NARRATING HUMAN HISTORY: A STUDY OF THE
INFLUENCE OF NARRATIVE SITUATION ON THE THEME
OF DAVID MITCHELL’S CLOUD ATLAS

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iii
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Upon realization that I am still far from perfection and that there is so much I need to learn, I try to discover new ways to see things by indulging myself in books. As George R.R. Martin, one of my favorite authors, once said, “A mind needs books as a sword needs a whetstone if it is to keep its edge”. It is within this spirit that I work my best on this study and I hope that I will continue reading and studying books.

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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE PAGE</td>
<td>.................................................................</td>
<td>ii</td>
</tr>
<tr>
<td>APPROVAL PAGE</td>
<td>.................................................................</td>
<td>iii</td>
</tr>
<tr>
<td>ACCEPTANCE PAGE</td>
<td>.................................................................</td>
<td>iv</td>
</tr>
<tr>
<td>STATEMENT OF ORIGINALITY</td>
<td>.................................................................</td>
<td>v</td>
</tr>
<tr>
<td>LEMBAR PERNYATAAN PERSETUJUAN PUBLIKASI KARYA ILMIAH</td>
<td>.................................................................</td>
<td>vi</td>
</tr>
<tr>
<td>ACKNOWLEDGEMENTS</td>
<td>.................................................................</td>
<td>vii</td>
</tr>
<tr>
<td>TABLE OF CONTENTS</td>
<td>.................................................................</td>
<td>viii</td>
</tr>
<tr>
<td>LIST OF TABLES</td>
<td>.................................................................</td>
<td>x</td>
</tr>
<tr>
<td>ABSTRACT</td>
<td>.................................................................</td>
<td>xi</td>
</tr>
<tr>
<td>ABSTRAK</td>
<td>.................................................................</td>
<td>xii</td>
</tr>
</tbody>
</table>

## CHAPTER I: INTRODUCTION ................................................. 1

A. Background of the Study ................................................. 1
B. Problem Formulation ....................................................... 3
C. Objectives of the Study .................................................... 4
D. Definition of Terms ........................................................ 4

## CHAPTER II: REVIEW OF LITERATURE ............................... 6

A. Review of Related Studies ................................................. 6
B. Review of Related Theories ................................................. 10
  1. Theory of Narratology .................................................. 10
  2. Narrative Situation ....................................................... 11
  3. Narrator and Point of View ........................................... 12
  4. Narrative Level ........................................................... 15
  5. Theory of Theme .......................................................... 16
C. Theoretical Framework .................................................... 17

## CHAPTER III: METHODOLOGY ............................................ 18

A. Object of the Study .......................................................... 18
B. Approach of the Study ...................................................... 19
C. Method of the Study ........................................................ 20
CHAPTER IV: ANALYSIS .......................................................... 21
A. Common Theme ............................................................................. 21
B. Narrative Situations ..................................................................... 26
      a. Point of View and Narrator ......................................................... 26
      b. Narrative Level ........................................................................ 28
   2. “Letters from Zedelghem” ............................................................ 29
      a. Point of View and Narrator ......................................................... 29
      b. Narrative Level ........................................................................ 32
   3. “Half-Live: The First Luisa Rey Mystey” ...................................... 32
      a. Point of View and Narrator ......................................................... 32
      b. Narrative Level ........................................................................ 35
   4. “The Ghastly Ordeal of Timothy Cavendish” ............................... 37
      a. Point of View and Narrator ......................................................... 38
      b. Narrative Level ........................................................................ 40
   5. “An Orison of Sonmi-451” ............................................................ 40
      a. Point of View and Narrator ......................................................... 40
      b. Narrative Level ........................................................................ 43
   6. “Sloosha’s Crossin’ an’ Evr’thin’ After” ......................................... 44
      a. Point of View and Narrator ......................................................... 44
      b. Narrative Level ........................................................................ 47
C. The Influence of the Narrative Situations Towards the Theme ........ 47
   1. Narrator and Point of View ......................................................... 48
   2. Narrative Level ............................................................................ 50
   3. Narrative Situations ..................................................................... 52

CHAPTER V: CONCLUSION .......................................................... 58

BIBLIOGRAPHY .............................................................................. 61
ABSTRACT


The novel Cloud Atlas by David Mitchell consists of six different stories that seemed to have no relation at all at first glance. The main characters, the settings, and the plots of the stories are different. Even the forms of the stories itself are different from story to story. The first story is a voyage journal of a young lawyer called Adam Ewing, the second story is letters written by a young musician called Robert Frobisher, the third story is a manuscript about a journalist called Luisa Rey, the fourth story is a narrative about an editor called Timothy Cavendish, the fifth story is an interview with a convict called Sonmi-451, and the sixth story is an oral telling by man called Zachry. However, these stories are actually connected by a common theme that cannot be found if these stories are not arranged as they are in the novel.

This research focuses on uncovering the influence of the narrative situations employed in Cloud Atlas towards the theme of the stories in the novel. Thus, there are three problem formulations inside this study. The first is to find out the theme of the six stories in the novel, the second is to describe the narrative situations of the stories, and the third is to figure out the influence of the narrative situations towards the theme of the stories.

As a library research, the main sources and primary data of the research are taken from books. The writer takes close reading method as the first step in order to understand the novel well. The next step is to evaluate the theme of the stories inside the novel. Afterward, the writer describes the narrative situations of each story and then finding out the influence of the narrative situations employed by the author towards the theme.

The result of the analysis of the six stories reveals that the theme of the stories inside the novel is “the exploitation of others through slavery and various other forms of violence done by humans only changes in forms throughout the ages”. For the description of the narrative situation, there are two narrators used inside the novel, limited first person narrators who have an internal point of view and a limited third person narrator who has an external point of view. There are only a few secondary narrative levels found inside the stories. However, the novel itself is arranged a similar way to those of the matryoshka doll where the first story becomes the frame of the second story and the second story becomes the frame for the third story and so on. This kind of narrative situation is employed by the author to enhance the theme, the different forms of exploitation done by the human race and how the exploitation keeps repeating throughout the ages.
ABSTRAK


Hasil analisis yang dilakukan mengungkapkan bahwa tema cerita dalam novel ini adalah "dari masa ke masa manusia selalu melakukan berbagai macam bentuk eksploitasi kepada lingkungannya". Untuk mendeskripsikan situasi narasi, ada dua jenis pencerita yang digunakan dalam novel, yaitu pencerita orang pertama terbatas yang memiliki sudut pandang internal dan pencerita orang ketiga terbatas yang memiliki titik pandang eksternal. Hanya ada beberapa tingkat narasi sekunder yang ditemukan di dalam cerita. Namun, novel itu sendiri diatur mirip dengan boneka matryoshka; cerita pertama menjadi wadah cerita kedua, cerita kedua menjadi wadah cerita ketiga, dan seterusnya. Situasi narasi seperti ini digunakan oleh penulis novel untuk memperkuat tema penghubung, yaitu berbagai bentuk eksploitasi yang dilakukan oleh manusia dan bagaimana eksploitasi tersebut terus terulang dari masa ke masa.
CHAPTER I

INTRODUCTION

A. Background of the Study

Narrative is usually associated with written literary works such as novels or short stories. Narrative can be found also in oral activities such as when we are talking to someone or when a lecturer is giving a lecture in front of his or her classroom. In fact, we can find narrative in almost all of our everyday activities. Whether when we are reading newspapers or listening to the radio, or when we are watching the television or reading the novel we just bought yesterday, we are participating in activities that involved narrative in our daily life. Because narrative is very widespread in human daily activities, everyone, then, can be a narrator. Therefore, narrating can be seen as a widespread spoken language activity which involves not only the usual literary narrative works but also other type of narrative texts (Fludernik, 2009:1).

Ideas about fiction and narrative had been emerging since long before the development of narrative theories. The key concepts of narrative theory were established by Plato and Aristotle. These concepts, then, developed by a number of significant figures throughout the history. Today, the study of narrative texts is called narratology, coined by the structuralist Tzvetan Todorov in 1969.

The purpose of narratology is to analyze the technique used by narrators to narrate their stories so that it can give a certain tone and feel that the readers can
get from reading or listening to their story (Barry, 2002:223). The narrator and how he or she narrates the story become the main focus of a narratological study.

In order to deliver the meaning of a story, the author of some novels includes more than one story and narrators inside the novels in order to show the individual view of a certain event (Hartner, 2012). *As I Lay Dying* by William Faulkner, for instance, is narrated by fifteen different characters and told in 59 chapters. The novel tells the events surrounding the death of one Addie Bundren and her family’s effort and motivations to fulfill her last wish to be buried in the town of Jefferson. Another example is *The Help* by Kathryn Stockett. The novel is narrated by three different people, Aibileen, Minny, and Skeeter. The story is about the African-American maids working in white family houses in 1960’s Mississippi.

A similar narrative situation is also found in David Mitchell’s novel, *Cloud Atlas*. However, different from Faulkner’s or Stockett’s novel, each narrator in *Cloud Atlas* narrates his or her own story, in their own style, and the stories were set in different eras. This novel consisted of the journal written by a young lawyer named Adam Ewing, the letters sent by a young musician named Robert Frobisher to his friend, Rufus Sixsmith, a thriller-like novel manuscript of Luisa Rey’s experience during the 70s, the comedic story of Timothy Cavendish, the last testimony of Sonmi-451 before her execution day, and the fairy tale-like story of Zachary and his life changing experience with a woman named Meronym.

At a glance, these stories seem to not have any kind of connection to each other. However, after reading the novel further, it turns out that these stories are
connected by a theme that has a very important role in uniting all these stories. If not for the theme, the novel *Cloud Atlas* would just be a book contained of six different and unrelated stories inside it, similar to that of an anthology book.

The narrative situation of each story is different from each other so that it is interesting to analyze them further. Each story is told by a different narrator with different point of view and time arrangement. The arrangement of the whole novel itself is also very interesting. Some of the story is cut in the middle only to be continued later on in the novel. It is challenging to map up the connection of the smaller stories and to find out the theme. Evaluating the narrative situations of each story and revealing their influence towards the theme through the means of narratological study is also challenging and makes it worth to be analyzed further.

The purpose of this research is to study the narrative situation of the stories and reveal the importance of the use of such narrative situations towards the story’s theme by analyzing the narrative situation in Mitchell’s work. In order to give suffice explanation about the narrative situations and the theme, a thorough analysis of the elements of the narrative situation and the theme of the stories is given. By conducting this study it is hoped that a better understanding of the influence of the narrative situations of a story towards the theme of the story could be achieved.

**B. Problem Formulation**

In order to make this study more focused on the narratological approach scope, three problems are formulated as follows:
1. What is the theme of the story?

2. How is the narrative situation of the novel?

3. What influences does the narrative situation have towards the theme of the story?

C. Objective of the Study

Based on the problem formulations above this study has three objectives. The first objective is to find out the theme that connects the stories inside the novel. The second objective is to give clear descriptions about the elements of narrative situation of each story in this novel. The third objective of this study is to find out how the narrative situations affected the theme of the story, whether the narrative strategies used by the author give a huge influence towards the theme of the story or not.

D. Definition of Terms

Some terminologies which can be found in the research title are used in this research. To avoid misunderstandings, the definitions of the terminologies used in this research are given. The definitions of terminologies will be as follow.

1. Narrative

Narrative is the representations of a fictional world in which center are one or several protagonists who mostly performing actions that aimed at a certain goal (Fludernik, 2009:6). Another definition of narrative comes from Suzanne Keen who defines narrative as “what the narrator does and what the narrator tells” (Keen, 2003:1). Prince also gives his own definition of narrative. He defines
narrative as the representation of at least two real or fictive events or situations in a time sequence, neither of which presupposes or entails the other (1982:4).

2. Narratology

Narratology is the study of the technique used by a narrator to deliver a story so that the technique used can give a certain feeling to the story (Barry, 2002:223). Narratology is also defined as a theory, discourse of critique towards narrative or narration (Cuddon, 2013:458).

3. Narrative Situations

Narrative situation is “the combination of narrator, perspective (point of view), and narrative level involved in first-person and third-person fictional narration” (Keen, 2003:30).

4. Narrative Level

Narrative level as an analytic term that has the purpose of describing the relation between the many narrative instances found inside a narrative an more specifically the vertical relations between the narrative instances (Coste & Pier: 2011).

5. Theme

According to Abrams theme is a general concept or idea that is contained inside an imaginative work implicitly or explicitly. The imaginative works are then designed to involve and persuade the readers (Abrams, 1999:170).
CHAPTER II

REVIEW OF LITERATURE

A. Review of Related Studies

In order to have a better understanding of narratological approach reviews of some studies on narratology are provided. The first study reviewed is by Kenan Febri Hartanto. Hartanto studied *The Good Soldier Schweik* by Jaroslav Hasek. The novel is a satirical novel from Czechoslovakia and deals with a broad anti-war theme. Hartanto tries to determine where the position of the narrator inside the story is and found that throughout the story a secondary narrator is employed in order to create stories inside a story. Hartanto also tries to find the significance of such technique in relation to the novel as a literary work (Hartanto, 2013:138).

Hartanto found that the narrator of the story is “hiding”. As seen in his analysis of the narrative situations of the story, the narrator of Hasek’s work is located outside the story world. The narrator, according to Hartanto, is an omniscient third person narrator. This kind of narrator is capable to observe anything that happens inside the story. The characteristic of the narrator that is observed is cynical. From time to time the narrator proposes his opinions and throws some criticisms towards the government and the undergoing war. The author uses this type of narrator in order to speak up his mind with ease.

Similar to Hartanto’s study on the narrator of a story is a study done by Johan Kullenbok. Kullenbok studied the narrator of the popular children’s novel,
A Series of Unfortunate Events and argues that Lemony Snicket, the author, has double roles in the novel, as the narrator of the story as well as a character.

This essay has shown that Lemony Snicket, the narrator of A Series of Unfortunate Events, is both a third person and first person narrator at the same time as he is a character. This creates a complex narrative situation in which the reader will never be certain whether the character or the narrator is speaking and expressing judgement on characters and actions. (Kullenbok, 2010).

Kullenbok tries to identify that Snicket is not only the author but also the narrator of his story. The backside blurbs signed by Lemony Snicket and the self-aware comments throughout the story are the proofs that no other person could be the narrator of the story. Snicket also explains every word whose meaning he thinks the readers might not know, a characteristic found in many children story narrators. Moreover, Kullenbok explains that Snicket is a first person narrator rather than a third person narrator because he uses the pronoun “I” to refer to himself. Also, even though he rarely interacts with the main characters of the novel he is also a character in the story.

Kullenbok then concluded that the method used to narrate the story is a little bit blurred between the third person and first person point of view. The line between narrator and character of Lemony Snicket is also blurred. By doing this, the relationship of Snicket and the readers becomes unique. He seems to be an ordinary narrator who gives some description to the readers at first. “The image first presented of an objective narrator becomes impossible to trust, as Snicket’s background and motives are explained” (Kullenbok, 2010). His ever changing
role as a narrator and character has made the reader wary of the things that are going to happen next in the story.

Different from Hartanto and Kullenbok’s studies that focused more on the narrator is the study by Tanja Dromnes which focused more on the narration and focalization of Sherman Alexie’s *The Lone Ranger and Tonto Fistfight in Heaven*.

In her study Dromnes tries to find a connection between narrative world and the real world though a connection called didactic. Dromnes also tries to analyze the values found in the book she studies using a didactical approach and apply it in her class. More specifically the approaches used by Dromnes are narratological didactics and didactical narratology.

What I mean by narratological didactics and didactical narratology is that understanding the world through literature may give the readers, and in this case the pupils, tools by which they can define and develop themselves. Hence, this is the reason why literature in general and Alexie specifically should be included in the curriculum not separate from teaching language structure, but as a part of a whole (Dromnes, 2010).

Dromnes analyzed the narration and the focalization of Alexie’s book and later found the theme of the book is applicable in the real life. She then tried to channel these valuable themes to her students through a didactical approach. She claims that narratology, or storytelling, is a very powerful tool for people to develop themselves because storytelling has a power to teach and bring forth information. Dromnes also proposed that the books by Alexie should be included in the curriculum.
The last study to be reviewed is a narratological approach of a classic novel by Emily Bronte, *Wuthering Heights*. The researcher, Divya Thyagarajan, tries to analyze the narrative systems and strategies in *Wuthering Heights*. Thyagarajan proposes the idea that the narrative structure of the novel is more ‘layered’ rather than ‘linear’ because the story has been through several narrators before it reaches the reader.

The main narrators of the story, Nelly and Lockwood, are not the protagonist or the main characters of the story. Lockwood is viewed as the ‘frame’ narrator and Nelly as the ‘interpolated’ narrator. These two narrators then considered fallible or unreliable because their view of the story, Lockwood’s intellectual and pedantic view and Nelly’s sentimental and ‘Victorian’ view, is virtually unstable and incapacitated to understand the psychological depth and the character of the protagonist.

In the end, Thyagarajan concluded that the narrative style and the strategies employed by Bronte shows that she has a deeper understanding of the mechanics of fiction than many modern novelist have. Her narrators are motivated and emotionally involved, which is more psychologically convincing despite their limited view of the real events. Her narrators are more natural and plausible.

What make this study different from the ones reviewed above is the focus and the scope of it. This study is focused on a wider scope of the narrative structure of *Cloud Atlas*. A detailed analysis of how the story is arranged is done in order to find out the general theme of the six stories found inside the novel and ultimately reveals the influence of the narrative structure towards the theme.
B. Review of Related Theories

In order to answer the problems that have been formulated, this study uses several theories of narratology in this research. The theories used in this study are reviewed below.

1. Theory on Narratology

Narratology is a study of the form and functioning of narrative. In narratology there is a main distinction between ‘story’ and ‘plot’. The ‘story’ is the actual sequence of events as it is, what comes first and what comes after that, while ‘plot’ is how those sequences of events are arranged, edited, and ordered as a narrative. Many narratologists use different terms in addressing the ‘story’ and ‘plot’. David Lodge prefers the Russian Formalist’s term fibula for ‘story’ and sjużet for ‘plot’, while Gerard Genette uses histoire for ‘story’ and recit for ‘plot’ (Barry, 2002).

According to Aristotle in his Poetics, ‘character’ and ‘action’ are two very important elements of a story. Characters are revealed through actions and actions are revealed through plot. There are three key elements in plot identified by Aristotle. Those are hamartia or ‘sin’ or ‘fault’, anagnorisis which means ‘recognition’ or ‘realisation’, this is a time when the truth is being revealed or realized by the protagonist, and peripeteia which means a ‘turn-round’ or a ‘reversal’ of fortune. By identifying those three elements of plot in various literary Greek texts in order to find similarities in them, Aristotle had pioneered the practice of narratology (Barry, 2002).
According to Genette, Tzvetan Todorov divided the problems found in narrative into three categories in 1966. The first division is the tense where the relationship between the time of the story and the time of the text or story is expressed. The second division is aspect or the way the story is perceived by the author. The last division is mood or ‘the type of discourse used by the narrator’. From these three divisions of narrative problems Genette proposed two more divisions, which are ‘time of narrative enunciating’ and ‘time of narrative perception’. In other words, Genette proposed five aspects inside a narrative text that should be the focus of a narratological study instead of only three aspects (Genette, 1983: 29). Those aspects are order of the story, duration of the story, frequency of events, the mood of the story, and the voice of the story.

2. Narrative Situation

Narrative situation is a description of the location of the narrator and the relationship of the narrator and the characters inside of a story. Understanding the narrative situation of a story will prevent two significant errors that is referring a character that has a third-person perspective as ‘the narrator’ and referring an omniscient narrator by the name of the author (Keen, 2003:31).

There are three basic elements in narrative situations that need to be described; the narrator, the perspective or point of view, and the narrative level (Keen, 2003: 30). In some cases, narrative situations can be more complex when there is more than one narrator is used. The use multiple narrators create extensions in the story and each extension has to be described separately in order
to give an accurate and elaborate description of the narrative situations (Keen, 2003:41).

3. Narrator and Point of View

Narrator and point of view are two aspects of narrative situation that needs to be elaborated. In order to understand where the narrator stands inside a story, readers must first understand the nature of the narrator.

According to Prince every narrator has his or her own perspective in recounting a story. The use of a different perspective of point of view will determine the type of narrator and how is the relationship between the narrator and the character inside a story (Prince, 1982:50). There are three main points of views possible for a narrator inside a story.

The first type of point of view is the unrestricted point of view because there are no restrictions in what the narrator’s knows. The narrator narrates the story from a godlike place and tells more than all the characters inside the story know. The narrator also switches places from where he or she tells the story. This type of point of view is also referred as omniscient, and is the most common type of narrator. The second type is the internal point of view. Everything told by this type of narrator is the knowledge, feelings, and perceptions of one or several characters. The last type is the external point of view, in which the narrator narrates the story from a place outside the story world. The narrator then describes a character’s actions or physical appearance but not his or her feelings or internal thoughts (Prince, 1982:51-52).
According to Keen, the first thing that needs to be defined in the study of narrators is the difference between first-person and third-person narrators. Many people say that the use of pronoun ‘I’ is the main indicator of a first-person narrator. While not entirely wrong, the use of pronoun ‘I’ is not sufficient enough to determine first-person narrator. A first-person narrator, or self narrator, has to be a character inside the story where the narrator and character coexist inside the story world and the narrator also refers to themselves as ‘I’. There are three types of first-person narration. The first type is where the experiencing self is also the protagonist of the story. This type of narration is also called fictional autobiographies and is divided into two categories, consonant narration in which the narrator is positioned close to the experience, and dissonant narration in which there is a time gap between the narration and the experience narrated. The second type is where the narrator is a participant in the story but the story focuses on another character. The third type is where the narration comes from a group of people, also called the plural first-person narration (Keen, 2003:36-37).

On the other hand, the third-person narrator that is commonly used by many authors raise the distinction between the limited and omniscient narrators. Third-person limited narrators focused in a single character’s perspective that dominates the perceptions included in the telling of the story. In this type of narration the writer restricts the representation of consciousness to a single character or in another word, the narrator uses focalizer to narrate the story, which is not the narrator. Meanwhile, third-person omniscient narrator is a narrator who
exists outside of a story and has the privilege of being able to inform about the
details of all characters in the story to the readers (Keen, 2003:38).

Seeing that the relations between the first person narrators with other
characters inside the story and between the third person narrators with the
characters inside the story are different, Genette give two categorizations of the
different. The first person narrator which is also a character inside the story is
called homodiegetic narrator or internal narrator and the third person narrator who
resides outside the story world is called heterodiegetic narrator or external narrator
(Genette, 1983: 244-245).

Another distinction of narrator is based on the degree of personification of
the narrator. There are two kinds of narrator based on his or her personification.
The first is overt narrator which is a narrator who announces his or her presence to
the readers through self reference. The second is covert narrator which is a
narrator who does not show any signs of personalities and only provides speech
tags, indicates setting and temporal movements, identifies characters, and narrates
actions (Keen, 2003:40).

The description of narrator and point of view becomes more complicated
when the author employs more than one narrator. These multiple narrators may
exist parallel to one another though they do not know the existence of other
narrators, or the narrator exist inside another narrator’s story. There are two
possibilities when a character started their own narrations. The first is the use of
straightforward first-person narration and the second is the use of secondary or
tertiary narration which occurs when a character in another’s narration becomes a narrator in his or her own right (Keen, 2003:41-42).

4. Narrative Level

The last element which construct narrative situation of a story is the narrative level. Narrative level mainly deals with the process of fictional world making. This fictional world is a world created automatically in the reader’s mind when they are reading a story. Inside this fictional world, which may be described briefly or elaborately, resides the characters and events and stories happen. In some cases, a narrative demands its readers to imagine a world inside a world when a character inside a story becomes the narrator of their own story (Keen, 2003:108).

When a character becomes a narrator for their own story he or she automatically becomes a secondary narrator and thus creates a new imaginative story world inside the primary story world. This secondary narrative that exists inside the primary narrative is called embedded story, which signals the initiation of a new narrative level. Embedded story is placed inside the primary story for some reasons. It can be functioned as an explanation of a backstory, as a prediction, establishing thematic relationships throughout the story, or as persuasive or revelatory tools (Keen, 2003:111-112).

The level of a narrative text is divided into three levels by Genette, extradiegetic, diegetic, and metadiegetic. Extradiegetic is the act of narrating the first story while diegetic, also called intradiegetic, is the act of narrating the
second story inside the first story. The event that is narrated in the second story or the embedded story is called metadiegetic (1983: 228).

Genette also defines three types of relations between the metadiegetic and diegetic level. First is the explanatory relation in which the metadiegetic level explains the diegetic level. Second is the thematic relation where the second narrative serves the purpose of a contrast or an analogy to the first narrative. The third type is where the second narrative serves the purpose of a distraction or an obstruction to the first narrative. This kind of relationship can be found in the Arabian story *The Thousand and One Nights* where Scheherazade told many stories to distract her husband from murdering her (1983: 232-234).

5. **Theory of Theme**

The last theory that is used in this study is the theory of theme. According to Cuddon, theme in of a literary work is not the subject the work is talking about rather theme is the central idea of the work itself. The theme might be stated directly or indirectly inside the work (2013:721). Abrams defined theme as “a general concept or doctrine” that a literary work is trying its reader to follow that concept or doctrine, whether explicitly or implicitly (1999: 170).

In another word a theme of a story in a story is the center of the story itself, the controlling idea of the story. The theme of a story is not only about what the story is about, but also about what attitudes or judgment it implies. The theme of story should be summed up in a sentence.
6. Theoretical Framework

To answer the problems that had been formulated this study uses several theories. The theory of narratology written in Bary’s *Beginning Theory* is used as the basic understanding of what narratology is. The theory of theme by Abrams and Cuddon, Gerard Genette’s five categorization of narrative text and Suzanne Keen’s theory on narrative situation are also used to analyze the narrative situations inside the novels.

In answering the first question, a combination of Abrams’ and Cuddon’s theories of theme is used. The element used in order to find out theme of the story is the stories’ plot. To answer the second question, Genette’s and Keen’s theory is used. Due to the unique arrangement of the novel, this study analyzes the narrative situations of the novel based on each stories found in the novel. Then, the narrative situations of each story are revealed.

After figuring out the theme that connects the stories inside the novel and the narrative situations of each story, the writer then analyzes the influence each aspect of the narrative situations have towards the theme of the story whether or not the novel would be less meaningful and appealing without the use of such narrative situations.
CHAPTER III

METHODOLOGY

A. Object of the Study

The literary work which is used as the object of this study is a novel by David Mitchell titled *Cloud Atlas*. This novel was first published in 2004 by Random House Publishing in New York. Since its publication this novel has been nominated as *Best Novel of the Year* by many prominent magazines and newspapers and won many awards such as the *British Book Awards* and the *Richard & Judy Book of the Year*. This novel has also been adapted into a box-office movie in 2012 by Warner Bros. Inc. with the same title. The film adaptation was directed by the Wachowskis and Tom Tykwer. The movie adaptations won many awards such as German Film Awards for Best Make Up, Best Costume and Best Editing.

This novel consists of six stories told by six different people. The first story, “The Pacific Journal of Adam Ewing”, is set in the mid-1800s. Adam Ewing, a young notary from California is trying to return to his homeland. On his journey home he has to fight his sickness which is actually caused by his doctor who tries to steal his possession that he brought along in his voyage. The second story, “Letters from Zedelghem”, is set in 1931. A young musician named Robert Frobisher wrote a series of letters addressed to his lover, Rufus Sixsmith, about his plan to continue to live after disowned by his parents. The third story, a
manuscript of a novel titled “Half-Lives: The First Luisa Rey Mystery” is set in the American 1970s. Luisa Rey, a young journalist, is trying to unravel the liability of the new nuclear reactor built on Swannekke Island by Seabord Corporation. The fourth story, “The Ghastly Ordeal of Timothy Cavendish”, is set in the present days. Timothy Cavendish works as an editor and is trying to escape from a nursing home after being put there by his brother. The fifth story, “An Orison of Sonmi-451”, is set in the not-so-distant future. This story is a record of the last interview of Sonmi-451, a human-clone convict of a rebellion, taken before her execution. The last story, “Sloosha's Crossin' an' Ev'rythin' After”, is set in the ‘we’re-not-so-sure-how-distant’ future. This story is about the farmer Zachry who helped Meronym in her mission gathering intelligence in a sacred mountain near Zachry’s village.

Not only does this novel consist of six different stories, the arrangement of the six stories is also very interesting. The story is arranged similar to the Russian doll, matryoshka where one story becomes the container for another story and connects the seemingly unrelated stories with a common theme.

B. Approach of the Study

Narratology is the study of the form and function of narrative. The purpose of narratology is to describe and explain how the narrative works and the aspects that built the form and functioning of a narrative (Prince, 1982:163). A narratologist switches his or her attention from the content of the story and focused more on the narrator of the story and how the story is told (Barry, 2002: 241).
Narratology is a branch of structuralism in which it studies the structure that constructs a narratative. There are also some binary opposition aspects that strongly influence narratology such as plot vs. story, and narrator vs. narratee. Narratology is separated from structuralism because the methods of narratology are inspired by modern linguistics (Fludernik, 2009:8).

This criticism is chosen to analyze the literary work in this research because it explains the mechanism of how the author tells their story through the narrator and how the arrangement of the story influences the story itself. For these reasons narratology is the most appropriate approach to do this research with.

C. Method of the Study

This study is a library research. The sources used in this study are mainly books which this study used as primary data for the analysis and tools to understand the theories used in this study. The primary source for this analysis is the novel *Cloud Atlas* as the object of the study. The secondary source of this study is Genette’s book *Narrative Discourse; an Essay in Method* as well as Keen’s *Narrative Form*.

This study was conducted through several steps. The first step was to do a close reading of the novel in order to get a thorough understanding on its narrative aspects such as the narrators, plot, and the time flow of the story. The second step is to figure out the theme the story. The third step is to describe the narrative situation of each section or story inside the novel. After making a full description of the narrative situation of the novel the next and final step was figuring out the influence of the narrative situation towards the theme of the story.
CHAPTER IV

ANALYSIS

This chapter contains the answers to the problem formulations that have been stated on the first chapter. This study divides this chapter into three sub chapters. The first sub chapter is the connecting theme. In this sub chapter, the connecting theme between the stories inside Cloud Atlas is analyzed. The second sub chapter is the narrative situations. This sub chapter analyzes the narrative situations including the point of view, narrator, and the narrative levels of each story. The last sub chapter contains the analysis on the influence of the use of such narrative situations towards the connecting theme of the novel.

A. Connecting Theme

As mentioned before, this sub chapter contains the analysis of the theme connecting the six stories inside Cloud Atlas. Different from other novels, there are six different stories inside Cloud Atlas; each has their own characters, settings, and narrators. However, what make these stories connected to one another is that they have a common theme and without reading all the six stories, readers could get some difficulties in grasping this connecting theme.

The theme that connects the stories inside Cloud Atlas is “the exploitation of others through slavery and various other forms of violence done by human only changes in forms throughout the ages”. In each story there some kind of exploitations of others that is found. These exploitations are done either by a
In the first story “The Pacific Journal of Adam Ewing” it is found that the protagonist, Adam Ewing, was exploited by the doctor who claimed to be nursing him from some kind of illness aboard the ship he boarded on his journey home to America. Henry Goose introduced himself to Ewing as a doctor and as the story progress they became friends. Later on when they started on their journey abroad the ship Ewing started to feel ill and Goose diagnosed him of having a ‘worm’ that ate away his brain. Goose claimed that the worm inside his head can be cured but it would be a very difficult and long recovery and needed routine treatment. Ewing believed his newfound friend and let Goose treat his illness. It turned out that Ewing’s illness was just an excuse for Goose to get rid of him and robbed his meager treasure he brought along on his journey.

Later on in Ewing’s journal, when the ship lowered her anchor in a Polynesian island called Raiatea they met a group of missionary society that take residence in the island. The colonist was led by a Preacher called Horrox. He had resided in the island for fifteen years and had convinced many natives of the island to join Christianity. He also built schools where many natives of Raiatea were educated. As for payment, the natives of Raiatea were required to work in the plantations Horrox and the other missionaries built. Horrox said that the natives working on the plantation was a fair payment for what he brought to the island. However, this is just another form of exploitation of the natives of the Raiatea.
In the second story “Letters from Zedelghem”, the young musician Robert Frobisher struggled to get by with his life after he was disowned by his religious father because he dated boys. He then fled to Belgium to meet a has-been musician called Vivyan Ayrs. Ayrs saw the talent in Frobisher and then decided to accept Frobisher as his assistance. However, Frobisher knew that Ayrs was actually taking advantage of his great talent in music. Ayrs forced Frobisher to make music and later claimed it as his own. When Frobisher confronted Ayrs about this issue, Ayrs denied exploiting Frobisher’s talent and instead he said that it was what any master would do to their apprentice. He even threatened to ruin Frobisher’s music career if he ever mentioned this issue again. After some times, Frobisher decided to flee from Ayrs’ exploitation and then continued to make music on rented hotel rooms until he decided to end his life.

Another form of exploitation is found on the third story where the protagonist of “Half-Lives: The First Luisa Rey Mystery”, Luisa Rey, was hunted by the hitman of the Seabord Corporation, Bill Smoke. Luisa Rey was a journalist from Spyglass. She conducted an investigation on the issue of a company called Seabord Corporation that built a nuclear plantation on Swanekke Island. It turned out that this nuclear plantation was not safe and endangered the environment. In order to prevent Rey to find out this issue, Seabord Corporation sent its number one executioner, Bill Smoke, to kill Rey.

The exploitation that can be found in the fourth story, “The Ghastly Ordeal of Timothy Cavendish”, is where the workers of the Aurora House forced Tim Cavendish to stay inside the nursing house through violence. Cavendish is fooled
and trapped by his brother to go to Aurora House when he was chased by the Hoggins brothers. He believed that Aurora House was a safe house, or a hotel at least, prepared by his brother, Denholme to hide him for the time being. Cavendish was shocked when he arrived at Aurora House and found an unknown woman inside his room callously rummaged through his luggage like she own it.

It turned out that the woman, Nurse Noakes, was one of the workers in Aurora House. When Cavendish was told that he had been enlisted in a nursing house instead of a hotel he demanded to be released from the “prison” and to call his brother. However, his demands were blatantly refused by the staff and when he tried to flee from the house he was carried back inside the house forcefully. His second attempt to flee the house ended up in him lying in a bed for several days due to a stroke attack. At the end of the story, Cavendish joined forces with his fellow house mates and devised a plan to escape Aurora House and finally they succeeded in fleeing from the house.

A new kind of slavery is presented in the fifth story, “An Orison of Sonmi-451” where the “purebloods” created clones they called “fabricants” and use them practically as slaves. In the era where Sonmi-451 lived, the corporate system had influence almost all aspect of human’s life. Corporate system becomes a new religion and a new form of ideology called corpocrate. In order to make the corpocrate system going smoothly, human “pureblood” created fabricants, human clones that were used as slaves. These fabricants were positioned as their servants, workers, and soldiers. The purebloods also viewed the fabricants as mere things that they could create and recycle as many times as they please.
These fabricants were genetically engineered with some limitations and abilities that suit their intended job. Some of them were created with physical strength and were used as fabricants armies and some others were created to be able to work as servers to work sixteen hours a day. Sonmi-451 is one of these fabricants who worked in a fast food restaurant called “Papa Song’s”.

When Sonmi-451 fled from soul with Hae Joo Im she then realized how cruel purebloods were towards the fabricants. Hae Joo Im brought her into a place which she believed to be Papa Song’s ship that was used to deliver fabricants to their Xultation place where they can live peacefully after their service. It turned out that this Golden Ark was a slaughter house where the corpocrate recycled fabricants into the Soup that sustain other fabricants. After she returned to her hiding place, Sonmi-451 then resolved to make a “Declaration” as a guide for other “ascended” fabricants so that they have guidance that assured their existence.

An old fashioned kind of slavery is used in the sixth story, “Sloosha’s Crossin’ an’ Evr’thin’ After,” where the savage tribe called Kona hunted the people from other tribes and make them their slaves. At the beginning of the story the protagonist of this story is introduced, a boy named Zachry. When he hunted with his father and brother Adam, a group of Kona savages attacked their campsite. Zachry witnessed the moment when his father was killed by the savages and his brother was taken away by them as their slave.

Later on in the story, Zachry’s tribe gathered with other tribes in a certain place and bartered their goods when the savages from Kona came and attacked
them. Every last men and women of the gathered tribes were either killed or captured and then slaved by the Kona. Only Zachry and a Prescient woman called Meronym survived this attack and fled to the neighboring island.

B. Narrative Situations

This sub chapter contains the analysis of the narrative situations of each story inside Cloud Atlas. This sub chapter is divided into six sections following the title of the stories in Cloud Atlas. These sections are also divided into smaller divisions following each aspect of the narrative situations that are analyzed.


“The Pacific Journal of Adam Ewing” is the first and sixth story told in Cloud Atlas. The analysis of the first story is divided into two parts. The first part is an analysis of the point of view and narrator of the story and the second part is the analysis of the narrative level of the story.

a. Point of View and Narrator

The narrator of this story narrates the story through the first person point of view of Adam Ewing. Throughout the story this point of view is always used and other point of view is not used by the narrator.

Thursday, 7th November–

Beyond the Indian hamlet, upon a forlorn strand, I happened on a trail of recent footprints. Through rotting kelp, sea cocoa-nuts & bamboo, the tracks led me to their maker, a White man, his trowzers & Pea-jacket rolled up, sporting a kempt beard & an outsized Beaver, shoveling & sifting the cindery sand with a teaspoon so intently that he noticed me only after I had hailed him from ten yards away. Thus it was, I made the acquaintance of Dr. Henry Goose, surgeon to the London nobility… (Mitchell, 2012:3).
This is the passage where the narrator, Adam Ewing described his first meeting with Dr. Henry Goose in a secluded beach in Catham Island. The narrator begins his narration by describing the setting and then describes the physical appearance of Dr. Goose. The narrator also uses the word “I” to address himself and uses “he” to address Dr. Goose. Hence, the narrator is a first person narrator. Moreover, through the description that the narrator provides of his surrounding it can be seen that the narrator only has the knowledge that he gain from the point of view Adam Ewing himself. The narrator knows what Ewing thought but he does not know what Dr. Goose thought when he first saw Adam Ewing. Thus, the narrator of the first story is a limited narrator.

*Sunday, 10th November—*

Mr. Boerhaave sat amidst his cabal of trusted ruffians like Lord Anaconda & his garter snakes. Their Sabbath “celebrations” downstairs had begun ere I had risen. I went in search of shaving water & found the tavern swilling with Tars awaiting their turn with those poor Indian girls whom Walker has ensnared in an impromptu bordello. (Rafael was not in the debauchers’ number.)

I do not break my Sabbath fast in a whorehouse. Henry’s sense of repulsion equalled to my own, so we forfeited breakfast (the maid was doubtless being pressed into alternative service) & set out for the chapel to worship with our fasts unbroken…. (Mithcell, 2012:7).

Above is another passage from Adam Ewing’s journal. Here he describes the event when he witnessed the Sabbath “celebrations” done by the ship crew and the ship’s first mate, Mr. Boerhaave. In this passage the narrator gives his negative opinion of the Sabbath celebration of the ship mates. From this passage that the narrator is an overt narrator is known.
... As we passed below the Indian hamlet, a “humming” aroused our curiosity & we resolved to locate its source. The settlement is circumvallated by a stake fence, so decayed that one may gain ingress at a dozen places. A hairless bitch raised her head, but she was toothless & dying & did not bark. An outer ring of ponga huts (fashioned from branches, earthen walls & matted ceilings) groveled in the lees of “grandee” dwellings, wooden structures with carved lintel pieces & rudimentary porches. In the hub of this village, a public flogging was under way. Henry & I were the only two Whites present, but three castes of spectating Indians were demarked…. (Mitchell, 2012:6).

The passage above describes the events when Adam Ewing and Henry Goose visited the Maori settlement. Once again the narrator describes the events and the setting through the internal point of view of Adam Ewing. He knows what Ewing thought and felt but he does not know what the other characters thought or felt. Also, the narrator also vocalized his opinion on the settlement and the people he found gathered there. This passage further affirms that the narrator of this story is an overt limited first person narrator that narrates his story using internal point of view.

b. Narrative Level

In the first story of the novel only one short embedded narrative is found. The embedded story occurs in the second part of the story where the Prophetess landed in Raiatea. The embedded story is a recount of a past event when the missionaries started their mission in Raiatea.

Preacher Horrox gazed beyond his interrogator to a future lecture hall. “Tenacity, sir, compassion & law. Fifteen years ago our reception in this bay was not so cordial as your own, sir. That anvil-shaped island you see to the west, thither? Borabora, the Blacks call it, but Sparta is an apter name, so warlike were its warriors! On the beach of Bethlehem Cove we fought & some of us fell. Had our pistols not won that first week’s battles, well, the
Raiatea Mission should have remained a dream. But it was the will of the Lord that we light his beacon here & keep it burning. After a half year we could bring over our womenfolk from Tahiti. I regret the Native deaths, but once the Indians saw how God protects his flock, why, even the Spartans were begging us to send preachers. (Mitchell, 2012:478).

The event where Preacher Horrox was asked about his past experience occurs on the diegetic level where the main story resides. He changed from a character in the diegetic level into a narrator in the metadiegetic level when he starts telling his story. This embedded narration serves the function as a flashback to the past events as well as a tool to describe the situation in Raiatea and give background knowledge of Raiatea.

2. “Letters from Zedelghem”

“Letters from Zedelghem” is the second and the fifth story that is told in Cloud Atlas. The analysis of the first story is divided into two parts. The first part is an analysis of the point of view and narrator of the story and the second part is the analysis of the narrative level of the story.

a. Point of View and Narrator

This story is told from the internal point of view of Robert Frobisher as he recounts the events that he experienced to his lover through the letters that he wrote. Since this story is written in the form of letters, Robert Frobisher is naturally the narrator of the story and neither the narrator nor the point of view of this story changed. The point of view from which the second story is narrated is the internal point of view. The narrator narrates this story from inside the story itself and is the protagonist of the story.
Sixsmith,
Dreamt I stood in a china shop so crowded from floor to far-off ceiling with shelves of porcelain antiquities etc. that moving a muscle would cause several to fall and smash to bits. Exactly what happened, but instead of a crashing noise, an august chord rang out, half-cello, half-celeste, D major (?), held for four beats. My wrist knocked a Ming vase affair off its pedestal–E-flat, whole string section, glorious, transcendent, angels wept. Deliberately now, smashed a figurine of an ox for the next note, then a milkmaid, then Saturday’s Child–orgy of shrapnel filled the air, divine harmonies my head. Ah, such music! Glimped my father totting up the smashed items’ value, nib flashing, but had to keep the music coming. Knew I’d become the greatest composer of the century if I could only make this music mine. A monstrous Laughing Cavalier flung against the wall set off a thumping battery of percussion…. (Mitchell, 2012:43).

The quotation above is the example of the internal point of view used by the narrator. From the quotation above it can be seen that the narrator, Robert Frobisher, recounted his dreams in his letter to his lover, Rufus Sixsmith. Aside from the physical description of the vents through the point of view of the narrator, reader can also access the narrator’s mind, how the narrator thought and felt about the events that happened at the moment.

This second story of Cloud Atlas is told by a limited first person narrator. An example of this type of narrator can be found on passage below.

… Ayrs did not appear at dinner, however. My arrival coincided with the start of a fortnightly migraine, which confines him to his rooms for a day or two. My audition is postponed until he is better, so my fate still hangs in the balance. On the credit side, the Pies-porter and lobster à l’américaine were the equal to anything at the Imperial. Encouraged my hostess to talk—think she was flattered at how much I know about her illustrious husband,
and sensed my genuine love of his music. Oh, we ate with Ayrs’s daughter, too, the young equestrienne I’d glimpsed earlier. Mlle. Ayrs is a horsey creature of seventeen with her mama’s retroussé nose. Couldn’t get a civil word out of her all evening. Might she see in me a louche English freeloader down on his luck, here to lure her sickly father into a glorious Indian summer where she can’t follow and isn’t welcome?... (Mitchell, 2012:51).

The characteristic of a limited first person narrator is that they cannot provide any details of the story from any other character beside the perspective of the narrator themselves. In the quotation above, the narrator describes his dinner with his hostesses at the Chateau of Zedelghem. All the description of the events is from his perspective only and the narrator can only describes what the other characters actions through his observation.

The passage above also shows the overtness of the narrator. The narrator has a high opinion about Jocasta but he seems to have a bit of a sour impression towards Eva. Another sign of the narrator’s overtness is shown in the quotation below.

Left without a word. The old goat wants me, it seems, but only if I’m pathetic with gratitude. If my pocketbook had allowed me to go, I’d have hired a cab back to Bruges and renounced the whole errant idea. He called after me, “Some advice, Frobisher, gratis. Scarlatti was a harpsichordist, not a pianist. Don’t drench him in color so, and don’t use the pedal to sustain notes you can’t sustain with the fingers.” I called back that I needed, oh, a little time to decide whether or not I could find a use for Ayrs’s . . . gift (Mitchell, 2012:53).

The quotation above shows the narrator’s displeasure towards Vyvyan Ayrs’ attitude, belittling his piano play. He even considered to leave the chateau and Ayrs’ side but he remembered that his current financial condition, he would not survive on his own.
Form the passage above, aside from finding out that the narrator of the second story is an overt narrator; it further confirms that the narrator of the story is also a limited first person narrator who narrates the story through an internal point of view.

b. Narrative Level

For a story to have a multiple narrative level there should be a character in the extradiegetic level that becomes a secondary narrator. There is no character in the second story who takes the role of a secondary narrator. Hence, because there is no secondary narrator, there is no embedded narrative or multiple narrative levels either.


“Half-Live: The First Luisa Rey Mystery” is the third story that is told in *Cloud Atlas*. The analysis of the first story is divided into two parts. The first part is an analysis of the point of view and narrator of the story and the second part is the analysis of the narrative level of the story.

a. Point of View and Narrator

This story has a different point of view and narrator from other stories inside *Cloud Atlas*. Half-Life is narrated by an external third person narrator. Throughout the stories the narrator changes the focalizer of the story and divides each change with a subchapter.

Luisa and the old man regard each other, sideways, listening.

No reply. Just vague submarine noises.
Luisa inspects the ceiling. “Got to be an access hatch . . .” There isn’t. She peels up the carpet—a steel floor. “Only in movies, I guess.”

“Are you still glad,” asks the old man, “the age of chivalry isn’t dead?”

Luisa manages a smile, just. “We might be here some time. Last month’s brownout lasted seven hours.” Well, at least I’m not confined with a psychopath, a claustrophobe, or Richard Ganga.

Rufus Sixsmith sits propped in a corner sixty minutes later, dabbing his forehead with his handkerchief. “I subscribed to Illustrated Planet in 1967 to read your father’s dispatches from Vietnam. Lester Rey was one of only four or five journalists who grasped the war from the Asian perspective. I’m fascinated to hear how a policeman became one of the best correspondents of his generation. (Mitchell, 2012:92).

From the quotation above it can be seen that at the first part before the subchapter separator the focalizer is Luisa Rey while on the second part the focalizer is Rufus Sixsmith. The narrator describes the events through the point of view of Rey and Sixsmith and the narrator also knows the inner thought and feeling of the characters that he or she uses as the focalizer.

It can also be seen that the narrator is an external third person narrator since the narrator exists outside the story world and the narrator addresses the characters inside the story by their names and third person pronoun. Another evidence of this fact is shown in the quotation below.

As she crosses the bridge, the Swannekke B plant emerges from behind the older, grayer cooling towers of Swannekke A. Once again, Luisa wonders about Rufus Sixsmith. Why wouldn’t he give me a contact number? Scientists can’t be telephobic. Why did no one in the super’s office in his apartment building even know his name? Scientists can’t have aliases.

Twenty minutes later Luisa arrives at a colony of some two hundred luxury homes overlooking a sheltered bay. A hotel and golf course share the semiwooded slope below the power station. She leaves her Beetle in
the R & D parking lot and looks at the power station’s abstract buildings half-hidden by the brow of the hill. An orderly row of palm trees rustles in the Pacific wind (Mitchell, 2012:101).

This is the passages when Rey visited Swannekke B plant for the first time to investigate the scoop she got from Sixsmith. These passages further affirm that the narrator of the third story in Cloud Atlas is an external third person narrator. Even though the narrator is a third person narrator, he or she has a limited point of view since the narrator does not know what are the other characters other than the focalizer think or feel. By doing this, the narrator lead the reader to be more focused on the focalizers and learn what they think and feel about the events that they experienced.

Another characteristic of the narrator that can be found is that different from the previous two narrators, the narrator of this story is a covert narrator. The narrator does not offer any kinds of opinion or comments on anything throughout the story. The covertness of the narrator can be seen from the passages below.

At Buenas Yerbas International Airport, Dr. Rufus Sixsmith places a vanilla binder into locker number 909, glances around the crowded concourse, feeds the slot with coins, turns the key, and slips this into a padded khaki envelope addressed to Luisa Rey at Spyglass, Klugh Bldg. 12F, 3rd Avenue, BY. Sixsmith’s pulse rises as he nears the postal desk. What if they get me before I reach it? His pulse rockets. Businessmen, families with luggage carts, snakes of elderly tourists all seem intent on thwarting his progress. The mailbox slot looms closer. Just yards away now, just inches.

The khaki envelope is swallowed and gone. Godspeed.

Sixsmith next lines up for an airplane ticket. News of delays lulls him like a litany. He keeps a nervous eye out for signs of Seaboard’s agents coming to pick him up at this late hour. Finally, a ticket clerk waves him over (Mitchell, 2012:109).
From the quotation above, the narrator only narrates the story through the perspective of a frantic Rufus Sixsmith, afraid that he might be spied on by the people from Seabord while he tried to flee the country. The narrator never reveals his or her opinions or comments on the events that happened and instead faithfully narrating the story through the perspective of the focalizer.

From the discussion above it can be concluded that the narrator of the third story is a covert limited third person narrator that narrates the story through a limited point of view. The narrator of this story also changes the focalizer of the story from time to time in order to be able to tell the whole story through different perspective so that he/she can give a more detailed picture of the story and so that the reader can easily understand the story.

b. Narrative Level

In the third story three embedded narratives that are told by secondary narrators can be found. The first embedded narrative is told by Luisa Rey when she was trapped inside the elevator with Rufus Sixsmith.

Dad joined the BYPD just weeks before Pearl Harbor, which is why he spent the war here and not in the Pacific like his brother Howie, who got blown to pieces by a Japanese land mine playing beach volleyball in the Solomons. Pretty soon, it became apparent Dad was a Tenth Precinct case, and that’s where he wound up. There’s such a precinct in every city in the country—a sort of pen where they transfer all the straight cops who won’t go on the take and who won’t turn a blind eye. ... The light was dim, but the men sure weren’t dockworkers and they weren’t in military uniform. Wakefield tells Dad to go and radio for backup. Just as Dad gets to the radio, a call comes through saying the original order to investigate looting has been countermanded... (Mitchell, 2012:92).
The events where Rey and Sixsmith were trapped in the elevator exist in the diegetic level. Rey became a secondary narrator when she started to narrate the story of his father’s adventure as a cop. This embedded narrative exists as an explanation to Luisa Rey’s integrity as a journalist. She was encouraged by his father’s integrity and she wanted to be a good journalist just like his father.

The second embedded narrative is told by Fay Li when she told her experience being a female worker in a workplace full of men to Luisa.

Luisa isn’t sure what response is expected. “A little context might help.”

“My first week on the job, I’m up in the canteen, fixing myself a coffee. This engineer comes up, tells me he’s got a problem of a mechanical nature, and asks if I can help. His buddies are sniggering in the background. I say, ‘I doubt it.’ The guy says, ‘Sure you can help.’ He wants me to oil his bolt and relieve the excess pressure on his nuts.”

“This engineer was how old? Thirteen?”

“Forty, married, two kids. So his buddies are snorting with laughter now. What would you do? Dash off some witty put-down line, let ‘em know you’re riled? Slap him, get labeled hysterical? Besides, creeps like that enjoy being slapped. Do nothing? So any man on site can say shit like that to you with impunity?”

...“Had him transferred to our Kansas plant. Middle of nowhere, middle of January. I pity his wife, but she married him. Word gets around, I get dubbed Mr. Li. A real woman wouldn’t have treated the poor guy so cruelly, no, a real woman would have taken his joke as a compliment.” Fay Li smooths wrinkles in the tablecloth. “You run up against this crap in your work? (Mitchell, 2012:136-137).

The narrative where Rey and Li ate together in the canteen is located in the diegetic level. Li took the role as a secondary narrator in the moment she recounts her experience in the Seabord Village. This embedded narrative on the
metadiegetic level is functioned as an explanation of the story world so that the reader can have better understanding about the story.

The last embedded narrative inside the third story occurs on the second part of the story. Joe Napier is the one that narrates the story to Rey in order to gain her trust and let him protect her from Bill Smoke.

Joe Napier calculated that the neighbor’s kid would tether Luisa long enough to make her listen. He’s not proud that his plan paid off. Napier, more a watcher than a speaker, chisels out his sentences with care. “In 1945, I’d been a cop for six years at Spinoza District Station. No commendations, no black marks. A regular cop, keeping his nose clean, dating a regular girl in a typing pool. On the fourteenth of August, the radio said the Japs had surrendered and Buenas Yerbas danced one almighty hula. ...Now, the rule of thumb was, you didn’t go snooping around that part of the docks, not if you wanted a career. The mob had their warehouses there, under a city hall umbrella. What’s more, Lester Rey”–Napier decides not to modify his language–”was known as a Tenth Precinct pain-in-the-ass Sunday-school cop.... (Mitchell, 2012:398).

Joe Napier becomes a secondary narrator the moment he starts telling his story where he becomes indebted to Luisa Rey’s father. Aside from being a tool to explain Napier’s motives in helping Rey this embedded story is also used by Napier as a tool to gain her trusts.

4. “The Ghastly Ordeal of Timothy Cavendish”

“The Ghastly Ordeal of Timothy Cavendish” is the fourth story that is told in Cloud Atlas. The analysis of the first story is divided into two parts. The first part is an analysis of the point of view and narrator of the story and the second part is the analysis of the narrative level of the story.
a. Point of View and Narrator

This story assumes the form of a simple narrative with a first person internal narrator. Throughout the story readers are brought in the journey of Tim Cavendish.

I will not deny a nascent sense of a silver lining to this tragic turn. My Haymarket office suite housed ninety-five unsold shrink-wraps of Dermot Hoggins’s *Knuckle Sandwich*, impassioned memoir of Britain’s soon to be most famous murderer. Frank Sprat—my stalwart printer in Sevenoaks, to whom I owed so much money I had the poor man over a barrel—still had the plates and was ready to roll at a moment’s notice. Hardcovers, ladies and gentlemen.

Fourteen pounds ninety-nine pence a shot.

From the passage above it can be seen that the narrator is a first person narrator since he addresses himself as “I” and other characters by their name or by using third person pronoun. That the narrator is an internal narrator since he is also a character in the story, the Timothy Cavendish himself can also be seen. Another prove of this internal narrator can be seen in the quotation below.

As an experienced editor, I disapprove of flashbacks, foreshadowings, and tricksy devices; they belong in the 1980s with M.A.s in postmodernism and chaos theory. I make no apology, however, for (re)starting my own narrative with my version of that shocking affair. You see, it paved my first good intention on the road to Hull, or rather Hull’s hinterland, where my ghastly ordeal is fated to unfold. My fortune took the glorious turn I had foreseen after Felix Finch’s Final Fling. On the wings of sweet, free publicity, my *Knuckle Sandwich* turkey soared up the bestseller charts, where it roosted until poor Dermot was sentenced to fifteen of the best in Wormwood Scrubs. The trial made the *Nine O’Clock News* at every turn. In death Sir Felix changed from a smug-scented pomposity with a Stalinist grip on Arts Council money into, oh, Britain’s best-loved arts guru since the last one (Mitchell, 2012:150-151).
Internal narrator is a narrator who is also a character inside the story. Timothy Cavendish is the protagonist as well as the narrator of the story. From the quotation above it is shown that the narrator is an overt narrator since he also makes his opinion known. Here, the narrator gives his opinion on a good narration according to his opinion. The narrator’s overtness can also be found in the quotation below.

Next thing I knew, the door flew in off its ruddy hinges! I was thinking al-Qaeda, I was thinking ball lightning, but no. Down the hallway tramped what seemed like an entire rugby team, though my intruders numbered only three. (You’ll notice, I am always attacked in threes.) “Timothy,” pronounced the gargoylest, “Cavendish, I presume. Caught with your cacks down.”

“My business hours are eleven to two, gentlemen,” Bogart would have said, “with a three-hour break for lunch. Kindly leave.” All I could do was blurt, “Oy! My door! My ruddy door!”

Thug Two lit a cigarette. “We visited Dermot today. He’s a bit frustrated. Who wouldn’t be?”


The narrator describes his opinion on the physical appearance of the three brothers coming to ambush him. From the passage above the writer can also see that the point of view of the narrator is limited to himself. He can only narrate the story based on what he knows and not from the point of view of other characters.

The conclusion of the discussion above is that the narrator of the fourth story is an internal first person overt narrator that has a limited point of view. Through this kind of narrator readers’ attention is focused on the internal thinking
and feeling of the narrator which is also the protagonist of the story. The narrator uses this technique in order to gain the sympathy of the reader.

b. Narrative Level

The case of the fourth story is the same as the second story, there are no characters who take the role of a secondary narrator in the extradiegetic level of the story. To have multiple narrative level, a story has to have a secondary narrator, a character in the extradiegetic level that narrates his or her own story. Hence, because there is no secondary narrator there is no embedded narrative or multiple narrative levels either.


“An Orison of Sonmi-451” is the fifth story that is narrated in Cloud Atlas. The analysis of the first story is divided into two parts. The first part is an analysis of the point of view and narrator of the story and the second part is the analysis of the narrative level of the story.

a. Point of View and Narrator

The form of narration of this fifth story is quite different from the other story. In this story, the main character and the narrator of the story is interviewed by an Archivist, a person whose job is to record stories to be archived for the sake of history.

This story is narrated by an internal narrator. Internal narrator is a narrator that is also a character inside the story. Internal narrator can only narrate the story
through her perspective only and she also able to give description of her feelings and internal musings.

This “subtle dignity” you mention–was it a result of her ascension? Postgrad Boom-Sook’s research notes were so sparse I cannot be certain when Yoona~939’s ascension was triggered, exactly. However, I believe that ascension merely frees what Soap represses, including the xpression of an innate personality possessed by all fabricants.

Popular wisdom has it that fabricants don’t have personalities. This fallacy is propagated for the comfort of purebloods.

“Comfort”? How do you mean? To enslave an individual troubles your consciences, Archivist, but to enslave a clone is no more troubling than owning the latest six-wheeler ford, ethically. Because you cannot discern our differences, you believe we have none. But make no mistake: even same-stem fabricants cultured in the same wombtank are as singular as snowflakes (Mitchel, 2012:187).

From the quotation above the narrator of the story, Sonmi-451 answered the questions asked by the Archivist and thus also narrating the story. The narrator of the story is a first person narrator since she addresses herself as “I” and even though the narrator shares information about other character she only tells the reader what she knows.

From the quotation it can also be seen that the narrator is an overt narrator since she makes her opinion on the events that happened apparent. Another example that the narrator is an overt narrator can be seen from the quoted passages below.

A more metaphysical question . . . were you happy, back in those days? Before my ascension, you mean? If, by happiness, you mean the absence of adversity, I and all fabricants are the happiest stratum in corpocracy, as genomicists insist. However, if happiness means the conquest of adversity, or a sense of purpose, or the xercise of one’s will to power, then
of all Nea So Copros’s slaves we surely are the most miserable. I endured drudgery but enjoy it no more than yourself.

_Slaves , you say? Even infant consumers know, the very word slave is abolished throughout Nea So Copros!_ 

Corpocracy is built on slavery, whether or not the word is sanctioned. Archivist, I do not wish to offend you, but is your youth dewdrugged or genuine? I am puzzled. Why has my case been assigned to an apparently inexperienced corpocrat? (Mitchell, 2012:188-189).

These are the passages where Sonmi-451 is asked whether she was happy to work in Papa Song’s and explain her opinion of corpocracy. In this story, overt narrator is employed in order to give more explanation about the world where the story is set as well as gaining the sympathy of the readers.

The narrator of this story only uses one point of view throughout the story. The point of view used is the limited point of view. The narrator tells the story only through the point of view of Sonmi-451. The limited point of view of the narrator can be seen in the quotation below.

**When did Yoona–939 first attempt to make you complicit in her crimes?**

I suppose the first time was when she explained a newfound word, _secret_, one slow hour at the teller. The idea of knowing information no one else, not even Papa Song, knew was beyond my grasp, so as we lay in our cots my teller-sister promised to show me what she could not explain.

When I next woke it was not to the glare of yellow-up but to Yoona, shaking me, in the near-dark. Our sisters lay dorming, immobile but for minute spasms. Yoona ordered me, like a seer, to follow her. I protested, I was afraid. She told me not to be, she wished to show me the meaning of _secret_, and led me into the dome. Its unfamiliar silence frintened me further: its beloved reds and yellows were eerie grays and browns in the curfew lite. Seer Rhee’s office door leaked thin lite. Yoona pushed it open (Mitchell, 2012:190).
Here the narrator describes what Sonmi-451 felt in detail. The narrator also describes what Sonmi-451 sees and thinks elaborately. However, the narrator is unable to describe what Yoona-939 thinks or feels at the same time since the two characters were together in that event. She can only describe the physical appearance that she can see through her senses, not the thoughts and feelings experienced by Yoona-939.

From the discussion above the can see that the narrator of this story is an internal overt first person narrator with limited point of view. This kind of narrator is used in order for the narrator to be able to describe the story world better for the reader. The overtness of the narrator of this story is used to indicate the tone of this story as well as to give some background of the story world.

b. Narrative Level

The narrative level of the fifth story is a bit unique in which Sonmi-451, which is the protagonist of the story as well as its narrator, is actually a secondary narrator. The diegetic level of the story is the event where an unnamed Archivist interviews Sonmi-451 and the metadiegetic level is where Sonmi-451 tells her story to be recorded in the Orison.

Two un-Souled fabricants, fleeing their corp, unaided? Unanimity would round you up in five minutes.
But how could Yoona know that? Her “broken sony” promised a world of lost forests, folded mountains, and labyrinthine hiding places. To mistake a book of fairy tales for Nea So Copros may seem laughable to you, a pureblood, but perpetual encagement endows any mirage of salvation with credibility. Ascension creates a hunger sharp enough to consume the subject’s sanity, in time. In consumers, this state is termed chronic depression. Yoona had sunk to this same condition by my first winter,
when diners brushed snow off their nikes and we had to mop the floors regularly. By then she had ceased communicating with me, so her isolation was total (Mitchell, 2012:193).

From the quotation above we can see that on the diegetic level the Archivist is asking Sonmi-451 a question, so we can say that the archivist is the narrator of the diegetic level story. When she answers the Archivist’s question and thus telling her story, Sonmi-451 assumes the role of the secondary narrator.

6. “Sloosha’s Crossin’ an’ Evr’thin’ After”

“Sloosha’s Crossin’ an’ Evr’thin’ After” is the sixth story that is told in Cloud Atlas. The analysis of the first story is divided into two parts. The first part is an analysis of the point of view and narrator of the story and the second part is the analysis of the narrative level of the story.

a. Point of View and Narrator

The type of narrator used in the sixth story is an internal first person narrator that has an overt characteristic. The narrator of this story is an internal narrator since the narrator is also a character inside of the story.

Adam, my bro, an’ Pa ’n’ me was trekkin’ back from Honokaa Market on miry roads with a busted cart axle in draggly clothesies. Evenin’ caught us up early, so we tented on the southly bank o’ Sloosha’s Crossin’, ’cos Waipio River was furyin’ with days o’ hard rain an’ swollen by a spring tide. Sloosha’s was friendsome ground tho’ marshy, no un lived in the Waipio Valley ’cept for a mil’yun birds, that’s why we din’t camo our tent or pull cart or nothin’. Pa sent me huntin’ for tinder ’n’ firewood while he ’n’ Adam tented up.

Now, I’d got diresome hole-spew that day ’cos I’d ate a gammy dog leg in Honokaa, an’ I was squattin’ in a thicket o’ ironwood trees upgulch when sudd’nwise eyes on me, I felt ’em. “Who’s there?” I called, an’ the mufflin’ ferny swallowed my voice (Mitchell, 2012:240).
This is the opening passages where Zachry as the narrator started to tell his story. Since the narrator narrates his own story he automatically uses first person pronoun to addresses himself and third person pronoun to addresses other characters inside the story. Another example of this type of narrator can be seen from the quotation below.

I planted my first babbit up Jayjo from Cutter Foot Dwellin’ under a lemon tree one a-sunny day. Leastways hers was the first what I knowed. Girls get so slywise ’bout who ’n’ when ’n’ all. I was twelve, Jayjo’d got a firm ’n’ eager body an’ laughed, twirly an’ crazy with love we both was, yay, jus’ like you two sittin’ here, so when Jayjo plummed up ripe we was talkin’ ’bout marryin’ so she’d come ’n’ live at Bailey’s Dwellin’. We’d got a lot o’ empty rooms, see. But then Jayjo’s waters busted moons too soon an’ Banjo fetched me to Cutter Foot, where she was laborin’. The babbit came out jus’ a few beats after I’d got there.

This ain’t a smilesome yarnie, but you asked ’bout my life on Big Island, an’ these is the mem’ries what are minnowin’ out. The babbit’d got no mouth, nay, no nose-holes neither, so it cudn’t breathe an’ was dyin’ from when Jayjo’s ma skissored the cord, poor little buggah. Its eyes never opened, it just felt the warm of its pa’s hands on its back, turned bad colors, stopped kickin’ an’ died (Mitchell, 2012:243).

Another sign of the use of first person narrator is the narrator’s inability to see inside other characters, so the readers are only told what the narrator knows.

From the passages above it can be concluded that the narrator of this story is an overt narrator since he gives his comments about his lovers so that what the narrator’s opinions of the events happening inside the story is known. Another example of the overtness of the narrator is as shown by the quotation below.

Valleysmen only had one god an’ her name it was Sonmi. Savages on Big I norm’ly had more gods ’n you could wave a spiker at. Down in Hilo they prayed to Sonmi if they’d the moodin’ but they’d got other gods too, shark gods, volcano gods, corn gods, sneeze gods, hairy-wart gods, oh, you name it, the Hilo’d birth a god for it. The Kona’d got a hole tribe o’
war gods an’ horse gods ’n’ all. But for Valleysmen savage gods weren’t worth knowin’, nay, only Sonmi was real (Mitchell, 2012:244).

Here the narrator explains about the god that the Valleysmen worshipped and gives his opinion of the many gods other tribes have. Through his overtness it can be seen that the narrator is a religious man that really believes in his god.

The point of view of this story is only one, which is the limited point of views. Since the narrator of this story is only using limited point of view what he can tell the reader is limited to what the narrator knows about the events happening inside the story. Here are some examples of the use of this point of view.

First time I went inside the Icon’ry was with Pa ’n’ Adam ’n’ Jonas when I was a sevener. Ma’d got a leakin’ malady birthin’ Catkin, an’ Pa took us to pray to Sonmi to fix her, ’cos the Icon’ry was a spesh holy place an’ Sonmi was norm’ly list’nin’ there. Watery dark it was inside. Wax ’n’ teak-oil ’n’ time was its smell. The icons lived in shelves from floor to roof, how many there was I cudn’t tell, nay, you don’t go countin’ ’em like goats, but the gone-lifes outnumber the now-lifes like leafs outnumber trees. Pa’s voice spoke in the shadows, fam’liar it was but eerie too, askin’ Sonmi to halt Ma’s dyin’ an’ let her soul stay in that body for longer, an’ in my head I prayed the same, tho’ I knowed I been marked by Old Georgie at Sloosha’s Crossin’. An’ then we heard a sort o’ roaring underneath the silence, made o’ mil’yuns o’ whisp’rin’s like the ocean, only it wasn’t the ocean, nay, it was the icons, an’ we knew Sonmi was in there list’nin’ to us (Mitchell, 2012:245).

The passage above tells us the story when the narrator goes to the “Icon’ry” for the first time. By the use of limited point of view of the narrator, he is able to describe the event and how the narrator is feeling about this visit.
However, the narrator is unable to know what the other characters think of how they feel about that event.

To summarize the discussion, the narrator of the fifth story inside *Cloud Atlas* is an overt internal first person narrator that only tells the story through a limited point of view. The use of this kind of narrator enables the narrator to give a more detailed background explanation about the story world and how is the opinion about this story world.

b. Narrative Level

The sixth story has the same case as the second and fourth story. For a story to have a multiple narrative level there should be a secondary narrator at the extradiegetic level or the story. There are no characters who take the role of a secondary narrator. Hence, because there is no secondary narrator, there is no embedded narrative or multiple narrative levels that are found in this story.

C. The Influence of the Narrative Situation

Up to this point this study has elaborated two things. First is the analysis of the common theme that unites the different stories contained inside *Cloud Atlas* and second is the different narrative technique used in each story that has been analyzed in the second part of this chapter. In this last part of the analysis, this study tries to find the influence of each technique (narrator, overtness, point of view, narrative level) that is used by the author. In addition, this study also provides the findings on the influence of the applied narrative situation to the text as a whole.
1. Narrator and Point of View

There are two types of narrator that is used in the stories inside *Cloud Atlas*; first person narrator internal narrator and third person external narrator. A first person internal narrator is a character that recounts a story through his perspective. Since the narrator tells a narrator based on what he experienced only he/she is not capable of describing what the other characters inside the story thought and feel. The example below is taken from “The Pacific Journal of Adam Ewing” on page 21 until 22.

**Evening—**

The Southern Cross was bright in the sky ere Henry returned to the *Musket*, having been detained by more islanders seeking to consult “Widow Bryden’s Healer Man” on their rheums, yaws & dropsy. “If potatoes were dollars,” rued my friend, “I should be richer than Nebuchadnezzar!” He was concerned by my (much edited) misadventure on Conical Tor & insisted on examining my injuries. Earlier I had prevailed upon the Indian maid to fill my bath & emerged much recruited. Henry donated a pot of balm for my inflammations & refused to take a cent for it. Fearing this may be my last chance to consult with a gifted physician (Henry intends to refuse Cpt. Molyneux’s proposal), I unburdened my fears vis-à-vis my Ailment. He listened soberly & asked about the frequency & duration of my spells. Henry regretted he lacked the time & apparatus for a compleat diagnosis, but recommended, upon my return to San Francisco, I find a specialist in tropical parasites as a matter of urgency. (I could not bring myself to tell him there are none.)


Another example is from “The Ghastly Ordeal of Timothy Cavendish on page 178 where the narrator added some description of his room through his perspective.

I was sent to my room without breakfast. I plotted vengeance, litigation, and torture. I inspected my cell. Door, locked from outside, no keyhole. Window that opened only six inches. Heavy-duty sheets made of

By the employment of this technique in the story, the readers have a bigger chance to glimpse inside the head of the narrator and understand why he feels like he is. The narrator can also add his personal opinion so that the reader felt sympathetic towards his current condition.

The second type of narrator used in *Cloud Atlas* is the third person external narrator. This type of narrator is only ever used in the third story told inside the novel “Half Live: The First Luisa Rey Mystery”. By employing third person external narrator the readers are given more information about the world where the story happens and this information shapes how the readers see the story world. An example is taken from page 102.

Joe Napier watches a bank of CCTV screens covering a lecture theater, its adjacent corridors, and the Public Center grounds. He stands, fluffs up his special cushion, and sits on it. *Is it my imagination, or are my old wounds aching more of late?* His gaze flits from screen to screen to screen. One shows a technician doing a sound check; another, a TV crew discussing angles and light; Fay Li crossing the parking lot with a visitor; waitresses pouring wine into hundreds of glasses; a row of chairs beneath a banner reading SWANNEKKE B–AN AMERICAN MIRACLE (Mitchell, 2012: 102).

Aside from giving background information about the story world, the employment of this technique also enables the narrator to cover the story from different focalizers and give a more complete and detailed story. Another example
is taken from the perspective of Megan Sixsmith when she met Luisa Rey in the museum.

Megan Sixsmith sits on a low bench in the Buenas Yerbas Museum of Modern Art and stares back at a giant portrait of an old lady’s ursine face, rendered in interlacing gray and black lines on a canvas otherwise blank. The only figurative in a room of Pollocks, de Koonings and Mirós, the portrait quietly startles. “Look,” she says, thinks Megan, “at your future. Your face, too, will one day be mine.” Time has knitted her skin into webs of wrinkles. Muscles sag here, tauten there, her eyelids droop. Her pearls are of inferior quality most likely, and her hair is mussed from an afternoon of rounding up grandchildren. But she sees things I don’t (Mitchell, 2012: 428).

After further analysis the two types of narrator that is used in this novel have some influence towards the theme of the story. These kinds of narrative technique single out the exploited side and make the readers aware of the exploitation theme of the story. The narrative form also changes in order to brings up the ever changing form of the exploitations done by humans throughout the ages.

2. Narrative Level

There are not many narrative levels found inside the stories of Cloud Atlas but some kind of story levels do exist in this novel. As mentioned before the novel is arrange resembling a matryoshka doll where the first story is interrupted by the second story and continued at the back, which is also interrupted by the second story and then continued again, and so on until the sixth story, which is the only uninterrupted story inside the novel.

**Sunday, 8th December**

* Sabbath not being observed on the Prophetess, this morning Henry & I decided to conduct a short Bible Reading in his cabin in the “low-church”
style of Ocean Bay’s congregation, “astraddle” the forenoon & morning watches so both starboard & port shifts might... (Mitchell, 2012:39)

join us. I am sorry to write, no man from either shift braved the first mate’s displeasure by attending, but we shall persist in our efforts undiscouraged. Rafael was up the masthead & interrupted our prayers with a treble cry of “Land! a-hoyyyyyy!”... (Mitchell, 2012:475)

These quotations are taken from the first story “The Pacific Journal of Adam Ewing”. The first quotation is the end of part one of the story and the second quotation is the start of the part two of the story. It can be seen that the story is cut in the middle of a sentence and then continued later on in the book. The other stories have similar arrangements where they will be cut in the middle and then continued at the back except for the sixth story which is positioned in middle of the arrangement. The sixth story is used as the center point when the story then continued backwards.

This arrangement of stories often makes readers want to skip the next stories and read the continuation at the back. Aside from making the readers want to jump stories this kind of arrangement also has influence towards the theme of the story. This arrangement depicts the human history that seems to be repeating time and time again as depicted in the stories. Human’s tendencies to exploit others through every mean never cease even when the ages keep changing. The need to exploit others is there inside humans and even though the present exploitations are curbed the tendencies are still there and it will come back in the future.
This matryoshka doll arrangement of *Cloud Atlas* unites the seemingly unrelated stories into one big story that are related to each other. The arrangement of this novel also makes the exploitations done by the humans that keeps happening in throughout history that is used as the theme of the story all the more apparent. If not for the unique arrangement, the stories will not be as interesting and the theme will not be delivered as clearly as when the author use this matryoshka doll arrangement.

3. The Narrative Situation

*Cloud Atlas* has a very unique story arrangement. Unlike any other works there are six different stories compiled inside *Cloud Atlas*. These stories seem to have no relation or link to each other at all at a glance. However, there are actually some things that linked these stories together so that if the readers do not read them together continuously they will not be able to grasp the whole meaning of the story.

One of the several things that link the stories inside *Cloud Atlas* together is the common theme that you can find in each of these stories. Human exploitation is the one theme that linked these stories and the existence of this theme can be seen from the plot development of the story. The theme is also influenced by the narrative situation, the technique used by the author in rendering the stories that is applied in this novel.

This study finds out that there are four aspects of narrative situations that have influence towards the theme of the story; the narrators, point of views, the overt quality of the narrators, and the unique narrative level or story arrangement.
of the novel. The employment of these narrative situations makes the theme all the more apparent.

The narrators and the point of views used inside the stories are mainly from the exploited perspective. The first person internal narrators are used to show the bad effect the exploitations done to the protagonist. It is also to show how the exploited tried very hard to be able to free themselves from under the explicator.

It didn’t last. “Oy!” a boy yelled. “One hot ginseng, two dog-burgers!” and the entire theater laughed. I am not genomed to blush, but my pulse rose. I took a seat in the second row, occupied by girls. Their leader had emeralded teeth. “This is our row,” she said. “Go to the back. You stink of mayo.” I obeyed, meekly. A paper dart hit my face. “We don’t vend burgers in your dinery, fabricant,” someone called, “why’re you taking up space in our lecture?” I was about to leave when spidery Dr. Chu’an tripped onto the stage and dropped her notes. I did my best to concentrate on the lecture that followed, but after a while, Dr. Chu’an’s eyes roamed her audience, saw me; she stopped midsentence. The audience, laughing, realized why. Dr. Chu’an forced herself to continue. I forced myself to stay but lacked the courage to ask questions at the end. Outside I endured a barrage of aggressive snideries (Mitchell, 2012:221).

The quotation is taken from “An Orison of Sonmi-451” where she attended her first lecture at the university. The event is told from Sonmi’s point of view. She described the event from what she remembered and experienced at that time. Seeing that many people cannot stand a fabricant inside a classroom Sonmi stopped going in the end. Another example is on page 292 where Zachry recounted the moment he was caught by the Kona men.

Night dripped an’ the Kona roasted chicklin’s over the fire an’ any of us’d o’ bartered our souls for a drip o’ that chicklin’ grease on our tongues. We was gettin’ chill now, an’ tho’ the Kona din’t want us too busted b’fore the
slave market, they wanted us kept puny ‘n’ frail ‘cos we was ten but they was only five. ... Fin’ly he unbinded the elfy Hawi’s feet an’ s’ported him hobblin’ over to the campfire. There they warmed him an’ fed him some chicklin’ an’ liquor. Us f’gotten slaves was bein’ drained by hunger ‘n’ pain an’ the mozzies from the slopin’ pond now an’ we was envyin’ that Hawi boy diresome, till at a nod from Lyons they ripped down Elfy’s pants an’ held him an’ busted that boy’s ring, oilin’ his hole up b’tween turns (Mitchell, 2012:292).

From the quotation above Zachry shows the cruelty the Kona people inflicted towards their slaves. Through Zachry as the narrator, the author wants to show how cruel slavery and exploitations in general is.

The only third person external narrator that is used in the novel is on the third story. This type of narrator is used because there are many person that are depicted as the exploited in the story, including Fay Li and Bill Smoke.

Bill Smoke watches Rufus Sixsmith leave his hotel room, waits five minutes, then lets himself in. He sits on the rim of the bathtub and flexes his gloved fists. No drug, no religious experience touches you like turning a man into a corpse. You need a brain, though. Without discipline and expertise, you’ll soon find yourself strapped into an electric chair. The assassin strokes a lucky Krugerrand in his pocket. Smoke is wary of being a slave to superstition, but he isn’t about to mess with the amulet just to prove a point (Mitchell, 2012:112).

Fay Li, in visor sunglasses and a sunhat, checks her watch against the bank’s clock. The air-conditioning is losing its battle against the midmorning heat. She dabs perspiration from her face and forearms with a handkerchief, fans herself, and assesses recent developments. Joe Napier, you look dumb but you’re deep-down smart, smart enough to know when to bow out. Luisa Rey should be here any time now, if Bill Smoke was on the money. Bill Smoke, you look smart but you’re deep-down dumb, and your men aren’t as loyal as you think. Because you don’t do it for the money, you forgot how easily lesser mortals can be bought (Mitchell, 2012: 419).
The two quotations above told two different events in the third story “Half Lives: The First Luisa Rey Mystery.” The first one told the event when Bill Smoke assassinated Rufus Sixsmith and the second one told the event when Fay Li forcefully claimed the nuclear report from Luisa Rey. The two characters are depicted as the antagonist in this story and they both also inflicted exploitations towards other people. However, they themselves are also exploited by the corporations that paid them to do their job. This exploitations ended in both character’s death.

The overtness of the narrator is used to show the reader that the people who are exploited are also humans and they have their own thoughts, feelings, and opinions about the events that happened in their life. The overtness is employed also to show that exploitations are wrong and it will cause misery to the parties involved. This is emphasized in many parts of the six stories where the protagonist of the stories face multiple misfortune because of the exploitations inflicted upon them.

In the first story Ewing told his experience regarding one of the youngest mates in The Prophetess, Rafael. Ewing wrote that on Christmas Day Rafael came to him and asked him about God and sin.

The storm lantern swung & I saw misery distort my young brave’s face. Regretting my levity, I affirmed the Almighty’s mercy is indeed infinite, that “joy shall be in heaven over one sinner that repenteth, more than over ninety & nine just persons, which need no repentance.” Did Rafael wish to confide in me, I asked, be it as a friend, or a fellow orphan, or a relative stranger? (Mitchell, 2012:497).
“Guilty thoughts disturbing your rest, Mr. Ewing?” spoke a succubus at my shoulder & I dropped my pipe. It was Boerhaave. I assured the Hollander that while my conscience was quite untroubled I doubted he could claim as much. Boerhaave spat overboard, smiling. Had fangs & horns sprouted I should have felt no surprise. He slung Rafael over his shoulder, slapped the sleeping 'prentice’s buttocks & carried his somnolent burden to the after-hatch, to keep him out of harm’s way, I trust (Mitchell, 2012:498).

There swung a body, a gray form brushing the canvas. Noise erupted from all quarters, but who was shouting what to whom I cannot recall. Rafael, hanged, steady as a plumb lead as the Prophetess pitched & rolled. That amiable boy, lifeless as a sheep on a butcher’s hook! (Mitchell, 2012:498).

From what Ewing wrote it can be concluded that Rafael was raped by Mr. Boerhaave and when he cannot stand the exploitation he received any longer, he decided to end his life by hanging himself. Ewing regretted how he did not try harder to help the boy, especially since Rafael was still so young.

The unique narrative level or arrangement of the story emphasizes the recurring tendencies of human being to exploit everything around them including their environment and especially exploitations of fellow human beings. This notion is also shown in the form of the human exploitation done by the antagonist of the first and the last story. Slavery is the form of exploitation shown in these two stories and even though the time setting of the two stories are very wide apart the same form of the exploitation done by the antagonist proves the recurring exploitation tendencies.

To sum up the discussion, the type of narrator chosen and the point of views that are used in the stories help the reader to understand more about the theme of the stories that is exploitations done by human being. The overtness of
the narrator is used in order to explain the casualties caused by many kinds of exploitations as well as to show the suffering experienced by the exploited characters as depicted inside the stories. The unique arrangement of the stories is used to emphasize the fact that exploitations happened in human’s history over and over again and to show that the form of exploitations changed throughout the ages.
CHAPTER V

CONCLUSION

This research is conducted in order to achieve three goals. The first goal is to find out the theme that unites the stories. The second goal is to get a detailed description of the narrative situations of the stories inside *Cloud Atlas*. The third goal is to find the influence of the application of such narrative situations towards the theme of the stories. These three goals are achieved by answering the three questions that are formulated in the first chapter of this research.

The first step that is conducted is the analysis of the stories to find out the theme. The theme is analyzed by finding out similar elements inside the plot of the stories. All of the stories inside *Cloud Atlas* have similar conflicts that deal with human exploitations of others. This conflict is found in several parts of the story and is repeated over and over again. The form of exploitation in each story differs from one another. Thus, it is concluded that the theme of the stories is the ever repeating human exploitations of others and the ever changing forms of exploitations done by human beings.

The second step that is conducted is to gather the data of how the narrative situations inside the six stories in the novel are presented together with its functions. Each story is examined independently and an explicit description of its narrator, point of views, and narrative levels is presented. The result is almost all stories are narrated using the first person overt narrators. Only one story has a
different type of narrator, which is a covert third person narrator. There are two kinds of point of view used by the narrator of the stories inside the novel. The points of views used are the internal and external point of view. Once again, almost all narrators of the stories use internal point of view and only the narrator of the third story that use external point of view. The point of view used inside a story never changed into another point of view. There is almost no narrative levels found inside the stories. However, the arrangement of the stories is very unique where a story becomes a vessel for another story which is also a vessel for the next story and so on.

The third step is to find out the influence of the narrative situations that are used towards the theme of the story. After further analysis, this study finds out that the use of such types of narrator, point of views, narrator personifications, and also the unique arrangement of the novel has their own function. The use of the first person internal narrator allows the author to give a background information regarding the story world of each story. Moreover, the use of this type of narrator allows the author to show how wrong human exploitation is and how huge the effect of these exploitations done by human, either it is to the environment or to other human beings. Since the stories mainly narrated through the perspective of the exploited characters, the author can also direct the sympathy towards the exploited protagonist. The third person external narrator is only used in the third story since inside this story the author wants to show that there are many people affected by different kinds of exploitations that are inflicted upon them. The overtness of the narrator serve the function to show how the narrator views the
story world they live in as well as to set the tone of the stories inside the novel. The unique arrangement of the novel is used in order to emphasize the different form of exploitations done by the human race as well as to show the fact that exploitations done by humans have been repeated throughout the ages.

From analyzing the functions of each narrative situation aspects that have been found, this study concludes that the narrative situation that is used inside the stories has a huge influence towards the theme of the novel. Without using such narrative situations the theme of the stories cannot be delivered as completely and as thoroughly as when the author uses it. The theme would also be harder to understand and find the connection between the stories would also be more difficult. If not for the narrative situation used by the author it would be difficult to sympathize with the protagonist of the stories. It would also be much more difficult to understand the effect of exploitations done to the protagonists and to see how they changed after they overcame their hardships.
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