

Exploring Literary Journalism in Tesoro's Invisible Palace

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Abstract: During the New Order's reign, the Indonesian press experienced various oppressions for the reason of the national stability. The Indonesian journalists found an alternative way to reveal the reality through the medium of literary journalism. Literary journalism is a cross-genre between the journalistic technique which consecrates facts with literary style that accentuates the beauty of language and the sense of humanity. The New Order's repression over the press freedom which led the killing of the Bernas' journalist, Fuad Muhammad Syafruddin, was caught by a creative journalist Jose Manuel Tesoro as the core discussion in his book, *The Invisible Palace*, embellished with literary elements. This research therefore will focus mainly on two issues as follows (1) How can *The Invisible Palace* be seen as an example of literary journalism. (2) Why does *The Invisible Palace* appear in such a genre?. The theory of literary journalism brought up by Wolfe is applied as an instrument to analyze the elements of literary journalism related with the technical writing of *The Invisible Palace*. This thesis employs a Critical Discourse Analysis (CDA) method to reveal the main theme found in the *Invisible Palace* comprehensively. The literary values of the book are considered as the internal factors while the political condition during the New Order era is regarded as an external factor. The discussion of the two factors will be associated with the theory of literary journalism. The review of the thesis employs a close reading method as an instrument to analyze the characteristics of literary journalism in the *Invisible Palace*. Based on the theory of literary journalism conceived by Wolfe, *The Invisible Palace* could be included in such a genre. It is because *The Invisible Palace* is based on a factual occurrence related with the killing of Udin. The book also applies the literary elements such as scenes by scene construction, dialogue, the third person point-of-view and writing in detail.

Keywords: Critical Discourse Analysis, literary journalism, New Order Regime, Syafruddin, Tesoro, Wolfe,

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I. Introduction

If we talk about press freedom in Indonesia, "*Pers Pancasila*" (meaning journalism based on the country's basic philosophy Pancasila) will be a familiar term for us. Through its nature and function, *Pers Pancasila* is supposed to develop an atmosphere of mutual trust leading towards an open society that is democratic, responsible and objective. But contrary to the fact, it was often "sold" and made a pretext to legitimize the acts and practices which were against press freedom. In this context, the Indonesian press was forced to be solely the government's mouthpiece and press was only responsible and loyal to the ruling government not to the general public. For decades, the government exerted tight control over the media and forbade coverage of any subject that was considered being able to ignite sentiments of ethnicity, religion, race or belief - a justifiable policy in a nation made up of diverse ethnic and religious groups. In such situation, journalism became an instrument for the government to support its political interests. It did not play its noble function as an agent to reveal and present social and political conditions in their actuality.

Not all journalists, however, complied with those misleading rules. The unfavourable condition led some concerned and idealistic journalists to present the socio-political reality not in direct report news but with literary styles as their approach, for example Seno Gumira Ajidarma who wrote an anthology of his essays entitled *Ketika Jurnalisme di Bungkam, Sastra Harus Bicara* (When journalism is silenced, literature must speak up¹) and short story entitled *Saksi Mata* (the Eyewitness²). The *Saksi Mata* contains some facts surrounding the Dili incident which in reality such information was forbidden to be disseminated during the New Order era. Seno's anthologies could be a reminder on how literature cannot be separated from getting

¹ Seno Gumira Ajidarma, *Ketika Jurnalisme Dibungkam, Sastra Harus Bicara* (Yogyakarta: Bentang Pustaka, 1997), p. 15.

² Seno Gumira Adjidarma, *Saksi Mata* (Yogyakarta: Bentang Budaya, 2002)

involved, both practically and concretely, into political matters when the reigning power becomes increasingly inhumane and despotic.

Issues surrounding the content and genre of the book become the core of this thesis which will be elaborated more specifically in each chapter. The literary values of the book are considered as intrinsic factors while the social and political conditions during the New Order era are regarded as extrinsic factors. The discussion of intrinsic factors will be explained by applying theories of literary journalism while extrinsic factors will be elaborated from various sources which are related with social, political and cultural issues. The case of the journalist murder grasped much attention as one of cases told in several media on news coverage for a long time. The killing of Udin became a convoluted drama that drew attention locally and internationally because of the handling of the case which was carried out against justice. It spawned a substandard criminal investigation, a misleading courtroom drama and a nationwide controversy that signaled the despotic end of Indonesia's longtime dictator, Suharto. Many believed that Udin could be seen as a press martyr because Udin dared to reveal the fact related with corrupt practices of local government figures when the press restriction was still reigning at the time.

1.2 Research Question

Through *The Invisible Palace*, Tesoro tells again the true story of Udin's murder that has almost been forgotten a long time ago. The unresolved murder case invoked Tesoro to elaborate his imagination as the main story in the book which was entwined in the long-held beliefs of many Javanese in fate, myth and magic. The life journey of Udin and complicated motives of his murder become dominant illustration inside the book. This research therefore will focus mainly on two issues as follows.

- a. How can *The Invisible Palace* be seen as an example of literary journalism?
- b. Why does *The Invisible Palace* appear in such a genre?

1.3 Objective of the Study

The discussion in this study is limited to exploring the practice of literary journalism in *The Invisible Palace* and finding out the reason behind the appearance of the book in the genre in question. Therefore, this research seeks to answer why literary journalism is chosen in tackling this particular political situation in Indonesia when press restriction was maintained for the sake of power sustainability.

1.4 Benefit of the Study

The genre of literary journalism gives a positive contribution to the English Studies or literature study especially on the topic of journalistic writing. It is because the rigid fact applied in the pure journalistic reporting can be made more descriptive, touching, intimate and detailed with the presence of literary elements so it will make the story more interesting. In turn it will attract and entice public into reading the story. This study on *The Invisible Palace* is meant to open up the reader's conscience and mind that the beauty of literature can be used as an effective medium to expose the fact related to unjust practices which were committed, for example, by the New Order regime.

1.5 Research Methodology

There are numerous types or theories of Critical Discourse Analysis (CDA). For example, Fairclough³ emphasizes that CDA can focus on body language, utterances, symbols, visual images, and other forms of semiosis (signs and symbols) as means of discourse. This thesis, however will limit itself to analyzing written texts which will focus primarily on the intrinsic and extrinsic factors found in *The Invisible Palace*. The intrinsic factors that will be illuminated in this thesis encompass literary values based on the theory of Tom Wolfe. While the extrinsic factor which will be analyzed is social and political condition during the New Order era. Both aspects will be scrutinized as backgrounds to the emergence of the book in such a genre/form of writing.

Fairclough (1989) as quoted by Oktavianti⁴ proposes the definition of CDA as the study of a text which conceptualizes language as a form of social practice, and attempts to make human beings aware of the reciprocal

³ Fairclough, N. (2002): *The dialectics of discourse* (www.ling.lancs.ac.uk/staff/norman/2001a.doc). Date of Access 17 July, 2010.

⁴ Ikmi Nur Oktavianti, *A Comparative Study of Language, Power And Ideology in Insert Investigasi and Silet Infotainment Programs A Study of Critical Discourse Analysis* (Unpublished Thesis, English Department, Brawijaya University, 2008), p. 16.

influences of language and social structure of which they are normally unaware. CDA becomes a rapidly developing branch of linguistics which aims at revealing the implicit social, political and ideological mechanisms at work in spoken or written texts.⁵

This research employs a CDA as a tool to interpret *The Invisible Palace* not only based on overt but also hidden meanings. The adoption of CDA will enable to reveal the hidden motivations behind a text or behind the choice of a particular method of research to interpret that text⁶. It means that what it will be pursued is not only reading and understanding the meanings of the individual printed words, but it also pays attention to all associations, nuances and connotations of the language as it is used by the author. There are several steps that the thesis writer applied in her attempt to use the CDA method. The first step is to comprehend the theme of *The Invisible Palace* and some factors which lie behind it. Then the writer collected books and other reading materials related with literary journalism and socio-political matters obtained from both printed and online media to relate the understanding and interpretation of literary elements to particular cultural and socio-political aspects found in *The Invisible Palace*. Some books which become the main references in this thesis are *The New Journalism* by Tom Wolfe and *Jurnalisme Sastra* written by Kurnia Septiawan Santana. Then in the second step, the writer read and examined the collected reading materials to find the link between the main theme and the supporting factors in *The Invisible Palace* with the relevant theory.

Finally, in the last step, the writer made some interpretations in order to draw conclusion on the characteristics of the book and the reason why the book is feasibly included in the genre of literary journalism

II. Literature Review

The chapter will discuss literature review. Divided into two main parts, the first part deals with theoretical review on the genre of literary journalism. Meanwhile the second part talks about theoretical framework.

2.1 Theoretical Review

This part is further divided into two. First, it discusses literary journalism as a genre of writing. The second part is to discuss extrinsic factors that probably help Tesoro in writing *The Invisible Palace*.

2.1.1 Literary Journalism

Journalism and literature are two different fields of study. According to Roland E. Wolseley (in *Understanding Magazines*, 1969) as quoted by Sumadiria the definition of journalism⁷, being the activity of collecting, writing, interpreting, processing and disseminating of public information, someone's opinion, public entertainment in a systematic method and it is reliable to be published in newspapers, magazines, and broadcast stations. Meanwhile Najid proposes that literature is the form of an art that is expressed by human thoughts and feelings with the beauty of language, originality of ideas, and depth of messages⁸. From the various definitions of literature above, it could be concluded that literature offers writing's style with the power of imaginative, descriptive, and detailed elements; it evokes human interests, and uses the flexible, interesting, crisp and often poetic language. From the above elaboration, we could draw a conclusion that journalism and literature could complement each other to produce a new genre which is called literary journalism. Literary journalism is the presentation of a journalistic work which is imbued with literary elements that are usually seen in a novel.⁹ Therefore, literary journalism can be elaborated further as a cross-genre between the journalistic technique of presenting facts using literary style that accentuates the beauty of language and the sense of humanity so that it can attract the attention and touch the feelings of its readers.

Based on the above information, literary journalism could be defined as a form of writing that combines the journalistic techniques of nonfiction and the literary characteristic of fiction to provide emotional and/or dramatic impact. In other words, it is a true, well-researched, journalistically-sound story that is normally written in a dry, newspaper fashion. Instead, this genre is written with style, vivid description, and narrative flow that it may immerse readers in the story. The quality of the literary elements used to tell the story is just as important as telling the truth of the story.

⁵ Peter Verdonk and Jean Jacques Weber, *Twentieth-Century Fiction: from text to context* (London: Routledge, 1995), p. 242.

⁶ Palmquist, R. (1999), *Discourse analysis*

⁷ S. Haris Sumadiria, *Jurnalistik Indonesia: Menulis Berita dan Feature Panduan Praktis Jurnalis Profesional*, p. 3.

⁸ Moh. Najid, *Mengenal Apresiasi Prosa Fiksi* (Surabaya: Unesa University Press, 2003), p. 7.

⁹ Septiawan Santana Kurnia, *Jurnalisme Sastra* (Jakarta: PT Gramedia Utama, 2002), p. 90.

Literary journalism was a style of the 1960s news writing and journalism which used literary techniques deemed unconventional at the time. The term was coined and popularized with its current meaning by Tom Wolfe in a 1973 collection of journalism articles he published as *The New Journalism*, which included works by himself, Truman Capote, Hunter S. Thompson, Norman Mailer, Joan Didion, Robert Christgau, and others.¹⁰ They are generally considered proponents of a genre called "New Journalism", the technique of writing which enabled the journalists to present factual information wrapped in literary elements. They used the new journalism's characteristic devices to write nonfiction as absorbing and gripping as novels and short stories. New journalism emphasizes description, narration, and character development to bring the readers closer to the human element of the story, and is often used in personality profiles and in-depth feature articles. Later, in its development the term of "new journalism" is better known as "literary journalism". It is different from conventional journalism which is characterized with "straight" or "hard" news writing, which is generally composed in a brief, direct and denotative style.

Wolfe identified four main characteristics of new journalism as follows:¹¹

1. Scene by scene construction

It is a dramatic narrative that has an introduction, complication or conflict and resolution; and it also has a beginning, middle, and end. Telling the story using scene by scene construction replaces the chronological exposition usually found in conventional journalism. The report is arranged by using storytelling technique with scene by scene construction. It will make readers become dissolved into the story. By applying this technique, the imagination of the readers will catch the description of each event in the report as if they were watching a movie.

2. Extended dialogue

Using dialogue, literary journalism tries to describe a factual event that will be conveyed to the readers through conversation among the characters. The dialogue does not only show conversational meanings but it also describes the attitude and thoughts of the information sources. Through dialogue, the characters of each figures involved in the story will be revealed. The dialogue material is usually obtained by intense and long period of observation and interviews with the resource people. It is carried out objectively, repeatedly and comprehensively to get more detailed, accurate and emotionally-invoking story. For that reason, the source of information has to be examined carefully.

3. The third person point-of-view

Another characteristic is the use of the third person point view. It is intended to represent the viewpoint of the resource person. The number of viewpoint is not only one, but it could be two or three. The third person point of view could be the main character or the person who is around the venue and in the process of reporting journalistic coverage. The use of the third point of view allows a writer to recount any event as if the writer were reporting what is going on at the venue. With this style, readers seem to immerse into the story. The readers will see and feel the same to what the resource person does.

4. Writing in detail

The last characteristic is writing in detail. All related materials are recorded such as behavior, habit, style, manner or custom, clothing, house decoration, and other symbols. Writing in detail also covers stories such as how to deal with the children, the servants, the subordinates, etc. All of them explain the character of resource person in their community, how they make social interaction, how their status in community are like and how they reveal their thoughts and hopes. The usage of writing in detail is meant to make a story more detailed, alive, and descriptive so it will amaze readers.

2.1.1.1. Examples of Literary Journalism Works

This section will present several literary works that are feasibly considered belonging to the genre of literary journalism. The literary works introduced here are intended as comparison to *The Invisible Palace*.

One of literary journalistic works which has similar characteristics with *The Invisible Palace* is *In Cold Blood* by Truman Capote. The book is based on the fact about the brutal 1959 murders of Herbert Clutter, a wealthy farmer from Holcomb, Kansas, his wife, Bonnie, and two of their children Nancy and Kenyon. The murder was committed by two criminals, Richard "Dick" Hickock and Perry Smith. The book takes the form of a novel and the story is told with rich journalistic details; events are recreated in as exact detail as possible and conversations are included in the sequence of events.

¹⁰ Septiawan Santana Kurnia, *Jurnalisme Sastra*, p. 6.

¹¹ Tom Wolfe, *The New Journalism*, pp. 46-47.

The technical writing *In Cold Blood* has many similarities to that of *The Invisible Palace* such as the use of scene construction, third point of view, dialogue, and writings in detail. Both novels are also fact-based stories. *In Cold Blood* and *The Invisible Palace* thus read like fiction, yet they are factual works of art.

In Indonesia, the *Tempo* magazine is considered the first to apply literary journalism in its style of writing. Gunawan Muhammad, the founder and former editor of *Tempo* said that he was interested in the writing style of the *Time* magazine and trying to employ the same style in Indonesia.¹² Started in early 1970s, this magazine began to perform a new and fresh face of the Indonesian journalism. Muhammad, contributed his weekly article in a column called *Catatan Pinggir* (The Sidelines); the concept of which was mainly comment or critique of the headlines blended with poetic and story-telling style. In the *Sidelines*, he never ended with a definitive conclusion, but always with either questions or open-ended comments intended to encourage readers to continue thinking. By 1990s, literary journalism a la Wolfe in Indonesia saw important history of the era. Seno Gumira Ajidarma released the anthology of 12 short stories entitled *Saksi Mata* (the Eyewitness). According to Seno, the anthology is concerned with the Dili's incident where some civilians were assassinated by the Indonesian army in Santa Cruz, then East Timor in 12 November 1991.¹³

2.1.1.2. Review on Related Studies

This part will review several related studies that are regarded similar to the application of the genre literary journalism that can be compared to *The Invisible Palace*. One of the related studies the style of which is similar to that of *The Invisible Palace* is found in Munarsih's thesis.¹⁴ Munarsih's thesis explores and analyzes Helen Garner's book, *The First Stone*, by applying the technique of literary non-fiction. The plot found in *The First Stone* like in *The Invisible Palace* was compiled from interviews, quotes and comments from various sources (either directly or indirectly). The plot was also relied on her attitudes, contemplations, thoughts, and personal experiences. Garner's use of descriptive dialogues, quotes and details about the characters and the topic discussed in the book makes the plot more vivid and engrossing. Eventually, Garner stated that feminism has become another kind of political fundamentalism, often without a thoughtful and responsible examination of the facts. Another related study on literary works of which its style is also similar to that of *The Invisible Palace* can be seen in Endang's thesis¹⁵. In her thesis, Endang analyzes some of Seno's works such as a short story collection entitled *Iblis Tidak Pernah Mati* (the Devil Never Dies) and a little discussion about the aforementioned *Saksi Mata* (the Eyewitness), from the standpoint of the post colonialism theory. This present thesis will later slightly discuss Seno's short story of the same title in *Saksi Mata* in its comparison with Tesoro's *The Invisible Palace* based on the standpoint of literary journalism.

2.1.2. Extrinsic Factors

In accordance with what has been described in the research methodology, to understand a text we need a thorough understanding seen from various viewpoints. The presence of Critical Discourse Analysis method or CDA will make a different perspective and deeper understanding of the subject which is being discussed. According to Van Dijk, CDA is concerned with studying and analyzing written texts and spoken words to reveal the discursive sources of power, dominance, inequality, and bias and how these sources are initiated, maintained, reproduced, and transformed within specific social, economic, political, and historical contexts. He furthermore remarks that CDA does not have a unitary theoretical framework or methodology because it is best viewed as a shared perspective encompassing a range of approaches instead of one school¹⁶.

Extrinsic factors are all external factors behind the creation of literary works. It may discuss some issues such as: 1) Tradition and value; 2) The structure of social life; 3) Belief and the view of life; 4) Political condition; 5) Environment 6) Religion and so on¹⁷. Wellek & Warren as quoted by Waluyo point out that the

¹² Septiawan Santana Kurnia, *Jurnalisme Sastra*, p. 171.

¹³ Seno Gumira Ajidarma, *Saksi Mata* (Yogyakarta: Benteng Budaya, 2002), p. vii.

¹⁴ Munarsih, *Exploring the Literary Nonfiction in the Case of Sexual Harassment as Seen in Garner's The First Stone (Postfeminist Perspective)* (Unpublished Thesis: Universitas Sanata Dharma, 2005).

¹⁵ Fransisca Endang L., *Postcolonizing Indonesian Readers in Seno Gumira's Short Stories Collection Iblis Tidak Pernah Mati* (Unpublished Thesis: Universitas Sanata Dharma, 2008).

¹⁶ Teun A. van Dijk: *Critical Discourse Analysis*. Second draft, January 1998 (www.u Windsor.ca/users/w/winter/40-328.nsf/.../CDA.vandijk.pdf). Date of access: 15 July, 2010.

¹⁷ Zainuddin Fananie, *Telaah sastra* (Surakarta: Muhammadiyah University Press, 2000), p. 77.

extrinsic structures of literary works include: 1)The biography of the author; 2)Psychology (creative process); 3)The sociological and cultural aspects of society; 4)the author's philosophy¹⁸.

As what has been said before, in order to understand a literary work comprehensively, we must examine not only overt but also hidden meanings. Related to exploring the hidden meaning, Benedict Anderson's theory of imagined community could be applied to articulate Tesoro's purpose or impact in writing *The Invisible Palace* over Indonesian community. In this acclaimed work, Benedict Anderson talks about new forms of nationalism and he defines the nation as an imagined political community that is imagined as both inherently limited and sovereign. It is imagined because the members of even the smallest nation will never know most of their fellow-members, meet them, or even hear of them, yet in the minds of each lives the image of their communion. It is imagined as a community, because, regardless of the actual inequality and exploitation that may prevail in each, the nation is always conceived as a deep, horizontal comradeship.¹⁹ It could be explained that nations exist only in the minds of those who comprise them and every member of the nations feels a connection to another member through their common thoughts eventhough they have not met one another physically.

2.2 Theoretical Framework

Each of literary works is composed not only from intrinsic elements but also the influence of extrinsic factors such as political, social and cultural elements. We as the readers cannot understand the detail of certain literary works without knowing the two elements. What is meant by intrinsic elements is the constructor of literary work elements which can be found inside the literary work itself such as the use of scene setting, dialogue, the third point of view, and writing in detail. The intrinsic elements in the book are connected with literary and journalistic elements. The core story of the book that originates from factual murder case of a journalist is used as journalistic elements. The theory of literary journalism brought up by Wolfe is employed as an instrument to analyze the elements of literary journalism related with the intrinsic elements of *The Invisible Palace*. Meanwhile, The extrinsic element is anything that can inspire the writing of literary works and can influence literary works as a whole such us the background the author's life, beliefs and way of life, customs, social, political, culture and economic condition and so on.

The extrinsic factor raised in *The Invisible Palace* is the then Indonesian socio-political condition. The socio-political aspect explained in the book portrayed the socio-political life of Indonesian people at the time when the press freedom was stifled by the New Order government. To deal with the unfavourable condition, some Indonesian journalists chose literary journalism as a medium to express their thoughts, consciences and hopes. The discussion of extrinsic factor here is acquired from all information sources which are feasibly deemed related with the external writing of *The Invisible Palace*. The intrinsic elements of *The Invisible Palace* will be discussed in Chapter III, while the extrinsic elements will be addressed in Chapter IV of this thesis

III. The Characteristics Of Literary Journalism Elements In The Invisible Palace

This chapter is to explore the intrinsic characteristics of literary journalism applied in *The Invisible Palace*. Since this cross-genre is a combination of journalism and literature, it has mixed characteristics. There are at least five characteristics of literary journalism which will be discussed in this chapter. The first is the use of a feature, and the other four are characteristics as developed by Wolfe. Wolfe elaborates four characteristics of literary journalism which differentiate them from those of conventional journalism. The first is a scene by scene construction. The second is a dialogue. The third is a third person point of view, and the last is a writing in detail. This chapter therefore will closely look at how the intrinsic elements mentioned above are found in *The Invisible Palace*.

3.1 Feature

The key function of a feature is to humanize, to add color, to educate, or to entertain the readers so they will be hooked and drawn into the story. A Feature makes writing news or articles become more unique. This is because the presence of the artistic value and writing structure found in feature. The artistic value of such features arises because the inclusion of detailed narrations, settings and actions of human interest stories such as humanity, personality profiles, poverty, inequality, social issue, etc.

The Invisible Palace aims at investigating social and political injustice in Indonesia being one example of human interest issues to be communicated to the readers in order to make them aware of the condition during the New Order era.

¹⁸ Herman J. Waluyo, *Pengkajian Cerita Fiksi* (Solo: Universitas Sebelas Maret Press, 1994), pp. 56 – 60

¹⁹ Anderson, Benedict, *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. Revised Edition (London and New York: Verso, 1991), pp. 6-7.

The journalistic information in this book is redesigned in detail and complete based on research reports, court records and interviews with police, investigators, lawyers, witnesses and survivors that reconstructs political drama surrounding one of the Indonesia's most notorious unresolved murders. The writing style of the book uses techniques of a feature which contains elements of a feature mentioned in Septiawan's work like the following²⁰

1. Title

The book is entitled *The Invisible Palace*

2. Introduction (lead)

The introduction of *The Invisible Palace* is summed up in the introductory chapter entitled "To Kick a Corpse". This part is related to a prophecy of an astrologer saying that the day of a person born on 18 February 1963, like Udin, is known as a *sampar wangke* (a very bad day). According to the prophecy, someone who is born in the day fits perfectly with the day that somebody will kill the person.

3. Body of an article

The topic elaborated in *The Invisible Palace* that becomes the body of the novel tells about the murder story of a journalist and its complexity. The body occupies Chapter One to Chapter Twelve.

4. Closing (epilogue)

A closing is intended to help the readers remember the gist of the story. This part is entitled "Like Dust Blown Away by the Wind" to describe the fate of the then Indonesian president, Suharto, as well as the description of the regent of Bantul who according to the Javanese horoscopes shares the same fate as *Lebu katiyup angin* (Dust Blown Away by the Wind). The novel concludes with the story of the *ex-bupati* who was sentenced to nine months in prison, just like Suharto who was removed in 1998. The regent was sentenced for accusation of bribery and corruption, thus not for the journalist murder which was yet left in a mystery.

Tesoro recollects some scattered assumptions surrounding the journalist murder which drew attention from a local, national and even international community. Those assumptions are good material to be focalized in the story of the book. The first assumption is the press restriction which is related to the articles about corruption he was writing as the main reason behind the journalist murder. The second assumption is a love affair that is used as a scapegoat to distract media attention over the first assumption. The other assumption is the Javanese mythology, the characteristic of Javanese culture, as a desperate assumption used by some people who believe in supernatural power which predestines the journalist murder. Tesoro transforms those assumptions in detail by making good use of literary language.

The book, basically, applies literary intrinsic elements which are found in a novel such as the use of plot, language style, character or characterization, and dialogue to present information about the journalist murder and it is narrated as if it is factual imagination. Thus, the writing style of the book, which presents the report retold through scene construction, dialogue, third point of view and description of each detail, is likened to that of a novel. Like any other literature works, the readers are also free to have their opinion and judge the truth behind the given story. Finally, the book is categorized as an example of literary journalism since the characteristics of journalism and literature are found in the book.

3.2 Scene Construction

The definition of a scene is the appearance of new figure(s) or the changing of situation.²¹ A scene occurs at a set of time and place. Whenever it changes time or place, it creates another scene. The presence of a scene lets the readers know that the setting has changed. The author of *The Invisible Palace* carefully sets the scene, explaining the background of the action as he goes along. The journalist murder digressions – on Javanese belief in magic, on Suharto's family dealings, on the corrupt nature of Indonesian politics, legal system and police - are among the most interesting elements here.

²⁰ Septiawan Santana Kurnia, *Jurnalisme Sastra*, p. 204.

²¹ Dendy Sugono: "Adegan" 4 Februari 2008 (<http://pusatbahasa.diknas.go.id/kbbi/index.php>). Date of access: 23 February 2010.

Scene construction in the book is arranged in each chapter from the first until the last chapter. Every piece of journalistic information is interspersed with scene constructions to make the story suspended so the scene construction in literary journalism is not as simple and clear as in literary works.

The scene construction technique found in the book thus varies. It seems to be chronological if it is seen at a glance since the author puts the scenes in the sequential order starting from Udin's assault until the acquittal of Iwik. The scenes in the book also tell about series of dates and months of each event so the scenes seem to run in progress chapter by chapter. In contrast, there is also a flashback plot especially when presenting the political situation of Indonesia. It is not arranged orderly based on the time of the occurrences. The author describes Indonesia's political condition under Sukarno's rule in Chapter Two, after it is preceded by the story of Indonesia condition during Suharto's era in the first chapter as the background to present the character of Udin. Based on the scene construction in each chapter, it is seen that Tesoro tries to answer some motives surrounding the journalist's murder through certain chapters. The alleged regent's involvement in the murder case because of the article which Udin wrote is made as the first motive. The first motive is found in Chapter Three "Carry It Out", Chapter Four "A Few Centimeter from Our Throats", and Chapter Eight "Political Business". Another motive is about a love scandal which is explained in Chapter Six and Chapter Seven. Meanwhile, the cause of Udin's death based on Javanese mythology is presented in Chapter One.

3.3 Dialogue

The second characteristic of literary journalism is the use of dialogue. In a literary perspective, a dialogue means²²: (1)Conversation between two characters or more in a story or play; (2)A type of literature that shows a long and detailed conversation between two characters or more about philosophy, literature or actual things; (3)A person's monologue. In a literary form, a dialogue is defined as the expositional arrangement which is composed neatly and orderly, contains a profound meaning and philosophical views or intellectual attitudes. With this dialogue technique, literary journalists try to explain the events which will be reported, how the chronological events happened, the character involved and why the events occurred. Likewise in Tesoro's book, the first chapter opens with dialogues taking place as a daily routine at the *Bernas* office. Later, to develop a scene construction, a dialogue is now and again inserted in each chapter of the book.

"Just a land thing," Udin replied.

"If it's Djoko's land, then why are you so nervous?"

"It's nothing," Udin insisted. (*IP*, 37).

This dialogue is to introduce the character of Udin in his daily activity as a reporter and to indicate conflicts that might occur toward him related to each statement of the characters.

"What do you need?" she responded with the same polite

"Is Udin in"

"What do you want?"

"I want to have my motorcycle with him"...(*IP*, 50).

That person said, in coarse low Javanese: "The stories Udin wrote just too daring." (*IP*, 54).

Those dialogues above are important to dramatize the journalist's murder case. It will give a strong effect to the readers to be involved emotionally in statements of each character, take for example, that person had said, in coarse low Javanese: "The stories Udin wrote just too daring." (*IP*, 54). The dialogues can influence the readers to draw conclusion if the murder was carried out with the involvement of high local government figures because of something to do with the articles which Udin wrote.

3.4 Third Person Point of View

The term "point of view" in literature is defined as the perspective that is used when the author wants to convey a story to the readers or the perspective from which a story is told, or, simply, the narrator's position in relation to the story²³ In reality, point of view is who sees, who tells and in the eyes of whom something is told. It will allow the readers to immerse and get involved deeply in the story. The readers will see and feel what the resource person does. It could be argued that *The Invisible Palace* uses the third person omniscient style because it allows the author to tell the readers exactly what is going on inside various characters' heads in regards to their thoughts and feelings, while also showing their action. Take for example when the author tells a lot about Udin's neighbor who felt unwell at the same moment when Udin was attacked.

²² Dick Hartoko dan B Rahmanto, *Pemandu di Dunia Sastra*, p. 33.

²³ Septiawan Santana Kurnia, *Jurnalisme Sastra*, p. 73.

At the same moment, Udin's neighbor Sujarah sat moaning next door. He was miserable. The thirty-two-year-old had been sick to the stomach since morning. At work, he had felt weak and dizzy. All he could bear to put in his mouth was a cigarette or some water. No solid food could stay down his esophagus. He had not felt any better when he got home that afternoon. (IP, 50). It seems if the author is present everywhere in the scene, he knows exactly what Sujarah was doing even the thoughts and feelings of the character who is being described.

3.5 Writing in detail

The fourth characteristic of literary journalism is writing in detail. It is similar to a setting in literature. It tells where the story takes place and when it happens. It also describes the background of social and cultural environment which provides a room for characters to have interactions with others. The presence of settings enables the readers to better envision how a story unfolds by relating necessary details found in literary works.

The detailed writing in *The Invisible Palace* basically is a descriptive representation of cultural and political backgrounds behind the murder case based on journalism information. The two of backgrounds are presented in order to make story more colourful and interesting. They are also intended to explain the roots of a conflict and to develop the story in relation to a plot arrangement. The plot seems to be suspended by the insertion of cultural and political information in detail. Tesoro put the mythological reason to present the physical characteristic and it is written in detail to give the background of Udin's characters in the first chapter of the book entitled "Wuku Warigalit".

His deity is Brahma, whose face is handsome. The person will be the subject of much discussion. His wood is Sulastri, without blossoms. Its character enchants those who see it. His bird is the oriole; its personality is always suspicious and jealous....(IP, 29).

3.6. Concluding Remarks

The writing of the book aims at revealing the social and political injustice in Indonesia through literary journalism. Literary journalism is a cross-genre combination between journalism and literature. The journalist murder in this book is made as a core of the journalistic accounts. While the literary elements come in a form of a scene by scene construction, dialogue, the third person point of view, and writing in detail, the presence of literary elements is meant to enlighten or move us through the imaginative use of language and more detailed story. Literary journalism presents the murder case better than conventional journalism because it uses literary elements which make a story more complete, colourful, compelling and detailed in accommodating all thoughts among the family's victims, government officials and society in an effort to reveal the true answer behind the murder case. Another reason why literary journalism serves better in exposing the murder case is that literary journalism has three degrees of truth. The first is the factual account, the second is the fictional truth and the last is the receptive truth.²⁴ Considering the journalistic accounts and literary elements in the book which are written with a feature style as a bridge to report the human interest, *The Invisible Palace* can be duly classified as one example of literary journalism. Then the extrinsic elements which contributes to the writing of *The Invisible Palace* will be discussed in the next chapter

IV. Extrinsic Factors that Build The Invisible Palace

Literary works emerges as a result of human interaction. The typical characteristics of literary works heavily depend on extrinsic elements such as the economic and cultural environment as well as the social and political condition that produce the work.

The Invisible Palace was composed as a response to some certain events happening in Bantul, a regency located in the south of Yogyakarta. It was the sociology, politics, and culture of the day that combined to see the cause of the murder and had inspired Tesoro to write it up into a novel. This chapter therefore explains the background and the purpose of the author in writing this particular reality into such a genre. It will be divided into subchapter divisions namely Indonesian Political Condition in the New Order Era, How does the Society Respond?, Roles of Performing Arts, and The Birth and Contribution of Literary Journalism.

4.1 Indonesian Political Coprondition in the New Order Era

Indonesia in the New Order Era which becomes the setting chosen by Tesoro for his novel was under Suharto (8 June 1921 – 27 January 2008), the second president of the country who held the office from March 12, 1967 up to his resignation on May 12, 1998. Time will be spent at some length to discuss the genesis of the New Order to understand better the power play in Tesoro's novel.

²⁴ Nyoman Kuta Ratna, *Estetika Sastra dan Budaya* (Yogyakarta: Pustaka Pelajar, 2007), p. 168.

Tesoro's goal in composing *The Invisible Palace* was to examine the phenomenon "how injustice operates" in the New Order era: What happened when, in the wake of a crime, the authorities seek not to punish the perpetrator but to hide him and not to discover the truth but to bury it (*IP*, 25). Through *The Invisible Palace*, Tesoro attempted to inform readers that the form of intimidation, violent and despotic acts used against Indonesian journalists were massive at the time and worse, sometimes the high rank government figures got away with murder. Like what Tesoro said:²⁵

"Somewhere out there is a murderer who got away with what he did,"....

"And somewhere out there is the person who paid this murderer to do it ...

The book is also a reminder that the media continues to be persecuted, journalists still face violence, police and judiciary still can't be trusted, the powerful elite continue to impose their will, and that there is still someone out there who literally got away with murder and also someone who paid the murderer to do it.

Tesoro made the sociopolitical situation that took place during the repressive, authoritarian and corrupt regime of the New Order as the background in the writing of his book entitled *The Invisible Palace*.

Graft in Indonesia had so many manifestations that the word "corruption" could barely contain the vast variety of swindles, conspiracy, kickbacks and thievery practised by those who had authority and power. (*IP*, 33). Tesoro's account of the botched police investigation, including the failure to protect evidence, may be of added interest given heightened curiosity of the public about revealing the Udin case especially after the fall of Suharto. But the society was not a passive recipient. Such was a reality to which we now turn.

4.2 How does the Society Respond?

Generally, the topics which are discussed in the literary works have to do with real social life as a source of story ideas. The sociological aspects which show the relationship between the content of literary works with the real situation in Indonesia usually concerned with the sociopolitical problems which centered on Suharto's figure. The main discussion of sociopolitical aspects was related to the Suharto's involvement in corruption, collusion, nepotism and the Suharto's belief in Javanese myth as his guidance to control and maintain his power. The New Order's leadership model which was based on the values of Javanese culture and the belief of most Javanese on the supernatural, particularly the legend of *Nyai Roro Kidul*, Yogyakarta's Queen of the South Ocean, who reigned in her own invisible palace seemed to inspire Tesoro to give the title of his book, *The Invisible Palace*. In summary, Tesoro puts the Javanese mythology as one of the causes of Udin murder. The Javanese mythology in telling the Udin's murder is based on the concept of predestination. The Javanese premonition may have assumed that the death of Udin had been predestined because he was born as ill fortune on the bad day.

In these times, the domination of sociopolitical themes in literary works was getting more and more prevalent. However it was also acknowledged that the resistance through a medium of literature was not easy to do. Besides the literary work had to frame the facts with fictional imaginations, the writing of literature which was based upon the facts had to also use the power of strong narration embellished with some metaphors to make the story more interesting and be able to avoid censorship from the government. The examples of a literary form that appeared in the New Order era were either performing arts and/or literary journalism as what we are going to discuss now.

4.3. The Birth And Contribution Of Literary Journalism

In the New Order era, a lot of newspapers and magazines frequently suffered from threat of prosecution related to their model of news publication which was "straight, denotative, and concise" about the Indonesia's social and political reality. In Indonesia, the *Tempo* magazine was viewed as the first magazine to introduce a literary style in its journalistic writing. Another writer who adopted literary journalism in his writing was Jose Manuel Tesoro, a Phillipines-born writer. He composed a book entitled *The Invisible Palace*. This book was the result of investigations which took more than two years and based on court transcripts, legal memoranda, witness testimony, police reports, and personal interviews, to present these to the readers as a creative non-fiction, an account of the events prior to and after the murder. Both journalistic information and literary characteristics are applied in the book to tell the case of a journalist death of the Yogyakarta-based *Bernas* newspaper in the era of Suharto. *The Invisible Palace* is an enthralling account of the investigation into Udin's

²⁵ Bruce Emond, *Udin's murder: A crime without punishment* (Jakarta: The Jakarta Post). Sun, 09/05/2004

⁶³ Linda Yoder, "Indonesia" (<http://www.pressreference.com/Gu-Ku/Indonesia.html>). Date of access: 2 March 2010.

death. Written in the narrative nonfiction novel style first used by Tom Wolfe, it vividly brings to life the facts of the story.

According to Tesoro, there were some motives behind the Udin murder. Firstly, it was a political motive. This assumption was based on the fact that Udin was writing an article which alleged the involvement of the Bantul's regency in a corruption case. Secondly, it was a love affair motive between Udin and his former classmate, Sunarti, who had gotten married to Iwik at the time. The love affair possibly angered Sunarti's husband, Iwik, and forced him to murder Udin. But this motive was seen by many people as a fabricated story made up by the Bantul's elite politician to cover up its real motive. The last assumption was Javanese mythology which most Javanese believed if his death was predestined by God because he was born on *Senin Kliwon* where Javanese called the day as *sampar wangke* (a very bad day). There are at least two reasons of Tesoro in writing *The Invisible Palace*. The first reason is the social and political condition during the *New Order* era. Tesoro highlighted the model of authoritarian government system during the *New Order* era which muzzled the freedom of speech and carried out human rights violations. Secondly, this book was written partly to the author's educational background. The novel was written with regard to Tesoro's academic background and profession. Tesoro was a graduate from the famous Yale University majoring in anthropology and Harvard Law School in America.²⁶ Besides, Tesoro was also a journalist. His background, a graduate of Law School, anthropologist and his experience as journalist once assigned as a correspondent of *Asiaweeks magazine* from 1997 to 2000 in Jakarta, seemed to encourage Tesoro to compile an investigative journalism book, the theme of which was the death of the Indonesian's journalist. He then mixed his reports with literary elements to answer some possible motives behind the Udin murder. In line with his academic background, Tesoro highlighted the problems of the corrupt Indonesian laws and political condition which he peppered with Javanese culture. This local culture in the form of superstition is assumed to have had possible roles in making such varied statements about the cause of Udin's death and its complicated, prolonged, fabricated trial process. According to the author of this thesis, Tesoro's reason to adopt literary elements in the book was to make the sequence of stories more narrative, descriptive, touching, and detailed so it could attract more people into reading his book. The readers were expected to be able to draw a conclusion as to who the real perpetrator of Udin's murder was. Like what Tesoro said, the book was expected to be one of the reminder for society in order not to let the Udin's case become easily forgotten; and through his book, Tesoro hoped that the case could be revealed later someday. Like what he said²⁷:

"There is no closure to this case. There are some people who hope this (book) reopens things, and we're going to get closure. But the point is to read and learn."

Referring to Benedict Anderson's statement which reads that the development of imagined community concept was supported by printing industries, thus through printed media, Tesoro tries to communicate the arbitrary practises of authority and values of human struggles to the readers. The presence of printed media makes the themes found in *The Invisible Palace* could be accessed by so many people with different cultural backgrounds and social status. As a result, readers became able to understand the actual condition during the *New Order* era and it is expected a common discourse will emerge and be able to unite their thoughts to fight against authoritarianism. Therefore it is hoped that *The Invisible Palace* is able to function as a means to ignite the formation of imagined community.

4.4 Concluding Remarks

For decades, the *New Order* government exerted tight control over the press and literary works which were deemed in opposition to government policies. This unfavourable condition made some Indonesian's journalists and artists soften their language of criticism against the government. Some Indonesian's journalists chose the new writing style such as adopted by Gunawan Muhammad through his writings in a column called *Catatan Pinggir* (the Sidelines) in the *Tempo* magazine. Some Indonesian artists refined their protests into more absurd and metaphorical language such as the work of Seno Gumira Adji which was entitled *Kematian Paman Gober* (the Death of Uncle Gober) in the *Republika* daily newspaper.

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Bruce Emond, *Udin's murder: A crime without punishment* (Jakarta: The Jakarta Post.). Sun, 09/05/2004

²⁷ Bruce Emond, *Udin's murder: A crime without punishment* (Jakarta: The Jakarta Post.). Sun, 09/05/2004

Thus, departing from the facts that Suharto strongly dominated all aspects of Indonesian's life such as cultural, social, economical and political fields that resulted in human rights violations, Tesoro through his book, *The Invisible Palace*, correlates the conditions during the New Order era with the death of the Bernas' journalist, Udin. The book contains journalistic information which is packed with literary elements. Literary elements are regarded as means that are able to unite people into imagined communities. It is because humanitarian values that build collective consciousness can be stated in literature. Literary language which is a reflection on the socio-political realities and humanitarian values is expected to permeate every mind of its readers so it can unite individuals into imagined communities. Literary language is also meant to encourage the readers to preserve and fight for the values that are embedded in imagined communities such as found in *The Invisible Palace*. Through his book, Tesoro tries to elaborate some causes leading to the Udin's murder based on data he has collected combined with his personal opinions and it is up to the reader to take a conclusion as to who the real murderer of Udin is.

V. Conclusion and Reflection

This chapter will discuss the significance of this research towards the English study and the writer's contribution in discussing the main focus of this study, namely the genre and writing background of *The Invisible Palace*. Literary journalism which becomes the main discussion in this thesis gives a positive contribution to the English study especially to the journalistic sphere. It is because literary journalism deals with the technique of writing hard news imbued with literary characteristics which usually only appears in literary works such as novels, short stories, etc. It could be concluded that the rigid fact applied in the pure journalistic reporting can be made more descriptive, touching, intimate and detail with the presence of literary elements so it will make the story more interesting. In turn it will attract and entice public into reading the story thus it will shape up and open up their conscience and mind. The prevalence of a political repression such as the restriction of freedom of expression or the license revocation of some mass media during the New Order era led to the birth of a new genre that is known as literary journalism in Indonesia. Literary journalism is a genre that combines the journalistic with literary elements. In this context, literary journalism could be summed up as the style of news reportage which is written in the form of narrative or storytelling technique. The concept which is promoted by literary journalism enabled both Indonesian's journalists and artists to criticize government policies that were considered not siding with people's interests. This is because the news information that covered the topic of social and political realities were concealed and refined through the style of literary writing so it could minimize the possible political persecution from the authority.

Through this thesis, I have shown that one of the literary journalism's contributions to the journalistic world is the presence of literary elements in news reporting. Before the writing style of literary journalism was widely used, the conventional news reporting was only based on facts or purely journalistic information that was regularly chased by a tight deadline. As a result, the news reporting often left behind or ignored the detailed elements of human interests. It made the reported news become dry and uninteresting. The adoption of literary elements in the journalistic sphere makes the style of news coverage and reportage more detailed, artistic, descriptive and imaginative so it makes the reported news more enjoyable to read. In conclusion, the influence of literary journalism over the development of journalistic world is considered quite significant. I have mentioned earlier that the word "New Journalism" or well known as literary journalism was popularized by Tom Wolfe in his book in 1973. He combined the harsh discipline in journalism with the charm of literature. The blend between the two makes the news reporting no longer merely expresses fact, place and time, but it also dives deeper than conventional journalistic reporting. As such, this writing style is able to translate, for example, the form of human personality with all its complexity into words like a novel, but it is still based on a fact.

The literary journalism has its own characteristics which cannot be found in normal news reporting. Some examples of its characteristics are the appearance of scene by scene construction, dialog, the third point of view and writing in detail. The scene construction presents the technique of telling events in a sequence that makes the reader feel as if he witnesses directly what is happening at the scene. The dialogue implies a deep conversation, philosophical thought and shows the characteristics of every figure involved in the story. Through the dialogue, the author explains why every event occurs. Point of view is intended to represent the viewpoint of the resource person while the writing in detail gives the reader a description about social, background of a person's life, social symbols and so on. I have also mentioned that the emergence of literary journalism in Indonesia was basically caused by the political condition during the Soeharto era that forbade the journalists to disseminate any information which was considered disruptive towards political and economic stability. At one time when the use of journalistic language was restrained by the New Order regime, consequently literature came up as alternative means which was used to convey social protests in more refined and subtle language. During its development, the Indonesian journalists also began to adopt literary elements in writing their works as seen in one of the *Tempo's* magazine columns called *Catatan Pinggir* (the Sidelines) by work of a noble journalist, Gunawan Moehammad. Similarly, Tesoro, through his work entitled *The Invisible Palace* also

brought the literary elements into the writing of his book. In brief, the political condition at Soeharto time, has a significant contribution to the emergence of the literary journalism in Indonesia

As for the personal implications, When reading *The Invisible Palace*, as someone who has studied political science and now is studying literature study, I was impressed by the content and writing style of the book. In his book, Tesoro adopts and develops a writing style known as literary journalism in which he applies the journalistic information about Udin's murder case combined with literary elements such as the use of scene by scene construction, third-person point of view, dialogue and writing in details.

The literary journalism theme intrigues my attention because of its emergence in Indonesia's political chaos. As a graduate of the political science department who, at the moment of writing, is registered as student of English Language Studies, I would like to combine the skills and knowledge I obtained from my previous academic training with my current study in the department in writing my thesis. My dream was to entwine my political knowledge to analyze the emergence of the literary journalism in Indonesia through *The Invisible Palace*. The book carries a story about the killing of a journalist, Udin, which was related with social and political conditions during the New Order era. The journalistic information is used as the core story of the book which is blended with literary characteristics. The use of literary characteristics make the book more interesting to read and can move the reader's emotion beyond her/his political interests. Thus, in my opinion, literature could intersect with politics to achieve its purpose of criticising the wrongs. This reminds us of some great works by Pramoedya Ananta Toer that make Indonesian people aware of the evil of authoritarian rulers. Likewise, Tesoro wrote facts associated with the tyrannous acts of a high ranking political figure during the New Order era by combining the political facts and literary elements. He could produce an interesting literary work and it is expected to attract the attention of more people to read the book so the society won't quickly forget the corrupt political system which allegedly seems to be the main cause of Udin's death. Tesoro includes a lot of data obtained from various sources and he also conducted investigation process which made him take around two years to write the book. As such, the facts presented in the Tesoro's book are reliable and deemed to have news value. Tesoro may present the book as a material reflection for all of us in order not to bow to the government practices which didn't respect human rights such as the use of violence to stifle the freedom of speech. Through this book, we could reflect the dark sides of the past as our lesson not to fall twice in the same hole. The book also could be used as a reminder that in the democratic country such as Indonesia, the sovereignty and supreme power must lie in the hands of the people. It means that the ruling government must serve its entire people indiscriminately and not otherwise abuse the given mandate. Such is the hope that this present thesis wish to note down.

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