



# AN ANALYSIS OF THE SATIRES REFLECTED IN SALMAN RUSDHIE'S NOVEL "HAROUN AND THE SEA OF STORIES"

Bunyani (bunyanie@gmail.com)

*Institut Agama Islam (IAI) Al-Qolam Malang*

(Received: Februari 2018 / Revised: Februari 2018 / Accepted: Maret 2018)

---

## ABSTRACT

Sastra memiliki banyak fungsi, seperti untuk menunjukkan cinta, melambangkan, memprotes atau menyindir sesuatu. Novel adalah karya sastra yang memiliki banyak teori dan metode.

Haroun and The Sea of Stories adalah sebuah novel yang kisahnya memiliki tujuan untuk menyindir Ayatullah Khomeini. Novel ini ditulis oleh Salman Ruhdie di pengasingan. Novel ini sangat menarik untuk dibaca oleh setiap generasi pada berbagai kondisi. Anak-anak akan melihat novel ini menarik karena membuat mereka bahagia, dan orang-orang yang memahami teori sastra atau mereka tidak pernah membaca teori satire secara langsung akan melihat apakah novel ini memiliki arti yang serius. Selain itu, novel ini juga menarik untuk dianalisis dari berbagai sisinya.

Penelitian ini bertujuan menjawab tiga masalah penelitian berikut: siapa satire yang diwakili; apa isi dan siapa targetnya. Penulis menggunakan kritik sastra sebagai metode dan menggunakan pendekatan ekspresif untuk menganalisis novel ini.

Hasil penelitian ini menunjukkan satire diwakili oleh tindakan Khattam-Shud dan peristiwa yang terjadi, seperti meracuni lautan, membuat hukum diam atau dia berada di bawah kekuasaan idola. Ada dua isi satir dan satu sasaran. *Pertama* adalah kritik dan yang *kedua* adalah ejekan. Ayatullah

Khomeini sebagai target karena ia adalah faktor tokoh dengan fatwanya yang membuat kondisi menjadi buruk atau lebih buruk. Dia mendapat kritik karena dia, menurut novel tersebut, membuat penilaian buruk terhadap novel dan kebijakannya melarang masyarakat membaca dan menulis novel. Dia juga mendapat ejekan karena tindakannya tidak pantas dilakukan, sebagai pemimpin agama tidak menjaga perdamaian.

*Kata Kunci:* Karya sastra, Satire dan Sasaran

---

## 1. BACKGROUND

Literature is creative and imaginative work of art either spoken or written. Literature expresses people's imagination, ideas, value, criticism or to explain a love or hatred. In this era, literature can not be separated from our life because we need it to satisfy our feeling or emotion such as sadness, hatred or angry. When we want to protest the policy or condition of our government, we use literature like song or poetry. We see in our country, for example, some artists such as Iwan Fals, Rhoma Irama and Wiji Tukul express their protest use their songs and poems. Their lyrics criticize the government and consent much on social problem.

Literature works are very closely related to human being, because they reflect behavior and attitude of human. Scott states "because of Literature (Art) is not created in vacuum; it is work not simply of person, but the author fixed in time and space, answering to a community of which he is important".<sup>1</sup> it means that literature work has certain purpose. It explains phenomenon in surrounding.

Fowter states that literature work imitates, reflects or explains the specific condition of society.<sup>2</sup> Maladani states that literature has many functions, it a tool of message explicitly or implicitly. In addition, Budianta states that literature functions as a tool to criticize social phenomenon by using symbol, irony, satire and so on.

*Kemampuan sastra dalam menyampaikan pesan menempatkan sastra menjadi sarana kritik sosial. Contohnya dapat dilihat dari kehidupan sekitar kita sehari-hari, seperti penggunaan puisi dalam demokrasi. Tetapi kritik sosial*

---

<sup>1</sup> Wilbur S Scot, *Five Approaches Literature Criticism*, (London: Collier Macmilian Publishers, 1962), hlm. 123

<sup>2</sup> Roger Fowter, *Modern Critical Term*, (London: Mc Education, 1987), hlm. 135-136

*dapat disampaikan oleh teks lebih tersirat dan halus melalui piranti-piranti sastra, seperti penggunaan simbol dan nada ironis. Sekarang kita lihat kegunaan sastra sehari-hari, seperti penggunaan puisi dalam menyampaikan perasaan (benci, marah, atau cinta). Di sini sastra merupakan media komunikasi, yang melibatkan tiga komponen, yakni pengarang sebagai pengirim pesan, karya yaitu sebagai pesan itu sendiri dan penerima pesan yaitu pembaca karya sastra maupun pembaca yang tersirat dalam teks atau yang dibayangkan oleh pengarang.*

*Perlu diperhatikan bahwa fungsi sastra berubah dari zaman ke zaman, sesuai kondisi dan kepentingan masyarakat penduduknya.<sup>3</sup>*

Pradopo states that we cannot understand the function or purpose of literature if we (readers) do not give a meaning or analyze it. We can understand a literature work that contains satire, symbol, figurative language, values and so forth if we give meaning. We will not know that the story or novel like *Gulliver's Travels* novel is great satire if we do not give a meaning. In addition, we need to give a meaning for a literature work based on a theory itself like novel of *Haroun and the Sea of Stories*.<sup>4</sup> Most people know that after analyzing based on theory of literature work if the novel *Haroun and the Sea of Stories*, is a serious novel. it is not children novel like *Alice in Wonderland* written by Lewis Carroll or *Alf Lailah wa Lailah* written by Husein Badawi.<sup>5</sup> Alyssa states that *Haroun and the Sea of Stories* in habits has the same imaginative space as novel of *Gulliver's Travel*.<sup>6</sup>

The other reason this novel is not children novel is the Rushdie's biography. He was born in Bombay "India" to a middle-class Moslem family; his paternal grandfather was an Urdu poet, and his father was a Cambridge-educated businessman. At the age of fourteen, Rushdie was sent to Rugby School in England. In 1964, Rushdie's parents move to Karachi (Pakistan) to join reluctantly the Muslim exodus. During this period, a war between India and Pakistan happened.

---

<sup>3</sup> Melani Budianta, et al., *Membaca Sastra: Pengantar Memahami Sastra Untuk Pergerakan Tingga*, (Magelang: Indonesia Tera, 2003), hlm. 20

<sup>4</sup> Racmat Djoko Pradopo, *Beberapa Teori Sastra: Metode Kritik dan Penerapannya*. Yogyakarta: Pustaka Pelajar, 2003), hlm. 106

<sup>5</sup> Rushdie, Salman.. *Haroun And The Sea of Stories*, trans. Anton Kurnia, *Kisah Seribu Satu + Semalam* (Yogyakarta: Megatruh 2002), hlm. 10

<sup>6</sup> <http://www.boblio.com/books/14712894.htm>, diakses Rabu, 29 November 2017

Rushdie continued his studies at King's College Cambridge, where he read history. After graduating in 1968, he worked in Television Station in Pakistan. He was an actor in a theater at Oval House in Kennington. From 1971 to 1981, he worked intermittently as a freelance advertising copywriter. Rushdie made his debut as a novelist with *Grimus* in 1975, an exercise in fantastic science fiction which drew on the 12<sup>th</sup> century Sufi poet *The Conference of Birds*. The title on his novel is an anagram of the name Sirmung.

His fourth novel won the Whitbread Award I in 1988 and he published the novel of Satanic Verses. Because of this novel, he was accused of besmirching the Muslim leader Ayatullah Khomeini. In addition, the novel was banned in India and South Africa and banned on the street of Bradford and Yorkshire. He was condemned to death by Ayatullah Khomeini on February 14, 1989, when Ayatullah Khomeini blamed him for his novel and he ran away. Although he was in exile, he continued writing and publishing his books as *The Moor Last Sigh* (1995), *The Ground Beneath Her Feet* (1999), and *Step Across This Line* (2003).

In many countries, many protest appeared after Ayatullah Khomeini release his fatwa. In India and Egypt, the protest killed many people. In Indonesia, Salman Rushdie is well known for badness. The Egyptian novelist likes Naguib Mahfoud, and German Jergen Habermas criticized the novel too. Ayatollah's fatwa does not improve people and condition instead but it created a new problem.<sup>7</sup>

From all explanations above, we know that this novel is not merely for children but has certain purposes. This novel contents that is represented in a story such as symbol, satire and figurative language, Kurnia states, that story is meant to ridicule someone who has power.<sup>8</sup>

The writer analyzes one aspect of literature study especially in *satire* because the writer assumes the novel *Haroun and the Sea of Stories* has certain purpose; it is a serious novel that covered with funny or unreal story. The writer concludes that it is Ayatullah Khomeini that had made Salman Rushdie run away and write this novel to satirize the target.

---

<sup>7</sup> <http://en.wikipedia.org/wiki/Salman-Rushdie>, diakses Rabu, 29 November 2017

<sup>8</sup> Salman Rushdie, *Haroun and The Sea...*, hlm. 9

In this article, the writer wants to analyze of the problem based on the theory of satire in three main problems: *First*, to answer how the satires are represented in this novel; *second*, what are the content of the satires; and *third* who is the target of the satire in this novel. The writer takes a story in a novel of *Haroun and the Sea of Stories* and explains based on theory of literature work and satire.

## 2. METHODS AND THEORY

This study uses expressive approach means studying the psychological aspect of the writer. Endraswara states "*Pendekatan ekspresif yang mengkaji aspek psikologi sang penulis ketika melakukan proses kreatif yang terproyeksi lewat karyanya, baik penulis sebagai pribadi walaupun wakil masyarakat*".<sup>9</sup>

The source is the novel entitled *Haroun and the Sea of Stories* which written by Salman Rushdie. This novel was written two years after *Satanic Verses* and was published in 1990. This novel is published in 1991 by Granta Books London and associated with Penguin Book, it has twelve chapters.

This article analyzes the novel using literature theories. The writer collects primary sources to give clear pattern of the study by following procedures:

- 1) Reading the novel to understand its content
- 2) Coding all the contents of novel with its relevance
- 3) Taking the element relevant with problems of the study carefully
- 4) Find the references that support the data in some papers, books, or internet sources. so that this paper becomes better

This article also analyzes the data after being collected through particular procedure as follows:

1. Identifying those data sentences by sentences
2. Interpreting the data
3. Clarifying the data that has relationship with the satires.

---

<sup>9</sup> Suwardi Endaswara, *Metodologi Penelitian Sastra*, (Yogyakarta: FBS Universitas Negeri Yogyakarta dan Pustaka Widyagama, 2003), hlm. 97-98.

4. Analyzing the data based on the problems of the study.
5. Taking conclusion by sentence so that it can be better and we find it correctly.

Novels present an extraordinary event of the character. The event is considered extraordinary since it brings a change to the character's life. In the novellas, the event actually does not change the character's life.

Jassin via Suroto defined novel as follow:

*Novel atau suatu karangan prosa yang bersifat cerita yang menceritakan suatu kejadian yang luar biasa dari kehidupan oaring-orang (tokoh cerita, pent) luar biasa karena dari kejadian ini terlahir suatu konflik, suatu pertikaian, yang mengalihkan juru nasib mereka. Wujud novel adalah konsentrasi, pemusatan, kehidupan suatu saat, dalam suatu krisis yang menentukan.*<sup>10</sup>

Novel is relatively the longest literature work because it contains about forty five thousand word or more. If a prose consists of about fifteen thousand to forty five thousand word, it is called a novella.<sup>11</sup>

The English word *satire* is not derived from English term but from Latin word *sature* that means 'medley' or 'mixture'. "The English word *satire* can be traced back to formal verse Satires of Horance and Juvenal. The term derives from Latin word *sature* (meaning medley or mixture)".<sup>12</sup> Meanwhile, based on dictionary, Hornby states "satire art or practice of making people, institution and so on, and mocking them appear to ridicule us in order to show how foolish, wicked or incompetent they are".<sup>13</sup>

Suroto defines *satire* as follows:

---

<sup>10</sup> Suroto, *Apresiasi Sastra Indonesia*. (Jakarta: Erlangga, 1989), hlm. 19

<sup>11</sup> William Kenney, *How to Analyze Fiction*. (United States of America: Monarch Press, 1966), hlm.103

<sup>12</sup> <http://www.Lisencye.com/php/stopic.php?rec=ture&IUD=987>, diakses Rabu, 29 November 2017

<sup>13</sup> As Horby, *Oxford Adgvanced Learner's Dictionary of Current English*, Fifth Edition, (Oxford: Oxford Univercity Press, 1995), hlm.1042

*Satire adalah karya sastra baik prosa maupun puisi yang berisi kritikan tajam atau sindiran dan cemoohan terhadap kepincangan-kepincangan sosial atau penyalahgunaan dan kebodohan manusia serta pranatanya. Tujuan kritikan tersebut untuk mengoreksi penyelewengan dengan jalan mencetuskan kemarahan dan tawa bercampur dengan kecaman dan ketajaman pikiran.<sup>14</sup>*

From the explanation above, it is obvious that satire is aimed not only to mock but also to criticize or to make an allusion. The tone can be soft, bitter or strong. The target can be individual, class, a nation or type of person. It is impossible for the writer to write a satire without any target. Usually, he sees or experiences event or phenomenon that makes him unhappy. We can understand the target event though the author does not mention who the target is. Abrams states "that butt may be individual (in "personal satire"), or type of person, class, an institution, a nation".<sup>15</sup> From those all we know and understand satire has a target it create nit in vacuum condition it has certain purpose.

### 3. RESULT: FINDING AND DISCUSSIONS

Khattam-Sud, he said slowly, is the Arch-Enemy of all stories, even of language itself. He is the Prince of Silence and the Foe of Speech. And everything ends, because dreams end, stories end, life ends, at the finish of everything we use his name. It's finished, we tell one another, and it's over. Khattam-Shud: The end". (p.39)

It is explained that Khattam-Shud becomes enemy of story and language and all everything will be finished; therefore, the author gives him name Khattam-Shud. The content of the story is aimed at criticizing Ayatollah Khomeini who does not like story and language. He does not like novel so he wants to destroy it and makes it become uninteresting and hated by everyone. The name Khattam Shud actually signifies meaning. The author is sure that he will not live long; therefore he is called Khattam-Shud. Khattam-Shud is taken from Arabic language that means finish or end. This means that people will not follow his fatwa any longer.

---

<sup>14</sup> Suroto. *Apresiasi Sastra Indonesia...*, hlm.71

<sup>15</sup> H. M. Abram, *A Glossary of Literature Theme*, Fourt Edition, (New York: Cornell University, 1987), hlm. 167-168

*Haroun returned to more important matters. Tell me more about this Khattam-Shud, he requested and was utterly amazed when Iff replied in almost the very same words that Rashid Khalifa has used. He is the Arch-Enemy of all stories, even of language itself. He is the Prince of Silence and Foe of Speech. At least and there the water Genie abandoned the somewhat too sonorous tone of the preceding sentences, that's what they say. When it comes to the land of Chup and its people the Chupwalas, it's all mostly gossip and flim-flam, because its generations since any of us went across the Twilight Strip into the Perpetual Night (p.79).*

In this part, it is told that Khattam-Shud haters do not like story. He called a prince of silence. His member becomes gossip in everywhere.

In this story, the author criticizes Ayatullah Khomeini who does not like a story and he does not allow the people to read story or novel. Many people call him a prince of silence. As if he is a leader for every people and they must obey all he said. In addition, he gets a gossip from many people anywhere because no freedom at all.

*If asked to Mali, What's this pollution? When did it start? How bad is it? Mali answered the questions in sequence. Lethal but nature as yet unknown. Started only recently, but spread is very rapid. How bad? Very bad. Certain types of story may take years to clean up. Certain popular romances have become just long lists of shopping expeditions. Children's stories also for instance there is an outbreak of talking helicopter anecdotes (p.83).*

This story explains the poison pollutes in the water. The water is spoilt so that nobody can drink it since the poison spread everywhere. It takes long time to purify. This story has content to criticize Ayatullah Khomeini who gave bad judgment to the novel. His *fatwa* was like pollution that spread everywhere. In this *fatwa*, he judged that the novel is bad. He influenced people attitude on the novel. The judgment he made had made people hate the novel since they had gotten the *fatwa*. They said the writer of the novel is bad and they hated him too. However the effort to make them like the novel again is very difficult because they already have a bad perception. This bad image has been spread everywhere so it is like the people who have been poisoned and do not understand the real of literature work itself.

*We have sent message to Cultmaster Khattam-Shud, continued the Speaker of the Chatterbox. These messages concerned both the vile poison being injected into the Ocean of the Streams of story, and the abduction of princess Batcheat. We demanded that he put a stop to the pollution and also return, within seven hour, the kidnapped lady. Neither demand has been met. I have to inform you, therefore, that a state of war now exists between the Land of Gup and Chup (p.91).*

Here, we can see that Khattam-Shud spread poison to the ocean of the stream of story and he kidnapped princess of batcheat. Many people asked him to stop those all, and release the princess.

This signifies that Ayatullah Khomeini does not like a story and gives bad judgment on it. Therefore, people lose interest on the story. This statement that story is bad is like a poison. People will not read bad works. This satire is used to criticize Ayatullah Khomeini for taking away the author's freedom or happiness and for ignoring the writer. He had put the author into exile. This is represented in Khattam-Shud's kidnapping the prince.

*In the Twilight strip, Rashid Khalifa was sayin, I have seen bad things, heard worse. There is an encampment there, of the Chupwala Army. Such blank tents, wrapped in such a fanatical silence! Because it's true what you have heard rumours of : the land of Chup has fallen under the power of the "Myster of Bezaban", a Cult of Dumbness or Muteness, whose followers swear vows of lifelong silence to show their devotion. Yes; as I moved stealthily among the chupwalas tents I learnt this. In the old das the Cultmaster, Khattam-Sud, preached hatred only towards stories and fancies and dreams; but now he has become more severe, and opposes speech for any reason at all. In Chup City the school and law-courts and theatres are all closed now, unable to operate because of the silence laws. And a head it said that same wild devotees of the Mystery work themselves up into great frenzies and saw their life together with stout twine; so they die slowly of hunger and thirst, sacrificing themselves for the love of Bezaban. But who or what is Bezaban? Haroun burst out. You may all know, but I don't know have a clue.*

*Bezaban is a gigantic idol, Rashid told his son. It is a colossus carved out of black ice, and stands at the heart of Khattam Shud's fortress-place, the Citadel of Chup. They say the idol has no tongue, but grins frightfully, Citadel of Chup. They say the idol has no tongue, but grins frightfully, showing its teeth, which are the size of houses (p. 100-101)*

This story explains the condition of the Chup Country under Bezaban power. Chupwalas are very obedient to her. Khattam-Shut was told to hate every story and any discussion without a good reason at all. In the silence law, all members sew their lips. That action to show their obedience.

The story criticizes Ayatullah Khomeini who did not give her societies, especially the author himself, the freedom of creation in his life. In addition, all the people must obey him. He can do everything for anyone who do not undergo all he said because Ayatullah Khomeini has power everywhere and most people will do whatever he says.

This also ridicules Ayatullah Khomeini since he is under the power of the Bezaban. An idol from ice. He does not have goodness in himself under the power each other or his bad ambition. In addition, his way is very bad.

*Goopy and badga were coughing and spluttering more and more. The coastline of Chup was in sight, and a bleak-looking thing it was; and in these coastal waters the ocean of the streams of story, was in the dirtiest state Haroun had seen up to now. The poisons had had the effect of muting the colours of the Story Stream, dulling them all down towards greyness; and it was in the colours that the best parts of the stories in those streams were encoded: their vividness, lightness and vivacity. So the loss of the colour was a terrible kind of its warmth. No longer did the water give off that soft, subtle steam that could fill a person with fantastic dreams; here they were cool to the touch and clammy to boot (p.122).*

The story tells about Goopy and Badga who have cough because the ocean is poisoned by someone dirty. The color becomes bad. The story criticizes Ayatullah Khomeini who gave negative judgment. People think it is not worth reading. Generally most people love good stories that make them happy. If the story is not good no body wants to read it. Ayatullah Khomeini gave a negative meaning to the

content of the novel. He said that the novel is not good because it has negative purpose and it must be burned. Ayatullah Khomeini also said that anyone who read or save it will get penishment.

*On those twilit shores, no bird sang. No wind blew. No voice spoke. Feet falling on shingle made no sound, as if the problems were coated in some unknown muffling material. The air smelt stale and stenchy. Thorn-bushes clustered around white-barked, leafless trees, like a slow ghosts. They many shadows seemed to be alive. Yet the Guppies were not attacked as they landed: no skirmishes on the single. No archers hiding in the bushes. All was stillness and cold. The silence and darkness seemed content to bide their time (p.122-123).*

The story explains the condition of the Chup country that is full of silence. There is not sound of bird. The wind does not blow, so the atmosphere was silent. It is to criticize Ayatullah Khomeini who had made her societies or the people in the world live in vacuum situation. He did not give them freedom of expression in their life. In addition, he is lucky in his law of silence.

*As he watched the Shadow Warrior's martial dance Haroun thought about this strange adventure in which he had become involved. How many opposites are at war in this battle between Gup and Chup is dark. Gup is warm and Chup is freezing cold. Gup is all chattering and noise, whereas Chup is silent as a shadow. Guppies love the Ocean, and Chupwales try to seem, hate these things just as strongly. It was a war between love (of the Ocean, or the princess) and the death (which was what Culmaster Khattam Shud had in mind for the Ocean, and for the princess, too), (p.125).*

It tells about the war between Gup and Chup country that have different conditions and situation, such as Gup is a light and Chup is a dark. Gup is full of chatting and Chup is silent like a shadow. Guppies are like an Ocean and Chupwala is poison. The writer criticizes Ayatullah Khomeini. The author uses those differences to show if he does not have idea to make his life and his society become happy. The light explains the condition of society that has creativity and is able to make them happier than dark condition, because the darkness symbolizes if they cannot do anymore. Therefore, they are lazy to make themselves have creativity, like make poetry or

other literature work. Cool is the situation that makes everyone lazy to make themselves as creative person. Ayatullah Khomeini makes society lazy like the story of dark and cool condition. In those conditions, the societies are difficult or never have they made creativeness in their life especially in making literature work, because they are afraid.

Silence is like a shadow. It is used to satirize Ayatullah Khomeini who did not give freedom to create of literature work. He wanted to make societies to be in a static condition. The last part of this satire is to criticize the target Ayatullah Khomeini who gave negative judgment on that novel (*The Satanic Verses*) for a bad purpose without ask or share the content first.

*Please listen, Rashid urged. Mudra is no longer an ally of the Cultmaster's he has become disgusted with the growing cruelty and fanaticism of the Cult of the tongueless ice-idol Bezaban (p.131)*

This story explains about Mudra who does not ally Khattam-Shud because he is very cruel and fanatic. This story has contents to criticize Ayatullah Khomeini who did not like a story or novel. As already known, because of his fatwa in the novel of *The Satanic Verses*, many people hate Salman Rushdie. Ayatullah Khomeini was very fanatic and all of his actions were not based on reason and not reasonable.

This story ridicules Ayatullah Khomeini who was very obedient to his bad ambition to kill Salman Rushdie without asking the author. His ambition is represented by the idol of ice that has a bad form.

*"Don't think all Chupwalas follow Khattam-Shud or worship his bezaban Mudra, Mudra said in his silent, dancing way (and Rashid translated his "words" into ordinary speech) mostly they are simply terrified of the Culmaster's great power of sorcery. But if he were defeated, most people in Chup would turn to me; and though my Shadow and I are warriors, we are both in favor of peace (p.131-132).*

This story tells about all Chupwalas who are very obedient to their leader (Khattam-Shud). However, most of them hate him. Because they are afraid of his power, they show their fake obedience. It criticizes Ayatullah Khomeini. Societies did not love and were not obedient to him. They were afraid of him because he could do whatever

he wanted. It is well-known that he is a leader that has many people who will execute of his instruction despite their hatred toward him. Many people show if they are good member as obedient as he said.

*And in among the Shadow, also, Culmaster Khattam Shud has made terrible trouble. Mudra the shadow Warrior resumed the narrative. Quicker and quicker moved his hand; and his facial muscles rippled and twitched in a most exited way; and his legs danced nimbly and fast. Rashid hat to work very hard to keep up with him. Khattam Shud's black magic has had fearsome result, Mudra revealed. He has plunget so deeply in to the dark art of sorcery that he has become shadowy himself-changeable, dark, more like a shadow than a person. And as he has become to be more shadowy, so his shadow has come to be more like a person. And the point Khattam-Shus's shadow and which his substantial Self-because he has done what no other Chupwalas has ever dreamt of that is, he separated himself from his shadow! He goes about in the darkness, entirely shadow less, and his shadow goes wherever it wishes. The culmaster Khattam Shud can be two places at once (p.132-133).*

The story tells about Khattam-Shud who has made the condition worse because of his magic. He frightens and influences many people. The magic can make himself (Khattam-Shud) becomes a shadow. In the dark, he is like more shadow than himself. Khattam-Shud is influenced with a darkness and do not understand himself. The content of this story is criticism of Ayatullah Khomeini who had created problem for many people in many places too. As we see, there were many victims everywhere. It also criticizes Ayatullah Khomeini for making many people confused because they did not understand who they would follow. A perfect or a leader will not create problem in the society because all the problem can be solved in a good way.

Precisely so said the grim gestures of Mudra's shadow. Furthermore, this new doubled Khattam-shud, this man shadow and shadow-man, has had a very harmful effect on the friendship between Chupwalas and their shadows. "Now, many shadows are resentful of being joined to Chupwalas at the feet and there are many quarrels (p.133)".

This story tells about Khatam-Shud that splits into two, as a man and a shadow, and a shadow and a man. In addition, it creates problem in society because the people and their shadows often make a war. The content of the story is criticism on Ayatullah Khomeini, because he did not do his duty to save peace in the world. He did not do the right thing which a religious leader is supposed to do. As a judge, he is supposed to solve the problem in the right way. He should prove that his argument based on the fact.

*Look down, Iff broke in. look down at the Ocean. The tick, dark poison was everywhere now, obliterating the colors of the streams of story, which Haroun should no longer tell apart. A could, clammy feeling rose up from the water, which was near freezing point, as cold as death, Haroun found himself thinking (p.146).*

The story tells about a thick poison that separates anywhere and has destroyed the color of the ocean. It criticizes Ayatullah Khomeini who made the image of the novel. People thought it is not worth reading. Generally, most people love good stories that make them happy. If story is not good nobody wants to read. Ayatullah Khomeini gave a negative purpose, suggested that the novel must be burned, and anyone who read or save it will get punishment.

*Through the door came a skinny, scrawny, measly, wisely, sniveling clerical type, exactly like all the others, but also unlike: because as soon as he appeared, every Chupwala in sight began to bow and scrape as energetically as possible; for this unimpressive creature was none other than the notorious and terrifying Culmaster of Bezaban, Khattam-Shud, the big bogeyman himself (p.153).*

The story tells about appearance of Chupwalas who Chupwalas respect. The character is actually the Khatam-Shud. In this part, Ayatullah Khomeini is figured out as the skinny, scrawny, measly, wisely, sniveling person. It is contrary to the pro type of leader; strong and well built. Here, Ayatullah Khomeini is represented as weak character. He does not have the quality of leader because of physical appearance.

*So much for all your silence nonsense, said Iff with considerable courage. Isn't it typical, couldn't you have guessed it, wouldn't you have known; the grand*

*panjandrum himself does exactly what he want to forbid everyone else to do. His followers sew up their lips and he talks and talk Billy (p153-154).*

Iff explained that Chup city is a silent city. On the other hand, their leader (Khatam-Shud) is talkative. The writer criticizes Ayatullah Khomeini because he did not give freedom to create art. He oppressed the people by formulating or making regulation that prohibit people to create. He was not fair this case. It was actually not fair for people. This shows that he was not a good leader.

*The Chupwala who had removed but the hoopoe's brain-box stepped forward and give it to Khatam-Shud with a bow of the head. The Culmaster commenced tossing the little metal cube lightly into the air, murmuring, now we shall see about their processes too complicated to explain. Once this is taken apart, I'll explain those processes never fear (p.154).*

The Chupwala takes life's brain-box and gives to the Khatam Shud and Khatam Shud pay with it. This is a criticism. This represents or signifies Ayatullah Khomeini ignorance of other people's interest. The writer wants to show that Ayatullah Khomeini only thought and cared about himself as a leader. He was not supposed to do it. He should understand other people by giving opportunity to express their idea or aspiration, not taking away what they express. If he take away them freedom, they cannot keep their existence. The people will be miserable. "Stories make a trouble. An ocean of stories is an ocean of trouble. Answer me this; what's the use of stories that aren't even true (p.155)."

This story criticizes Ayatullah Khomeini because he had made judgment that was not reasonable. He judged the matter without considering the fact. He judged only from the surface. We cannot see anything only from the surface.

*There are poison blenders, Khatam Shud was saying. 'We must make a great many poisons, because each and every story in the ocean needs to be ruined in a different way. To ruin a happy story, you must mike the criminal's identify obvious even to the most stupid audience. To ruin tragedy you must make it capable of inducing helpless laughter (p.159).*

In this part of the story, Khattam Shud makes poison to destroy the story. He uses different poison to destroy different stories. He uses sad story to destroy the story of happiness. He also makes action drama move too slowly. This signifies how Ayatullah Khomeini made people sad and miserable. He gave negative judgment to the story, which was not reasonable at all. He judges that novel is bad and not worth reading. Therefore, the author can be punished. The fatwa to abolish the novel is not reasonable at all.

*But why do you hate stories so much? Haroun blurted felling stunned. Stories are fun. The world, however, is not for fun, Khattam-Shud replied. The word my world, all words, come reply. They are all there to be ruled. And inside very single story, inside very stream in the Ocean, there lies a word, a story world that I cannot Rule at all. And that is the reason why (p.161).*

The story tells why Khattam- Shud does not like a story. He argues that life in this word is not fun and stories created for fun. He must lead the world. The story has a world that he cannot lead. The world existing in the story is not real. Those are the reasons why he hates story very much.

The story signifies Ayatullah Khomeini's interference to other. He wanted to master every person and would change what is not suitable with his life. Policy was based on his personal opinion. He never cared others.

Ayatullah Khomeini is also criticized for his hatred toward novel. He hated story because he did not have ability to change everything the content created by author. He was not able to write a novel either.

*But then the armies rushed at each other; and Rashid saw, on his great surprise, that the Chupwalas were quite unable to resist the Gupees. The page of Gup, now that they had talked though everything each other when so fully, fought hard, remained united, supported each other when required to do so, and in general looked like a force with a common purpose. All those arguments and debate all that openness had created powerful bonds fellowship between them (p.184-185).*

The story tells about the Gupees in the war. The Gupees always help one another and remains united although they always debate everything they want to do. All

those arguments and debate do not break their unity even they strengthen the unit among them. Those all make life more colorful and lively. In this story, Ayatullah Khomeini is criticized for viewing controversy and debate as problem. The controversy or debate breaks friendship and unity among people. He did not understand that controversy and difference in arguments are unavoidable in modern era. He saw differences as problems that must be solved right away. This attitude shows that he was not modern.

*Down and down the great head bounced; its nose broke off as it hit the ground; the teeth fell from its mouth down and down it came. Look! Shouted Rashid Kholifa, pointing; and a moment later, look out! He had seen an unimpressive little figure in a hooded cloak come scurrying out into this lowest courtyard of the citadel; a skinny, measly, clerkish sort of fellow as man. It was the Culmaster, Khattam-Shud, running for his life. he heard Rashid's cry too late; whirled around with a fiendish yell; and saw the huge head of the colossus of Bezaban as it arrived ,hitting him squarely on nose ,it crushed him to bits; not a shred of him was ever seen again. The head grinning toothlessly, sad in that courtyard and continued, slowly, to melt (p.190-191).*

The war between Guppees and Chupwalas ends. Guppees win the battle. Khattam-Shud's castle is destroyed. Khattam –Shud himself meets his death when Bezaban's head hit him. This shows the end of Ayatullah's power. The oppression is finished now. His authority comes to an end, as what his name means, Khattam Shud or the end. People will not recognize his power despite his being their leader. Nobody will obey his *fatwa* now.

#### 4. CONCLUSION

After the writer analyzed *Haroun and the Sea of Stories*, he makes the conclusion based on the data he found in that novel and the conclusion can be drawn as follows. In the novel of *Haroun and the Sea of Stories*, the satires are reprinted in Khattam-Shud's action and the events occurred, such as he poisoned the ocean, made silent law or represented of the idol "Bezaban". The content of this novel is most of criticism and ridicule or mockery. Most of the story contains criticism. The target is criticized for his bad action and policy. The action of criticism rises because he

makes bad judgment to the novel or forbid reading a novel. The target is mocked because as a religious leader, his conduct is improper to do one.

Ayatullah Khomeini is the target of this satire. He is the one who created the problem, through his fatwa. As we know, his fatwa created conflicts. He was supposed to keep the peace among people in this world by solving the problems in good and peaceful ways, instead of raising conflict and dispute with his power.[]

## DAFTAR PUSTAKA

- Abram, H. M, 1987. *A Glossary of Literature Theme*, Fourt Edition. New York: Cornell University
- Endaswara, Suwardi. 2003. *Metodologi Penelitian Sastra*. Yogyakarta: FBS Universitas Negeri Yogyakarta dan Pustaka Widyagama
- Fower, Roger. 1987. *Modern Critical Term*. London: Mc Education
- Horby, As. 1995. *Oxford Adgvanced Learner's Dictionary of Current English*, Fifth Edition, Oxford: Oxford Univercity Press.
- Rushdie, Salman. 2002. *Haroun And The Sea of Stories*, trans. Anton Kurnia, *Kisah Seribu Satu + Semalam*, Yogyakarta: Megatruh.
- \_\_\_\_\_, 1991. *Haroun And The Sea of Stories*, London: Granta Books
- Kenney, William. 1966. *How to Analyze Fiction*. United States of America: Monarch Press
- Pradopo, Racmat Djoko, 2003. *Beberapa Teori Sastra: Metode Kritik dan Penerapannya*. Yokyakarta: Pustaka Pelajar.
- Scot. S, Wilbur. 1962. *Five Approaches Literature Criticism*. London: Collier Macmilian Publishers.
- Suroto. 1989. *Apresiasi Sastra Indonesia*. Jakarta: Erlangga.
- <http://www.lisencye.com/php/stopic.php?rec=ture&IUD=987>
- <http://www.litencyc.com/php/stopic.php?ree=true&UID 984>
- <http://en.wikipedia.org/wiki/Salman-Rushdie>.