CHAPTER II
REVIEW OF LITERATURE

2.1 Narrative

Rogers and Kaswanti (2005: 30) state that a narrative is simply a story. Wellek and Warren (1989: 280) also say that narrative is a story, which is linked to series of times. Narrative deals with problematic events which lead to a crisis or turning point of some kind which in turn finds a resolution.

Narrative is a way to deliver deeper information by describing emotions and feelings. Therefore, narrative is considered as a contradiction to science like David Herman says in his book, Basic Elements of Narrative. Herman (2009: 2) states that narrative is a basic human strategy for coming to terms with time, process, and change. He elaborates that narrative is a strategy that contrast with, but is in no way inferior to, scientific modes of explanation that characterize phenomena as instances of general laws. Further, he gives example that shows how science could explains the atmospheric processes of snow, but it takes a story, a narrative, to convey what is it like to walk along a park trail in fresh-fallen snow.

Wellek and Warren (1989: 282) state that the main pattern of narrative fiction is its characteristic which covers the whole elements in the story. In English, narrative fiction itself is separated in two major kinds, they are romance and novel. In 1785, Clara Reeve in Wellek and Warren (1989: 282) explains the difference between both. Novel is a picture of real life and manners, and of the time in which it is written. While according to her, romance, in lofty and elevated language, describes what never happened nor is likely to happen.
Tarigan (2011: 167) says that the word ‘novel’ comes from Latin word ‘novellus’ which means ‘new’. Wellek and Warren (1989: 283) elaborate that novel is realistic and to pressure to details is important. In fact, the word ‘narrate’ in Merriam-Webster Collegiate Dictionary is elaborated as ‘to tell (as a story) in detail’. People may find that narrative and novel are quite the same although they have some different structures. Generally, in analyzing a novel, there are three elements according to Wellek and Warren, they are plot, character, and setting. Further, Aziez and Hasim (2010: viii) show that novel contains of character, plot, structure, setting, theme, dialogue, narrator, and image.

Gorys Keraf (2004: 135) explains that there are two kinds of narrative. They are expositional narrative and suggestive narrative. Expositional narrative aims for expanding reader’s knowledge by giving information about an event. This kind of narrative bases on logic to deal with rationality and usually uses simple diction. While suggestive narrative aims for giving an implicit meaning of something and occurring imaginative sight into reader’s mind. Suggestive narrative does not strict to deal with logic and it inclines to use figurative diction. Keraf (2004: 145) says that narrative structure can be seen from the components that shape it. There are plot, action, characterization, setting, and point of view.

For this thesis, to prove that John Hersey’s Hiroshima has adopted narrative writing in its content, the analysis shows reader the narrative structure in Hersey’s Hiroshima and analyzes further to the impact of it to literary journalism. By showing the narrative structure that is found in John Hersey’s Hiroshima, reader is able to comprehend that Hiroshima indeed adopts literary writing style in its content although it is all fact all the way. Gay Talese in Kurnia (2002: 17) says that literary journalism is not fiction, however fiction-like it is written. This thesis uses Gorys
Keraf’s theory that said that the narrative structure contains of plot, action, character, setting, and point of view. Keraf’s theory of narrative is used because it has wider elaboration than Wellek and Warren’s theory. It gives reader opportunity to understand the concept of the narrative clearer.

2.1.1 Plot

Keraf (2004: 145) says that every narration has a plot that bases on the coherence of events. Plot is an important basic need of a story. It arranges how one act must connects to another one, how one incident must connects to another one, how the character’s feeling involves to the event that is attached in a series of times, and how to picture the character to act in an event. A good plot is measured by its coherence during the story.

There are part that begins the story, part that is the development of the beginning, and part that ends the story. Reader may recognize where the beginning is or where the end is, because there is a plot in the story. Plot is marked by the climax during the narration. The ending of the story could be anything, whether the crisis is resolved for better or worse.

2.1.2 Action

Action distinguishes description from narration. Without action in a narrative, that story might as well become a descriptive passage. Keraf (2004: 157) explains that any action in narrative, also in descriptive, must be written in detail, so readers can feel like they witness the events all by themselves.

2.1.2.1 Motivation

Any action that is done in narrative is supposedly based on a motivation of the character in it. Although, as Keraf (2004: 160) says, expositional narrative might not contain the character’s motivation in the story. It is so because expositional
narrative is based on true events that explain experience which mostly is just happened. If expository narrative has motivation in it, Keraf (2004:161) thinks that it will be just a bit. The element of implicit motivation can be concluded after reading thoroughly the whole story.

2.1.2.2 Causality

Keraf (2004: 161) elaborates that an action must lead into a causality state. There is always something that caused an event, just like there is always something that effected because of an event. Reader may figures out causality that is happened in a narrative by observing the story because it is said explicitly. Causality always exists in a logical order and serves rational series of events.

2.1.3 Character

Character, according to Keraf (2004: 164), is a person in the story. Characterization is how the author describes the character. Character’s image in a story can be shaped by physical description, character’s analysis, and other things that relate to the said character. In forming character in a story, whether it is fictional or not, the author does not rely only on details of the character. The author also needs to stitch the details into a comprehensive unity that can describe the individual’s personality properly.

2.1.4 Setting

According to Aziez and Hasim (2010: 74), setting consists of the description of time and place in the story. Further, Stanton (2007: 35) says that setting is the environment that covers event in the story. He adds that setting is a universe that relates to the on-going event in the story. It could be, time, place, whether, or a period of history. Keraf (2004: 169) gives more pressure to the elaboration of time
as setting. It is because a narrative presents a series of time instead of a fragment of time.

2.1.5 Point of View

Keraf (2007: 191) says that a point of view in a narrative story is about the connection between the storyteller and the events in the story. The storyteller is also called as the narrator. Point of view of the narrator is based on the function of the narrator itself, whether the narrator actually participates in the story or just observes without being involved. There are two main point of view of narrative according to Keraf, they are first person point of view and third person point of view.

2.1.5.1 First Person Point of View

The characteristic of using the first person point of view is the usage of the words ‘we’ and ‘I’ as the subject in the story. It indicates that the story is the experiences, whether it is fiction or real, of the narrator. This point of view is also called as the limited point of view because the author limits himself or herself to the event that the narrator hears or sees only.

First person point of view can be specified in three patterns. They are narrator as the main character, narrator as an observer, and narrator as a direct observer when the narrator involves in the story but is not the main character.

2.1.5.2 Third Person Point of View

The characteristic of using the third person point of view is the usage of the words ‘he’, ‘she’, or ‘they’ as the subject in the story. The narrator in third person point of view acts as an audience who does not involve in the story events. This point of view is specified in three patterns. They are omniscient point of view, sharp focus point of view, and the mixture of those two points of view.
Omniscient point of view is also known as panoramic point of view. The narrator in this point of view knows everything that is happened in the story, even in all the character’s mind. Sharp focus point of view only tells the story from one character side. The narrator focuses on one character that is related to the story. The mix point of view is simply the mixture between omniscient and sharp focus point of view. For example in one story, the narrator describes the background of the World War II and the war itself at the beginning of the story, then the narrator focuses on one character’s side of story.

2.2 Literary Journalism

Focusing on time, mass media now just delivers shallow news that just gives the surface of the information. People can see the example from most daily newspapers, it contains straight news which barely reaches 500 words for each news. Let alone online media which writes news in less than 300 words. In television, bunch of news are delivered within minutes. While in literary journalism, properly the content is 10,000 words and up.

In this era, electronic media becomes the first choice to get the breaking news. However, printed media still exist although some are struggling, some are already moved onto electronic media. Many different actions are taken to hold out the existence of printed media. One of those, according to an American journalist, Mark Kramer, is by putting narrative in news report. Kramer (October 2001) says that narrative engages readers. In the age of mega-corporate media saturation, web sites, and “workaholism”, readers still are attracted to stories in which people’s lives and decision-making are vividly portrayed.
Kurnia (2002: 2) states that the pioneer for literary journalism is Tom Wolfe, a journalist-cum-novelist who worked at New York Herald Tribune newspaper in 1960s as daily reporter. His point of view of journalistic writing changed when he read an article in Esquire magazine in 1962 by Gay Talese. It struck him how someone could manage to compose such a close report. It felt like he himself could actually witness what was written in that report. Therefore, he started to do an observation on that and in 1973 Wolfe published a book entitled ‘The New Journalism’.

As stated by Kurnia (2002: 6), activists of the new journalism are began their exploration in writing because of the pressure on conventional journalism’s work ethic was becoming stronger. They felt tired, exhausted, and bored with the old fashion way which in turn they felt no chance to develop to be better. Kurnia (2002: 33) also says that in mid 1960s, it was the novel fever which triggered the emerge of innovations in journalistic writing.

In actual consideration, this ‘new’ journalism is really not so new itself, because the use of narrative in news had been started long time ago according to one of Harvard’s Nieman Foundation’s contributors, Mark Kramer. In his article, Kramer (January 1995) says that this kind of journalism in fact has proper pedigree. Daniel Defoe, writing just after 1700, is the earliest cited by Norman Sims, one of the few historians of the form. The roster also includes Mark Twain in the 19th century and Stephen Crane at the start of the 20th. Before and just after the Second World War, James Agee, Ernest Hemingway, A.J. Leibling, Joseph Mitchell, Lillian Ross, and John Steinbeck tried out narrative essay forms. Norman Mailer, Truman Capote, Tom Wolfe, and Joan Didion followed, and somewhere in there, the genre came into its own – that is, its writers began to identify themselves as part of a movement, and
the movement began to take on conventions and to attract writers. Public consciousness of a distinct genre has risen, slowly.

The application of narrative writing in printed media is portrayed in The New Yorker magazine, National Geographic magazine, and many other media, mostly in United States of America. While in Indonesia, the usage of narrative for delivering news is rarely found. Intisari may be the only one which is closed enough, according to Harsono and Setiyono (2008: ix).

What separates literary journalism from conventional journalism is how it is written. Harsono and Setiyono (2008: viii) states that new journalism consists of scene by scene constructions, meaningful dialogues that describe the characters, third person point of view, and full of details like how someone dressed, moved, and so on. With such development, the new journalism had been perfected and be known as the literary journalism nowadays.

The first step in preparing a literary journalism work according to Kurnia (2002: 24) is diligently doing the research along with “crazily” paying attention to details. When journalists hunt down their news in order to accomplish a literary journalism work, they must use all their senses to catch everything that is going on around them. They must see whatever their eyes could manage to see, feel the temperature and material’s surface, smell the scent, hear any sounds, and if relevant, taste something to exactly know how it tastes. All the data that is relevant and potential to support the story will become descriptions in narrative, which helps to lengthen the story and build the interest of the reader.

Kurnia (2002: 5) states that the writing technique of literary journalism needs deeper information compared to conventional journalism, which is exactly becoming the one benefit in using literary journalism. Other benefit is, literary journalism
covers any information that were left behind by conventional journalists, that is emotion.

Robert Vare, a journalist who worked for The New Yorker magazine and The Rolling Stones magazine, is now lecturing literary journalism in Nieman Foundation in Harvard University, Cambridge. Vare in Harsono and Setiyono (2008: xi) states that there seven important things to be considered if someone is about to create a narrative in journalistic work.

First and the most important is fact. Journalism purifies fact. The term ‘literary’ in literary journalism is not a license to put fiction, even an iota of it, in the report. Names, places, times, events, words, basically everything mentioned in the literary journalism work, are real.

Second, conflict. Any story needs conflict to be interesting. In narrative, the part where conflict arises is called complication. Conflict in literary journalism is not made up or fake or anything imaginative. Journalist must able to find and see conflict surround them to build the story. Tarigan (2011: 135) says that there are external conflict such as between man and man, man and people, and man and environment. There are also internal conflict such as between an idea and another idea, and man and his own mind.

Third, characters. The more interesting the characters, the more interesting story the journalist can get. Characters help tie up the story. In conventional journalism, readers do not find the characters as closely as in literary journalism. Narrative provides enough space for journalist to explore the characters personalities by describing their features, minds, dialogues, and such.
Fourth, literary journalist needs a very good access. Access could be in a form of interview, document, correspondence, photograph, journal, picture, friend, enemy, and things like that to lead journalist in getting the information.

Fifth, emotion. This point also one that rarely is found in conventional journalism work. Literary journalist is able to dig deeper into characters’ emotion, whether it is love, hatred, glutton, loyalty, happiness, any other kind. Emotion creates the story.

Sixth, as Vare put it, “series of time”. Vare analogized the conventional journalism like a picture, a snap shot. While narrative is more like a video. The series of time matters, whether the journalist wants to put it chronologically, flashback, back and forth, or anything the journalist can comes up as long it is not make the reader confused. In literature, this is categorized as plot.

Seventh, novelty. As a journalistic work, it is normal to consider the most recent events. Although literary journalist needs way more time than conventional journalist in creating the story, however the element of novelty still needs to be considered.

2.3 Review of Related Literature

This thesis uses a number of appropriate and supportive reading resources in the analysis. Some of them that are highly helpful are reviewed below, beside John Hersey’s Hiroshima as the main data of this thesis.

1. Jurnalisme Sastra by Septiawan Santana Kurnia, a book published in 2002. This book is really helpful because its author explains literary journalism from its root and the development until today. The explanation in this book also consists of other form of journalistic, like advocacy
journalism, precision journalism, and alternative journalism. Kurnia works as journalistic lecturer in Faculty of Communication University of Islam Bandung from 1997 until now. Since he is a journalist himself, this book is written in a very neat concept. He explained his idea from general to specific and managed to keep an interesting way of writing. Kurnia publishes some literary journalism works, one of them tells about how Tom Wolfe started the idea of the new journalism.

2. *Argumentasi dan Narasi* by Gorys Keraf, a book that was published in 2004. This book contains of two major field of discussion, they are argumentation and narration. This book is the third from the Rhetoric Series by Keraf himself. The first two are *Diksi dan Gaya Bahasa* and *Eksposisi dan Deskripsi*. This book is obviously very helpful because it has half of the book that focus on solely narrative. The explanation is understandable along with simple examples. Since 1963, Keraf has been a lecturer in Faculty of Letters, University of Indonesia.

3. *Jurnalisme Sastrawi: Antologi Liputan Mendalam dan Memikat*, a book edited by Andreas Harsono and Budi Setiyono in 2008. It is an anthology of eight literary journalistic works by eight Indonesian journalists. The introduction by Andreas Harsono is really helpful, where he explained the background in publishing the book, including his opinions and experiences when he studied journalistic in Harvard University, Cambridge. Reading all the stories in it also acknowledges about the form of literary journalism and how literature studies so much contributed to make the stories go well.
4. *The Publication of “Hiroshima” in* The New Yorker, an essay by Steve Rothman in January 1997. Steve Rothman was a student in Harvard University when he made this as an assignment in his class, Science and Society in 20th Century. This essay starts with an overview and historical background of John Hersey and The New Yorker magazine, where John Hersey’s *Hiroshima* was first published. Then, the analysis afterward is related to effect and reaction from the publication of John Hersey’s *Hiroshima*. This essay by Rothman has quite complete and proper references and it is really helpful in the making of this thesis because such references are hard to find in Indonesia and do not available or accessible in the internet.

5. *Menganalisis Fiksi: Sebuah Pengantar* by Furqonul Aziez and Abdul Hasim. The book was published in 2010. In this book, Aziez and Hasim focus their concern in analyzing novel. It helps because this thesis considers narrative also is like a novel. This book serves quite simple explanation yet very complete information. Reader can find the explanation about the history of novel, kinds of novel, until some approaches to criticize a fiction. The two authors of this book regularly write for The Jakarta Post, Pikiran Rakyat, Kompas, Media Indonesia, and other mass media.

6. *Teori Kesusastraan*, a book written by Rene Wellek and Austin Warren. It was translated from the original title *Theory of Literature*. This book helps a lot because the authors explain their theory of literature by describing it in quite simple words. The content is also arranged from general to specific elaboration that makes the reader understand more
about the topic. Practically, this book is more like a guidance book among men of letters since many other literary books uses it as additional reading, for example *A Companion to Narrative Theory*, edited by Phelan and Rabinowitz, which is also a reference for this thesis.