THE REPRESENTATION OF ORIENTALISM IN SALMAN RUSHDIE'S
HAROUN AND THE SEA OF STORIES

THESIS

Composed by

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ENGLISH DEPARTMENT

FACULTY OF HUMANITIES

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Submitted the English Department Faculty of Humanities in partial fulfillment of
the requirements for the degree of Sarjana Sastra in Jember University

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DEDICATION

This thesis is dedicated to:

1. My beloved father, Harun Al-Rasyid, for all his every single of bloody sweat hard work guidance, unstopped inspiring memories of togetherness and being an irreplaceable role model;
2. My beloved mother, Murgiati, for her every single of love, prayer, patience, support and affection;
3. My younger brother and sister, Irham Ahmad Fauzi, Abdul Rasyid and Mira Andini, for their endless shining hope.
4. All my close-friends.
5. My Alma Mater.

MOTTO

" All mankind is from Adam and Eve, an Arab has no superiority over a non-Arab nor a non-Arab has any superiority over an Arab; also a white has no superiority over a black nor a black has any superiority over white except by piety and good action."

(Muhammad SAW)

"Seeking knowledge is a duty on every Muslim."

(Bukhari)

" Education is the most powerful weapon which you can use to change the world."

(Nelson Mandela)

DECLARATION

I hereby state that this thesis entitled **"The Representation of Orientalism in Salman Rushdie's** *Haroun and the Sea of Stories***"** is an original piece of writing. I state that the analysis and the research described in this thesis have never been submitted for any other degree or any publications.

I certify to the best of my knowledge that all sources used and any helps received in the preparation of this thesis have been acknowledged.

Jember, August, 29th 2016

The Writer,

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APPROVAL SHEET

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All praises to the Highest and the Almighty God to whom I kneel down and pray for His blessings and mercies so that I can finish my study. I would also like to express my deepest gratitude and appreciation to those who have given me great and helpful contributions in supporting my study. Thanks to:

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7. All of my friends at Faculty of Letters, thank you for supporting me along the process.

Hopefully, this thesis can give contribution towards the English Studies, especially those who intend to develop their knowledge on the study of literature.

Dewi Hariani
Jember, August, 29th 2016

SUMMARY

The Representation of Orientalism in Salman Rushdie's _Haroun and the Sea of Stories_; Dewi Hariani, 100110101052; 2016: 42 pages; English Department Faculty of Humanities Jember University.

The research analyzes some issues related to the representation of orientalism. It is portrayed in Salman Rushdie's _Haroun and the Sea of Stories_ represented by some various characters and settings. This is an interesting novel to be analyzed because Rushdie as the eastern people represents the East based on the western thoughts.

This research is qualitative research. This research is divided into two kinds of data, primary data and secondary data. The primary data are taken from Salman Rushdie's _Haroun and the Sea of Stories_. The data in this thesis are the selected dialogues and narrative structure. I also use journals, theses, articles, other books and websites as the secondary data in this research. In this article there are two goals of the study. The first goal is to answer how orientalism discourse is constructed in the novel. The second is to expose the writer's critical position. This research uses Said's theory of orientalism.

After the research, it can be concluded that Salman Rushdie represents the orientalism in his work. Those constructions are the result of his study and an experience living in England. Rushdie has been influenced by the Western thoughts. In this point of reference, it can be seen that the Western reading books have an impact to Rusdie's work and his critical position. Unconsciously, the way the West looking at the East is constructed on Rushdie's mind. Rushdie agrees with the idea of orientalising the East through his work without any awareness. So, the empirical experience of the author brings evidence that the Western hegemony through the texts is successful.

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CHAPTER 1. INTRODUCTION

The beginning of this chapter shows the introduction and the overview of conducting this thesis in order to give a clear explanation to the readers related to the topic discussed. The topic of this thesis is orientalism represented in literary work. Hence, the background of the study, the research questions, and the purposes are provided to make this thesis well understood.

1.1 The Background of the Study

Conceiving colonial discourse is interesting to discusssince colonialism still exists in economy, education, and culture as the West's interest in the East.The western style for dominating and making an excessively statements over the Orient open the entry point to justify the process of colonialism by using civilizing arguments colored by hegemonic relation. It is also said that the colonizer as the superior group and the colonized as inferior group.

Orientalism is never far from what Denys Hay has called the idea of Europe, a collective notion identifying "us" European as against all "those" non-Europeans. It can be argued that the major component in European culture is precisely what made that culture hegemonic both in and outside Europe: the idea of European identity as a superior one in comparison with all the non-European people and cultures (Said, 1979:7).

Furthermore, a very large mass of writers, such aspoets, novelists, philosophers, political theorists, economists, and imperial administrators, have accepted the basic distinction between East and West as the starting point to elaborate theories, epics, novels, social, descriptions, and political accounts concerning to the Orient, its people, customs, destiny, and so on. Taking the late eighteenth century as a very roughly defined starting point, orientalism can be discussed and analyzed as the corporate institution for dealing with the Orient (Said, 1979:5). Moreover, the literary scholar and philosopher are trained in literature because it's containing of much perspective and ideological behalf

(Said, 1979: 14). The particular aspect of orient such as; oriental literature, travels book, oriental fantasies in a certain discourse or in institutions-schools, libraries, and foreign services gives the authority toward the East (Said, 1979: 20)

In the world of literature and criticism, orientalism provides the interrelations between history, textuality, and society. Moreover, the cultural role of the orient in the West correlates orientalism with ideology, politics, the logic of power to literary community or the Western thought (Said, 1979:24). Since the middle of the eighteenth century, the Western people grown and raised in the systematic knowledge about the Orient. Knowledge of orient is reinforced by the colonial and the widespread of their interest. It is exploited by the sciences, comparative anatomy, and history. Furthermore, the systematic knowledge added into literature produced by the novelist, poets, translators, and travellers. The other form of the relation between West and East is that the West is always in a good position, means that the West has the authority toward the East (Said, 1979: 39)

In India in 1947, a great British-Indian novelist Salman Rushdie was born in Bombay on June 19th. He was sent to England at age fourteen to attend Rugby, a private school. Rushdie later attended Cambridge, as his father had done. The experience of expatriation (living outside one's country of birth), which he shared with many writers of his generation who were born in Asia and Africa, is an important theme in his work. His second novel, *Midnight's Children* (1981), won the Booker Prize in 1981. Much of his fiction is set on the Indian subcontinent. He is said to combine magical realism with historical fiction; his work is concerned with many connections, disruptions, and migrations between Eastern and Western civilizations. His fourth novel, *The Satanic Verses* (1988), was the center of a major controversy, provoking protests from Muslims in several countries.

In 1990 Salman Rushdie published a children's book entitled *Haroun and the Sea of Stories*. The title alludes to two outstanding Eastern collections of

stories: *the Indian Kathasaritsagara* ("Ocean of the Streams of Story"; e.g. Bechert 1993: 65), and *the Arabian Nights* which feature a famous caliph Haroun al Rashid. In Rushdie's book, Haroun is the son of Rashid Khalifa, a famous story-teller, who loses his powers of story-telling when his wife leaves him for Mr Sengupta, a town clerk who hates fictional stories.

Haroun and the Sea of Stories is an allegory for several problems existing in society today, especially in the Indian subcontinent. The names of the characters as well as the settings are obviously Indian; some of the names are explained in a glossary appended to the book .The story begins and takes place partly in "a sad city", the saddest of cities, a city so ruinously sad it had forgotten its name", which is located beside "a mournful sea full of glumfish, which were so miserable to eat that they made people belch with melancholy". The city is thickly populated by people. The factories produce air pollution that is only relieved during the monsoon, which also heralds the arrival of pomfret into the nearby waters.

The explanation above indicates that this novel still represents discourses of Orientalism thought through its characters, dialogues and settings. The novel consists of many socio-cultural problems, such as discourses of stereotyping process toward the Eastern subjects—people, values, and knowledge. It makes me interested to know the critical position of the author. Overall, the use of Orientalism theory by Edward Said helps to reinforce the critical point that Salman Rushdie as the author of Haroun and the Sea of Stories unconsciously represents Orientalism.

1.2 Problems to Discuss

Haroun and the Sea of Stories novel for the first time, it may seem that there is only an epic aspect showing a man living in a memorable childhood time. The aspect merely entertains us. However, I searched another aspect. It is called orientalism aspect. It is constructed behind the characters' conversation,

dialogues and settings in the novel. It is an indirect message. The ideas are hidden.

Therefore, the research problems in this thesis are mentioned below:

1. How is orientalism discourse constructed in the novel?

2. What is the critical position of the author?

1.3 Purpose(s)

These are the following purposes in implementing the research:

1. To answer how orientalism discourse is constructed in the novel.

2. To expose the writer's critical position.

The thesis is organized into five chapters; they are introduction, theoretical review, research methodology, discussion and conclusion.

CHAPTER 2. LITERATURE REVIEW

The second chapter serves the literature review which consists of the previous researches and the explanation of the theory used for the thesis. Blaxter et.al (2010:121) states that the main functions of literature review are to discuss relevant research carried out on the same topic or similar topic, and to provide a conceptual and theoritical context in which suitable with the topic. Tyson (2006:2) also states that a theory has an important role as a tool and requirement before it is tested and provided in research. It is clear that the previous researches and a theory are essential in the process of making a thesis.

2.1 The Previous Researches

Previous research is important because it will show some references that are related to the chosen topic in the thesis. By explaining them, the whole discussion will help the writer get better understanding about subject matters. Besides, the readers will acknowledge this thesis as a different research from the other previous researches. Ultimately, I have chosen two works that are related to my research. The first is Suhron's thesis entitle "A Study of Orientalism through the Main Characters in Anchee Min's *Pearl of China*" (2015)and the second is Sri Muniroch's thesis entitle."*Haroun and the Sea of Stories:* Salman Rushdie's allegory of khomeini's violation of the rights to freedom of expression" (2015).I explain of each previous research as follows.

The first previous research, Suhron analyzedthe negative image given by the West toChinese people. The figure is depicted as the negative image. Improvement process to shape Chinese image is displayed through two main characters,*Willow*and *Pearl*. The author describes a wide range of texts and language that refer to the negative imageof Chinese people. The chinese people are always seemed as uncivilized people while the Westerners are described as the helper and the superpower figure. Through discourse analysis introduced by MichelFaucould the hidden meaning is straightened out a problem.

I use this thesis as my previous researches because I find that we have the same topic to discuss, it is about the representation of the West and the East. In addition we also use Edward Said's theory to analyze the data. This research helps me to study about orientalism and how to use Said's theory to analyze the data from a different novel, *Haroun and the Sea of Stories*.

The second previous research is Sri Muniroch. She is one of the Magisters of Humaniora of Islamic University in 2015, Malang. The research concerns to the allegory of *Haroun and the Sea of Stories*."*Haroun and the Sea of Stories:* Salman Rushdie's allegory of khomeini's violation of the rights to freedom of expression". The primary data are taken from *Haroun and the Sea of Stories* novel written by Salman Rushdie in 1990. The thesis uses expressive approach to define the allegory of the novel related to Rushdie's life.

There are some differences and similarities between my thesis and Sri Muniroch's research. We use the same novel, *Haroun and the Sea of Stories*. The differences are on the problem to discuss and the theory. She uses expressive approach to define the allegory in the novel related to Rushdie's life. While, I analyze the representation of orientalism by using Edward Said's theory. This thesis can be used as a proof that my research has not been done by anyone and it is not a plagiarism. Beside, this novel will help me to look at the structure of the novel.

2.2   Theoretical Framework

2.2.1   Postcolonialism Study

At the turn of the twentieth century, McLeod (2000:7) states that the British Empire covered a vast area of the earth that included parts of Africa, Asia, Austral-asia, Canada, the Carribean and Ireland. Britain remained a colonial period with several possessions. Those parts are considered as British colonies. In addition, McLeod (2000:8) argues that colonialism was first and foremost part of the commercial venture of the Western nations. In this case, the world is separated into two parts: the West and the East. The West belongs to

European and America, while the East is non-European and Latin America. The reason of the colonialism was caused by the desire of profitable trade, plunder, and enrichment.

The colonialism has taken many different forms and diverse effects. John (2000:9) support that the term colonialism itself has close relationship between two other terms: capitalism and imperialism. Then, Juddith (2003:115) also says that colonizer has a desire to somehow take place of the colonized. Afterward, this importance becomes the beginning of the imperialism in which by the way of stereotyping the cultural and the peoples of the colonized group. As a canon ball, it goes through the hegemony that is the West way to do transliterate the generic idea among literature and discourse. Afterwards, the idea is used for taking off the sun-glasses in the eye of the East. From this time, the East looks the West as more magnificent than the East. And as time goes by, there exist some fragmental effects in the way of thinking of the inferior group. Then, as a huge result, postcolonialism study is produced and developed by the time aftermath colonialism era. This study is not only focused on the impact, but also speaks about the process and the progress even until it has reached and spread out to the victims.

Moreover, as an alternative target, the mind and the way the East pointing out the West are selected to be placed to down the bomb of hegemony. Literature and culture are set to be a short-cut to face down the East. The way is another trick to get close to the East easily without using any physical violent. So, it finally builds a big paradigm to East that everything coming from the West is always sophisticated and modern. In contrast, all East products are depicted as ancient and old-fashioned. This trick then shows a critical idea that represents what happens. The idea is to be called as Orientalism. Based on this assumption, the East is made by the West discourse and literature.

2.2.2 Orientalism Study in Edward Said's Theory

A certain approach is highly-needed in order to get a detail and clear discussion. In connection with the main problem, orientalism is suitably applied. Orientalism is a style of thought based upon an ontological and epistemological distinction made between "the orient" and most of the time "the occident" (Said, 1979:2). Said (1977:50) describes that the study of orientalism is focused on the very notion of a field study of based on a geographical, cultural, linguistic, and ethnic unit called Orient. The Orient signifies a system of representations framed by political forces that brought the Orient into Western learning. The Orient exists for the West, and is constructed by and in relation to the West. The Western makes this hegemony through their literature during the colonization times. Moreover, Said stated that the East is a Western product, in terms of how they are to make a point of view. The Eastern is made to be "the others" becauseofthe strange appearances based upon the Western life experiences. The Orient is assumed as thing coming from past yet already existing in the present and future. Then, this rhetoric continually walks in a line with Western superiority in the Eastern. For the result of this hegemony, it builds a big paradigm and mind-set-war like or psychological war. As addition, the victims are not really aware of this situation. So, the victims do not feel hurt physically. On the other hand, they are really broken in the way of thinking.

Said (1977:71) argues that the way the West discusses, depicts and "knows" the East is far from objective. Said argues that how one speaks about "the Orient" do more than describe it. At one and in the same time, the East is characterized as analien or the strangest ones. In addition, for a writer to use the word Oriental was a reference for the reader sufficient to identify a specific body of information about the Orient. Furthermore, as a cause-effect, it makes a kind of distinguished appearance and physical action. In other word, the West (Europe and America) is considered as the superior while the East belongs to the inferior. It is probably easier to make an analogy about the discourse with a play performance. For instance, in a theatre, the East as metaphoric is used as the

stage of the playwright. And from this stage, the West is of course pictured as the director. Whereupon, in a hand, the East is presented to the audiences which come not only from the West itself, but also to everyone who agrees the played-scene written by the director (The Western).

2.2.3   Hegemony in Said's Point of View

Henceforth, following Richard (2014) notes, that Said stresses the discursive construction of the Oriental serves a vital purpose: that is, the idea of European identity as a superior one in comparison with all the non-European peoples and cultures. The method is another way of Western imperialism which happens through the discourse. It is what in other word called as hegemony. An invisible equipment happens to destroy thing but the objects itself feel nothing. Hegemony on Said's point of view (1977:7) is defined as an idea that is brought by Western through literature to dominate the notion of political importance into the Eastern. Thus, the relationship between Occident and Orient is a relationship of power, of domination, of varying degrees of a complex hegemony itself. The ruling class, however in any society, in certain terms predominates over others. The big case in this section is European trying to identify them as "us" and non-European as "them".

This is the way dominant groups are able to maintain their domination over the less powerful group without any physical touch to force, but instead are able to actively gain their consent. Again, this idea is rather supposed to be a system of knowledge about the Orient. Thus, pilgrimages coming from British and French have a big cause-effect of the hegemony determination. In order to fulfil the importance, the case of hegemony is slowly generated in connection with Biblical Christianity world-wide spread-out. As a matter of fact, orientalism discourse has a close tie to the enabling socio-economic and political institutions. The religious aspect is the softest way to get in touch with the orient. This method is applied to control the mind of the Eastern. The belief is something that every one holds. Yet, in this form, there must be something

stands for an implicit purpose that is lay down behind to steer up. So, in a short definition, the texts exist in contexts, vice versa.

Hegemony throughout the cultural stereotype is one of the complicated matters in orientalism. The East in the West point of view is always considered to be another side of it. The Orient becomes a subject as the sub-ordinate intellectual illustration. Due to this practice, hopefully, the Orient can be the European achievements. The perspective built by Western has a tendency to force the East far into a corner. Moreover, the West has a big chance to handle down the East as their will. The stereotype itself as media based on Said's (1979:27) explanation, means a social judgements which point out a negative assumption created by the superior to some particular developing communities or peoples in a certain place in order to set up the inferior's waythinkingof. It seems clear that stereotypes of race can endure over long colonial periods of time until nowadays. As addition, borrowing the Macklin's(2002) table in his journal about stereotypes, the idea he pictures that the world is defined as two parts and no middle-way, such as mentioned in the following term:

Occident (The West)	Orient (The East)
White	Black
Culture	Nature
Good	Evil
Male	Female
Master	Slave
Adult	Child
Purity	Pollution
God	Satan
Reason	Emotion
Law and order	Chaos
Civilization	Savagery
Us	Them

Afterward, while forming stereotypes, Ford & Stangor (1992) support that people often make extreme trait and evaluative judgments of a group even on the basis of sparse information about group members. Agreed with Said (1977:58), Steele & Aronson (1995) add, the threat refers to being at risk of confirming, as a self-characteristic, a negative point of view about one's social group people who have enormous power can easily conduct the determination through the hegemony. In order to control their importance, all the way is applied. In another side, people who are powerless have no choices to ignore it. For, the hegemony is something untouchable. It is a new kind of imperialism. Literally, it cannot be seen. Yet it attacks deep inside of mind and feel, even though the victims are really fine in physical appearances. This is how the way of brain-war works.

Biblical Christianity is used as a weapon to purify the Eastern people way of thinking in the way of believing God. People living outside the Europe and America are considered as Satanism and uneducated. The perception is built and raised up aftermath even long before the colonial era. This is the work of the stereotyping the Eastern like what has been explained by Macklin. The desires to control the "the other" country depend on the main purpose of the Western. In this war, the Western send the pilgrims as the bomb. It is planted to many countries around the new places that belonged to "the other",to far places. It has so many different cases. Some natives of the orient are accepted, but some more are rejected the ideas of the pilgrimages. Furthermore, even though the Adam's and Jesus'story are pointed to be the reference of goodness to the Eastern, the Western have another mission behind it. In every single aspect, there is not only about religion brain wash, but also something hidden to develop a self-centered Eastern point of view to the West. Eastern is force to be looked as a traditional and ancient, while Western puts themselves as a modern and super-magnificent.

As the end, the orientalism study in this research is to know how the West draw and depict the East. The research interrogates why and what the goal of the orientalism discourse is used. The Eastern is the person who has to

obey the rules made by the Western. And the Western is the superpower figure to be honoured in all every single point.

CHAPTER 3. RESEARCH DESIGN AND METHODOLODY

Research design and methodology are important not only concerning about how this thesis is formulated into a good thesis, but also concerning about how the data are properly used. This chapter consists of three subchapters. The first subchapter talks about the type of the research while the second one explains how the data are collected. The data processing and the data analysis in the third subchapter are used as the explanation about how the data are processed.

3.1   The Type of Research

Due to this research, qualitative research is used as the type of this research. In a qualitative research, the using of method is through observations, interviews and the utilization of documents. Denscombe (2007:248) defines qualitative research as a research which tends to be associated with words or images as the unit of the analysis. Qualitative research means the data collected are qualitative data, which is analyzed descriptively. The qualitative data are taken from the dialogues and other statements of the novel which have been sorted and carefully selected in accordance with the topic of the research. Denzim and Lincoln (2005: 2) also state "qualitative research as a research that uses natural background, aiming to interpret the phenomena, and is done by involving various methods". Qualitative research is used to explain and explore the information and the facts.

3.2   Data Collection

The primary data are taken from Salman Rushdie's *Haroun and the Sea of Stories*. The data in this thesis are in forms of the selected dialogues and narrative structureabout East stereotyping. The secondary data are the supporting data about orientalism which are taken from books and websites that are used to answer the problems in the discussion. I also use a guide book of theory by

Edward Said entitled *Orientalism* as a tool in this research. The other sources are taken from the thesis and journal which I use as the previous data.

3.3 Data Processing and Data Analysis

In the research, briefly, the ongoing analysis process uses interpretative method. Blaxter et al (1997: 197), says that interpretation is the process by which researcher puts his own point of view. There is no boundary or border in doing analysis and making an argument. As far as I research, still the thesis is composed in scientific ways to result a hypothesis. Furthermore, the description of the thesis remains constructed by the writer's argument which supported by expert references. Henceforth, the thesis is factual.

In the way of processing the data, there are several steps to do. It is completely explained in the following steps. To be the first one is close-reading. The reading activity in this case is done by more than once. It can be so many times. For this will ensure and strengthen the understanding the whole parts of the novel. In addition, the data are collectedfrom the novel itself, Salman Rushdie's *Haroun and the Sea of stories.*By breaking down all the factors in the novel, afterward, the activity is briefly continued to a routine close-reading to the theoretical criticism by experts and any researchers. So, at the end of this study, there will appear a result as an academic achievement. The reading in this activity is largely due to expert guidance to accomplish applying the suitable theoretical framework.

Secondly, it goes to choosing-action. This activity deserves the analysis some linked and compatible theories or concepts. The major discussion in the research is orientalism study. So, to continue the research any further, I have a direction to be followed. The work is systematically finished, then.

The third turns to dividing or classifying. To encounter the problem discussion, I myself divide every point of view. Then, I go to analysis. First is talking about the characters' and the settings on the novel which there is bad

stereotype as what Said said in his concept. The point of this analysis is to answer the first research question.

The next analysis focuses on the writer's educational background related to Said's concept about hegemony. The point of this section is to know what the writer's main concept is for as the answer of the second research question.

Hopefully, the problem that is linked between thecharacters, its setting and the writer itself can be straight forward followed up and well-solved. Furthermore, based on the observation of the settings, I attempt to describe the critical ideas and the relation of the work among the India's real social condition. In this step, the data collected from the novel are linked to the theoretical framework and some other comprehensive references by experts and the researcher ideas. To finish the analysis, I will build an academic point of view as my own opinion through the work.

As the final step, I make a single conclusion. There is a tentative argument of the research as the result of all those process mentioned above. On the other hand, this observation can helpfully be a reference for the next researchers. In a short statement, concluding is a simple noted-summary of the research. This is what can be said the writer's assumption.

CHAPTER 4. THE REPRESENTATION OF ORIENTALISM IN SALMAN RUSHDIE'S *HAROUN AND THE SEA OF STORIES*

This chapter discusses how orientalism is represented in *Haroun and the Sea of Stories*. The discussion will be divided into four sub-chapters. The first is intended to expose the characterization in the novel. Any further, the characters are highly needed to know. For almost all the source of information can be collected from them. Also, this sub-chapter deals with the supporting generic idea through the characters' physical appearances, speech and dialogues. Then, orientalism aspects can be folded from the characters' display.The second sub-chapter goes to analyze the representation of India social condition. To make the method easily done, the technique used in this section will be divided into two life dimensions between the society based on the real and general history and the setting of the novel itself.The third focuses on the relationship between England and India. In this sub-chapter, England'sdomination toward India is shown to justify the process of colonialism by hegemonic relation.The fourth is to expose the critical position of Salman Rushdie. Any further, the writer's educational background is exposed relating to Said's concept about hegemony.

4.1 The Representation of Orientalism through the Characters

Character is an investment of the author with certain distinguishable attributes in a convincing way to his work on stage or writing, Russel says (1966:40). Characters are divided into many difference styles and forms. The purpose is to serve the reader an imagination of the characters' attitude and characters' personal act. The concept of characterizing is not a simple way. It needs a highly systematic scheme to draw them to be a whole part in a plot. Indeed, they are looked by observing closely their actions and behave in different situations and or setting. At this point for the audiences, reading a literary works is no longer a pleasure, but a criticism. Then, at least the reader knows the depth, for instance, characters speak about each other and themselves among the setting in a story.

According to Diyanni (1894:54), characters are people in the "text". It can be whether god, human, animal and thing. As a study, this is a method which writer usesto reveal a character's values, feelings, goals, etc. to the reader. It is most agency of somebody's representation. In other word, it can be as the vehicles ofthe author to deliver his ideas. In order to convey the writer world, the readers are directed to ride the story through the characterization.

Discussing orientalism through the characters in *Haroun and the Sea of Sories* is not an easy case. It begins from the characterization of Haroun and Rashid. Harun (also transliterated as Haroon or Haroun, Arabic: هارون, Hārūn) is a common male given name of Arabic origin, related to the Hebrew name Aaron. Both are most likely of Ancient Egyptian origin, from aha rw, meaning "warrior lion".In this novel, he is depicted as a magician, juggler and liar who always tells untrue stories. The Eastern subject is drawn with magic and cause someone to fear.According to Said (1979: 7), the drawn distinction between the "rational West" and the "irrational Other" paved the way for the construction of a European identity that is superior to the non-European cultures. The proof will be shown in the following quotation below.

> " Haroun went with his father whenever he could, because the man was a magician, it couldn't be denied. He would climb up on to some little makeshift stage in a dead-end alley packed with raggedy chidren and toothless old-timers, all squatting in the dust; and once he got going even the city's many wandering cows would stop and cock their ears, and monkeys would jabber approvingly from rooftops and the parrots in the trees would imitate his voice." (Rushdie, 1990; 16)

Rushdie himself has explained that the names of the characters are not entirely innocuous, and to a native Indian reader they convey a whole wealth of meaning that would be entirely lost to the would-be censors. The language, like that of the fables, seems to communicate a text that is at variance with the apparent playfulness of the story. This subtext, which Leo Strauss has termed the "esoteric text," is aimed at the discerning reader, and seeks to communicate over the heads of the censors (quoted in Harlow 52). Rushdie of course was adopting

the technique which has been practised by countless writers before him, like Montesquieu, Voltaire, Defoe or Swift. Sue Curry Jansen has pointed out how writers like these seem to have crafted a whole domain of letters which function at a subterranean level -- a whole new range of literature out of what she terms "outlaw language" (69). Rushdie has given this outlaw or Aesopian language full play in Haroun, and its rich and varied texture gives off different shades under different lights, like heavy Indian tapestry woven out of different strands.

In expressing his or her idea, a writer may directly tell it to the readers. When a writer wants to express his or her idea in a different way from what he or she actually wants to convey, he or she may use allegory. This kind of literary narrative is usually used when a writer wants to camouflage or disguise what he actually wants to express. An allegory is "a story or narrative, often told at somelength, which has a deeper meaning below the surface" (Croft and Cross, 1997:256).

Haroun and the Sea of Stories is considered as one of the interesting novels, which is written by a controversial writer in the world especially in Islamic world. Although the novel is a simple child's tale and it is used as a bedtime story for children, and every child may enjoy reading it, the story actually is much more than that. The story novel is a serious novel if we consider that it was written after Rushdie's previous controversial novel *The Satanic Verses* and take into account the content of the story that seems related much to Rushdie's own experience when living in hiding after Khomeini's fatwa decree was issued. It seems that Rushdie wants to say something about Khomeini and his policy in *Haroun and the Sea of Stories.*It can clearly be identified from what Khattam-Shud does. As the ruler of the Land of Chup – his people are called Chupwalas – he forbids his people to speak; closes all the facilities that enable people to express their idea, such as, schools, theatres, even law-courts; and destroys the Ocean of the Streams of Story from which all the stories in this world come. Meanwhile, all the other characters, especially people from the Land of Gup – the Guppees, wish the tyrant can be defeated because all of them

love stories and like talking. When the two parties are involved in a war, the winner is the Guppees (Rushdie, 1990; 185 FF).From the way the writer support to, we can see that the people with high regard to stories are regarded as the people who can reach a high achievement in all aspects of their lives. They finally can be the winner of the war as the following data say.

> … All the arguments and debates, all the openness, had created powerful bonds of fellowship between them. The Chupwalas, on the other hand, turned out to be a disunited rabble. … many of them actually had to fight their own, treacherous shadows! And as for the rest, well, their vows of silence and their habits of secrecy had made them suspicious and distrustful of one another. They had no faith in their generals, either. The upshot was that the Chupwalas did not stand shoulder to shoulder, but betrayed one another, stabbed one another in the back, mutinied, hid, deserted … and, after the shortest clash imaginable, simply threw down all their weapons and ran away. (Rushdie, 1990; 185)

The analysis of the characters shows that there are two parties of characters. The first is the one who love stories; the second is the one who hates stories. Haroun Khalifa and Rashid Khalifa represent the first in this analysis; Khattam-Shud represents the second. Haroun and Rashid love stories and they are the two heroes who fight to rescue the Ocean of the Streams of Story – it means to protect the rights to freedom of expression.

> ",Haroun Khalifa," said the Walrus, getting to his feet, still slightly out of breath and holding his aching sides, ",to honour you for the incalculable service you have done to the peoples of Kahani and to the Ocean of the Streams of Story, we grant you the right to ask of us whatever favour you desire, and we promise to grant it if we possibly can …." (Rushdie, 1990; 200)

Meanwhile Khattam-Shud hates stories and conversation. He does not believe the truth of stories and wants to destroy the Ocean of the Streams of Story to foster the Laws of Silence.

" The Cultmaster came over and peered into Haroun's face. ,What brought you up here, eh?' he asked in his dull, dull voice. ,Stories, I suppose.' He said the word, stories' as if it were the rudest, most contemptible word in the language. ' Well, look where stories ends with spying, and that's a serious charge, boy, no charge more serious. You'd have done better to keep your feet on the ground but you had your head in the air. You'd have done better to stick to Facts, but you were stuffed with stories. You'd have done better to have stayed home, but up you came. Stories make trouble. An Ocean of stories is an Ocean of Trouble. Answer me this: what's the use of stories that aren't even true?' (Rushdie, 1990; 155).

The names of many characters that have been derived from Hindustani words suggest to the emphasis of everything related to stories and talking, for instance, Batcheat ('baat-cheet', that is, ,'chit-chat'), Bat-Mat-Karo ('Do-Not-Speak'), Bezaban ('Without-a-Tongue'), Bolo ('Speak!'), Chup ('quiet'), Chupwala ('quite fellow'), Gup ('gossip') (Muniroch, 2015; 13). Inhabitants of Gup value speech and are called "Guppees", meaning "talkaktive people", while inhabitants of Chup are stated to have historically valued silence and are called "Chupwalas", meaning "quite fellows".

The experience of the characters undergo in the story is led to the revelation that there is contrast between the world supporting the freedom of expression and those rejecting it. The former is observed in positive point of view, while the later is in negative point of view. The former is always bright, while the later is always dark.

Freedom of speech is the right to communicate one's opinions and ideas without fear of government retaliation or censorship. The term freedom of expression is sometimes used synonymously, but includes any act of seeking, receiving and imparting information or ideas, regardless of the medium used. Freedom of speech is understood to be fundamental in a democracy.Free speech on the grounds of democracy "probably the most attractive and certainly the most fashionable free speech theory in modern Western democracies". (https://en.wikipedia.org/wiki/Freedom_of_speech).This sense of the building of walls between vastly different cultures also has a basis in real life, with the

invisible wall between the West and the East.Binary oppositions are reductive ways of viewing the compexity of difference, and as philosopher Jacques Derrida has argued, all binary oppositions are encoded with values and concepts of power, superiority, and worth.According to Said (1979; 109), The play is a kind of judgement. It may be whether a generalised judgement or stereotyped, mostly the second term. That is why then appeared a term the West is the actor, the Orient is a passive reactor. The west is the spectator, the judge and jury, of every facet of Oriental behavior.

Orientalism led the West to see Eastern culture as static in both time and place, as "eternal, uniform, and incapable of defining itself "Lastly, Said argues that orientalism has produced a false description of Eastern culture. The depictions of "the East" as irrational, menacing, untrustworthy, anti western, dishonest, and perhaps most importantly prototypical, are ideas into which orientalist scholarship has evolved (Said, 1979; 107). We can see from the characterization of Rashid who is depicted as a Juggler. It is proven by the citation:

> " Haroun often thought of his father as a Juggler, because his
> stories were really lots of different tales juggled together, and
> Rashid kept them going in a sort of dizzy whirl, and never made
> a mistake." (Rushdie, 1990; 16)

People were born and grow in the different part of the world. Therefore, they have an enormous race, language and otherwise the culture. The different culture, of course emerges some questions or perceptions upon them. As the analysis in this thesis, especially in this subchapter, culture is something unique in life. This relates to Said statements which are based on Gramsci that culture can be found in the civil society among their operation and it's provides the influence of ideas, of institutions, or other works (Said, 1979:7). It means that the culture and the society related to the characters.

The West is known as a super power country, superior, sophisticated, fashionable, rational and well-educated. In comparing with the East, it is weird, irrational, primitive, far away, uneducated, barbarian, backward and inferior

(Said, 1979: 107). These two distinctions running together but they never blend. It means that both West and East are never be the one or equal. So far, the West is more dominant than the East.It can be seen from the characterization of Rashid. The following quotation below shows the eastern side.

> " Where did all these stories come from? It seemed that all Rashid had to do was to part his lips in a plump red smile and out would pop some brand-new saga, complete with sorcery, love-interest, princesses, wicked uncles, fat aunts, mustachioed gangsters in yellow check pants, fantastic locations, cowards, heroes, fights, and half a drozen catchy, hummable tunes.' Everything comes from somewhere,' Haroun reasoned,' so these stories can't simply come out of thin air...?' (Rushdie, 1990; 16-17)

The Western culture gives some domination or has the purposes to all non-European people and cultures. The idea of Europe is obviously embedded in the East society. Therefore, the idea of Europe is viewing all non-European based on their standard. Henceforth, the Eastern subject is viewed as subordinate because of the divergence.

The inclination of the Western to the Eastern society through their experience,of course, makes the cause of Western conception. They think that there are "self and others" in this world (Said, 1979: 7). However, it has been popular to the Western culture. They, the other, must be examined to be the knowledge of outside the Western culture. As what a certain individual who did the research in the field of Eastern culture, they are consciously continuing the critic and giving some perceptions to the East by their point of views.

At the end, it is no doubts that there are the ideas of orientalism constructedamong the characters indirectly and hidden in this novel. In the eyes of a common people, it is only a reading book for pleasure. But for Scholar and expert, that is a way to critize.

4.2The Representation of Orientalism through The Settings

At the simplest form, Kennedy and Goia (2007:112) say that setting is where and when the story is taken. Unfortunately, not all authors tell story with a direct explanation. Sometimes, the idea of setting is hidden and told in detail as the point of reference. It might be based on the chronicles and big day momentum. It might include historical background, time and local colour. Kennedy also says thatlocal colour is a typical characteristic that sets a place apart and different from the common. It is like a special term of a certain place. It can be seen from uniform, clothes, instrumental music and food. It is a special feature of a region, city or town and not belonged to other.As any other elements of fiction, thesetting is also related much to the other elements. The setting help determinecharacters' conflicts, aspirations, and destinies.

Haroun and the Sea of Stories is an allegory for several problems existing in society today, especially in the Indian subcontinent.The story begins and takes place partly in "a sad city, the saddest of cities, a city so ruinously sad it had forgotten its name", which is located beside "a mournful sea full of glumfish, which were so miserable to eat that they made people belch with melancholy". This city is thickly populated by people, of whom only the main characterHaroun and his parents are happy, while in the north of the city are factories wherein sadness is allegedly manufactured and exported. The factories produce air pollution that is only relieved during the monsoon, which also heralds the arrival of pomfret into the nearby waters.

> " In the north of the sad city stood mighty factories in which (so I'm told) sadness was actually manufactured, packaged and sent all over the world, which never seemed to get enough of it. Black smoke poured out of the chimneys of the sadness factories and hung over the city like bad news." (Rushdie, 1990; 15)

> " In the sad city, people mostly had big families; but the poor children got sick and starved, while the rich kids overate and quarreled over their parents' money." (Rushdie, 1990; 18-19)

Based on the story, the town is not prosperous, barren and infertile. In the place, the social condition is so pitiful. It is from the natural phenomena, disaster, flood until the barbarian human, bandits, happen there. This is like what Said (1979: 119) has said, the East in the eyes of Europeans is a cursed land and full of barbaric man.

Most of the Earthly locations present in the book are located in the fictional nation of Alifbay, which is a combination of first two letters of the Arabic script based Urdu alphabet, Alif and Bay and therefore contains many places named after letters, such as the "Valley of K" and the "Tunnel of I (which was also known as J)".

> " There was once, in the country of Alifbay, a sad city, the saddest of cities, a city so ruinously sad that it had forgotten its name. It stood by a mournful sea full of glumfish, which were so miserable to eat that they made people belch with melancholy even though the skies were blue." (Rusdhie, 1990; 15)

> " Some days later Rashid Khalifa was invited to perform by politicos from the Town of G and the nearby Valley of K, which nestled in the Mountains of M. (I should explain that in the country of Alifbay many places were named after letters of the Alphabet. This led to much confusion, because there were only a limited number of letters and an almost unlimited number of places in need of names. As a result many place were obliged to share a single name. This meant that people's letters were always going to the wrong address. Such difficulties were made even worse by the way in which certain places, such as the sad city, forgot their names entirely. The employees of the national mail service had a lot to put up with, as you can imagine, so they could get a little excitable on occasion.)" (Rusdhie, 1990: 24)

Based on the quotation above, the place was a village. It was a place with unknown direction. This place was then for West people said as an isolated place and far for the coverage. The place was uneasy to reach. The cause of the hard condition, the East depicted as left-behind and "invisible" country. Based on Said (1979; 17), by following the Absalom experience the East is what has been mentioned by some Western experts if the particular areas of the Orient are India, Arab, Africa, Japan and also China.

In the center of the Valley of K is the Dull Lake, which is said in the novel's appendix to be named after the Dal Lake in Kashmir. This implies that Kashmir is the place on which K is based. The Dull Lake itself is the location of the Moody Land, a landscape whose weather changes to reflect the emotions of the people currently present in it. It is the place where the lead characters go at the behest of a corrupt politician, and where their adventures begin.

> " As the light failed, they passed a sign that had originally read WELCOME TO K; but somebody had daubed it with crude, irregulars letters, so that it now said WELCOME TO KOSH-MAR.
>
> ' What's Kosh-Mar?' Haroun wanted to know.
>
> 'It's the work of some miscreant,' shrugged Mr Butt.
>
> ....
>
> 'All names mean something,' Rashid replied. 'Let me think. Yes, that was it. "Kache-Mer" can be translated as "the place that hides a Sea". But "Kosh-Mar" is a ruder name.'
>
> 'Come on,' urged Haroun. You can't stop there.'
>
> 'In the old tongue,' Rashid admitted,'it was the word for "nightmare".' (Rushdie, 1990;40)

It is what the West does picture the East through the literature in the time of colonialism era. The homeland of the East always assumed as "nightmare". The cause of the hard condition, the East depicted as left-behind, traditional and non metropolitan country. For European people, they cannot live here easily. (Said, 1979; 41)

> " During the five minute walk to the shore of the Dull Lake, Haroun began to feel distinctly uneasy. Mr Butto and his party (which now included Rashid and Haroun) were permanently surrounded by exactly one hundred and one heavily armed soldiers; and such ordinary people as Haroun noticed on the street wore extremely hostile expressions. 'There's a bad feeling in this town,' he told himself. If you live in a sad city you know unhappiness when you run into it. You can smell it on the night air, when the fumes of cars and trucks have faded away and the moon makes everything look clearer. Rashid had come to the Valley because he remembered it as the most joyful of places, but it was plain that trouble had found its way up here now." (Rushdie, 1990;42)

In the place, the social condition is so pitiful. It is from the phenomena, disaster, until the barbarian human happen there. This is like what Said (1979: 119) has said, the East is a cursed land.

The larger part of the plot occurs on a fictional satellite of the Earth's, named Kahani, whose orbit is controlled by "Processes Too Complicated To Explain". These processes enable it to fly over every single point on Earth. Kahani consists of a massive Ocean which is composed of an infinite number of stories, each story taking the form of a current or stream of a unique color. The colours encompass the whole visible spectrum and extend beyond into spectra that are not known to exist. Various islands and a continent are also shown on the moon. The name "Kahani" itself means "Story" in Urdu and Hindi, and is ultimately revealed to be the name of the sad city; a revelation that removes the sadness from the city's people.The Moon Kahani is, throughout most of the plot, divided into two sections equal in size, one of which is kept in perpetual daylight and the other in perpetual darkness. The two are separated by a narrow strip of twilight, which is marked by a force field named Chattergy's Wall.(Muniroch, 2015; 13)

The names of many places that have been derived from Hindustani words suggest to the emphasis of everyting related to story and talking. The daylight side is called Gup, a Hindi and Urdu word (meaning "gossip", "nonsense", or "fib" in English) and the night-darkened side is called Chup (meaning "quiet"). Inhabitants of Gup value speech and are called "Guppees", meaning "talkative people", while inhabitants of Chup are stated to have historically valued silence and are called "Chupwalas", meaning "quiet fellows". The "u" in "Gup" rhymes with the "u" in "cup", the "u" in "Chup" is pronounced similarly to the "oo" in "good", and the "w" in "Chupwala" resembles a sound lying midway between the English letters "w" and "v". At the South Pole of Kahani is a spring known as the Source of Stories, from which (according to the premise of the plot) originated all stories ever communicated. The prevention of

this spring's blockage therefore forms the climax of the novel's plot. (Muniroch, 2015; 13)

The analysis of the setting shows the extremely different condition between the Land of Gup where the people who love stories live and the Land of Chup where Khattam-Shud and his people live. The Land of Gup is bright and full of sunshines, while the Land of Chup is dark, cold, and always in the middle of the night.

> " Thank to the genius of the Eggheads at P2C2E House," Butt began, taking pity on Haroun, „the rotation of Kahani has been brought under control. As a result the Land of Gup is bathed in Endless Sunshine, while over in Chup it"s always the middle of the night. In between the two lies the Twilight Strip, in which, at the Grand Comptroller"s command, Guppees long ago constructed an unbreakable (and also invisible) Wall of Force. Its goodname is Chattergy"s Wall, named after our King, who of course had absolutely nothing to do with building it." (Rushdie, 1990; 80)

In this citation, it is clear that there is a sarcasm comment, an underestimate statement by the West which is represented by Absalom to the East representation, Papa. The construction of the East is softly lowered. Since colonialism period, the history makes a distinction between the West and the East. No doubt, according Said (1979:54), the East is assumed as the land of barbarian.

It has been now more than thirty years since Edward Said published his seminal book, *Orientalism,* in which he deconstructed the vision of the Orient that had been propagated throughout Western knowledge. Said's assumptions sparked off a very controversial debate that is still very much relevant today. First of all, because at the beginning of this new century, when the 'clash of civilization' theory is gaining more and more followers, orientalist discourse is still greatly influencing the cultural production of the West, be it academic or artistic. In popular culture, a recent example of this is given by the Hollywood movie 300, released in 2007, which relates the resistance of a handful of

Spartans warriors against the Persian invasion during the battle of Thermopylae. In this American blockbuster, the portrayal of the Spartans has nothing to envy Leni Riefenstahl's aesthetics, while the massive 'Asian' horde of invaders is depicted as barbaric and monstrous. This crass caricature of the Persian army caused a strong reaction of Iranian authorities at a time of heightened tensions with its American counterpart, so much that the issue came to the fore in international institutions like the UN. The representation of the 'Other', especially visually, is indeed a very sensitive matter.

In academic circles, the issues at stake have nevertheless significantly evolved and been reformulated over the last decades. Nowadays, the question is not so much about orientalism than about postorientalism (Dabashi, 2008), which means the set of theories and productions that were made in Said's wake in order to explore alternative approaches towards identity/ies in reaction against the cultural legacy of colonialism. In other words, the cultural actors, be they theorists or artists, were thus able to redefine their ideas and practices in the light of the deconstruction of the notion of 'Otherness', cornerstone of the orientalist discourse. As far as the research on photography isconcerned, this work of deconstruction had been carried out thoroughly since thenineties, with scholars showing to which extent the photographic medium had been used as a domination tool over the 19th and 20th century, under the guise of anthropological objectivity but finally at the service of the colonialist enterprise (Said, 1997). Taking the example of a country like India, whose photographic archives are remarkably rich, some researchers have convincingly exposed how much the exotic representation of the Other was fitting with the imperial objectives of the British administration (Rao, 2000); just as interestingly, they uncovered the existence of an original practice of photography, a true 'Indian eye', drawing its inspiration from the local traditions of popular imagery (Gutman, 1982).

The collective imaginary about this country and civilization is quite intense, being traditionally represented as the land of fakirs, sadhus and snake

charmers but also of beggars and cripples. On the other hand, India has gained a new image over the past decade as the land of ITs and call centres. It is now expected to become a leading superpower on the global scene, the second Asian giant after China, besides creating in the West a new kind of fascination for the subcontinent mixed with its own fear of being ultimately surpassed and left out.

> " After a while Haroun noticed that, as a matter of fact, the city streets were full of people fooling around in the same way, running and jumping and splashing and falling and, above all, laughing their heads off.
>
> 'Looks like this old city finally learnt how to have fun,' Rashid grinned.
>
> 'But way?' Haroun asked.'Nothing's really changed, has it? Look, the sadness factories are still in production, you can see the smoke; and almost everybody is still poor...'
>
> 'Hey, you, long face,' shouthed an enderly gent who must have been at least seventy years old, but who was dancing through the flooded, rainy streets, waving a rolled umbrella like a sword.'Don't you sing those Tragedy Songs round here'. (Rushdie, 1990; 207-208)

In this citation, it is clear that there is a sarcasm comment, an underestimate statement which is represented to the East. The construction of the East is softly lowered. According to Said (1979: 54), the East is assumed as the land of barbarian and poor.

At the end, it is no doubts that there are the ideas of orientalism constructed among the settings indirectly and hidden in this novel.

4.3 The Relationship Between England and India

" Cogito ergo sum", or " I think, therefore I am" (Med. 2, AT 7:25): these famous words by René Descartes show a confidence in personal existence through thought. However, in the less well known sentence following from the discussion of the 'cogito', as Lex Newman refers to it in the Stanford Encyclopedia of Philosophy, Descartes immediately states: "[b]ut I do not yet

have a sufficient understanding of what this 'I' is, that now necessarily exists" (ibid.), thereby no longer questioning his existence in the world, but instead shifting his query to the identity that his existence presents. This is the problem of the concept of identity, namely that without rational thought, the entire concept would not exist. In other words, the idea of identity, in all its variations and individual qualities, is based on the fact that people think about who they are and what they experience during life. This way of thinking determines that there can never possibly be one single concept of identity. On the outside, people differ in appearance from one another, while on the inside, culture, religion, upbringing, in short completely different ways of life reflect the differences in the identity of individuals. Typically enough, even though every person is unique, there are things that define a shared sense of identity among people from a related group. In his commencement address as Director of the Trinity Institute in New York, Bishop Robert Terwilliger states that "[a] man finds his identity by identifying. A man's identity is not best thought of as the way in which he is separated from his fellows but the way in which he is united with them" (Simpson's Contemporary Quotations). In the ideal sense this notion is a very positive one, because it implies that there is always some perceptible link that will identify two or more people no matter how different they may seem. However, the situation is very different, because once people start identifying the similarities and differences between one another they focus on the similarities of their own people and the differences of others.

People divide themselves into concepts such as race, nationality and class, thus linking one set of people under a certain unifying identity, but also excluding anything different from their definition. In itself this should not be a problem, were it not for the fact that the inclusion or exclusion of people comes with the notions of superiority and inferiority. Those that do not share the traits that define one identity must, logically, have a different identity and in the case of national identity those that are different cannot share in the things that make the "indigenous" people proud of their national heritage, for example "a history establishing its continuity through the ages, a set of heroes embodying its

national values, a language, cultural monuments, folklore, historic sites, distinctive geographical features, a specific mentality and a number of picturesque labels such as costume, national dishes or an animal emblem". (Thiesse,1999: 6)

The pride in all these things can become treacherous, because they can be used as evidence of superiority, even if this is unfounded. Still, this need not form any kind of problem if people willingly distinguish themselves from each other and remain separated. However, if the sense of superiority is justified, so is the right to spread that 'superior' identity for the good of others. An example of this is the so-called White Man's Burden, the burden of the modern Western nations to bring civilization to those that they deemed needed it. "The implication, of course, was that the Empire existed not for the benefit — economic or strategic or otherwise — of Britain itself, but in order that primitive peoples, incapable of self-government, could, with British guidance, eventually become civilized" (Cody, 1988: 4). This idea was prominent during the time of European imperialism, when the leading Western nations began colonising foreign lands. The implication mentioned above is of course the model that justified this colonisation, but in reality the colonisers were oppressors, merely holding the other countries for their valuable resources and as extension to the borders of a growing empire. Naturally, there was a notion that this was for the good of the now colonised country, however, this was based on the arrogant conclusion that if the economic and political situation was not like the one back home, it was automatically inferior and as Cody states "incapable of self-government" (Cody, 1988: 4).

The unifying national identity before colonisation was, as with all nations, divisible into smaller categories of identity, such as religion, skin colour and social background; however, the effect of colonisation was that these were all sorted under one label, all part of the identity of the inferior people. In the case of the British Empire the colonists spread their own English identity and the indigenous peoples were expected to conform to this, because it was, after all,

for their own good. Some people were more than happy to benefit from the English way of life, but more often it was the case that people rejected the idea of letting go of a personal/national identity to adopt the English lifestyle.

This rejection of an imperialistic form of foreign oppression became apparent in one of the foremost British colonies, India, where the English culture, language and religion were forced upon the people when the country was colonised in 1757. Although the concept would be that both sides should profit from this relationship, reality was very different because "Great Britain prospered greatly from their colonization of India. To keep money flowing into the British economy, the imperial power imposed regulations and taxes that stifled Indian industrial and commercial growth" (The Online NewsHour). The unifying national identity imposed through colonisation incorporated all Indians under the same label, no matter their religion, culture or race, so people who were in actuality very different from each other now became Indian citizens of the British Empire. The significance of these differences would become apparent when the English ceased colonial activities in India, leaving the Indian people to pick up the pieces of their own identity. With the departure of the English, the Indian people could define themselves under what they knew as their personal identity. The rise of nationalism in the early twentieth century had caused tensions to rise between the different communities within the Indian populace, leading to a desire to be separated from other Indian societies on a much larger scale:

> " Though the Indian National Congress, the premier body of nationalist opinion, was ecumenical and widely representative in some respects, Indian Muslims were encouraged, initially by the British, to forge a distinct political and cultural identity. The Muslim League arose as an organization intended to enhance the various – political, cultural, social, economic, and religious – interests of the Muslims." (Lal, 1998: 1)

Before seceding from India, the British, together with prominent Indian party members, devised a plan to remedy this cultural disparity in one of the most controversial arrangements of people management in history: the Partition.

At midnight on the fifteenth of August 1947 the country of Pakistan officially came into existence as it was separated from India. The majority of the Muslim population moved to Pakistan, while the Hindus crossed over to India. The Punjab and Bengali regions, previously states of British India were now divided between the two new self-governing countries. "Down to the present day, the partition remains the single largest episode of the uprooting of people in modern history, as between 12 to 14 million left their home to take up residence across the border" (Lal,1998: 2). The former colony was now separated into many different identities, national, religious or otherwise, all influenced by each other throughout their history together, all brought about by the British Empire's colonialism.

British Colonialism (1772 to 1835) was a unique phenomenon in British Indian history that was inspired by the needs of the East India Company to train a class of British administrators in the languages and culture of India. This period of British Indian began in 1772 with the coming to power of Warren Hastings (1732–1818), the first and perhaps most famous of the British governors general of India (Lal,1998: 3). This period of British Orientalism marks the formative years of a century of intense intellectual, religious and social change in Bengal that in now known as the Bengal Renaissance.

For the most part, the British Orientalists were a unique group who reflected the eighteenth century ideals of rationalism, classicism, and cosmopolitanism. Unlike many later British officers serving in India, the Orientalists were appreciative of the ancient religious and cultural traditions of classical India. Consequently, they made significant contributions to the fields of Indian philology, archeology, and history (Lal, 1998: 4). The idea that traditional oriental learning could be combined with the rationalism of the West was the inspiration of British Orientalism. Intellectually it was one of the most powerful ideas of nineteenth century India.

In 1800 Governor General Wellesley established the College of Fort William as a training center in Calcutta for those company servants who would be employed in the field. The idea behind the college was the perceived need to understand Indian culture as a basis for sound Indian administration. In the words of Warren Hastings, "to rule effectively, one must love India; to love India, one must communicate with her people; to communicate with her people, one must acquire her languages" (Lal, 1998: 5). The College of Fort William became the effective vehicle of British Orientalism in India for the next two and a half decades.

Under the auspices of the College of Fort William, an elaborate and expensive program of literary patronage and research was undertaken. Faculty were trained, language instruction was initiated, an extensive library was established, and books were published in Bengali, Marathi, Urdu, Hindi, Persian, and Sanskrit. The college hired numerous traditional Persian and Sanskrit scholars along with European academics. Over a hundred Sanskrit texts alone were translated and published by the college. Indeed, the effects of British Orientalism on Bengal were revolutionary. The College of Fort William was the first institution of its kind in India to employ the tools of modern comparative philology, textual criticism and historical analysis on a vast scale in conjunction with traditional learning.

The fruits of Orientalism, although intended to serve the needs of company servants and European academics, had a profound impact on Bengal's intellectual and cultural elite, the bhadraloka. For the first time the bhadraloka gained a systematic overview of its Sanskrit Hindu culture, making them keenly aware of the grand accomplishments of their cultural past.

Ultimately the success of British Orientalism was the source of its downfall. As knowledge of India's ancient past became evident, Christian missionaries and other colonial interests soon began to wonder in whose favor Orientalism was intended, that of the rulers or the ruled. The Charter Act of

1813 opened the door to a new group of Europeans, the Christian evangelicals, who quickly established themselves throughout Bengal. This new breed of "post-Orientalist" missionaries was the very antithesis of British Orientalism. They viewed Hindu culture as backward and profane. To them the strength of European culture was its Christian foundations. Their goal was to obliterate as much of Hindu culture as possible and to replace it with Christian values, English education, and Western ideas (Lal, 1998: 7).

By the 1820s the forces of racism and cultural imperialism had begun to overpower the ideals of Orientalism and this unique period in British Indian history began to wane. By the late 1830s British Orientalism as official policy had all but vanished from British India. The struggle that ensued eventually saw the College of Fort William effectively shut down by Governor General William Bentinck (1774–1839) in 1835 when he dissolved the College Council and began to disperse the library. The college was officially closed by Governor-General Dalhousie in 1853.

Although the British Orientalists and Christian evangelicals might seem to have little in common, their combined influence had a powerful effect on the lives of the bhadraloka. British Orientalism lit the fires of Hindu pride, while the attacks of the missionaries and other colonial interests such as the Utilitarians, inspired by John Stuart Mill, created a powerful impetus to reformulate and understand traditional Hindu religious culture in the light of modernity. The Orientalist's idea that the critical techniques of modern scholarship could be combined with traditional learning was powerful. It is clear that many prominent members of the bhadraloka including Ishwar Chandra Vidyasagar (1820-1891), Bankim Chandra Chattopadhyay (1838-1894) and Kedarnath Datta Bhaktivinoda (1838-1914) employed the techniques of British Orientalism in their search for Hindu religious and cultural identity. As a result, the works of many of the bhadraloka attempted to redefine and defend Hindu ideals in the light of modern European thought. There is little doubt that the methods adopted by the British Orientalists heralded a new approach to Indian

studies that influenced Bengali intellectuals and men of learning well into the twentieth century.

It is important to remember that the colonialist production of knowledge was not a simple process. It necessarily included a clash with and a marginalisation of the knowledge and belief systems of those who were conquered, as also with some oppositional views at home. But, if the process of conquest highlights brutality and cultural difference, it simultaneously also marks a constant blurring of "pure" positions of "self" and "other". Language and "signs" are the sites where different ideologies intersect and clash with one another, then literary texts, being complex clusters of languages and signs, can be identified as extremely fecund sites for such ideological interactions. Moreover, they also show the complex articulation between a single individual, social contexts and the play of language.(Loomba, 1998: 66 FF)

Literary text do not simply reflect dominant ideologies, but encode the tensions, complexities and nuances within colonial cultures. Literature is also an important means of appropriating, inverting or challenging dominant means of representation and colonial ideologies. Let us examine some of these interactions between literature and colonialism.The colonial contact is not just 'reflected' in the language or imagery of literary texts, it is not just a backdrop or "context" against which human dramasare enacted, but a central aspect of what these texts have to say about identity, relationships and culture. Language and literature are together implicated in constructing the binary of a European self and non-European other, which, as Said's *Orientalism* suggested, is a part of the creation of colonial authority. (Loomba, 1998: 70 FF).

By this point of reference, it can be seen that the novel *Haroun and the Sea of Stories by* Salman Rushdie represents orientalism through the characters and the settings. The novel depicts the negative stereotypes about the Eastern subjects. The story begins and takes place partly in "a sad city", the saddest of cities, a city so ruinously sad,it had forgotten its name."(Rushdie, 1990: 15 FF)

4.4 The Critical Position of Salman Rushdie

The Author of the novel, Salman Rushdie was born in India in 1947. Rushdie's dilemma of the marginal man is very present in Indian culture with its multitude of religions, cultures and of course the colonial influence caused by the British. However, at the same time there is an understanding of one nation and one national identity. This all-encompassing national identity must, as with all nations, pride itself in certain unified historical 'facts' and nationwide traditions like the ones stated by Thiesse earlier. It seems that it is exactly what E.M. Forster's character Mrs Moore famously called the "muddle" of India in his novel *A Passage to India* that encapsulates all its people under one identity (Forster, 1989: 86). At least for an outsider like her it is precisely this concept of a muddle that defines her experience of life in India. However, Indians also seem to understand this paradox of identity.AmitChaudhuristates, "since India is a huge baggy monster, its fiction, too, must be vast and all-inclusive. […] Indian life is plural, garrulous, rambling, lacking a fixed centre, and the Indian novel must be the same"(Orsini, 2004: 15). Chaudhuri's assumptions are based on the representation of India by one of its most famous authors: Salman Rushdie. A large part of India's shared cultural influence can be found in Rushdie's works. Born in the year that India became independent, Rushdie experienced the decolonisation of his homeland early on in life. The remnants of English policy can be seen in his upbringing as he learnt English at an early age:

> " What happens in India is if you come from a well-off, middle-class background, you get sent to private schools, which all use English as the language of instruction. They are what's called English Medium Schools. And so, from the age of five, I began to be educated in English, and my parents started making a bit of an effort to begin speaking it at home."(Rushdie in Hitchens, 26)

Rushdie was sent to Rugby school in England at the age of thirteen and his family followed him shortly afterwards and became naturalized British citizens. Two years later the family moved to Pakistan, "a country that Rushdie detested and he felt as if his homeland had been taken away from him"(C.

Runyon, 2000: 6), and Rushdie would soon travel back to England to study at Cambridge. Born in India, but also a British citizen, Rushdie himself embodies the identity of the marginal man, or in other the words, embodies the balancing act of two or more different identities in one person, as he himself states:

> " The Indian writer, looking back at India, does so through guilt-tinted spectacles. [...] I am speaking now of those of us who emigrated . . . and I suspect that there are times when the move seems wrong to us all, when we seem, to ourselves, post-lapsarian men and women. We are Hindus who have crossed the black water; we are Muslims who eat pork. And as a result – as my use of the Christian notion of the fall indicates – we are now partly of the West. Our identity is at once plural and partial. Sometimes we feel that we straddle two cultures; at other times, that we fall between two stools."
> (Rushdie 1992a, 15)

His novels often focus on the struggles of the marginal man trying to find his place in society, which happens in many different ways and is often traceable to his own life and personal experience.

"After Salman Rushdie wrote *The Satanic Verses* (1988), the Ayatollah placed a fatwah upon him, causing Rushdie to adopt a life of seclusion and hiding. As a result, Rushdie suffered severe writer's block. Rushdie broke out of his slump in 1990 with *Haroun and the Sea of Stories* (1990)" (McDannald,2001: 1). Although *Haroun and the Sea of Stories* contains a success story about the creation of a personal concept of identity and an escape from a marginal status, it also forms a bridge for the author himself to put a very important point across; a point that Rushdie felt had to made after the threats to his life for his novel *The Satanic Verses*.

In *Haroun and the Sea of Stories*"Rushdie's allegorical representation of the censorship that plagues his life stands as the most discernible motif in the novel" (McDannald,2001:2). As Rushdie was literally silenced by the fatwa, it comes as no surprise that one of the key themes of the novel is the silencing of the storyteller. In that sense Haroun's question "[w]*hat's the use of stories that*

aren't even true?" has a very haunting quality, because it is exactly Rushdie's fictional work of literature that has silenced him out of fear for his life. In this sense, the major theme of storytelling and the possible destruction of all stories reflects greatly on the identity of the silenced author himself. The book is literally full of allegorical themes that all reflect on Rushdie's personal life with his identity as an author under the heel of censorship. This is most apparent in the distinction between the two peoples of Kahani, where the people of Gup cherish the freedom of speech, while Khattam-Shud has forced his people of Chup into a religion of silence: "Rushdie seems to propose a purely polarized dispute between sides of complete good and complete evil, showing his displeasure with the censorship he has faced" (McDannald,2001:2).

As mentioned earlier, however, the lines that blurred Haroun's perspective on the Chupwalas after seeing the beauty of their silent language, and the extremes in the land of Gup like the horrible voice of Batcheat and arrogant single-mindedness of Bolo show that Rushdie is also willing to accept that both sides of the question of censorship deserve to be discussed. This is very clear in the section of the novel where Haroun wishes for the sun to shine equally on both sides of Kahani, or as McDannald states, the light of reason must shine "on both sides of the dilemma. Similarly, it seems Rushdie ultimately wishes for both sides of the censorship crisis to view each other with equal lighting, to abandon the differences between them and cease the destructive bickering, murder, terrorism and other human rights violations" (McDannald,2001: 12). However, this also implies that Rushdie favours the land of Gup over that of Chup, which is understandable, because allegorically it is the silence that the master of the Chupwalas represents that put Rushdie into this authorial crisis.

Rushdie has gone through all of the trials and tribulations that he speaks of in his novels; however, this does not mean that any story has even the slightest shred of biographical information in them. This is corroborated by Edward Said when he states that "texts are worldly, to some degree they are

events, and, even when they appear to deny it, they are nevertheless part of the social world, human life, and of course the historical moments in which they are located and interpreted" (Morton, 2008: 12). It does not matter how fantastical the tale, is it as can be seen by fairytale-like quality of *Haroun and the Sea of Stories*, the account can always be reflected upon the real world and as such can be subjected to realistic interpretation. Rushdie, as a migrant author has also been placed in a marginal position, however, it can be argued that through his literature he has stepped out of this box to enter the realm of world literature and as such become a part of a whole. This thesis shows that it can then be seen as typical of Rushdie that he desires to retain his uniqueness, his personal identity through the descriptions of the process of identifying the concept of identity in his novels. As Salman Rushdie himself has put it:

> " [B]lack and white descriptions of society are no longer compatible. Fantasy, or the mingling of fantasy and naturalism, is one way of dealing with these problems. [...] But whatever technical solutions we may find, Indian writers in these islands, like others who have migrated into the north from the south, are capable of writing from a kind of double perspective: because they, we, are at one and the same time insiders and outsiders in this society. This stereoscopic vision is perhaps what we can offer in place of 'whole sight'." (Rushdie 1990a, 19)

These words perfectly sum up this process of retaining a personal identity and yet being able to merge with the total picture.

Based on the analysis above, it can be inferred that the Orientalism construction is conducted by the Eastern people itself. It is done by Salman Rushdie, the author. Notably, Rushdie is an Indian native yet he has an experience living in England. So, referred to the citation, in short assumption, Rushdie has been influenced by the Western thoughts since his study. In this point of reference, it can be seen that the Western reading books have an impact to Rusdie's works and his critical position. Unconsciously, the way the West looking at the East is constructed on Rushdie's mind. Rushdie agrees with the

idea of orientalising the East through his work without any awareness, The role of Western study he has taken is clearly seen on the works. By describing the Eastern land as poor, full of magic, and sad city,Rusdhiehas done his work as form of agreeing the Said (1979:54) statement that the East is assumed as the land of the barbarian. Rushdie toward his work is like a confession of the Eastern if what has already described by the West is really true. So, the empirical experience of the author brings evidence that the Western hegemony through the texts is successful.

On the other hand, I assume that he makes his literary work to critise the Eastern goverment. *Haroun and the Sea of Stories*ends with happy ending.In another hand, the pitiful conditon of his people is not end. The people are still poor, the sadness factories are still production.(Rushdie, 1990; 207-208). This is very clear in the section of the novel where Haroun wishes for the sun to shine equally on both sides of Kahani, or as McDannald states, the light of reason must shine "on both sides of the dilemma. Similarly, it seems Rushdie ultimately wishes for both sides of the censorship crisis to view each other with equal lighting, to abandon the differences between them and cease the destructive bickering, murder, terrorism and other human rights violations" (McDannald,2001: 12).

CHAPTER 5. CONCLUSION

Based on the discussion on the previous chapter, the analysis of orientalism study has greatly shown the concept of orientalizing the East. The concepts shows how the West builds the mind of the East through literature. It is apparently on the characterization and the settings of the novel.

As the evidence of orientalism, Haroun and Rashid as the Eastern subjects are created as a magician, juggler and liar who always tells untrue stories. The story begins and takes place partly in "a sad city", the saddest of cities, a city so ruinously sad it had forgotten its name", which is located beside "a mournful sea full of glumfish, which were so miserable to eat that they made people belch with melancholy".

As the time passes by, the form of hegemony happens through Rusdhie's study. By his experience living England for a couple years has given his big perspective of the West through the work.The analysis of the setting shows the extremely different condition between the Land of Gup where the people who love stories live and the Land of Chup where Khattam-Shud and his people live. The Land of Gup is bright and full of sunshines, while the Land of Chup is dark, cold, and always in the middle of the night.The experience the characters undergo in the story is led to the revelation that there is contrast between the world supporting the freedom of expression and those rejecting it. The former is observed in positive point of view, while the later is in negative point of view. The former is always bright, while the later is always dark. The contrast reveals in which part Salman Rushdie puts his support. It is interesting that the West pursues the East by reading text. Rushdie has already provided the rich knowledge of both his easterness and the West effect to hisself in his works. He uses it as a part of opponent movement that fight for freedom of expressionin the Eastern country.

Finally, the analysis hopefully can help the next researcher in conducting the same issues with different object. To make a better contribution, reading *Haroun and the Sea of Stories* is no longer only a pleasure, but an understanding knowledge whether it is a critique or an essential essay.

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