DOSSIER

TO UNDERSTAND LITERARY JOURNALISM AND ITS MANIFESTATIONS

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ABSTRACT – Proceeding to a systematization carried out based on a bibliographical review, the article focuses on literary journalism, a practice situated at the confluence of journalism and literature, seeking to understand it in its manifestations. The conceptual possibilities and divergences that surround it, in the myriad of related terms, convey different notions and emphases. The background in Brazil, the U.S., and the world in general, and some ways to go deeper based on the guiding questions of the lead, according to Roberto Herrscher's methodology. The distancing of literary journalism from the hegemonic pyramid journalism, without intending to replace it, as well as the two facets with which it expresses itself: realist/empiricist (narrator as an observer of reality) versus modernist/phenomenologist (narrator as co-creator of reality).
Keywords: Literary Journalism. Pyramid Journalism. Roberto Herrscher. Literary Journalism History.

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PARA COMPREENDER O JORNALISMO LITERÁRIO E SUAS MANIFESTAÇÕES

RESUMO – Procedendo a uma sistematização realizada a partir de revisão bibliográfica, o artigo focaliza o jornalismo literário, prática situada na confluência do jornalismo com a literatura, buscando compreendê-lo em suas manifestações. As possibilidades e divergências conceituais que o cercam, na miríade de termos relacionados, transmitindo distintas noções e ênfases. Os antecedentes no Brasil, EUA e mundo de maneira geral, e alguns caminhos para o aprofundamento a partir das questões norteadoras do lead, segundo a metodologia de Roberto Herrscher. O distanciamento do jornalismo literário em relação ao hegemônico jornalismo de pirâmide, sem a pretensão de substituí-lo, assim como as duas facetas com as quais se expressa: realista/empiricista (narrador como observador da realidade) versus modernista/fenomenologista (narrador como cocriador da realidade).
Palavras-chave: Jornalismo Literário. Jornalismo de Pirâmide. Roberto Herrscher. História do Jornalismo Literário.

PARA COMPRENDER EL PERIODISMO LITERARIO E SUS MANIFESTACIONES

RESUMEN – Procediendo a una sistematización realizada a partir de una revisión bibliográfica, el artículo se centra en el periodismo literario, práctica situada en la confluencia del periodismo y la literatura, buscando comprenderlo en sus manifestaciones. Las posibilidades y divergencias conceptuales que lo rodean, en la miríada de términos relacionados, que transmiten diferentes nociones y énfasis. Los antecedentes en Brasil, EE. UU. y el mundo en general, y algunas formas de profundizar a partir de las preguntas orientadoras del lead, según la metodología de Roberto Herrscher. El distanciamiento del periodismo literario del periodismo piramidal hegemónico, sin pretender sustituirlo, así como las dos facetas con las que se expresa: realista/empirista (narrador como observador de la realidad) versus modernista/fenomenólogo (narrador como cocreador) de la realidad).
Palabras clave: Periodismo Literario. Periodismo Piramidal. Roberto Herrscher. Historia del Periodismo Literario.

1. Possibilities and conceptual divergence

"Literary journalism" is not easy to define given the number of diverse concepts and ideas that are associated with it. These concepts and ideas emerged, spread, and gained prominence among researchers, practitioners, and those interested in the scientific and professional communities.

American Communication professor John Hartsock, an authority in the study of the history and manifestations of literary journalism, considers the lack of consensus on the meaning of the expression a problem for identifying the format, which is faced with uncertainty. This is evident when he stated that "literary journalism is not the universal designation for the form[1]" (Hartsock 2000, p. 3) and "literary journalism

can have different meanings for different people and different meanings in different parts of the world" (Hartsock, 2016, p. 3). He points out that in many publications as well as evaluations by scholars, the term "literary nonfiction" performs as well or better than "literary journalism" in academic use. He goes on to mention other related terms for the format such as art-journalism, non-fiction novel, fiction essay, factual fiction, journalistic, journalistic non-fiction, non-fiction report, and New Journalism, just to name a few (Hartsock, 2000).

Some of these notions are similar (as we shall see in the grouped thematic categories) while others differ greatly, an example of how flexible the interpretations can be. We shall look at these notions and which authors they originate from, considering only their names in Portuguese or the ones known internationally in other languages and translated into Portuguese, such as English (New Journalism) or Spanish (*Periodismo Narrativo* and *Creación Informative Journalism*):

Table 1
Types of Journalism

Name	Origin or Author
Arts Journalism[2]	Hartsock, 2000
Creative Journalism	Bernal & Chillón, 1985
Author Journalism	Medina, 1996
Tasteful Journalism	Sônia Brito (oral history)
Uneventful Journalism	Abib, 2015
Long-form Journalism	Longui & Winques, 2015
Literary Journalism	Pena, 2006
Book Journalism	Bulhões, 2007
Diversional Journalism	Melo & Assis, 2010
Book Journalism	Bulhões, 2007
In-depth Journalism	Moraes & Ijuim, 2009
Humanized Journalism	Ijuim, 2012
Informative Creative Journalism	Bernal & Chillón, 1985
Narrative Journalism	Herrscher, 2012
New Journalism	Wolfe & Johnson, 1973
Parajournalism	Wolfe & Johnson, 1973
In-depth Reporting	Moraes & Ijuim, 2009

Source: Author

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Table 2
Textual Genres

Name	Origin or Author
Short Story	Fernando Sabino and João Antônio (Nicolato, 2015)
Chronicle[3]	Candido, 1992
Fiction Essay	Hartsock, 2000
Realist Romance	Wolfe & Johnson, 1973
Romance Reporting	Cosson, 2001

Source: Author

Table 3
Types of Non-Fiction

Name	Origin or Author
Creative Non-Fiction Writing	Talese & Lounsberry, 1996; Gutkind, 1997
Factual Fiction	Hartsock, 2000
Believable Fiction	Pinto, 2005
Non-Fiction Literature	Anderson, 1970; Lounsberry, 1990
Creative Non-Fiction	Talese & Lounsberry, 1996; Gutkind, 1997
Journalistic Non-Fiction	Hartsock, 2000
Literary Non-Fiction	Hartsock, 2000
Real-Life Narrative	Réche, 2009
Non-Fiction Narrative	Hart, 2021
Non-Fiction Novel[4]	Hartsock, 2000
Non-Fiction Reporting	Hartsock, 2000

Source: Author

Table 4
Journalism + Literature

Name	Origin or Author
Jornalit	Hartsock, 2000
Reality Literature	Lima, 1993; Talese & Lounsberry, 1996; Gutkind, 1997
Real Life Literature	Brum, 2017
Complexity Literature	Silva, 2010
Factual Literature	Weber, 1980
Documentary Book	Lima, 1993

Source: Author

It is an extensive list with many options "to suit the customer's taste". One of the most prestigious in the academic world of Brazilian Communication is the one that links literary journalism to diversional journalism, as its founder is one of the biggest names in Brazilian communication thought: José Marques de Melo (1943-2018). According to Francisco de Assis (2014, p. 149), Marques de Melo describes literary journalism as an instrument for practicing diversional journalism, which is one of the five genres of the Brazilian press along with informative, opinionated, interpretative, and utilitarian.

> Succinctly speaking, diversional journalism refers to the class of articles considered pleasant, written with editorial resources typical of literature, and distanced from the pure and simple report that predominates in informative news. It corresponds, at least in parts, to what is most commonly called "literary journalism", which, in our view, is a mistake, since the concepts related to the term position it in terms of narrative resources. For this reason, we understand that literary journalism consists of the technical arsenal that journalists use to give substance to the diversional genre (Assis, 2016, p. 149).

Assis draws attention to the underlying idea of fun in the terminology, which is not the same as "the playful fun that fictional and entertainment products – such as films, soap operas, games, talk shows, etc. – offer society. Perhaps a more appropriate term would be hobby" (ASSIS, 2011, p. 3). The researcher echoes Marques de Melo, who believes that

> the diversional nature of this new type of journalism lies precisely in its literary forms of expression that, due to objectivity, the journalist's personal distance, and the standardization of current information within the cultural industry, were relegated to the background, if not completely abandoned. [...] The reader's interest in these journalistic productions is less in the information itself, that is, in the essence of the narrated fact than in the style used by their editors, awakening aesthetic pleasure by entertaining and pleasing (Assis, 2011, p. 3).

We do not disagree with the statement that literary journalism generally focuses more on style than on information and that the main motivation of these narratives is not to present new data, as many cases often focus on already-known events. However, there are cases in which texts contain unknown information, which has never been made public to a wide range of readers. This leads us to the conclusion that a reader's interest may equally be stimulated by the literary and aesthetic quality of the text and the information it provides. A classic

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example is the book *In Cold Blood* (1966), by American novelist Truman Capote, who conducted a thorough investigation into the details of a murder and its killers. Assis explains the ontological difference between diversional and literary journalism:

> We argue that the first of the terms (diversional) is shaped as a genre, its form focuses on fulfilling a function, while the other (literary) is a narrative technique reporters use when the subjects are capable of informing and entertaining at the same time (Assis, 2015, p. 31).

This definition of literary journalism is not adopted by this researcher and, like so many others, is far from consensual. Applicable to any area of journalistic coverage, literary journalism is also understood as a hybrid genre, characterized by its intersection between journalism and literature practices, as conceptualized by Brazilian researcher Mateus Yuri Passos: a distinct journalistic model that encompasses a diverse set of enunciative genres between journalism and literature (Passos, 2014, p. 1). Portuguese scholar Manuel Coutinho gives a similar definition, he believes literary journalism cannot be considered either an exclusively journalistic or exclusively literary genre, as he used both sources and "learned" from both genres, "knowing how to extract the best that each one has to offer its readers and writers" (Coutinho, 2018, p. 18).

This viewpoint places journalism and literature as protagonists, sharing the same importance and space to shine in the final text. This is different from interpretations that consider one field to feed off the other, such as literary journalism in a literary fashion (journalism that employs techniques and styles originating from literature) and literature in a journalistic fashion (literature that employs techniques and styles "borrowed" from journalism). This perspective is alluded to by Rogério Borges (2013) and adopted by Cíntia Conceição and Myrian Del-Vecchio Lima (2020), all of whom uphold that literary journalism is an autonomous place that uses the sources of literature and journalism, morphing itself into a somewhat hybrid and unique form. For Borges (2013, p. 304-305), it is

> a third discourse that pays tribute to traditional journalism and is committed to enunciating, as much as possible, the reality of the facts, while also linking itself to literary creation – establishing itself under influences – but promoting breaks from both, with simultaneous similarities and differences.

The notion that literature qualifies journalism like an adjective giving it superior status and the understanding of what literary journalism is can be found in the concept of *Páginas Ampliadas*, a founding work of the academic appreciation of the genre in Brazil: "narrative journalism that uses literary resources" (Lima, 2009, p. 183). It is a notion that looks at the expression "literary journalism" and sees journalism as a noun and literature as an adjective, as if to say, "this journalism has characteristics of literature, therefore, it is literary". The reverse reading (where journalism acts as an adjective to describe the noun literature) is also appropriate, as we see in Raquel Wandelli Loth's doctoral thesis (2014), where she uses the term "literature-journalism" (p. 95).

Continuing with Lima's notion (which the author of this article identifies with), her idea is that there is journalism first and that its development carries literary aspects. Defender of the legitimacy of the expression literary journalism, the American writer and editor Thomas B. Connery claims that the works attributed to this literary form are not essays or comments, but content that results from traditional means of collecting and reporting news (Hartsock, 2000, p. 5); in other words, texts that express the creation of a journalistic work in a certain way. Not surprisingly, it is the class of journalists with experience in professional journalism who tend to use and defend the expression, according to John Hartsock (p. 9).

According to Connery, literary journalism "may briefly be defined as printed nonfiction prose whose verifiable content is shaped and transformed into a story or sketch by the use of narrative and rhetorical techniques usually associated with fiction" (Connery *apud* Hartsock, 2000, p. 10). Nowadays, it is not appropriate to limit this type of prose to printed medium; however, the other elements of the definition are still in play. Journalism scholars such as Connery and Norman Sims adopt the expression 'literary journalism', while academics affiliated with English studies such as Barbara Lounsberry and Chris Anderson disagree and prefer to use the term 'literary non-fiction' (p. 6).

John Hartsock differs from Thomas Connery, as he understands the journalistic essay and commentary as types of literary journalism. Hartsock points out that the term 'literary' offers a few challenges, primarily the definition of what actually constitutes literature (Hartsock, 2000, p. 11). He thus prefers to use 'narrative journalism', 'narrative-descriptive journalism', or 'narrative literary

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journalism' as these types of texts are more fundamentally narrative than discursive, in addition to journalists or writers publishing in media outlets. However, he recognizes the problematic nature of the nomenclature and does not attempt to resolve it conclusively – a sensible decision.

For Portuguese author Manuel Coutinho, one possible explanation for the frequent debate around the term literary journalism is the great difference between literature and journalism "when both are used in the same argument, the expectation is that it is to accentuate their differences and not the similarities" (Coutinho, 2018, p. 9). According to the author, "literary journalism seeks to indicate a journalistic narrative that uses and explores literary elements that we normally only associate with literature. After all, this brief description further emphasizes how distinct literature and journalism are from each other" (p. 9).

Interpretive divergences over the meaning of literary journalism did not stop at the end of the 20th century. For instance, American researchers Norman Sims and David Guy Myers publicly debated this issue in 2012, revealing their contrasting views through articles. Myers "started the fight" by writing a post on the Literary Commentary blog stating that there is nothing that differentiates "literary" journalism from any other kind of journalism (Myers, 2012, online). He believes that literary journalism as a specific modality is a false pretension, an aspiration to a higher category that feeds the ego as a result of the air of sophistication that the label carries. He claims that journalists strive to write well and leave the issue of literature to literary critics.

Author and organizer of books on literary journalism, Norman Sims was invited by the National Books Critics Circle (NBCC) to respond to Myers. Sims began his argument by pointing out that the adjective 'literary' is useful for identifying and differentiating literary journalism. He uses the International Association of Literary Journalism Studies (IALJS) definition to clarify that, "for academic delineation purposes, our definition of literary journalism is 'Journalism as literature' rather than 'journalism about literature'." (Athitakis, 2012b). As a historian of the format, Sims claims the right to use the term literary journalism to classify the work of a series of authors, who meet commonly agreed standards that are vigorously defined by an international community that continually holds talks about the topic.

Another meaning attributed to the term comes from American writer, editor, and translator Eliot Weinberger, who states that the meaning of literary journalism in the United States (reporting that is based on many of the narrative techniques of fiction) is different from the meaning used in the rest of the world: newspaper columns written by poets and fiction writers (Athitakis, 2012a). These have very different meanings. What we consider in this reflection is much closer to the American meaning, which is also widely used by academics and journalists outside of the USA, such as by IALJS researchers, which has representatives on all continents.

2. Paths toward Deepening

For Sérgio Vilas-Boas, literary journalism is a philosophy and a technique: "a philosophy of literary deepening and (narrative) technique" (Vilas-Boas, 2003, p. 10). Literary journalism delves deeper because it creates an expanded record of reality; it is more interested in the processes and human lives around the events than in the reporting of the core events themselves. How does this deepening occur? No formula covers all possibilities, but Argentinian professor Roberto Herrscher developed an interesting methodology based on the classic questions that shape the lead, the top of the inverted pyramid, a hegemonic model of contemporary journalism, as we shall discuss later. The interesting thing about this theory is that it combines formats that are generally considered opposites: literary journalism and pyramid journalism.

Herrscher begins by stating he is convinced the way to escape the "corset" constructed by the six classic lead questions (What? Who? When? Where? How? Why?) is to not leave them aside or pretend they do not exist but to take them as a basis to formulate much broader questions. Thus, Herrscher presents three levels of depth for each of the six questions, the first is the simplest as it defines the question precisely. The second has a greater degree of depth to it, and the third is an even more comprehensive step, which enters into the realm of literary journalism. These levels for the lead questions are presented in the tables below, with examples of appropriate questions for each level of deepening:

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Table 5
Deepening of the WHY question

Question	WHY?
1st level of deepening	What happened?
2nd level of deepening	What really happened? Are we sure? How do we know? Who told us? What evidence is there?
3rd level of deepening	What do we know happened? What do we report? Is this worthy of appearing in our media outlet? Is it news? How far does the journalist have the right and obligation to go and reveal in this case?

Source: Herrscher (2012, p. 41-42).

Table 6
Deepening of the WHO question

Question	WHO?
1st level of deepening	Who did what to whom? Who said what to whom?
2nd level of deepening	Who is this person really? Why is he or she interesting and unique? How well-known is this person? How much power, prestige, and influence does this person hold? What position(s) does this person hold? What group(s) is this person a part of? What reach do their attitudes and speeches have? Is this person speaking on behalf of someone else?
3rd level of deepening	About who is the news? Who are we talking about? How do we know this person? What does this person identify with? What identifies this person? What does this person care about? What are their stories? Who is this person opposed to?

Source: Herrscher (2012, p. 44-45).

Table 7
Deepening of the WHERE question

Question	WHERE?
1st level of deepening	Where did the event occur?
2nd level of deepening	What were the places where the events occurred and were announced?
3rd level of deepening	How does one describe a place so that the reader is transported and feels like they are there? (descriptions, details, smells, noises...) Does this place remind you of any other place?

Source: Herrscher (2012, p. 47-48).

Table 8
Deepening of the WHEN question

Question	WHEN?
1st level of deepening	On what day and time did the event occur?
2nd level of deepening	Identify objective and subjective time. Does the time of the event match with what those who reported the event remember, whether they witnessed it or not?
3rd level of deepening	Capture the spirit of an era. What characterizes this historical moment in which the event occurred? Does it relate to an event from the past? How much is it remembered? Is it important because it occurred or because of the strength with which it is remembered?

Source: Herrscher (2012, p. 50).

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Table 9
Deepening of the HOW question

Question	HOW?
1st level of deepening	How were the facts produced? (details and chronology of events)
2nd level of deepening	Delving deeper into the 'how' allows us to understand the 'what'. Detail the facts, describe, tell, and give the context.
3rd level of deepening	Tell the full story: how did it all happen? Tell me, go in-depth and submerge in the narration

Source: Herrscher (2012, p. 52).

Table 10
Deepening of the WHY question

Question	WHY?
1st level of deepening	For what reason, does it serve an interest, purpose, or feeling?
2nd level of deepening	What were the reasons given? Are there hidden reasons? What would they be? What would be the reasons for certain groups? The causes and consequences?
3rd level of deepening	Why did those involved in the event act in this way? What logics operate for certain groups and at certain times? Why am I telling this story? Why am I telling it this way? What is understandable for different periods and groups?

Source: Herrscher (2012, p. 53-54).

The deepening approach proposed by Herrscher broadens the focus of questions regarding the news-generating event, as we see in Table 1, which presents questions aimed not only at the object of journalistic investigation but also at the act of investigation itself and the conduct of the subject that does the investigating. This leads to reflections that examine journalistic ethics and deontology ("How far does the journalist have the right and obligation to go and reveal in this case?"), also present in Table 6 ("Why am I telling the event in

this way?"). Table 2 looks at the author of the news event to illustrate his or her status and social condition, which inevitably sheds light on attributes such as fame and popularity, something journalism traditionally considers to be newsworthy, according to the concept put forth by Nelson Traquina (2005).

The third level of deepening for the "Where?" question in Table 3 refers to description (a very important resource in literary journalism), which is an open field for the exercise of authorial freedom through the varied use of symbols, figures of language, and style. Motta (2004) explains that narration is "the reporting of events that shape the development of a temporal action that stimulates the imagination" (Motta, 2004, p.3), while description is "a unique, static, temporally suspended moment which 'naturalizes' the discourse and creates the effect of reality through the excess of information that generates likelihood" (p.3).

Questions arising from the time of the event (Table 4) are connected to the notions of testimony and memory, also widely explored by literary journalism, particularly memory, and oral history, as we saw in an article published by Monica Martinez (2016), one of the references in contemporary academic research on literary journalism in Brazil. Journalism, in general, relates to time as a narration of the history of the immediate present; as Motta (2004, p. 24) points out, while literary journalism extends the idea of a reported contemporary moment, providing less fleeting, elusive coverage and provides the facts, contexts, and characters on which it focuses, as it frees itself from the constraints inherent to pyramid journalism.

3. Distancing from Pyramid Journalism

The Argentinian author lists five aspects that define a good literary journalist (not all the aspects, only the main ones, in his opinion): voice, a vision of others, how voices come to life, revealing details, and selecting stories, clippings and approaches (Herrscher, 2012, p. 28).

When Herrscher speaks of voice, he means his own voice, the narrator's point of view; it is subjective and stifled by the objective normativity of pyramid journalism. To the point that information media and other journalistic products, faithful to pyramid journalism, justify their existence and their social relevance by providing "reality", as

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highlighted by Bruno Souza Leal (2022), refusing the narrative status of journalistic information that they convey, to affirm an objective relationship with reality that understands news not as stories, but as impersonal reports of events. In a diametrically opposite way, the narrator is a character who inevitably appears in real literary journalism stories from the outset, and also dialogues with the reader throughout the text. The "Vision of Others" aspect starts from the obvious observation that, although the narrator's character is always a welcome addition to the story, it is not the time for a monologue. As such, it is important to include the vision of others and listen to them carefully, not only with attentive ears but also with keen observation. The great virtue in this sense is to allow the reader to see the world through the eyes of the characters participating in the story.

"How voices come to life" refers to how the journalist treats the people he or she talks and interacts with, whether those people who appear in the text have a leading role or not. Here, coming to life presupposes treating these subjects not as mere sources for the journalist to obtain quotes and information from, as we usually see in pyramid journalism. It means seeing them as they are from a human point of view, that is, people like us. When they tell us something, they do so in a certain time and space and under specific circumstances, after all, their statements do not exist in a vacuum. These are characters that we do not invent, they are real, but we capture the human traits and colors in the text that characterize them.

"Revealing details" is about the details in the description, the keen eye for observing aspects that are not secondary elements of a scene, but help to introduce characters, events, and situations. As Herrscher writes, the objects and the voices come to life through the pen of a sensitive, attentive narrator, one who is open to poetic expression through suggestions, metaphors, and other figures of speech. "The revealing details are sometimes small scenes, phrases, images, things that we hear, see, look at or touch, and that remain in our memory because they make us use our senses to feel or think about things that we may find difficult to express", explains Herrscher (Herrscher, 2012, p. 34).

Regarding the "selection of stories, excerpts, and approaches", the author states that not all events and stories are capable of becoming memorable exercises in literary journalism because, no matter how brilliant the literary journalist's work may be, there are themes that don't work. We have to accept the fact that

there are stories that demand and deserve to be told and others that do not. Not every event is news, and for Bruno Souza Leal (2022) the idea of news as something important and exceptional entails the understanding of everyday, common, and mundane situations as a kind of amorphous and diffuse surface on which exceptional newsworthy events stand out (Leal, 2022, p. 14).

Pyramid journalism continues to be the most efficient way of reporting news first-hand, in a clear, succinct, and swift manner about everything (absolutely everything) that may be of interest to the public. This form of reporting was established in the 20th century (its roots date back to the 19th century) as an Anglo-Saxon invention, and according to Jean Chalaby (2003), the emergence of discursive practice focused on events and was marked by objectivity and neutrality. If it weren't effective, it wouldn't have been integrated for as long as it has, a synonym for conventional journalism regardless of the medium that produces and publishes it.

Literary journalism takes its form in narrative texts, depending on the style of the narrator, and can incorporate different literary techniques such as descriptions, digressions, building scenes, and dialogues, among others. The broad stylistic freedom as well as an author's talent and creativity are favorable for creating well-designed, rich texts that exemplify the creation of quality journalism enriched by a refined literary aesthetic. Sophisticated and, depending on the reviewer's assessment, artistic texts. "The best quality journalistic narrative borders on art, it assumes some of the noble ideals that it can embrace", as Edvaldo Pereira Lima stated (2009, p. 138). He goes on to say that, "of all forms of journalistic communication, reporting, especially in books, is the one that most appropriates literary work" (p. 173).

Production conditions generally favor literary journalists as they are much more beneficial to the kind of refined work they produce, more so than the conditions faced by journalists who write for periodicals, especially daily and weekly publications. Lima (2009, p. 192) states that this division of tasks within journalism, particularly in printed media newsrooms, already appeared in the second half of the 20th century as a very clear distinction between those responsible for the "hot" stories (instant and immediate) and "cold" stories (which are made into reports later, leaving time to include literature resources).

The vigor and "flavor" of the narrative in literary journalism also come from the narrator's humanization of the protagonists and

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characters in the story. It is no coincidence that humanization is one of the ten pillars of literary journalism, as formulated by Lima (2009), the other nine being accuracy and precision, telling a story, understanding, thematic universalization, personal style and authorial voice, immersion, symbolism, creativity, and ethical responsibility.

Breaking from the chronological order, literary journalism escapes the schematic pattern of pyramid journalism, structured like an inverted pyramid to provide objective and succinct answers to the immediate questions surrounding any event, conventionally referred to as a lead. It avoids a certain format but does not escape the rules, as Manuel Coutinho (2017, p. 16) reminds us. There were times, however, when literary journalism tested the limits of this rule, composite characters being one example; they are built from biographical features taken from several different interviewees that the reporter then merges into a single character. Although the expedient tensions the border between fact and fiction and, historically, has already been branded fraud in journalism, "it is in the aspect of representing a collective or an era that its value lies and, in this sense, we can affirm that there is an honest representation of reality, verified through journalistic techniques" (Martinez, Correia and Passos, 2015, p. 247).

Even though pyramid journalism has been hegemonic for a long time and is the format that meets the contemporary demand for regularly updated information, literary journalism has never definitively lost ground. This is especially true for printed media such as books and magazines, as well as special reports sections, cultural sections, and literary supplements from newspapers, which also include online media outlets that add sounds and videos to the texts and images.

4. Literary journalism in history: antecedents in the world

The origins of literary journalism are not found in a single matrix when we consider the number of countries in which the format has appeared, independently and without expressing explicit links with previous similar experiences. Based on a study by Norman Sims (2007), Mateus Yuri Passos places this development between the 18th and 20th centuries, and gives the example from the English-speaking world of sketches and how they became popular from

the 1820s onwards, a genre which is comparable to the Brazilian chronicle (Passos, 2017, p. 87). Going back even further, if we think about historical antecedents we can look to classic names in international literature and theater who are sources of inspiration for the writers and journalists who followed them centuries later; they are great teachers of description, of creating environments, and the narration of relevant facts. Among these classic names are the likes of William Shakespeare, Fiódor Dostoiévski, Charles Dickens, and Eça de Queirós. This serves as an example for Carlos Reis' (2015) analysis of the dimensions of character description: functional, representational, and narratological. The narratological dimension is of most interest to us as it is related to the semi-narrative articulation of this category of the story, calling for codes "that largely condition the hierarchization of the character and its configuration" (Reis, 2015, p.18), such as "focuses, treatments of time, enunciation regimes and stylistic registers" (p.18). In a good description of literary journalism, we easily identify these elements.

Herrscher brings an assertion by Polish writer and journalist Ryszard Kapuściński (1932-2007) that the 19th-century realistic novel has many of the original tools used by contemporary literary journalists (Herrscher, 2012, p. 69). One of these tools is the emphasis on the narrator's point of view and voice, which sometimes switches between many places and characters throughout the story. We also have impressionistic narrations and descriptions that are capable of transporting us, as readers, into the narrated scenes as if we had been a part of them, allowing us to recreate movements and scenarios with a high level of detail.

5. Antecedents in Brazil and the United States

In a historiographical study of literary journalism in Brazil, Mateus Yuri Passos identifies five different chronological periods (2014). He refers to the first period as Premature Brazilian Literary Journalism, between 1840 and 1965, when non-fiction writers with romantic and modernist styles practiced journalism, most often in chronicles, by narrating events from urban life with tones that sometimes leaned towards humor and toward investigation. In 1966, the launch of Jornal da Tarde and Realidade magazine, both of which employed talented young journalists who used literary

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techniques to provide bolder and more adventurous themes and angles, made up the second period, the First Wave of Brazilian literary journalism.

The decline of Realidade was the beginning of a long third period, between the mid-1970s and early 2000s, where the genre didn't necessarily become inactive, but it was restricted to a few journalists and writers who published profiles in magazines and converted books into large reports. With the publishing market unwilling to invest in new and risky projects, the university environment was a space where experimenting and innovation in the field occurred, and also when the Academic Renaissance took place (fourth period), led by professors Edvaldo Pereira Lima and Cremilda Medina from the University of São Paulo. These two professors did possess a conceptual difference: while Edvaldo embraced the term literary journalism, exploring it in various applications, Cremilda never publicly identified herself as a researcher or as being interested in literary journalism. Nevertheless, the contemporary narratives that Cremilda praised did contain characteristic elements of literary journalism – humanized, affectionate, and complex.

Lastly, we have the fifth period of literary journalism in Brazil. It is referred to as the Second Wave and started at the end of the 2000s and continues to the present day. It represents the resurgence of a space for literary journalism reports in newspapers, magazines, and publishers, with a growth of voices of female writers and journalists.

The North American influence on Brazilian literary journalism is considerable as American media outlets, journalists, and writers became international references for practitioners and admirers of the genre, especially during the 20th century. Long before that, a primitive form of literary journalism existed in the 18th century, in correspondence between writers Samuel Johnson and James Boswell, commenting on each other's texts and books through narratives on reality that were full of images (Hartsock, 2000, p. 24).

In the 19th century, writers sought to apply novel-like writing techniques when writing about the real lives of communities and residents in specific regions. It was around the 1890s, post-Civil War, that North American literary journalism took off, when the first sketches by novelist Stephen Crane appeared on the scene, telling human interest stories about daily life in an expanding New York (Hartsock, 2000, p. 25). Three converging factors for the emergence

of literary journalism at this time are the adoption of techniques commonly associated with realistic fiction (novelistic writing) – dialogue, scenic construction, concrete detailing and description of activities – the exercise of journalists whose industrial means of production and expression were, for the majority, the printed newspaper and magazine; and a new critical awareness that the way it was practiced could be literary (Hartsock, 2000, p. 23).

This history, however, would not be the same without a magazine launched in 1925 by Harold Ross and Jane Grant. Ross liked to call The New Yorker a "comical weekly", as humor and irony were striking features of the reports and journalists who, no matter how talented they were, did not escape the observations and rigorous editing of the editors at The New Yorker. In her doctoral thesis, Renata Carraro points out that, just as literary journalism can be considered the spiritual cradle of the journalistic profile, the United States and the publication named after the city of New York can be considered the material cradles of the genre (Carraro, 2019, p. 110).

However, the August 31, 1946 edition did not include the traditional comedic style and fixed sections in its large special report, written by John Hersey, covering the post-Second World War period in Eastern countries: *Hiroshima*. The work was going to be published as a series, but the editors preferred to publish it in its entirety. What followed was the biggest repercussion of a report in the world (Roiland, 2022). According to Mateus Yuri Passos, The New Yorker changed the production of literary journalism in the USA, where there was a stimulating editorial environment for the publication of texts in this modality (Passos, 2014, p. 98).

Current editor (and writer) of The New Yorker, David Remnick, highlights that the publication named the biographical text format about a person with the name profile[5] in the early years of his career. The New Yorker not only introduced the profile into the profession but also consolidated it by combining journalism with literature, leading to famous texts written by talented writers who were encouraged to practice quintessential literary journalism.

This was not an isolated case. Other media outlets rose to prominence in the 20th century, such as Esquire magazine, which included writers such as Norman Mailer, Tom Wolfe, and Gay Talese, author of an influential article he wrote on Frank Sinatra without even having managed to interview him[6].

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The reinvigoration of American journalism, led by writers who brought the most refined fiction techniques to journalistic practice, radicalizing the exercise of literary journalism, was coined as New Journalism[7], with its effervescent phase in the 1960s. This "movement" has inspired writers in other countries, as well as in Brazilian journalism, ever since. According to Marcelo Bulhões (2007, p. 145), New Journalism cannot be considered a movement because "it did not emerge with an outline of ideas established by a cohesive group of representatives. It was more of an attitude that took place in the fluency of a textual practice developed in some American newspapers and magazines". This understanding is supported by the fact that the New Journalism manifesto was published by Tom Wolfe when the trend was already waning, different from what usually happens when a movement emerges with a public declaration of affirmation right from the start.

6. Modernism and realism in literary journalism

In his study, David Eason points out that New Journalism emerged and led to cultural changes in the late 1960s, making reporting more of a storytelling form (Sims, 1990, p. 191). He sees two different approaches that journalists adopted concerning the traditions of journalism: the realistic approach, seen in articles from Tom Wolfe, Gay Talese, and Truman Capote, in which the journalist includes the reader in the position of observer. The goal is to make reality, or real life, as clear as possible, in the way it was captured, without including personal judgments. The modernist, seen in the narratives of Joan Didion, Norman Mailer, and Hunter Thompson, places the journalist and the reader as creators of reality, one that is not external but is co-created with them and the other characters in the text.

In the realistic format, which 'shows things as they are', the experience is organized by the duality between reality and image: the journalist must go beyond the image to reveal the hidden reality. In modernism, based on the enjoyment of the now, a world is described in which reality and image are interconnected. What is important for the realist is the subjective reality of the subject whom the journalist writes about, and not the subjective reality of the journalist. The modernist does not make this exclusion. "In modernist texts, the

story that is told is not one that is discovered in the world; it is the story of the writer's efforts to impose an order on these events", emphasizes Eason (Sims, 1990, p. 200).

When intervening in the story one cannot succumb to the temptation of becoming its owner, or even the story itself, as the maximum protagonist, a danger warned by Manuel Coutinho (2017). It is a real risk for the literary journalist with a modernist stance, which can have consequences as serious as the fictionalization of scenes and dialogues narrated as true, distancing the reader from the truth of the facts.

Mateus Passos also deals with these aspects of enunciative voices, echoing Eason's differentiation. Regarding the group of reporters who "avoid including opinionated content, or prefer to do so through metaphorical descriptions or comparisons without directly passing judgment on people and actions", that is, 'realist' literary journalists, Passos calls them empiricists, as they "take as an assumption the feasibility of apprehending and reconstructing in text an external reality that exists a priori" (Passos, 2017, p. 3).

In relation to the opposite group, the 'modernist' reporters, Passos considers them *phenomenologists* because

> they propose to present an appreciation and narration of events and people from their own lenses, their cultural and ideological filters, and they do not hold back when it comes to offering opinions, as they understand their role not as that of impartial mediation, but such as the interpretation of reality – although still based on finding facts and conducting interviews (Passos, 2017, p. 3).

7. Final Considerations

According to Manuel Coutinho, literary journalism "is created by journalists who immerse themselves in their own work, including a part of themselves in the final product" (Coutinho, 2018, p. 99). Therefore, we conclude that realist literary journalists include much less of themselves into their final texts than modernists. Putting their differences aside, these well-defined forms of reporting enrich literary journalism in their own way of investigating and presenting reality, without the need to establish the primacy of one over the other.

Despite the conceptual differences surrounding what

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literary journalism is and how it manifests, we conclude that it has established itself as a clear alternative to pyramid journalism, in its proposal to deepen reporting and incorporate resources and a literary aesthetic. Its potential to overcome the superficiality and dryness of the rushed news coverage that is so prevalent today is also evident when you see the reporter willing to immerse in the processes and human relationships surrounding the events, with a sensitive eye for the context, circumstances, and details that illustrate the events. It can translate this complex reading of real life through a text that does not hide its style and authorial voice nor deprive itself of poetic expression, if the reporter-narrator so desires. When these elements combine and the narrative is created, the ones who win are those who have the opportunity to read it.

NOTES

1 Original: "'Literary Journalism' is by no means the universal designation for the form".

2 Another idea associated with the concept of Arts Journalism is artistic production, which involves journalistic practices such as interviews, documentary surveys, archival research and field observation. For more, see Moraes and Dos Anjos (2020).

3In Spanish, the term "crónica" refers to narrative reporting. There is also the first use of the term chronicle to designate historical records without narrative tension (also called "crónica" in Spanish and "chronicle" in English). In English, there is a genre similar to the Brazilian chronicle, called "sketch" (Sims, 2007).

4 The first to speak of Non-Fiction Novels (or Romances) was Truman Capote, when he classified his book In Cold Blood (1966) as an investigative report in the literary style (CAPOTE, 1966). Although he considered it "immaculately factual" (Clarke, 1993, p. 338), throughout his book the author "gave in to a few inventions" (p. 338).

5 According to Vilas-Boas, the profile, "a noble genre of literary journalism, is a type of biographical text about a single living person, famous or not" (Vilas-Boas, 2014, p. 271).

6 Talese was sent to Los Angeles to interview Sinatra who, sick with the flu and irritable, refused to see him. The journalist followed the singer around, observing him closely, and spoke to people close to him, such as family, friends and advisors. The result was "Frank Sinatra Has a Cold," published in April 1966.

7 In 1973, Tom Wolfe and Edward Warren Johnson published the book "The New Journalism", which contains a manifesto and a collection of texts by American writers practicing literary journalism (See References).

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