy, to support the presence of Luka Khalifa. Based on the the appearance function, Bear the dog belongs to protagonist character because he is also the hero in this story. According to the characterization of Bear the Dog is the round character because sometimes he supports Luka, in contrary he against Luka's idea when Luka tries to believe Nobodaddy's word to travel in getting the Fire of Life.

*'I don't trust him,' said Bear the dog.
 'I don't like him,' said Dog the bear.
 'I don't believe a word he says,' said Bear the dog.
 'I don't think for one moment that he'll just go away,' said Dog the bear.
 'It's a trick,' said Bear the dog.
 'It's a trap,' said Dog the bear.
 'There's a catch,' said Bear the dog.
 'There must be a catch,' said Dog the bear.
 'Ask him,' said Bear the dog. (P. 27)*

The attitude of Bear the dog here is to prevent Luka from the dangerous thing that may be could happen. Bear the dog really loves Luka because Luka ever saves his life from the awfulness of his Master. Luka curses that his Master's animal would against him. Therefore, Bear the dog comes to Luka's house become Luka's pet.

...but the dog and the bear had plainly come to stay. They had even brought their own snacks. The bear was carrying a bucket of fish and the dog wore a little coat with a pocket full of bones. (P.11)

In addition, Bear the dog shows his love by protect Luka from the danger. When Luka does not sleep in his room in the night, suddenly the vultures are flying down in Luka's window. Bear the dog and Dog the Bear is in ready position to protect Luka from danger.

There were seven vultures flying down towards him, wearing ruffs around their necks, like European noblemen in old paintings, or like circus clowns. They were ugly, smelly and mean. The biggest, ugliest, smelliest and meanest vulture settled down on Luka's windowsill, right next to him, as if they were old friends, while the other six hovered just out of reach. Bear the dog woke up and came to the window fast, growling and baring his teeth; (P. 17)

Bear the dog entertains Luka when he feels sad. In a day Rashid does not wake up, Bear the dog accompanies Luka everywhere. He wants to show that he is a loyal animal to his Master. He also sacrifices himself to save Rashid's life from Nobodaddy because he also loves Rashid Khalifa. He does not want to see Luka is sad anymore. Therefore, he changes his immortal life with mortal life.

....then,' said Bear the dog. 'Only one of us has an immortal life to give up, and that one is me.' And without waiting for any further discussion he ran to the corner where the Creature was crouching, and leapt; and Luka saw the Creature open a ghastly sort-of-mouth impossibly wide, and he saw Bear being swallowed up by that mouth; and then Bear was ejected

again, looking the same, only different, and the Creature had become Bear-shaped too: No-Bear, instead of Nobodaddy. (P. 110)

d. Dog the Bear

Dog the bear is the protagonist in the story. He is the hero too in this story because he accompanies Luka in the journey. Dog the bear is the minor character in the story. His presence is same with Bear the dog. They are together from the circus until they become Luka's pet. They come to Luka's home to stay and bring their own food. They come to Luka because they want to say thanks because Luka save their life from their Master.

...but the dog and the bear had plainly come to stay. They had even brought their own snacks. The bear was carrying a bucket of fish and the dog wore a little coat with a pocket full of bones. (P.11)

The characterization of Dog the bear is also belonging to round character because it can be changed all the time. Dog the bear follow everywhere Luka goes. He protects Luka from the danger. Bear the dog and Dog the Bear works together to protect Luka. Therefore, their attitudes change everytime.

There were seven vultures flying down towards him, wearing ruffs around their necks, like European noblemen in old paintings, or like circus clowns. They were ugly, smelly and mean. The biggest, ugliest, smelliest and meanest vulture settled down on Luka's windowsill, right next to him, as if they were old friends, while the other six hovered just out of reach. Bear the dog woke up and came to the window fast, growling and baring his teeth; Dog the bear leapt up a moment later and towered over Luka, looking as if he wanted to rip the vulture to pieces there and then. (P. 17)

It also show when Luka tries to believe Nobodaddy's word that only the Fire of Life could save Luka's father life from the death. Then Dog the bear prohibit Luka to believe and asks Luka to back home.

'Ignore him,' said Dog the bear in an oddly big brotherly way. 'You really should go home now.' (P. 26)

Then, Bear the dog also supports Dog the Bear's word. They are cohesive in protecting Luka. They try to persuade Luka so Luka back home and does not anything again.

*'I don't trust him,' said Bear the dog.
 'I don't like him,' said Dog the bear.
 'I don't believe a word he says,' said Bear the dog.
 'I don't think for one moment that he'll just go away,' said Dog the bear.
 'It's a trick,' said Bear the dog.
 'It's a trap,' said Dog the bear.
 'There's a catch,' said Bear the dog.
 'There must be a catch,' said Dog the bear.
 'Ask him,' said Bear the dog. (P. 27)*

e. Soraya the Otter Queen

Soraya is the Otter Queen. According to the role aspect, she is the minor character. Based on the appearance function, she belongs to protagonist character because she helps Luka in getting the Fire of Life. Without her helps, maybe Luka can get to the Mount very long because Soraya helps Luka by riding a flying carpet. Therefore, Soraya is also the hero in the story.

Luka Khalifa, Thief of Fire, I, the Queen of the Otters, will do everything in my power to assist you to perpetrate your dreadful – and most noble, and most dangerous, and absolutely most enjoyable! – Crime.' (P. 51)

In addition, her characterization is the round character because she changes her mind when he said that she will help Luka. She is afraid bringing Luka closer to the dangerous things. It makes her disappointed to herself. She is afraid that Luka will be in danger when he closer to the Mountain because the Fire Alarm rings and the inhabitant of the Heart of Magic could see them. Therefore, Soraya prohibits Luka to go to the Mount and asks him to join her ride a flying carpet and go home.

Soraya nodded. 'Yes,' she said. 'There's only one course of action. You must abandon your plan, and climb aboard Resham, and I will fly as high as I can rise and as fast as I can ride and I will try to get you back to the Starting Point before they find you, because if they catch you they may Perminate all three of you on the spot, without asking for an explanation of your presence or giving a reason for their drastic measures. Or else they'll put you on trial and Perminate you after that. The adventure is over, Luka Khalifa. It's time to go home.' (P. 77)

The name of the Otter Queen is same with the name of Luka's mother. He knows that when he wants to call it but he could not mention the right name.

Finally, he thinks that if Magic World is his father's World then the name of the Queen absolutely Soraya.

He would lose his father and his father's fatal copy; it was time to get used to that horrible fact. All he would have left was his mother, and her beautiful voice ...

'I know the Insultana's name,' he said suddenly, and stepping out from the shadow of the awning, he called in a loud, clear voice, 'Soraya!' (P. 47)

3.1.4 Setting

The setting in the novel consists of three; there are setting of place, setting of time, and setting of social. Setting of place is the location of incident happened. Setting of time is related to the problem "when" the story is happened. Setting of social shows everything activity which is related to the society in the novel.

The following table consists of the setting of place, the setting of time, and the setting of social that found in the novel.

Table: Setting of Place, Setting of Time, and Setting of Social

No	Setting	Description
1.	Place	
	a. Kahani City	The place where Luka live with his family, located on the land of Alifbay
	b. River Silsila	Sungai yang lebar, tenang, kotor dengan air berwarna lumpur

	c. Great Tent	It was located on the bank of Silsila, it was on fire
	d. Luka's Bedroom	Luka saw the Great Tent was on fire
	e. In front of Luka's home	Luka found Bear, the dog and Dog, Bear the dog in front of his home
	f. World Magic	It is located in the parallel with Non-Magic World
	g. Bank Of River Time	It was a beautiful river which flow from Lake of Wisdom where standing beside the Knowledge Mountain
	h. Respectorat	It is rat area
	i. Heart Of Magic	It locates of the all residents of the Heart of Magic and the location of Knowledge Mountain
	j. Knowledge Mountain	It locates of Fire of Life
	k. On the roof of Luka's home	Luka, his family, and his unusual pet were gathered while singing and dancing together
2.	Time	
	a. At that night	The night when TV station inform that circus animal refuse to exhibition
	b. Midnight	The tent was on fire
	c. The next morning	a. Luka found Bear, the dog and Dog, Bear the dog in front of his home b. Haroun said that it is the time to Luka to sget his own experience
	d. The beautiful starry night	Rashid get some deep sleep and could not wake up anymore
3.	Social	
		The prohibition to all creature in Real World and Magic World to don't take or steal the Fire of Life

From the explanation above, we know that the setting of the story is real within a story but it is not real in the real life because this novel is an imagination novel. Therefore, the selection of the setting is important in this novel.

a. Setting of place

There are many setting of place found in the novel *Luka and the Fire of Life*. First place was located on the Kahani City where Luka live with his family. Kahani City is located on the Land of Alifbay.

There was once, in the city of Kahani in the land of Alifbay, a boy named Luka who had two pets..... (P. 9)

The second place is Silsila River. Silsila is the wide and dirty with black color. It is located on Kahani city not far from Luka's house. In the bank of this river, there is a Great Tent of GROF (Great Rings of Fire). When the Great tent was on fire, Luka was heard from his room so he wakes up.

.... the circus parade going by on its way to raise its Big Top near the banks of the mighty Silsila. The Silsila was the wide, lazy, ugly river with mud-coloured water, which flowed through the city not far from their home.or maybe even a billion billion, a noise that spread all the way from the Big Top by the banks of the Silsila to Luka's bedroom, and woke him up. (P. 10)

After the accident, in the early morning, Luka and his family found the dog and the bear in front of their home. By bringing their own food, Luka's family thinks that they want to stay there with his family. Then they become Luka's unusual pet because they different from another pets.

A dog with a tag on its collar reading 'Bear' and a bear with a tag on its collar reading 'Dog' showed up at Luka's door – afterwards Luka would wonder exactly how they had found their way there..... but the dog and the bear had plainly come to stay. They had even brought their own snacks. (P. 11)

Someday, Luka was overstepping to Magic World because he saw his father, Rashid Khalifa, standing under the tree. Then he run out followed by his

unusual pet, Dog the Bear and Bear the Dog. When Luka realize, he was in the Magic World where the color is brighter than Luka's World. In this World, everything is magical.

As he ran out of the front door with Dog and Bear, Luka had the strangest feeling: as if they had crossed an invisible boundary; as if a secret level had been unlocked and they had passed through the gateway that allowed them to explore it. He shivered a little, and the bear and the dog shivered, too, although it was not a cold dawn. The colours of the world were strange, the sky too blue, the dirt too brown, the house pinker and greener than normal ... (P.19)

When Luka was entering the Magic World, he met Nobodaddy who like his father, Rashid Khalifa. Then he asked to Nobodaddy to show the way to the top of the Knowledge Mountain. Nobodaddy agreed to show the way to the Mountain. They must go through a place to start the journey. This place is the first place where must be passed. If they had been passed to this place, the gate to the next level will be open. It located on the bank of the River of Time.

The departure of the Gatekeeper at once unveiled the Gate. A trellised stone archway wreathed in bougainvillea flowers magically appeared on the edge of the Bund, and beyond it Luka could see an elegant flight of stairs..... (P. 34)

The next destination is Respectorat. It is a rat area because the leader of this place is a big Rat. The big Rat has a rule that the color of everything in the area must be in white, black and grey. It was forbidden use another color except these (white, black, and grey) colors. Therefore, the color of this area only has three; white, black, and grey. When Luka arrived in this area, the security of this place was much protected. They have to give a visa to enter this place. Luka come to this place for lunch but in the middle he eat, the Otter beat up from the air in

outside. Finally, Luka helps the Otter to beat down the Rats and the Otter win.

Then, Luka get a reward from the Otter Queen. The Otter Queen will help Luka in getting his way to the Mountain.

..... 'Luka Khalifa,' she said, and Luka didn't even ask her how she knew his name, 'you have done the World of Magic a great service. Aren't you going to ask me for anything else in return? You guessed my name; that alone should get you at least the traditional three wishes, and you've only used up one. But for the idea of the Itch Bombs! Who knows what's a fair reward for that. Why don't you just think of the biggest, most important wish you can come up with, and I'll see if I can do anything to help?' (P. 50)

Luka was helped by Soraya the Otter Queen so Luka could get closer to the Mountain. Therefore, they arrive in the Heart of Magic where the residents of the Heart of Magic were living on it. They are the Gods from every period in the past. People usually do apotheoses in the past but now them just memorably by the people.

.....were the vast territories of the Badly Behaved Gods – the gods in whom nobody believed any longer, except as stories that people once liked to tell. (P. 69)
there they all are in the World of Magic, the ancient gods of the North, the gods of Greece and Rome, the South American gods, and the gods of Sumeria and Egypt long ago. (P. 70)

Luka arrives in the Knowledge Mountain, and then he takes his left way.

By this way, he enters the Knowledge Mountain and he sees the Fire of Life

which is guarded by Fire Guard.

Nowadays, the squirrel explained, the job of guarding the Fire of Life had been given to the most powerful Guard Spirits from all the world's dead religions, aka mythologies. Spotted Kerberos, the fifty-headed dog of Greece and the former gatekeeper of the Underworld; Anzu, the Sumerian demon with the face and paws of a lion and an eagle's claws and wings; the decapitated but still living head of the Nordic giant Mimir, which had

been guarding the Fire for so long that it had grown into, and become part of, Mount Knowledge itself; Fafnir the superdragon, as big as the four Changers combined and a hundred times as powerful; and Argus Panoptes, the cowherd with the hundred eyes, who saw everything and missed nothing, were the five appointed guardians, each of them more ferocious than the last. (P. 92)

Luka successes bring the potatoes home and feeding his father the Otter potato. Rashid wake up. It makes Luka, Haroun, Soraya Khalifa, Bear the dog and Dog the bear happy. Then they celebrate it on their rooftop by gathering, singing and dancing under the beautiful skies.

'Relax my foot,' said Soraya. 'The stars may not be dancing, but we're certainly going to.' She clapped her hands, and at once Dog the bear got up on his hind legs and began to stamp out the African Gumbo Dance, and Bear the dog jumped up and began to howl a Top Ten melody, and then the Khalifa family leapt to its feet and began to jig about energetically, and to join in the dog's song as well. (P. 111)

b. Setting of time

Setting of time in *Luka and the Fire of Life* was started at that night. It was a terrible night. In this night, there are many incident happened in the Kahani City. First, the animal circus was refused to do the show. The animal was against to their Master. Then in the midnight, the Great tent was on Fire and it heard until Luka's room.

That night it was reported on the TV news that, in an astonishing development, the animals of the GROF circus had unanimously refused to perform. In a crowded tent, and to the amazement of costumed clowns and plain-clothes customers alike, they rebelled against their master in an unprecedented act of defiance.....A noise started up around midnight, a noise like the rustling and crackling of a billion autumn leaves, or maybe even a billion billion, a noise that spread all the way from the Big Top by the banks of the Silsila to Luka's bedroom, and woke him up. When he looked out of his bedroom window he saw that the Great Tent was on fire,

burning brightly in the field by the river's edge. The Great Rings of Fire were ablaze... (P. 10)

After the incident, the tomorrow next morning, Luka and his family found the animal circus; Bear the dog and Dog the Bear in front of their home.

A dog with a tag on its collar reading 'Bear' and a bear with a tag on its collar reading 'Dog' showed up at Luka's door – afterwards Luka would wonder exactly how they had found their way there..... but the dog and the bear had plainly come to stay. They had even brought their own snacks. (P. 11)

Then, in the beautiful starry night, the star was dancing in the sky. Luka, Haroun, Soraya, Miss Oneeta, and their neighbor were also dancing under the beautiful night. The only one who did not join with them is Rashid Khalifa. He feels lazy to join them. Therefore, he only ate the banana in front of his home and he felt very sleepy. Rashid Khalifa slept suddenly. When Luka and his family come back to their home, they found Rashid slept. Then, he sleep deeply without anybody could wake him up with smile in his face.

Rashid Khalifa, the legendary storyteller of Kahani, fell asleep with a smile on his face, a banana in his hand and a twinkle on his brow, and did not wake up the next morning. Instead he slept on, snoring softly, with a sweet smile on his lips. He slept all morning, and then all afternoon, and then all night again, and so it went on, morning after morning, afternoon after afternoon, night after night. Nobody could wake him. (P. 16)

c. Setting of social

Setting of social in *Luka and the Fire of Life* is about the prohibition to all creatures in Real World and Magic World to do not take the Fire of Life in the top of Knowledge Mountain. If, anybody wants to take the Fire of Life, the fire alarm would be rings. Then, all the residents of the Heart of Magic would look for the Fire thief.

At long last the siren of the Fire Alarm died down, but the hysterical activity all around them became, if anything, even more frenzied. Soraya dragged Luka behind the rhododendron bushes. 'When the Fire Alarm sounds it means two things,' she said. 'It means that the Aalim know that someone is trying to steal the Fire of Life. And it means that all the residents of the Heart of Magic are rendered capable of seeing intruders until the All-Clear, which doesn't sound until the thief is caught.' (P. 77)

Jackal-headed Egyptian deities, fierce scorpion- and jaguar-men, giant one-eyed, man-eating Cyclopes, flute-playing centaurs, whose pipes could entice strangers into cracks in rocks where they would be imprisoned for all time, Assyrian treasure-nymphs made of gold and jewels, whose precious bodies could tempt thieves into their poisoned whiplash nets, flying griffins with lethal claws, flightless basilisks glaring in all directions with their deadly eyes, Valkyries on cloud-horses in the sky, bull-headed minotaurs, slithering snake-women; and huge rocs—larger than the one that bore Sinbad the Sailor to its nest—charged wildly across the land and through the air, answering the Fire Alarm, hunting, hunting. In the Circular Sea, after the Alarm sounded, mermaids rose from the waters singing siren songs to lure the foul intruders to their doom. Enormous island-sized creatures – krakens, zaratans and monstrous rays – hung motionless on the Sea's surface; if an intruder were to pause on the back of one of the beasts for a rest, it would dive and drown him, or flip over to reveal its giant mouth and its sharp triangular teeth, and swallow the trespasser down in bite-sized chunks. And most terrible of all was the gigantic Worm Bottomfeeder, who rose blind and roaring from the Sea's usually silent depths, in a rage to consume the scoundrels who had triggered the Fire Alarm and disturbed its two-thousand-year sleep. (P.79)

Nobody had never successfully stolen the Fire of Life because the Fire of Life was under protected in many ways. Therefore, it makes anyone never success in stealing the Fire of Life.

The first, according to Nobodaddy, was that nobody in the entire recorded history of the World of Magic had ever successfully stolen the Fire of Life , which was protected in so many ways that, according to Nobodaddy, there wasn't enough time to list one-tenth of them. The dangers were almost infinite, the risks dizzying, and only the most fool-hardy adventurer would even think of attempting such a feat. (P. 28)

3.2 The Relation of the Intrinsic Aspects

The intrinsic aspects always relate each other. They are the plot, the theme, the setting, the character and characterization. They could not stand by themselves because they have to build the story. In building the story they have to unite so they could be tied by the theme. The plot consists of the event series. The event happens on the settings which are divided into place, time, and social. The setting influences the characterization of the character. Therefore, the unity of the intrinsic aspects can make the story becomes interesting and belongs to good literary work.

The major theme of the novel *Luka and the Fire of Life* is about right of life. There are many additional themes in this story to support the major theme, such as friendship, self-sacrifice, and love. Based on these themes, the author writes a story by entering plot and phase which starts from the situation, the generating circumstance, the rising action, the climax, and the denouement. The

plot consists of the sequence of event that the characters do so they have their own characteristic in the story.

The function of the character is to build and move the story. The main protagonist character in this novel is Luka Khalifa. Besides the main character, there is another character; it is called the minor character. The existence of minor character is to support the main character and can influence the story. The minor characters are Nobodaddy, Bear the dog, Dog the bear, Soraya the Otter Queen. Hence, in the story, the main protagonist character was helped by the minor character to reach what the main character wanted in the story.

The setting of the novel was started on the Kahani City, in the land of Alifbay, in the Luka's home. It starts the beginning of story. Then, it also supported by the setting of time which tells us the situation and condition at that time. The social setting is also influenced the story and the characters. In order to help his father, Luka should give his father the Fire of Life. The prohibition to do not enter Magic of World and do not take the Fire of Life make Luka waxes enthusiastic about it. These sequences of event in the story were influenced by the setting of the novel. Therefore, the relation between the setting and the plot is strong.

The first conflict of the novel happens when Luka curses Captain Aag. Then another conflict appears slowly. Moreover, the conflict between the characters also appears in the novel. The condition and situation of the novel can make some characters easy to change their mind. For example, the Otter Queen

Soraya supports Luka's idea to take the Fire of Life and she agrees to help him but in the specific condition, it is when the Fire Alarm rings, Soraya changes his mind to help Luka. She prohibits Luka to go to the Mount because she afraid that Luka will be arrested and punished by the Aalim. She worries if Luka is in danger.

From the explanation above, the researcher conclude that the intrinsic aspects must relate each other because it can build the integration of meaning in the story. Therefore, the intrinsic aspects could not be separated each other because it can make the story becomes wretched and messy.



CHAPTER IV

CONCLUSIONS AND SUGGESTION

4.1 Conclusions

From the analysis in the novel *Luka and the Fire of Life*, there are three problems mentioned in the statement of the problem. Therefore, the researcher concludes below;

The intrinsic aspects of the story only focused on the plot, the theme, the character and characterization, and the setting that are analyzed by applying structural analysis. The plot of this story is belonging to progressive-regressive because it has progressive plot and in the middle also appears the flashback of the characters. The event is presented by the flashback of Luka's life through the situation phase, generating circumstance, rising action, climax, and denouement. The ending of story belongs to closed plot and happy ending because the readers do not curious with the continuity of the story. The ending is appropriate with the readers want and finally Rashid recover from his sleep so it belongs to happy ending. There is one of the main character, he is Luka Khalifa and the peripheral characters, they are Nobodaddy, the Otter Queen Soraya, Bear the dog and Dog the bear. The setting of place in this novel generally are in around Luka's home and in Magic World, River of Time, Respectorat, Heart of Magic, and Knowledge Mountain. There are no specific settings of time. It only tells that night, in the next

morning, in the morning and in beautiful starry night. The setting of social is about the prohibition to the all creature in the Real World and Magic World to do not take the Fire of Life in the top of the Knowledge Mount. The intrinsic aspects are united and related each other to make the unity so the story will be great, interesting and it was tied by the theme. The major theme of the story is about right of life which is supported by the minor theme, such as friendship, self-sacrifice and love.

4.2 Suggestion

The uniqueness of Salman Rusdhie's novel makes many researchers want to analyze and understand his literary work in many ways, one way is literary criticism. The researcher had been done the research in one of the literary work undertitle *Luka and the Fire of Life*. As explained before on the sub-chapter, the research in this novel is using structural theory is aimed on the relation of the intrinsic aspects in the novel which are focused on theme, plot, character (characterization), and setting. Actually, the researcher realizes that this thesis is far from the perfection. Therefore, the researcher makes some suggestion that interested in doing some research or object.

There are many interesting things that could be analyzed in the novel *Luka and the Fire of Life*, the researcher has many suggestions to be analyzed by the next researcher.

- a. From the language aspect that used in the story. The using of the language is very unique to be analyzed because it contains deep meaning in every

single word. Therefore, it can be analyzed using semiotic or stylistic analysis.

- b. It also can be analyzed using psychological of the characters, especially for Luka Khalifa, Nobodaddy, Otter Queen Soraya, Bear the dog, and Dog the bear. Many other aspects could be analyzed deeply in this novel because this novel is potentially to be object analysis.

The researcher hopes that it would be benefit and useful at least as additional information to present study and especially for the researcher itself. Furthermore, the researcher hopes some suggestion or critics from the readers of this research (thesis), in order to make it better.

BIBLIOGRAPHY

- Baryadi, I. Praptomo. 2007. *Teori Ikon Bahasa: Salah Satu Pintu Masuk ke Dunia Semiotika*. Yogyakarta: Penerbit Universitas Sanata Dharma
- Endraswara, Suwardi. 2003. *Metodologi Penelitian Sastra*. Yogyakarta: Pustaka Widyatama
- Eriyanto. 2013. *Analisis Naratif: Dasar-Dasar Penerapannya dalam Analisis Teks Berita Media*. Jakarta: Kencana Prenada Media Group
- Jabrohim. 2012. *Teori Penelitian Sastra*. Yogyakarta: Pustaka Belajar
- Kurniawati, Rizka. 2011. *Analisis Struktural-Semiotik Roman La Salamandre Karya Jean-Christophe Rufin*. Jogjakarta: FBS UNY Thesis
- Lixian, Xiao. 2013. *Analisis Struktural Novel Hong Lou Meng*. Tiongkok: FBBT GDUFS Article
- Nurdiyantoro, Burhan. 2012. *Teori Pengkajian Fiksi*. Yogyakarta: Gadjah Mada University Press
- Rochani Adi, Ida. 2011. *Fiksi Populer: Teori dan Metode Kajian*. Yogyakarta: Pustaka Belajar
- Rushdie, Salman. 2010. *Luka and the Fire of Life*. London: Random House Group
- Van Luxemburg, Jan dkk. 1984. *Pengantar Ilmu Sastra*. Jakarta Pusat: PT. Gramedia
- Wahyuningtyas, Sri and Wijaya Heru Santosa. 2011. *Sastra: Teori dan Implementasi*. Surakarta: Yama Pustaka
- Wellek, Rene and Austin Warren. 1990. *Teori Kesusastraan*. Jakarta: PT. Gramedia
- Wingit Anjani, Primaera Restu. 2009. *Melawan Represi Budaya Patriarkat Dan Perubahan Psikologi Tokoh Dalam Novel Kerudung Merah Kirmizi Karya Remy Sylado*. Semarang: FIB UNDIP Thesis

Yapi Taum, Yoseph. 1997. *Pengantar Teori Sastra*. Bogor: Nusa Indah

<http://www.incredibleart.org/lessons/middle/color2.htm#symbolism> accessed on April 4

http://www.artyfactory.com/color_theory/color_theory_2.htm accessed on April 4, 2014

<http://plato.stanford.edu/entries/peirce-semiotics/> accessed on April 7, 2014

<http://contemporarylit.about.com/od/fiction/fr/Luka-And-The-Fire-Of-Life.htm> accessed on April 7, 2014



THE SEQUENCE OF THE *LUKA AND THE FIRE OF LIFE*

1. Luka curses Captain Aag in the bank of River of Silsila that his animal would be against him and his Great Tent will be burn
2. Luka's curse becomes real and the animal escapes to the jungle except Bear the dog and Dog the bear.
3. Dog the bear and Bear the dog come to Luka's home and become his animal
4. The black raven was visited Luka's room and said that their Master will revenge Luka's curse
5. In the beautiful night, Rashid fall asleep forever. Nobody could wake him up
6. Luka and his family are sad
7. Luka enters the Magic World intuitively and meets Nobodaddy who suggests him to take the Fire of Life in saving his father's life
8. Luka decides to look for and take the Fire of Life in the top of the Mount of Knowledge
9. Luka was accompanied by Bear the dog, Dog the bear, and Nobodaddy in the journey
10. Luka starts his journey in the bank of River of Time by passing the Old Man who shoots someone's head.
11. Luka, Dog the bear and Bear the dog was looking for the soul everywhere.
12. After collecting and saving the soul, Luka against the Old Man by giving him charade game
13. Luka win the games and the Old Man shoots him self
14. Luka goes to the next level (place) and he meets the Elephant Bird to help him in driving a tank because its gasoline is memory that Elephant Bird has.
15. They depart and stop to launch in the Respectorat where the Rats leads this area
16. In the middle their lunch, a group of people were flying in the sky attack this area by throwing garbage from the sky

17. The group was lead by their Queen, Soraya
18. Luka shouts to Soraya by calling her name because Luka needs Soraya's hand to help him pressing the gold knop
19. Suddenly, the time and the activity in around Luka stops when Soraya comes to Luka and asks him what he wants
20. Luka makes a deal with Soraya if Soraya helps him, he will help Soraya too
21. Soraya agrees to help Luka preesing the gold knop on the top of the big rat place. In contrary, Luka gives an idea to Soraya in attack the rat by giving them itchy powder
22. Soraya win in attacking the rat. She gives a reward to Luka by delivering him closer to the Mount
23. By riding a flying carpet, they go to the Mount passing many places, such as the Mists of Time, the Great Stagnation, ElTiempo and the Inescapable Whirlpool, The Trillion and One Forking Paths, and the Fiery Doughnut
24. They arrive in the Path to Three Fiery Doughnut and Soraya could not deliver them again. Suddenly, Dog the bear and Bear the dog erase the illusion and Soraya can deliver again into Heart of Magic
25. When they enter the Heart of Magic, the Captain Aag receives them with spraying dragon fire, Nuthog
26. Luka, Nobodaddy, Bear the dog, and Dog the bear against captain Aag and Nuthog while Soraya and her flying carpet was gone
27. Soraya comes with Nuthog's brother and it makes Nuthog is brave to against his master and Captain Aag lost
28. Luka, Nobodaddy, Soraya, Bear the dog and Dog the Bear, Nuthog and his brother go to the Heart of Magic
29. The Fire alarm rings when they meet Coyote to make a plan in helping Luka to enter the Mount. In this time, Nobodaddy is gone
30. The plan is Coyote and his friend will make a false robbing, they will take the attention of the Gods who chase Luka
31. It successes and Luka enters the Mount bringing an Otter pitcher in his neck with Nuthog and his brothers, Dog the bear and Bear the dog.

32. It is not take along time when the Gods aware that the truly thief is on way to the Mountain
33. Nuthog and the others take the attention of the Gods by giving them a performance. They show their skill but when Bear the dog sings, it makes the Gods aware and angry. The king of horse, Slippy, arrest them.
34. The Gods chase angrily while Luka was entered the Mount hardly. Luka was helped by Rataat, the Otter secret agent.
35. Luka arrives in the top of Mount. He is standing under the three while thinking to tricky the guard of the Fire of Life in
36. The Gods arrive in the top of Luka and try to catch Luka but before the God do it Luka makes a speech about the Magic World as his father told to him
37. The Gods aware that Luka speech is right and they agree to permit him taking the Fire of Life
38. By Bear the dog and Dog the Bear helping, Luka brings the Fire of Life home.
39. In his way to home, the Aalim prohibits Luka to home except he takes the Fire of Life back to the Mount. Luka sees the Nobodaddy with them. He is the betrayer.
40. Luka curses the Aalim like he curses Captain Aag. His curses successful and they could not come back again.
41. Luka must go back from the Right way as he enters the Magic World if he wants to exit from the Magic World.
42. Luka arrives in his home with his animals. Then, he run into Rashid room
43. Luka feed Rashid a potato Otter which is smeared with the Fire of Life
44. Rashid wake up and smile again but Nobodaddy comes and wants to take a life of Rashid
45. Bear the dog prohibits him and agrees to change with his immortal life. Then, Bear the dog has no immortal life and Nobodaddy gone
46. Rashid Khalifa, Soraya Khalifa, Haroun Khalifa, Luka Khalifa, Bear the dog, and Dog the Bear gather on the roof of their home dancing and singing together

Luka and the Fire of Life Summary

by Salman Rushdie

Luka and the Fire of Life is the second children's novel by Salman Rushdie, coming twenty years after the publication of Haroun and the Sea of Stories in 1990. Although set in the same World of Magic and with the same cast of characters, those who have read Haroun will find Luka a wildly different sort of novel. The advent of video games and media over-saturation has mutated the original charm and wonderment of Haroun into something that feels forced and distant, and will ultimately leave readers yearning for a more traditional tale. Luka's father, Rashid Khalifa, is a professional orator who regaled his children with tales of the World of Magic as they were growing up. Featuring such fantastic fixtures as the Sea of Stories and the River of Time, the World of Magic is not only a fantasy realm but also a physical manifestation of creativity and imagination.

When Luka's father slips into a coma of storytelling-exhaustion, Luka has to venture into the World of Magic to retrieve the Fire of Life and save his father from completely fading away. On his adventure, Luka is joined by a talking bear named Dog and a talking dog named Bear, as well as Nobodaddy, the inverted spirit of Luka's sleeping father. Their quest is imbued with a heavy voltage of video gaming flair, resulting in an adventure that feels closer to the world of Scott Pilgrim than it does to that of Scheherazade. In his attempts to connect with today's

media-centricity, much of the magic is sucked from the novel's heavily folkloric base. For example, here is a scene where Luka contemplates the River of Time:"He looked in the direction the river was flowing, but a mist sprang up near the horizon and obscured his view. 'I can't see the future, and that feels right,' Luka thought, and turned the other way...but the mist was back there, too, he knew that; he had forgotten some of his own past and didn't know that much about the universe's. In front of him flowed the Present, brilliant, mesmerizing, and he was so busy staring at it that he didn't see the Old Man of the River until the long-bearded fellow came right up in front of him holding a Terminator, an enormous science-fiction type blaster, and shot him right in the face. BLLLAAARRRTT!"Something doesn't work here. Rushdie's sentiment to include gaming as a sort of modern-day folklore comes from a very smart place: the development of storytelling in the twenty years since Haroun and the Sea of Stories has been astonishingly console-based, but it is painfully obvious in Luka that Rushdie is ill-equipped to tackle the world of digital gaming. Aside from the cringe-worthy "Old Man of the River," there are scenes where Luka and his entourage dig around for "extra lives" (which eventually reach a sprawling count of 999). Nobodaddy reminds him continuously to reach "save points" so he doesn't have to start his adventure over. Where the majority of Luka revolves around ancient mythology and bad puns, these gaming moments feel like a failed attempt at gaining relevance with a younger crowd. As Luka and his friends

venture closer to the Fire of Life, their trek is inundated with countless mythic figures from old legends. Aside from the Egyptian God Ra (who speaks in Microsoft's "Wingdings," of all things), most of these characters drift in and out of *Luka and the Fire of Life* with such hyperactive speed that their stories don't have any lasting impact.

Towards the end of the novel, Soraya (one of the leaders in the World of Magic) tries to explain the ethereal nature of many of these drifting myths: "Magic is fading from the universe...we aren't needed anymore, or that's what you all think, with your High Definitions and low expectations. One of these days you'll wake up and we'll be gone..."It's unclear whether Rushdie himself believes this sentiment. In fact, some readers might consider his storytelling approach in *Luka and the Fire of Life* to actually contribute to magic's disappearance. I'm certain there is a young audience out there for this book that will see a brilliant and inspiring synthesis of story forms, but I imagine most readers will feel their connection time out as *Luka* reaches the last level of the novel.