INTRODUCTORY
The aftermath of Second World War is usually studied from a Geo-political perspective and gauged through the realignments in the social structure. In doing so the unseen damage caused in other spheres is either unintentionally ignored or intentionally neglected. However, the consequence of the world war strangely is benevolent to literature when looked back for perusal. Literature since then experienced a need to re-evaluating its basic tenets that have gone into the making of artifacts because they seemed not only exhausted but also corrigible. Presentation of fiction for the sake of amusing a common reader has lost its charm as, many a time, it could not serve any specific purpose. But then a sudden deviation from the most rigidly formed conventions in literature needed a real strength of purpose and someone to tirelessly shoulder the uphill task. At this juncture a new mode of fictional representation which was very much overdue has emerged relieving the tired and out-dated narrative techniques to create sensation as well as a special genre of writing, namely the journalistic.
David Cort in his essay THE VOICES OF THE MAGAZINES \(^1\) says that style is the key to the cliches the writers trade in. The basic cliche of editorial writing, whether about Vietnam, poverty, Negroes, Ghettos, crime, universal education, automation parochial and private schools, or police procedures, is that each subject must be considered by itself in a vacuum. Yet all the subjects listed above are all closely related to and concerning the society, dealing with the core problems of existence.

In modern American fiction Normal Mailer occupies a position of distinction and eminence. He may well be regarded as a representative, par excellence, of a new mode and technique of fictional composition which has come into prominence, especially after the Second World War. What appears to be new in Mailer's writing is not only his use of memoir but his concentration on non-fiction; a combination of these two elements into an imaginative genre of reporting.

Mailer's style is a style of eddying gusts and pointed audible silences textured on a background of the musing, ruminating, wondering human voice. Voice is the medium of his style, wit and amplification its chief instruments of artistic control.\(^2\)
In this context a few more names can be reckoned as those who have evolved this technique. Works by Eliot, Hemingway, Faulkner and Warren have taken their places as canonical texts of American literature admired through the world and setting a standard against which new generation of writers are measured. Most of the novelists seeking recognition in this recent period are less despairing on the whole than Mailer, even though they are equally concerned with avoidance of illusion or sham.

Some writers, less gifted with penetrative intelligence or over-sensitive to the concussion of presenting the naked truth, may resort to dilatory techniques, of making things and facts less palatable, thus defeating the sole purpose of composition. Any art without the vigour of the artist's convictions would pale into insignificance however popular the writer may be. It tends to become cheap, Sensational, a pot-boiler or time-killer. Novelists like Hemingway and Mailer who have physically participated in the action have seen and experienced the ravages caused by the techniques of modern warfare on human psyche, come out with audacious authentic reports of the front. They rival the soldiers in performing dare-devil activities by trying to pry into the nooks and corners of the theatre of action,
into the agony caused by the destructive weaponry deployed.

Therefore, post-modernism is characterized by the collapse of narrative technique and grandiose visions, altruism. Post-modernistic literature operated on a micro level. Being constrained to constricted operation, it might display a holistic theory. Being opposed to the method of conceptualization of ideas, it even disdains the French panopticism. Doubtless panopticism had clearly proved to be one of the major useful tools in the field of philosophy as well as art. Yet, post-modernism views it as almost a worn out mechanism.

Post modernism looks at it askance because it preferred presenting the world from a radical point of view. The nucleus goes untouched but the overall design gets overhauled, due to the rearrangement of components encircling it. It visualizes art as an action and not as a finished product. Thus, it promotes self involved artifact as the latest of the techniques in vogue. Naipaul recognizes Mailer's persistent involvement with politics as much as literature. Mailer, as Naipaul, surmises, wishes to participate in person so as to enrich the world.
The trouble is that Mailer sees himself as an existential hero. In America, where action is frowned on among intellectuals, the existential hero would say, "The worst thing in the world is boredom. We must create drama by our own actions". Mailer creates this excitement, without giving an analysis of why the world is boring and dull. He says, "It is boring and dull but it will be interesting if I inject myself into it".3

Mailer's writings have mostly deployed the journalistic technique. A person like Mailer is not a mere reporter, but a man of immense talent and imagination. The basic concern in his work is to provide great psychological depth to the portrayal of social reality and to depict dramatically important social issues. To achieve these ends, he fuses the journalist's concern for detail with the novelist's personal vision.

Since the second world war, America has really entered the world politics. No longer for her is the isolationism enjoined by President Washington holds good. Even towards the close of the first World War, American isolationism was breaking down. President Wilson began to prescribe remedies for a world torn by war and dream of making the world safe for democracy.
The ideal of democracy envisaged by the Founding Fathers has not been permitted to wither by the passage of time. Despite the glitter of wealth, palpable affluence and industrialization, American vision never deviated from the vistas of humanism and democratic rights of individuals. Rhetorically it might be said that America was established not to create wealth, but to realize a vision, to realize an ideal, to discover and maintain liberty among men.

As long as America remained aloof and in her own shell she could find satisfaction in the philosophy of the Founding Fathers, in Optimism, enlightenment and in the political theories of John Locke. This was particularly so as long as the vast continent remained unexplored and unexploited. Successive historic occurrences, particularly after the world war left no alternative to America but to accept the mantle of leadership, a World power, exposed to the many-fold challenges of the modern world. It is not that had America not been pushed into the world of modern politics everything would have been quiet even within her frontiers. Industrialization and its well-known consequences, the growth of inequality, the proliferation of slums, racial discord, have had a disturbing and destabilizing influence on American
society, besides the moral disillusionment to which these inevitably led. The green breast of the vast, fertile continent inexhorably moved toward ash heaps, and distorted vision.

The phenomenal growth of science and technology has coaxed the modern American into the conceit that no corner of the universe is unknowable, that he can conquer distant planets, open up unknown continents of space, that he can sit as an equal with the Creator. But the tragic truth has become more and more insistent today that the creator may also become a destroyer and that all is not well with the age of science and technology. Before venturing upon spaces beyond our continent, it would be better to fight sickness and unease of our society, to restore moral values, individual dignity, abolish poverty and disease, eliminate social evils and make the earth a paradise that the optimists of one time dreamt of.

The certainties of the past no longer seemed dependable. Philosophies such as utilitarianism, pragmatism are evidences of the intellectual ferment which disturb idealists. Added to these is the leaven of Eastern thought which has been powerful stimulant to the American mind, since the days of Whitman and Emerson. This has not only led to a
creative self analysis and a dissatisfaction with the vainglorious modern civilization but also served to point out a way of escape from the barrenness of modern life. Remedy for the distresses of materialism as Mailer clearly recognizes, is to be found in the Indian Philosophy of life.

The new culture set up in its political, social, economic and moral dimensions inevitably led to the development of new modes and techniques of literary creation. The novelist of today has necessarily to be deeply aware of the realities in which he is positioned. He is both a participant in the continually evolving social reality and an active influence on it. As a literary artist he not only presents reality but also contributes to its shaping and reshaping.

'The Journalistic Novelist' as the very phrase indicates, has a duality of character fused into one. He is a journalist, may be by profession or by preference and a creative writer as well. It is well known that purely journalistic writing is ephemeral and cannot survive its immediate context. But great journalists are more than the writers of fugitive pieces. They can cull from the realm of observed and experienced reality the material for enduring
literary creation. That is to say the literary artist of today is, consciously or otherwise a journalist in some sense. He is a literary artist who transcends the limitations and pit-falls of journalism.

Norman Mailer's career as a writer has recognizably two phases of development, the journalistic and the literary. It must be mentioned however that these phases are not totally separated from each other. They most often run together and run into each other.

Norman Mailer asserted that there is finally no way one can try to apprehend complex reality without 'fiction'. Mailer who began his career with the brilliant if derivative naturalistic novel of World War II, _The Naked and the Dead_ (1948) has followed that statement with literature marked by the refusal to abandon the goal of dealing with contemporary reality, but at the same time displaying an awareness of the inapplicability of conventional realistic strategies to that task".4

Journalism has only one end in making money by disseminating information, usually of sensational nature. This can be achieved by pandering to the low tastes of the general reader. This is not to condemn the common man but to point to the fact that in all modern societies, there is a
large mass which remains beyond the boundaries of the cultural epitomes of the elite.

Journalism from a business point of view can be profitable only by appealing to and satisfying popular tastes. This however has a two fold result. It not only perpetuates low tastes by supplying means to fulfil baser instincts, but also promotes the degradation of taste by corrupting more readers. This process flourished during and after the first world war. The early decades of 20th century witnessed the first era of mass culture in America. But the concept grew significant in thinking about American society and culture, about self, soul and God in the post war period. The question that haunted many writers in that era was naturally of knowing what was rewarding work and how could it be best created. There was an urgent need to realize how the American life was in a state of concern and anxiety, lest life should be complicated if both money and bad conscience exist at the same time.

At this juncture emerged eminent writers like Hemingway, Dos Passos, James Jones, Scott Fitzgerald etc. Hemingway became the pioneer in the art of employing journalism as a means to writing fiction. To a great extent Doss Passos synoptic sweep also influenced the young writers

Most serious writers, tend to work on smaller and smaller canvases and expatiate upon them with more and more clarity. This tendency helps to contribute to knowledge in real terms rather than adding to the general cultural sludge that lies over everything.

Mailer belongs to such a clan of serious writers who honestly achieved his aim as a writer. Especially as a projector of cultural heritage. To create his characters he has felt strongly to rejuvenate the rich heritage once again. His method is to evoke curiosity about other people's secret virtues than scandalizing their vices, because he strongly believes that values are essentially related to human desires and intelligence.

Mailer's concepts are not confined only to lecture halls; he has universalized them. In fact, his writing is more concerned about the common man and his problems covering a wide spectrum. Human beings of today are contaminated by the manager diseases for, they have no time for cultural activities and progressively succumb to barbarism. One of the main reasons, may be the perverted competition amongst members of the same species. This is indeed a matter of grave concern.
What people mean, therefore by the struggle for life is really the struggle for success. What people fear when they engage in the struggle is not that they will fail to get their breakfast next morning, but that they will fail to outshine their neighbours.5

What Russell ruefully remarks is not the element of competitiveness for improvement of the human lot but a ridiculous rivalry for outsmarting the neighbours through material possessions. Mailer has an ingrained belief that human lot has to be improved and each of his characters is moulded into a crusader for a cause. He refuses to be brow beaten and persists with his efforts to spread sanity.

...I think he believes that people are basically good, and he won't accept the weakness of other people's decisions about themselves. He makes you expect more of yourself.6

Thus Mailer tries to infuse vigour in every individual to fight meaninglessness caused by confusion in this peculiar complexity of modern life. In retaining moral freedom in self, the only way out left is to look to conscience as a solace from these confusions and hardtimes.

Mailer's main concern in his books, however, is not with documenting the escalation of perpetual power mania of
U.S. Policy, but with the media and the images of the contemporary world which it sells for popular and daily consumption. Here he argues that the media continue, as systematically as it always has, despite easy access to information and freedom from obvious censorship, to manipulate news, construct fantasies about the non-western world, translate facts into propaganda or simply tell untruths in the service of the state and of those who make huge profits from its policies. Thus, the present U.S. Demon-lore, which the press hawks for news with such certainty and sense of offended dignity, is that western culture and wealth need urgent and armed defence against thieves, tyrants, religious fanatics, frenzied nationalists and other terrorists. In addition, of course, to repudiate now as ever before, everything that smacks of communism.

Mailer's writings are an essential witness to the conditions of utter horror and brutality in which a large majority of the peoples of the world have been condemned to live since the end of the second world war. He has denuded Empire builders, arms merchants, dictators, politicians with piranna-faces, small time thugs, torturers, party-hacks with brains filled with murder, religious fanatics, free boots on the prowl. He hides all those who live off the pain of
others and yet justify unconsciously all they do as a part of some ideological, cultural and holy necessity.

With this emphasis upon the unconscious, in his acceptance of the role of the reporter, Mailer does not pretend to view events objectively. Throughout his earlier work, he debunked journalists because of the censorship imposed upon, which has not been resisted by them. Mailer states that the journalist's work can become interesting only when it reflects the consciousness of the writer.

Mailer respects the inherent dignity and reasoning capacities of all human beings. Because if one wants to find one's way through the politics of the world, all one needs is a keen and alert commonsense; that is ordinary intelligence along with the belief that the earth is a gift granted to each one of us; a willingness to look at the facts. He wants to unravel not only the crimes of power, but also fight the evil which continues to enjoy intellectual legitimacy and romantic sanctity. He is as much against the techniques adopted to terrorize civilians even for a just cause.

The American pattern in literature was different in that it marked an ideological consensus, which subsumed the truth of both democracy and capitalism. Thus journalist whose
aim by the late 19th century was to report facts, became transformed into literary personages. They never exhibited intellectual pretensions, and believed such journalistic writings had an objective rightful existence. Thus the most impressive literature being written in America today is in non-fiction, a kind of sublimated journalism. The creative writer in the first two decades of this century realised that the audience responded more to the non-symbolic forms of language than the highly intellectual one. That radical change was the Muckraking movement which could bring an impact of its own kind on literature.

....Let this muckraking go on and on. Then democracy will shake off its betrayers and a new era of beneficial protections will come with brighter days for public service and political health...7

Perhaps no decade since the thirties has given rise to so much writing as of reportage. It has raised the genre itself, at its best, to an art form. The writers in this genre are always eager to experiment with linguistic expression in search of an appropriate style.

As a result, the ideas are constantly drawn from a great variety of source. The basic principles of
presentation and exploitation are absorbed in the mass organization of behaviour, thought and taste. Thereby the implementation of the linguistic innovations, incorporation of slang and wise cracks became appeal as inventiveness.

The term journalism is derived from the French ‘Journee’ meaning work performed on a day and in turn from Latin ‘diurnalis’ conveying daily recurrence. The usage of the term has widely spread in the present century. It must be borne in mind that the vocation of journalism is considerably a nascent profession. It includes news reading as well as commentaries through different popular media. Therefore it has not restricted itself to any specific area for its activities. One of the foremost responsibilities of journalism is to encourage its machinery to go in for investigation for veracity before dissemination of information. It is under this voluntary obligation that journalism entered literature and gained recognition to be designated as “journalistic”.

Present day journalism clearly differs from the old form in exhibiting an exceptional characteristic through its personal involvement. It is a rare form of intimacy drawn overtly. This is essentially the age of what is known as “The human Document”. The original mode of journalism often
depended upon the classical models in writing. It was ever conscious of the diction and therefore bore the unwarranted tone of conventionality. This was of course more poignant at the beginning of the twentieth century. What it looked for was the capacity to permit a democratic thought and also efforts to shake off priggishness. It also needed an ease to bring on criticism to a wider platform of literature so that it could really serve some significant purpose.

Enlargement of the scope of journalism has brought about a radical attitudinal change. A new age of probing inquisitiveness combined with non-complacency, began to make complete survey of its own activities. This resulted in the formation of acceptable and intelligible tenets of journalism which otherwise was a crying need. Another notable aspect is that journalism cast off its temperamentally stoic attitude and turned attention to the otherwise exclusive spheres. This prompted the practitioners to employ the tools of journalism in literature, particularly fiction, which may be categorized as 'the journalistic mode'.

American continent offers ample scope for experimentation for a man of genius to strike a new path in the true tradition the early settlers and explorers, sky being the limit for aspiration and achievement. Glory from success
through ingenuity has always thrilled Americans. Any 'live' idea or concept is welcome as it is likely to enlarge 'scope'. This has been however very typical of American behaviour as explorer in search of the extraordinary. Instead of restricting reportage to the columns of a newspaper or magazine, some experimentation in the method of lengthy write-ups has led to a curtailed novel or long short-story. As the juicy stories found favour with the reading public, enlarged versions could be anticipated in the form of a journalistic novel.
One of the most outstanding features of contemporary American fiction is its pluralism. After the World War II, American fiction branched off into several categories and the writers may be grouped under different terms like minimalists, neo-naturalists, regionalists; and many others who gathered under some kind of minority affiliation like geographic, ethnic or of sex. These groups exist with varying degrees of cohesiveness and each tends to develop a literary ideology based on its particularity. Hence, contemporary American fiction defies all definitions and classifications. It is essentially experimental and the different groups of writers have attempted most individualistic innovations in order to achieve an effective mode of communication and to overcome the difficulties they faced particularly when they felt that all the technical and thematic experiments had been exhausted in the pre-war period.

Among the various groups of writers who emerged with considerable success in the post-war literary scene of America may be mentioned. A few artists who have evolved altogether a new technique of narration in their attempt at writing what is known as the non-fiction novel based on the
art of journalism. In Paris, Hemingway along with Gertrude Stein, Ezra Pound, T.S. Eliot and James Joyce, helped create a revolution in literary style and language. He developed a tight, reportorial prose based on deceptively simple sentence structure. He used a restricted vocabulary, precise imagery and an impersonal, dramatic tone.

One of the primary concerns of Hemingway had been resurgence of human personality. He did not trust in reassessing the world order as an entity because to him the world was already objectified and defined. What is necessary according to him is 'manhood'. Therefore, the greatest achievement would be holding grace under the condition of tension. Since the death threat stares from all planes, viz, physical, emotional and psychic, what is necessary is not a meek submission as normally suggested by the adherent of fatalism but facing it.

Therefore, Hemingway's fiction stands out with an appeal and also an extrovert tone. This proved to be one of the facets of a mode in journalistic writing.

William Howells (1837-1920) was credited with pioneering and gaining a status for journalistic novel in American literature. His main emphasis was on clarity of
intentions. Some of his strong convictions created a wave of naive realism. That also proved to be a new and strong current in American fiction writing. He stressed four main points.

The common place rather than the unusual offers the best material for fiction. That the character is more important than plot; that the writer should reveal the good in life as much 'real' than the evil; and that realism is the expression of democracy and therefore, peculiarly suitable as an American method.

With no particular disregard for the traditional art of reporting, he often felt a few missing links require attention. Therefore in his view such a type of reporting was a mere conventional type, with no 'soul' in it. He expected a rapport in true sense and also a creation of unchilled relationship between writers, reporters and readers. Howells' credo of endowing the commonplace with credibility for fictional material has suggested a welcome departure from the traditional.

Upton Sinclair holds a unique place even among the muckrakers. THE JUNGLE (1906) and KING COAL (1917) were his highly skilful stories. It was a period, when growth of journalism had aroused greater criticism on its performance
and insisted on a closer scrutiny of its functions. At this juncture, the journalist could not rebut this criticism convincingly. Upton Sinclair did not approve of the commercial attitude of the press and veered away to the point of view of environmentalists. Protest against the corruption, social evil and environmental hazards were highlighted.

In fact these muckrakers were the forerunners of the environmentalists of today.9

John Steinbeck's writings have a distinct flavour not encumbered with the traditional way of writing. Steinbeck's writings show continual glimpses of personal experience, opening the mind instantly for the downtrodden, depressed class. He was certainly concerned about the broken dreams and blighted hopes of the migrants but the uniqueness lies in his storytelling. His own life tasted the privations and suffering.

...the writer's first duty was to "set down his time as nearly as he can understand it" and serve as 'the watchdog of society to satirize its silliness, to attack its injustices to stigmatize its faults'.

... "What we have always wanted", ...is an unchangeable and we have found that only a compass point, a thought, an individual ideal, does not change".10
Steinbeck's credo amounts to a committed writing, whose aim is propagation of ideas for ushering in a reformation in the society by ridiculing the ills and presenting a picture of the societal verisimilitude. He feels the pulse of his time should vibrate in the work of a writer which is the primary motive of journalism.

A close objective and critical study of the important features and techniques of the novel reveal how some of the major American writers, have made use of the various adaptive devices and the varied and rich modes of expression in the journalistic form of fiction. Among such writers, Truman Capote, Norman Mailer and Tom Wolfe have consciously developed in this new narrative technique with significant success. The astounding success of this journalistic technique in the service of human endeavour for pursuing pleasure, has so great an impact that in future this form is going to emerge as the most prestigious and effective genre in the pluralistic writing of American prose.

The novelists rising to eminence in the 1940s and early 1950s often considered themselves as direct descendants of Faulkner or Hemingway. Faulkner's 'brooding sense of doomed history' recurred in a variety of "Southern Goethics".
In the North "Heimingway's cultivation of fiercely masculine individualism" was emulated by a variety of writers of the new generation—perhaps most notably by Norman Mailer.

In the novelists who published their novels a decade later than Mailer the elusive and profound relationship between history and private fantasy became the dominating force of the whole fictional world.

The American novel over the past twenty five years has been characterized by anti-realism, black humour, satiric fantasy, fabulation, or absurdism. The new American novelists not only break away sharply from the tradition of realism of the 19th Century novel but also from the modernist ideal as a perfectly intricately consistent work of art.

After the industrial revolution, 1830's saw penny papers making a debut in most of the developing cities in America. This was a significant beginning welcomed by many, particularly the common man. They could foresee the necessity of news percolating to the lower stratum of the society. The news items covering the important people, their activities and achievements in addition to the sensational. Obviously the news material covered the different life styles in vogue. The social design was thus unconsciously fabricated through innocuous news items. Infact the toughest job of integrating
all strata was partially achieved through this medium of cheap news papers.

One of the great hits of the first successful penny papers was made by reports of what went on at the early morning police courts. In these court rooms at four o'clock in the morning were lined up all the vagabonds, wife beaters, sots and street walkers who had been dragged in by the police during the night. The hearings furnished material which contained a considerable element of sensationalism but which made its appeal largely because the items were bits of the real life of streets. 11

The penny papers presented a gallery of rogues and rascals, thieves and rum-runners, prohibition violators and the like all forms of human perversions. Despite the unpleasant nature of the social picture, such news items are thrillers, for the sheer pleasure of looking at the pilloried rascals. Perhaps such item pleased many readers for their vicarious identification with the criminals or otherwise. By and large such news stories appeal to the masses as thrillers. Journalistic achievement depends upon the skill of its practitioners. The skill is individual and varied.
The story of the growth of newspapers and the addition of magazines, books, radio and television to create the mass media is the story of both the development of communications and the maturity of a nation. It is the story of journalism in American life—of the press and America.12

Kent Cooper, General Manager of the Associated Press in 1925 insisted on the different objectives of News reporting. The very object of News reporting was clarified by Mr. Elmer Davis the distinguished Radio Commentator, while speaking at the school of journalism, Minnesota.

The reader lays down his nickel, or whatever, for the paper, in the belief that he is going to find out what is going on in the world... I believe the present tendency is toward more interpretation. But just how it can effectively be done—not in the columns or the radio commentary or on the editorial page, but on the front page—that is something that must still be worked out....13

The sagacious statesman and philosopher Jefferson's faith in the service of press to the democratic system has been condensed into maximum of fourteen words: "Where the press is free, and every man able to read, all is safe".14
Americans reposed immense faith in the democratic system of governance and the freedom of the press becomes commensurate with their commitment to the freedom of the institutions.

Macaulay was the first to place the press as fourth estate of a democratic government in his essay on Hallmann's constitutional History in 1828.15

American journalism has steadily kindled a hope for the idealists. There is a powerful tendency for modernization and upgradation of the techniques in reporting. The world convulsing through chaotic situations, is faithfully bought home to the readers by the unceasing efforts of the journalists.

Journalists gradually have acquired a general acceptance from readers not only as carriers of information but also as humanistic commentators. Their points of view and comments have been respected as non-partisan accounts, faithful to detail and disinterested but for public good.

It was then generally assumed that the line of great English critics from Dr. Johnson and William Hazlitt to Matthew Arnold and Eliot, had cultivated as a matter of course, a certain journalistic bent (critics often had to be journalists) and that
the migration of critics to the universities that began in the early 1950s, while a practical advantage, was still a somewhat uncomfortable development. Surely in the history of American literary life, this was a major turning point.16

Journalism adopts the same style as any other story telling activity does, taking into account the necessary constraints to suit all temperaments evenly, the constraints being ideological or sociological.

To recognize that journalists have a strong sense of formal constraints in their work, one of which is the set of rules, procedures, and traditions that define what 'objectivity, means and how and when to invoke it.17

Journalistic mode bears an objective approach which is partially reflected through its presentation of the real occurrences to readers. It gathers news from all the available sources, however unauthentic and trusts in the art of syllogism.

Herbert Bruckel, editor of that grand old paper, the "Hartford Courant", recently wrote, as a kind of climax to his candid and realistic book, FREEDOME OF INFORMATION.

Without benefit of law or any other compulsion this exceedingly powerful tradition of objective
reporting now keeps the vast majority of American news reports free from bias, and leads editors and publishers to segregate their opinions about news in clearly identifiable editorials, columns, cartoons, and special articles. The tradition that the news must be reported objectively is beyond question the most important development in journalism since the Anglo-Saxon press became free from Authority.

One of the fundamental aspirations for which the journalistic mode thrives is to bring forth the language conducive to common man's understanding. Therefore the possible affectation of the language is avoided. In turn an appropriate and convenient language grid is automatically formed.

The new circumstances of our economy made it close to impossible for a freelance man (or woman) of letters to survive, and this change must be one of the major reasons for the shift in attitudes toward the idea of the common readers.

The objectivity in reporting evades rumours and ratifies the process of qualified and authentic news. The reporters, in fact, are human agencies in the midst of social situations. The supreme ideal of objective news report is to be always exact, pointwise. It is highly valued by most
American newsmen and is considered as the key to journalistic practice.

Despite increased emphasis upon interpretation, the news itself is the objective news fact as nearly as an honest and skilful reporter can ascertain and record them continued to be the fundamental business of American journalism.... But in 260 years of American Journalism newspapers have in general, been read chiefly for the news, and in general they have furnished the news to their readers faithfully.20

The language must be lucid and free from superfluous verbiage. It must focus positively on the main news item and sketch out the events in a dramatic manner to hold the readers' interest and curiosity longer. Insipid reportage, however factually authentic, cannot pass for good as the reader simply skips over the item for its prosaic presentation.

Radical changes in reporting have been taking place in the presentation of the news items. This is because of the need of the time and the reader's preparedness to accept harsh realities or bare facts, unalloyed by palliatives. Indirectly journalism has to shoulder this responsibility and make people accept the facts however psychologically jolting to the genteel it may be.
True, the academics of the 1920s and 1930s, when the United States could boast of a major literature, weren't greatly concerned with living writers, either; but in those days it hardly mattered, some good critics and writers flourished outside the academic institutions aligning themselves with such magazines as THE DIAL, HOUND, AND HORN, as either editors or story writers.

Journalistic mode has created a peculiar status for itself in the artistic form and pursues truth beyond ideas. This vigorous practice brought about a reversal in the execution of a theme in fiction. As Maxwell Geisman put it:

"...It was then I suddenly realized why Sherwood Anderson, Dreisner, Tom Wolfe, who had all been radical figures of the period, were being read out of American literature; and why perhaps John Dos Passos and John Steinbeck had completely reversed their early literary direction in favour of — What"?

Journalistic mode merely presents the objectives in justifying who in terms of what, when and where openly. To make it more scientific and authentic various branches, have emerged, with specific objectives, underlined in each specification. In a way these objectives have answered convincingly the wild remark passed about literature and
journalism, by Oscar Wilde in his essay "The Critic as Artist" what is the difference between literature and journalism? Journalism is unreadable, he opined, and the literature is not read. As if to answer this accusation which in fact, could not be rejected outright as untrue, journalistic fiction, has taken birth and grew in popularity. This journalistic mode fused the advantages of both the worlds of journalism and fiction; and discarded the dross of both. This fictional presentation brought about a relief to the readers by retaining curiosity to the end by pressing into service the detail of immediacy and revealing the unalloyed truth.

The various devices adopted by journalism to deal with common man's problems ranging from acquisence of authority to a systematic analysis of the very foundation of conventions. Therefore, every shade of journalism is momentous. It may so happen that some of the recognised types might look restrained to carry forward rational analysis of the subject undertaken, but analysis remains pivotal in reportage.

'Advocacy Journalism' relatively covers up a greater area in activities. It confronts specially the social changes, politics and public issues through the media of Newspaper columns, magazines, broadcasting and cable television.
Advocacy journalists write with an unbashed commitment to a particular point of view, casting their reporting of events along the lines of their beliefs. Advocacy journalism grossly lays an emphasis on involvement of the journalists and disciplining self for proper action. At the same time it markedly differs from another type known as underground journalism, which aims at the revolutionary ideas in a typically unconventional manner.

'Precision Journalism' on the other hand is very tidy and scientific in presentation. It has, through restricted media like newspapers, magazines and books of selective temperament, to proceed steadily for bringing out an unbiased survey of an investigation. However, precision journalism runs only on the leads of available proofs. It does not indicate any expression of uncensored reports of social events.

Ben Wattenberg, coauthor of 'The Real Majority', said in an interview in 1970: 'I like to think that we are the new, new journalists - journalism which is not subjective but which is becoming more objective than ever before. We've got the tools now - census, polls, election results - that give us precision, that tell us so much about people. Yet, at precisely the time when these tools have become so exact, the damned New journalists have
become so introspective that they’re staring at their navels. The difficulty is that when you put in tables you bore people. Yet when I was in the White house (as an assistant to Lyndon Johnson) knowing what was going on, reading the new journalists was like reading fairy tales. They wrote political impressionism.22

The impact of precision journalism will be experienced as it regards human modes as the backbone of the majority plots taken up for fiction writing. It is, however, a matter thrown up for open discussion for a genuine consideration of possible understanding of the readers as well as listeners.

There is a difference in tone, temper and mental attitude between Mailer and other writers in this line. Mailer strikes as a stark realist, conveying a dark picture of reality. But this apparent pessimism is relieved by his spiritual hope and optimism. Mailer’s distinction lies in his optimism which is inseparably related to and built around his keen perception of reality.

Born January 31, 1923, in Long Beach, New Jersey, to Issac and Fanny Mailer, Norman Mailer was raised and schooled in Brooklyn, graduating from Boys Highschool in 1939.
While at Harvard, where he earned a B.S. Degree in aeronautical engineering in 1943, Mailer began writing in earnest, contributing to THE ADVOCATE and at the same time working on his first two novels and winning in 1941 story magazine's annual college fiction contest. In 1944 he was drafted into the army serving in the Pacific theater till 1946. During the next year and a half, part of which was spent in Europe, he was enrolled as a student at Sorbonne. Mailer's THE NAKED AND THE DEAD was published with immediate and dramatic success. The important fact is that after several more books, plus a string of other accomplishments — including play production, movie making, a fling at architectural design and a great deal of moral, social and political punditizing, both on paper and on the hoof — THE NAKED AND THE DEAD came to be hailed in the mid-sixties as an outstanding literary achievement. Mailer came to be recognized as decidedly the most active and vivid public figure on the American literary scene.

The present study is primarily based on the following writings of Mailer:

1) THE NAKED AND THE DEAD, 2) ADVERTISEMENTS FOR MYSELF, 3) AN AMERICAN DREAM, 4) WHY ARE WE IN VIETNAM?
INTRODUCTORY
FOOT NOTE REFERENCES.


   P. 78.


15. Ibid. P.6.


