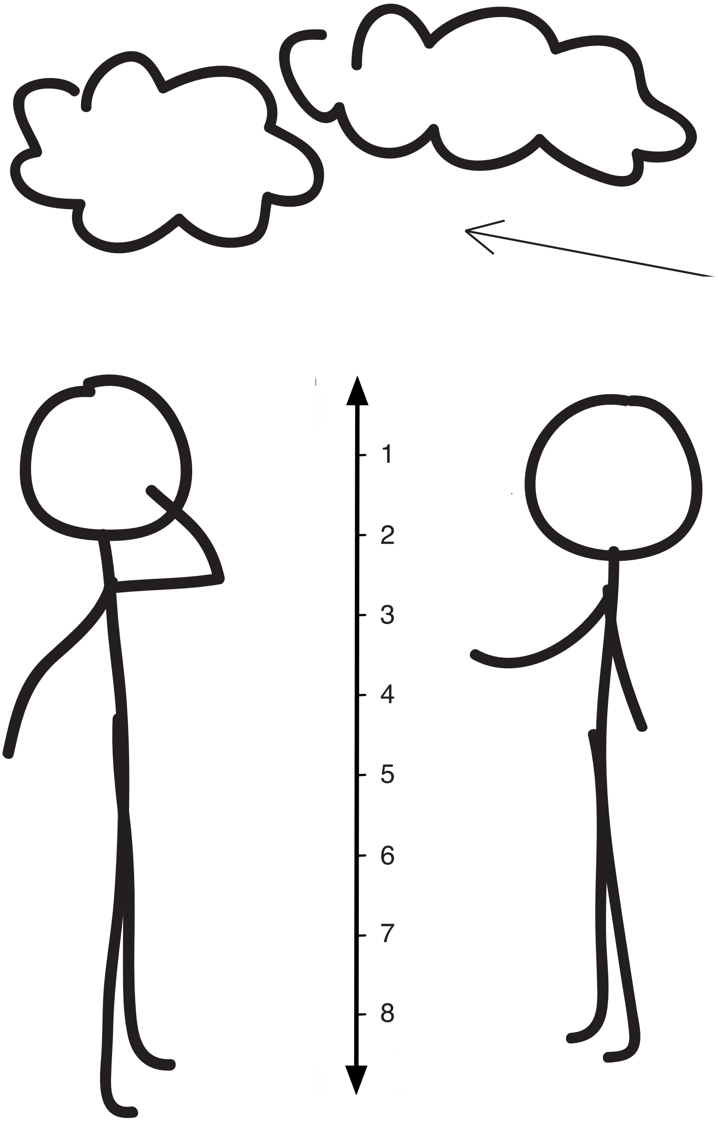
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A Narratological Approach to Literary Journalism: How an Interplay between Voice and Point of View May Create Empathy with the Other

Cecilia Aare
Södertörn University, Sweden

Abstract: The aim of this essay is to present a model for analyzing the interplay between voice and point of view in literary journalism/reportage. The model can be used to nuance previous researchers' discussions about "subjective" and "objective" journalism. It also problematizes the reporter's special role as an eyewitness by highlighting how narrative techniques can create empathy with the Other and move the reader's gaze away from the reporter, away from the one who is witnessing. Using tools from classical narratology, I focus on the form of the texts. The tools help me investigate the narrator's as well as the characters' subjectivity and interpret the narrative's construction as an expression of a journalistic mission. I systematize variables such as the narrator's visibility, the relation between an experiencing reporter and a narrating reporter, the interplay between the experiencing reporter and other characters in the text, and in what way a level with a director (an implied author) can facilitate a comparison between various kinds of literary journalism. I also examine whether it might be time to abandon the theory that a first-person reportage is more subjective in general than a third-person reportage. I explore whether it is instead the narrator's visibility that determines the position of the text on a scale between "subjective" and "objective" forms. (Note: I have provided a glossary of terms at the end of the essay.)

In discussions about literary journalism, form and content are sometimes confused. This has created an unnecessary misunderstanding about what "objective" and "subjective" really means. In their essay "Mapping Nonfiction

Narrative: A New Theoretical Approach to Analyzing Literary Journalism,"[1] Fiona Giles and William Roberts clarify these concepts and problematize them by combining reasoning about the narrator's status (form) with theories about the reporter's way of comprehending and answering to the world (attitude: rational or romantic). They show that, even when a story is told in the third person, there are subjective approaches behind the illusory objective. Therefore, they argue that we should understand all kinds of literary journalism, regardless of whether the text is told in the third or in the first person, as being more or less subjective, although this subjectivity may be found on different levels in the narrative. They combine form and attitude aspects into a model, so that single texts can be placed along a sliding scale between subjectivity and objectivity.

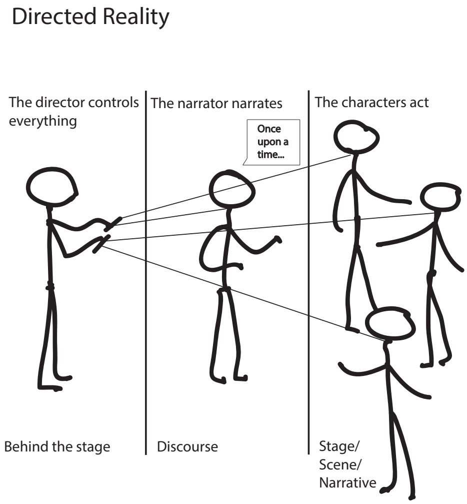
All of this is important, but more variables become visible when we choose to focus on the form and simultaneously highlight the differences between the reporter's and the characters' subjectivity, as well as between different types of narrative perspective. Further, in a model for reportage analysis, it can be useful to separate a creating instance both from the one who narrates and the characters in the story. In this essay, I will present such a model divided into six steps. A number of concepts from classical narratology will also be explained and, within the framework of the model, be tested on different reportages. In order to facilitate the reading, I have put together the concepts in a separate glossary. The connections between the most important of them are illustrated in figures 1–8.

The examples I analyze are mainly Swedish, but they will be related to internationally recognized correspondences. I will use the terms literary journalism and reportage interchangeably. The decisive factor is whether the text has been produced for a journalistic purpose and if the narrated events, at least partially, are represented in a scenic (mimetic) form. The word reportage will be used as in Sweden, where it designates the genre as well as a single text.

Step 1: A Model of the Basal Narratology of the Reportage

The picture conveyed in a reportage can never be anything but one of several possible versions; it is a directed reality. To emphasize the character of construction, I have put together a model of basic narratology within a reportage, where the narrative develops in an interplay between three instances: a director, a narrator (in a first-person reportage also a narrating reporter), and experiencing characters (in a first-person reportage, also an experiencing reporter).[2] The characters should be understood as those who are present on the scene, that is, they are part of the story. The narrator then becomes the one who afterward puts the experiences into words.

I have chosen to ignore how the real reporter has reacted in reality. Because of this, the creating instance will never be the same as the real reporter, but an implied author whom I have chosen to call the director.[3] Like the American narratologist Seymour Chatman, I imagine the narrator only to narrate, never to create. I also follow Chatman's model in that the creating instance (for Chatman, the implied author) determines roles and scenes and distributes the word among the narrator and the characters. The direction can shift from one text to the next and must ultimately be understood as a property of the text itself.



The model is particularly useful for studying the interplay between voice and point of view in a reportage. It may also help when you want to uncover meanings and strategies that are not explicitly visible. Finally, it makes it possible to directly compare the structure of a first-person reportage to a third-person reportage, since the two types of narrators are both assumed to be the director's creations.

Before I go on to apply the analysis model in its entirety, it is necessary to introduce a number of narrative concepts and explain why the established division into a more "subjective" and a more "objective" subcategory of literary journalism can be considered simplified and partially misleading.

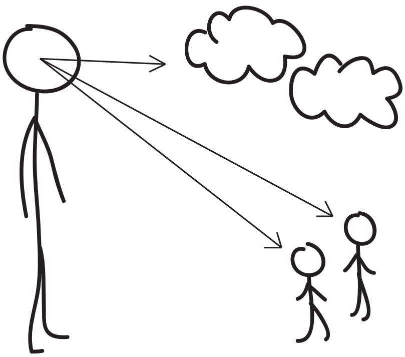
Step 2: Three Forms for Narration and Two Types of Narrators

Like many other scholars, Giles and Roberts base their model on David Eason's division of new journalism into two subcategories: Ethnographic Realism (ER) and Cultural Phenomenology (CP).[4] ER usually is based on reconstruction as a journalistic method and combines an omniscient third-person narrator with "objective" representation techniques influenced by social realism, according to Eason, who terms this form realism. CP makes the reporter's own "subjective " observations visible and combines a first-person narrator with a pronounced reflective and questioning approach, which is directed both toward the reporter's observations and the status of the narrated text. Eason terms this form modernism.[5] However, a division like this only gives two answers to the question "How?" Either the story is told by an observing and discussing reporter in the first person or by a third-person narrator, behind whom a (subjective) reporter is assumed to hide. Such a rough division even on the form level misses what is actually going on in the text, read as a narrative.

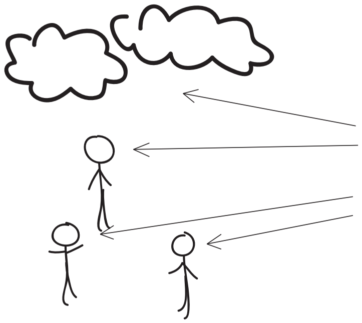
I also believe that Eason, for the "omniscience" he asserts is typical in ER, confuses different kinds of perspectives. "What gives the report its novelistic quality is the invisible camera eye of the narrator that can record all of the objective details of the scene, then move in and out of all the characters' experiences," he writes in the essay, "The New Journalism and the Image-World."[6] In fact, the term "camera eye" only corresponds to a strict seeing-from-the-outside perspective that makes the narrator not at all omniscient with access to the characters' interior. The reason for the simplification is likely that Eason, as well as Giles and Roberts, seems to think that only overall narrative perspectives exist and that they correspond to the type of narrator. Giles and Roberts talk about "first-person perspective" for CP and "third-person perspective" for ER. But within narratology, the nature of the narrator (first or third person) only answers the question, "Who speaks?" This should not be confused with perspective, which answers the question, "Who sees?"

In step 2 of my model I turn to the French narratologist Gérard Genette, who confirms that it is reasonable to imagine three basic types of narration and these types do not depend on whether the narrative is told in the third or first person, but rather on what the narrator knows. Genette defines three different forms of what he calls focalization—at internal focalization, the narrator seems to know the same as one of the characters. Here it is interesting to note that you can change the "he" or "she" used for this character to "I" without changing the narrative perspective. At non-focalization, the narrator seems to know more than any of the characters ("omniscient"). At external focalization, ("camera eye") the narrator only seems to know what is possible to observe

Internal focalization

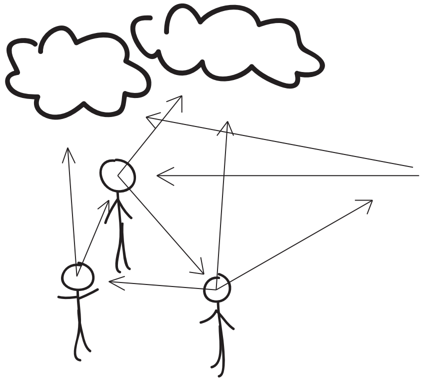


The narrative perspective emanates from inside one character from the outside from a certain position or place, which prevents both an overview in time and space as well as insight into the characters' inner life.[7] Further, the focalization can be combined with two types of narrators: a homodiegetic, who is a character in the story and narrates in the first person, and a heterodiegetic, who is not a character in the story and normally, but not always, narrates in the third person.



External focalization

The narrative perspective remains outside all characters



Non-focalization

The narrative perspective is non-restricted

To understand how the narrative perspective may continually vary in a complexly told narrative (between distance and closeness, between "outside" and "inside" the characters), it is interesting to examine the interplay between the type of narrator (voice) and focalization (point of view). Internal focalization usually creates greater closeness than external focalization. Beyond that, changes in perspective may result in exciting effects. One example from American New Journalism is Jimmy Breslin's text from 1963 about John F. Kennedy's funeral. Jacqueline Kennedy's procession to the grave is described in a long passage. Here, the narrator is heterodiegetic; even though there is a single, nestled "us," the narrator himself is not taking part in the story:

> Yesterday morning, at 11:15, Jacqueline Kennedy started toward the grave. She came out from under the north portico of the White House and slowly followed the body of her husband, which was in a flag-covered coffin that

> was strapped with two black leather belts to a black caisson that had polished brass axles. She walked straight and her head was high. She walked down the bluestone and blacktop driveway and through shadows thrown by the branches of seven leafless oak trees. She walked slowly past the sailors who held up flags of the states of this country. She walked past silent people who strained to see her and then, seeing her, dropped their heads and put their hands over their eyes. She walked out the northwest gate and into the middle of Pennsylvania Avenue. She walked with tight steps and her head was high and she followed the body of her murdered husband through the streets of Washington.
>
> Everybody watched her while she walked. She is the mother of two fatherless children and she was walking into the history of this country because she was showing everybody who felt old and helpless and without hope that she had the terrible strength that everybody needed so badly. Even though they had killed her husband and his blood ran onto her lap while he died, she could walk through the streets and to his grave and help us all while she walked.
>
> There was mass, and then the procession to Arlington. When she came up to the grave at the cemetery, the casket already was in its place. It was set between brass railings and it was ready to be lowered into the ground. This must be the worst time of all, when a woman sees the coffin with her husband inside and it is in place to be buried under the earth. Now she knows that it is forever. Now there is nothing. There is no casket to kiss or hold with your hands. Nothing material to cling to. But she walked up to the burial area and stood in front of six green-covered chairs and she started to sit down, but then she got up quickly and stood straight because she was not going to sit down until the man directing the funeral told her what seat he wanted her to take.[8]

In the first paragraph, the scene is strictly seen from the outside, as by an invisible observer: external focalization. The many repetitions of "she walked" give an element of compulsiveness to the situation. Jacqueline Kennedy continues walking, for there is nothing else she can do, and the observer and the reader continue looking, for there is nothing else we can do. The contrast is strong between the stationary background and the widow, whose slow advancement represents the only motion in the scene.

In the second paragraph, the narrator has become omniscient, and the text is non-focalized, because the information here cannot be known just by watching the scene. The focalization shift moves the perspective a bit closer to the widow and formulates a kind of imagination, which is linked to "us," and includes the narrator and the whole of the American nation at this time. Here the narrator temporarily becomes much more visible than in the first paragraph.

Two sentences further on, in the third paragraph, something exciting happens. The narrator formulates a hypothetical thought: "This must be the worst time of all, when a woman sees the coffin with her husband inside and it is in place to be buried under the earth. Now she knows that it is forever." The following three sentences are written in what is called free indirect discourse (FID), which means that we now see Jacqueline Kennedy from the inside. "Now there is nothing. There is no casket to kiss or hold with your hands. Nothing material to cling to." FID is a kind of narrated monologue, which means that a person's thoughts or feelings are formulated directly, without any leading verb, but still—unlike in the complete interior monologue—stand together with a pronoun in the third person. We can also see that this passage is written in the present tense, unlike the rest of the text. Most likely we should not take it as if the narrator really is reading Jacqueline Kennedy's thoughts; rather, it is an expression for the narrator's attempt to catch the compassion of an entire nation. The perspective here is internal focalization. At this moment in the text, the reader can imagine seeing the coffin and the whole situation through the widow's eyes. A heterodiegetic narrator is the one who "speaks" in the text; Jacqueline Kennedy is the one who "sees." Voice and point of view are not the same.

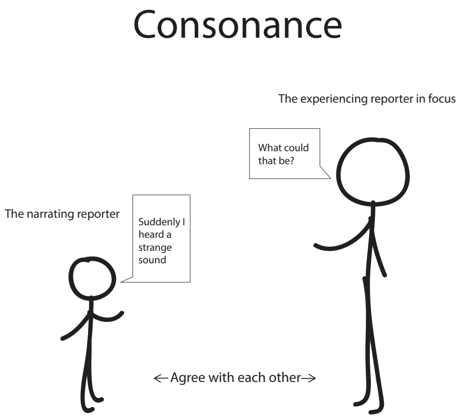
And so, in the last sentence, we come back to external focalization, that is, seeing from the outside. Yet, because we just saw through the widow's eyes, we can now imagine even this moment—how she hesitates about whether she will sit down—from her point of view. Thanks to the sliding perspective, Breslin has accomplished a double projection of two perspectives, one from the outside and the other from the inside.

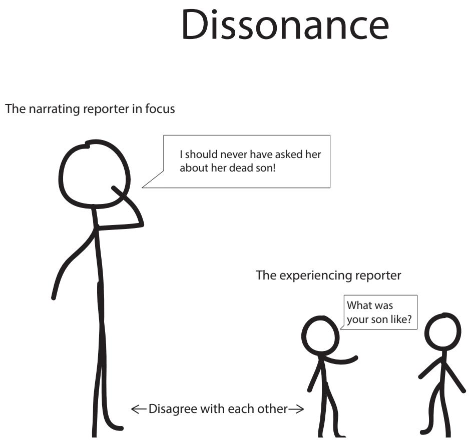
If we, with Eason's terminology, were to characterize the overall perspective of the whole scene "omniscient," none of these movements on the text's micro-level would become visible.

Step 3: Dissonance and Consonance

A CP text is based on observation, in the sense that the narrated events are not reconstructed but are based on and shaped as the reporter's own experiences. At the same time, the narrator constantly turns to the reader with different kinds of comments. The narrator discusses, sometimes questions her observations and her ability to represent them in a true way. Often, this so-called discourse dominates. It is the narrator's metalevel. (See figure 1 for the narrator's discourse and the characters' stage, which correspond to the observation.) In older forms of literary journalism, and even in some contemporary texts told in the first person, there is a clear focus on the reporter's experience and observation. Then, in return, the pronounced reflexive "CP attitude” of the reporter is missing. This type does not seem to have a name in Eason’s typology.

In order to clearly distinguish between the different forms, we can turn to the narratologist Dorrit Cohn. I have borrowed her idea to divide the self in a first-person narrative into an experiencing self and a narrating self, although originally the terms derive from Leo Spitzer, in his essay from 1922 about Marcel Proust. Cohn further thinks that consonance or dissonance exists within this split self, which can even be found between narrators and characters in third-person narratives. Consonance prevails if the narrator identifies himself to a great extent with his experiencing alter ego and the focus of the story lies in the perceived events, that is, the observation. The self becomes dissonant if the focus is on the ex-post perspective, while the narrator is revaluating, criticizing or otherwise distancing himself from his former self.[9]


Consonance
The experiencing reporter in focus
What could that be?
The narrating reporter
Suddenly I heard a strange sound
←Agree with each other→


Dissonance
The narrating reporter in focus
I should never have asked her about her dead son!
The experiencing reporter
What was your son like?
←Disagree with each other→

By classifying homodiegetically narrated reportages after their degree of dissonance and consonance, we can easily distinguish texts with a focus on experience and observation from texts with a focus on narration and reflection. I suggest the designations consonant first-person narration and dissonant first-person narration. The latter corresponds to Eason’s CP and includes New Journalism reporters such as Hunter S. Thompson, Norman Mailer, and Joan Didion. The former corresponds to classical literary journalists such as Egon Erwin Kisch, John Reed, and George Orwell, for example, in his *Down and Out in Paris and London* (1933), and extends to a reporter like Günter Wallraff, in his *Lowest of the Low* (1985). This means that I include everything between texts where the reporter does not openly evaluate his experiences and texts that are more or less openly polemical. What they all have in common is consonance, that is, the narrator lacks a questioning attitude toward himself and his ability to narrate.

Let me introduce here two Swedish examples, one of each kind. In doing so, I will also start applying my analysis model. At this point it will be two-pronged; I will save the director's role for later. The first example is by one of Sweden's most well known female reporters of the twentieth century, Barbro Alving, who is usually referred to by her pen name, Bang. She is typical of the tradition where the reporter's observations are interspersed with comments that enhance the experiencing perspective, or, put another way, reinforce the internal focalization through the reporter as a character in the story. Bang's reportage depicts how in 1959 Ingemar Johansson of Sweden became the world heavyweight boxing champion. The narrator is portraying in the first person what the experiencing reporter could see. The scene takes place at Yankee Stadium in New York:

> A black brother in a white dinner jacket next to me was grey in the face of rage and was spitting right up behind the teeth, up against the beaten Floyd Patterson: Get up, you bastard! Fight, you bastard! A spray-painted blonde on the other side stood on a chair and screamed with a square mouth and tore off her pearl necklace so wildly that pearls splashed like tears in the grass, more can no woman do for the sport and Ingemar Johansson. A huge American marine howled like a foghorn right up into the air: a million dollars, a million dollars![10]

The experiencing reporter's observations on the scene are here seasoned with the narrating reporter's imagery and inserted comments ("spray-painted blonde," "splashed like tears in the grass," "more can no woman do. . . "). We can thus distinguish between the experiencer and the narrator, but there is no doubt that the focus is on the experience, on the moment, and the narrator plays quite well together with the experiencing reporter. Consonance prevails. This type of text has no name of its own in Eason's typology, because even though it is told in the first person, it lacks an explicit metalevel.

However, In Peter Fröberg Idling's reportage book *Pol Pot's Smile* (2006), continuous doubts are articulated on a metalevel in the narrator's discourse. Fröberg Idling's narrator tries to understand why a traveling group of Swedes didn't notice what was going on when they had been invited to visit Khmer

Rouge's Kampuchea. How could they ignore the mass murder that the country's population was subjected to by the regime? The experiencing reporter reads a lot, interviews one of the travelers and travels himself through Cambodia of today. From the outset you believe that the narrator will find a way to a clear truth, but the more the experiencing reporter learns, the more humble the narrator becomes. One scene has been named "The Mirror":

> Word-cunning conjurer, milk-skinned and male, I meet the gaze of the pyramid's vertiginous peak. A denominator's position. A traveller in a time that only exists in the people who lived it. What gives you—yes, you in the mirror there!—the right to travel uninvited here among their memories? What gives you the right to possess them and drag them into your wonderland? Word-conjuring meaning mincer? Yes, you, diction man, dictator.[11]

In the second sentence, we find the experiencing reporter who is on site, looking at a pyramid. In the rest of the passage, the focus is on the narrator and dissonance prevails, not only toward the experiencer but toward the narrator himself, who questions his identity so that the entire narrative function begins to sway.

In summary, with the help of the concepts of dissonance and consonance, we can transfer the division to homodiegetical narrators and easily see that "first-person," strictly narratologically, can mean different things, depending on whether it is the experience (point of view, may be found on "the stage," see figure 1) or the narration (voice, may be found in "the discourse," see figure 1) that is emphasized.

Step 4: The Narrator's Visibility—Decisive for the Subjectivity

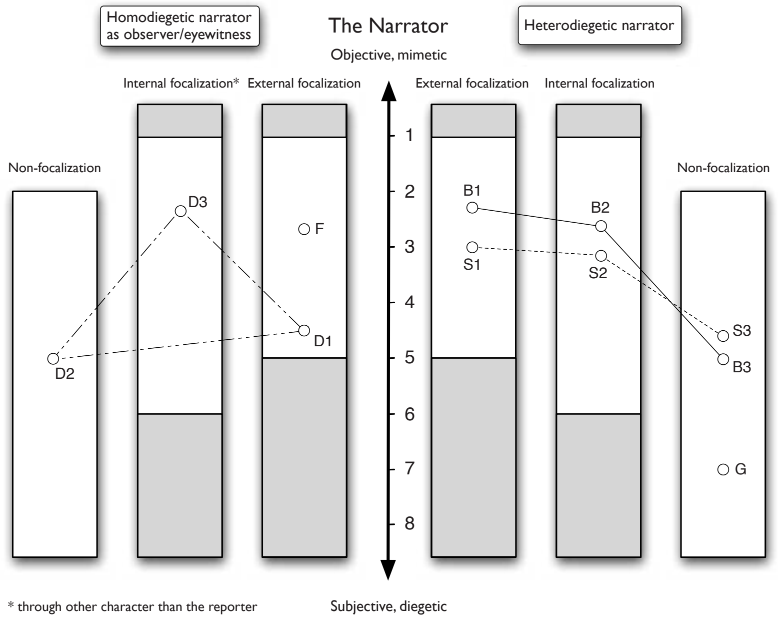
I will now combine my model with the narrator's visibility. Giles and Roberts place ER in the middle of a scale between subjective and objective journalism. What is interesting here is that it only seems to be the reporter's attitude (romantic with respect to reproducing characters as thinking and feeling individuals) that affects the text in a subjective direction. In contrast, they argue that style in ER should be perceived as a "neutral, objective, presentation style"[12] and that "ER can be seen to operate in a typically mimetic manner."[13] This is a view shared by many scholars, since the "new realist" Tom Wolfe stressed the relationship with the narrative techniques, which were applied during the realism in fiction.

Should we therefore perceive the ER texts as generally more mimetic/scenic and therefore stylistically more objective than all forms of first-person narration? Let us examine Giles and Roberts's assertions closer. Mimetic and diegetic representation goes back to terms from Plato, where mimesis means to mimic/imitate, while diegesis means that someone is telling someone something. To imitate an event directly, without retelling it in words, is possible in forms such as film or drama. In this sense, every text becomes more or less diegetic. However, an author can write in a way that imitates mimesis. This can be done in the form of "scenes" with action and dialogue. The reader may thus take part in external events, and often also in the characters' inner life, without any visible intermediary instance. The more an external perspective consists of pure observation, the more mimetic the representation becomes. From an internal perspective, the degree of mimesis will increase the more directly a character's thoughts and feelings are expressed. Here, the interior monologue becomes the most mimetic representation. Next comes the previously mentioned FID. With indirect discourse/representation, however, you can notice the traces of a hidden narrator in the choice of words. (Example: "She said that she felt happy" instead of "She said, I feel happy.")[14]

Chatman considers the narrator's visibility to be inversely related to the degree of mimesis. To demonstrate this inverse relationship he has established a scale, where the purest form of mimesis corresponds to a completely impersonal recording of external events. He names this type of representation "non-narrated stories." After that, he positions speech and thoughts that appear in the characters' own words, without any visible narrator, as "non- or minimally mediated." As soon as the narrator's choice of words can be glimpsed, although ever so indirectly, the narrative shifts to being formulated by a covert narrator. The narrator then becomes all the more visible as you approach the other extreme, pure diegesis, where the narrator appears as a person.[15] Translated into a reportage, the latter could mean that a reporter in the "I"-form tells a story that he is not a part of, but has received from others.

Step 5: The Narrator's Visibility Is Combined with Focalization

Figure 7 classifies two main types of literary journalism/reportage. It illustrates possible combinations between how visible the narrator is (the vertical axis) and how much the narrator knows in relation to the characters, and thus where the narrative perspective is based (the three columns each correspond to a form of focalization). The columns are not drawn according to all hypothetically possible combinations between focalization and the narrator's visibility, but should be primarily perceived to be an illustration of how different types of literary journalism can be grouped. To illustrate the connections in the figure, some of the reportage examples analyzed in this essay have been broken down into smaller parts, each of which is placed on an approximate position. I will return to this later.


Homodiegetic narrator as observer/eyewitness
The Narrator
Objective, mimetic
Heterodiegetic narrator
Internal focalization*
External focalization
External focalization
Internal focalization
Non-focalization
Non-focalization
1
2
3
4
5
6
7
8
D1
D2
D3
F
B1
B2
B3
S1
S2
S3
G
* through other character than the reporter
Subjective, diegetic

The right field includes heterodiegetic narrators, who are not part of the story. This is where texts that Eason rates as ER are placed. I name this type reconstructed third-person narration (when the reporter has not been present in the reality and the scenes are built on reconstruction) and touched-up third-person narration (when the reporter has been present in the reality but has been edited out of the scenes in the text). In many ER texts you can find both types, for example, in the internationally famous Norwegian reporter Åsne Seierstad's *The Bookseller of Kabul* from 2002.[16] The reconstructed type dominates in Truman Capote's *In Cold Blood* and Pulitzer Prize–winner Isabel Wilkerson's *Angela Whitiker's Climb* (2015), while the touched-up type dominates in American Alex Kotlowtz's *There Are No Children Here* (1992).

The left field includes homodiegetic narrators, together with an experiencing reporter, who is only glimpsed in the story in the form of an observing eyewitness. This type is missing a name in Eason's typology. I call it dimmed first-person narration. Within this group you can find several reportages within author Stig Dagerman's *German Autumn* (1946).[17] Other examples can be found in the reportages of American reporter Martha Gellhorn. Within the group you may also find texts by several contemporary reporters, and I will provide some examples later.

The vertical axis designates the narrator's visibility on a scale of mimetic ("objective") to diegetic ("subjective") narration. The points on the axis correspond roughly with Chatman's classification. Therefore: 1 equals physical movements are recorded entirely mechanically (external focalization) or inner monologue (internal focalization); 2 equals physical movements are recorded with a glimpse of the narrator's choice of words (external focalization) or Free Indirect Discourse (FID) (internal focalization); 3 equals the narrator's choice of words can be glimpsed a little more, that is, in the form of indirect discourse ("She said that she was happy"); 4 equals the narrator gives "stage directions" and the like, principally in a personal choice of words; 5 equals the narrator provides summaries and the like; 6 equals the narrator comments on the characters and the like; 7 equals the narrator makes generalizations and the like; and 8 equals the narrator comments on the narration (metalevel).

If you assume a relationship between mimetic form and objectivity, then you can directly state that all third-person narratives need not be explicitly objective in form, since the visibility of the narrating reporter may differ. According to Chatman, a text becomes the most objective at pure external focalization, but few ER reports are told in that way. The previous Breslin example is pronouncedly scenic (imitating, mimetic). But let us place it in figure 7, so that B1 equals Breslin, paragraph 1; B2 equals ibid., FID sequence; B3 equals ibid., paragraph 2 (overall information plus the narrator's imagination). Then we will notice that it consists of three forms of focalization, of which the non-focalized passage is the most diegetic. Even where the focalization is external, you can find formulations that suggest a narrator, such as, "She walked with tight steps and her head was high."

A text that Giles and Roberts highlight as being typically ER is John Hersey's *Hiroshima.* Yet it is not represented in a purely scenical (mimetic) form but also contains indirect style ("She said that she was happy"), which indicates a covert narrator. Further, it contains summaries, single environmental descriptions and personal characteristics, where the narrator's choice of words can be glimpsed. All this affects the text in a diegetic, that is, subjective, direction. It should be placed into coordinates, varying between 2 and 5–6 on the axis, and thus varies widely in objectivity.

What, then, about texts that are mainly told by an omniscient narrator, that is, with Genette's terminology, in a non-focalized form? Swedish narratologist Eva Broman points out that in fiction, such a narrator is associated with the classic nineteenth-century novel. The narrator has not only unlimited knowledge of what has happened and what is to come, but also of every character's inner life. He also frequently demonstrates "his superior knowledge and sense of judgement by commenting on the person's thoughts, feelings and actions."[18]

Within the third-person reportage, I can find texts where the narrator possesses different degrees of "omniscience." In an American ER text like Truman Capote's *In Cold Blood*, most of the time the narrator is both omniscient and clearly visible. A similar text is written by the Swedish reporter Jan Guillou. In 1977 he wrote a reportage about the West German Norbert Kröcher, who became famous for his plans to kidnap the Swedish minister of justice, Anna-Greta Leijon.[19] Guillou himself never met Kröcher but mapped Kröcher's life in detail, both in Sweden and West Germany, and then wrote a story in ER style. Here is a sample, marked with a G in figure 7:

> He was a terrified and unusually childish 22-year-old who came to Sweden in order to escape from his own fear of "acting"; a mythomaniac who would most rather be left alone with his dreams of fame and fortune at a pipe of hashish, a young man who could feel bad for fear of physical violence—this Norbert Kröcher stayed in Sweden when his wife Gabriele returned to West Germany where they would soon turn up in the terrorist business. The two girls saw him as a hopeless coward. When he said he wanted to stay in Sweden to rest and have some time alone, it did not just seem like an escape. This was exactly what it was.[20]

Certainly the narrator is not visible as an "I" in the section; neither does he comment on the narration, but he is otherwise a very visible narrator, who narrates in his own words throughout the text. There is not even a hint that the vocabulary was borrowed from any of the characters, yet the narrator seems to know more about who Kröcher is and what is driving him than Kröcher himself could put into words. He also seems to be able to read two Swedish girls' thoughts about Kröcher. Finally, he knows what will happen to Kröcher and his wife, Gabriele, in the future. This narrator must be situated close to the subjective pole of Chatman's scale. It is far from Breslin's representation technique, where the outside is depicted mainly as neutral and the inside perspective mimics the portrayed character's conceivable choice of words. Guillou's text is neither mimetic in the scenic way nor in reproducing a character's point of view. Instead, it is nearly as diegetic/subjective as the text by Fröberg Idling.

Another American example is Tom Wolfe's *The Electric Kool-Aid Acid Test* (1968). In *Fables of Fact*, John Hellmann points out how Wolfe, in the reconstructed parts of the story, has fashioned what he himself calls "the Hectoring Narrator," who turns alternately to the reader and to the characters with various comments such as: "I couldn't tell you what bright fellow thought of that, inviting Kesey," and, "That's good thinking there, Cool Breeze."[21] In this constructed narrating instance Wolfe talks about himself in an I-form, even though he is not involved in the narrated events. He will therefore be something as unusual as a heterodiegetic I-narrator. Or more simply, despite some comments in the first person, this can be compared to third-person narration. This is because the "I" is not referring to the experiencing reporter, something that places the narrator in these parts at the subjective pole on the visibility axis. And yet Wolfe's texts are usually mentioned as stylistic examples of "objective realism," as is Capote's *In Cold Blood* and even Breslin's "It's an Honor." The reason for classifying such different texts similarly, as mentioned above, is that all types of third-person narration—or, more correct, all types of heterodiegetic narration—have been considered "objective."

Just like a text narrated in the third person does not have to be pronouncedly objective in form (the narrator becomes more visible), a text narrated in the first person does not need to be subjective (the narrator stays in the background). Consonance should move a text closer to the mimetic or objective pole, while dissonance should make the text more subjective. With such an interpretation, Bang's example becomes more objective than Fröberg Idling's, which can hardly be said to be told from the experiencing reporter's point of view.

A homodiegetically narrated text can also be written in a scenic (mimetic) form, together with the particular type of I-narrator, who is often covert. This is the type that I have termed dimmed first-person narration, illustrated in the left field of figure 7. From this special construction follows that the text is either not at all or only partly internally focalized through the reporter. Instead, the narrating voice is for long sections similar to a heterodiegetic narrator. We will have a result where the relation to other characters' subjectivity is of the same kind as in the right field. However, there is a difference. Literary journalism to the left of the axis focuses on the moment, the observation, in the form of external observation or other characters' inner perspective, even though omniscient narration sometimes occurs.

One example of this kind of narration is a reportage from 2013 by the Swedish reporter Magnus Falkehed. It is marked F in figure 7. The text is about luxuries as a growth market and opens with a scene from the French customs:

> The night is still dark and chilly when the French customs car drives in toward the mail terminal at Nice airport. A dozen customs officers with orange armbands gather for a crackdown on the logistics premises of a large courier service. In front of curious and stunned staff, they tear open package after package at the conveyor belt. . . .
>
> "Boss! Here I have something interesting," says customs officer Amélyne Beretta, who opens a big white package that has an address in China as the

> sender. From of the box she takes out a couple of handbags, some dresses, scarves and textile products. Everything is marked with logos from expensive brands like Hermès, Lancel, Louis Vuitton, Chanel and Gucci.[22]

The text is here externally focalized, that is, observed as by an invisible spectator. "The narrator" could in principle be replaced with a camera and a tape recorder, which only records the depicted sequence, but still not fully. The expressions "dark and chilly" and "curious and stunned" found in the first and fourth lines respectively signal some sort of personal narration; simply fragments of the reporter who was there in reality but has been edited out of the section. Interestingly enough, the reporter also announces himself as a single "we" a few lines further down, where he occasionally can be glimpsed along with the photographer. The result is a reporter role that can be termed *visible but dimmed observer*. In the scene as a whole we see an externally focalized narrative together with a visible "I"-narrator (homodiegetic). Narratologist Eva Broman emphasizes that in fiction this is an unusual combination, as narrators always have access to their own thoughts and feelings. She explains that the combination may occur in the context of a "hard-boiled" style due to "a psychological interpretation: the I-narrator's refusal or inability to render his own thoughts and feelings functions as a means of characterization."[23] This is hardly the case in a reportage, where a "clinical" I-narrator is not an end in itself. Rather, this form, which is quite usual in Swedish reportage today, has to do with the reporter's role as an eyewitness: to mirror events without exposing your own person.

The Compassionate Witness

So far this essay has solely discussed what can be observed in the reportage text. Now let us turn outward to examine in what way ideas about the journalistic mission could explain the narratological specificity of the texts. A reportage may be considered the reporter's personal account of reality. I consider an empathetic approach to be one of several driving forces behind the mission and will now outline a theoretical background for "empathy" in this context.

In many ways journalism and civilization are historically linked. Denis McQuail highlights this connection in *Journalism and Society*.[24] Among other things, he discusses what kind of self-image the press has in terms of the social role of journalism, including investigating, observing, and being a public voice, as well as being driven by idealism and standing up for common human values. Under the heading "Being of and for the People," McQuail mentions expressions that newspapers often use about this role: "Humanité; Labour; Tribune; Citizen; the People."[25]

The European reportage was born in London and Paris during the nineteenth century, close to the emergence of realism and, later, naturalism. An early reporter role, highlighted by the Norwegian media researcher Jo Bech-Karlsen, was the flâneur, often a writer who was strolling around among ordinary people observing and reporting with a personalized pen.[26] The flâneur had literary but also social ambitions that were closely connected to the naturalistic tendencies in literature—it was the writer's and the reporter's task to expose environments and report about people who previously had not been depicted. The poverty of the urban environment should be rendered with "scientific" accuracy in the details. John C. Hartsock and Michael Schudson, among others, have described a similar trend in the United States.[27]

As journalism became a separate profession, the eyewitness replaced the flâneur and thereby a set of professional ideals emerged. In *The Power of News,* Schudson declares the American 1890s to be "the age of the reporter." He gives the witnessing attitude no less than three names: the observer, the spectator, and the onlooker.[28] The journalism of the 1890s is highlighted by Hartsock, who considers the period to be the first flourishing era in the United States for what he names "Modern Narrative Literary Journalism." Among others, he mentions Stephen Crane as a reporter who attempted to engage with the Other. For example, Crane once spent twenty-four hours living like a homeless person. Hartsock describes Crane's reporter attitude as representative for those who wanted to "narrow the gulf between subject and object."[29]

The witness role has been stressed differently in different traditions; sometimes the reporter is both witnessing and taking part in the depicted events, and sometimes she is just on the scene to convey her observations. In the chapter "What Is a Reporter?" Schudson compares two American reporters to one another: the muckraker and editor Lincoln Steffens, born in 1866, and the foreign correspondent Harrison Salisbury, born in 1906. He finds their professional attitude representative for each respective journalistic era. Salisbury names Steffens's kind of reporter a crusader, someone who is animated by a passion for social justice and has a desire to "change the world" through journalism. He names himself a pilgrim, constantly in search of knowledge.[30] Steffens thought there was an absolute scientific truth about human beings and human behavior, a truth that it was the journalist's task to reveal. But even Salisbury was an idealist, though of another, more modern kind, Schudson asserts. Salisbury aspired to reveal falsehood—to get beyond the apparent, find the facts and get the answers. Not in general, but in each specific case. What unites them is a belief in journalism as a mission—in an individual (Steffens) or in a collective form (Salisbury). Schudson argues that both "define the range of possibilities to which a journalism of dedication and vision can aspire."[31]

Within Scandinavian reportage, the eyewitness tradition has been strong historically and often connected to a dedication to social issues, sometimes together with polemical commenting. This is noted in Steen Steensen's article in the *LJS* Norwegian issue.[32] Steensen comments on his colleague Jo Bech-Karlsen's genre definition, which emphasizes that a reportage has to derive from the reporter's personal experiences and that it has to be written in the form of a "personal narrative." Steensen names this approach "compassionate subjectivity." Let me broaden the definition further, so that it includes texts where the reporter has not personally been on location, but still has an attitude comparable with "witnessing."

Among later reporters, a compassionate ideal has remained alive, something that can be illustrated by a quote from Wolfe in 2007. He claims that it is every reporter's duty to ask himself: "What is it like to be one of these people?"[33] However, the witness idea also includes another important meaning: the reporter must not be personally involved. The compassionate attitude should be limited to a professional plane, much like an actor who cannot cry on stage, even though the play is tragic. Eason discusses this distinction in "The New Journalism and the Image-world," arguing the reporter must simultaneously keep an observer's distance and create closeness between reader and subject: "The distinction between lived and observed experience is a fundamental distinction for human-interest reporting." According to Eason, this distance may result in different kinds of narrative techniques, depending on whether the reporter is a realist or modernist.[34] Let me stress further that you will find an aesthetic distance in both cases. This is the distance of the director, something I will return to later.

Against this background, I now want to give my own interpretation of the eyewitness metaphor. It means that the reporter usually is coming from the outside and has a mission: to report about the reality and the people she meets. A reporter is never present on the scene—in reality or in the text—for her own sake. She must at the same time base what she is writing on her own experiences and in the text create empathy with people she meets. Certainly there are reportages where the empathy stays with the reporter, including some types of travel reportage and social reportage, where exoticism and estrangement construct a distancing screen. In this group I will place reportages by Ryszard Kapuscínskí. But even in such texts it is the reporter's intention to explain the world, although in the form of generalization. As I see it, the reportage as a genre always has an empathetic foundation; the reporter wants to understand and then to explain what he has understood (or, in a postmodern way, what he did not understand). The messenger himself is secondary. For that reason I do not interpret a reportage as "the story about the reporter's encounter with reality," but as "the reporter's story about reality." This is irrespective of whether the reporter's meeting situation is fully visible, dimmed, edited out, or has never taken place. What transforms the text from self-narration to journalism is a matter of direction.

Now the time has come to put the lights on the person behind the stage, the director in my model (see figure 1). Through her the professional ideals being discussed can influence the text. Let me give some examples here of how the director, through different types of narrative techniques, can create empathy with the Other.[35] It will be interesting, then, to examine how the reporter's subjectivity, so to speak, can be "switched out" for the characters' subjectivity.

To Witness without Being Seen

When a reportage is based on secondary sources, the scenes have to be written in a reconstructed form. Then the narrative, of course, can adopt any of Genette's focalizations, together with a heterodiegetic narrator. But even when the real reporter has been on site, the director may have chosen to edit out the reporter of the text, and the narrator remains heterodiegetic. It is this type that I term touched-up third-person narration. Here, the reporter's observation may sometimes linger.

Breslin's earlier cited "It's an Honor" mixes both types of third-person narration. The story starts with a scene when the man who will bury John F. Kennedy is going to have his breakfast. This scene is of the reconstructed type. However, the reporter has probably observed (on television, I guess) the earlier quoted scene when Jacqueline Kennedy is proceeding toward the grave. Still, there is no sign of any observer, with the exception of a general "us." That means the touched-up type. A Swedish example, which is almost only written in the latter form, is the reporter Karen Söderberg's reportage from a refugee camp in Macedonia during the Kosovo war in 1999:

> It is Wednesday morning and everywhere hair care, haircutting and shampooing are going on. In a plastic tube four-year-old Deshira Berisha is standing just as God created her, getting her long hair washed. She alternates between shrieking and laughing, is caught in a towel by her father and gets her wet hair done by her mother, who rarely smiles. The other day a truck came with shampoo, soap and washing powder, so today everybody is taking the opportunity, says Asje Berisha. People have told her to cut her daughter's hair short, so it will be easy to care for, but she doesn't want to do that. What she wants, she says, what she is striving toward, is to have such a normal life so that Deshira can keep her hair long. Like she has always had it. That is why Asje Berisha is cleaning. That is why she's washing. That is why she's sweeping the street outside the tent. That is why she gets up every morning and gets dressed in the baggy clothes she gets in the camp.[36]

The text is initially written as if the scene is observed by an invisible observer, with external focalization (see figure 3). But, from the fifth line onward, the narrator wavers between being omniscient (non-focalized text, see figure 4) and indirectly referring to the mother as a source. However, we do not know to whom she is giving the information because there is no trace of the reporter. This strange construction does not really fit into the narrative form. But it is so common, at least in news articles, that newspaper readers rarely react.

In the last paragraph we seem to read the mother's thoughts, and the focalization becomes internal (see figure 2). The perspective is getting closer to her from the inside, but without FID. The repetition of "That is why" reinforces the empathy and consolidates the internal focalization. (This is the mother's knowledge, this is what she knows.) We readers feel that we do not want to cut our daughter's hair, either. Instead, we want our daughter's living conditions to improve. Like in the Breslin example, there is a division between voice (a heterodiegetic narrator) and point of view (the mother's). Behind the structure, we can imagine the director's idea of the eyewitness task, to witness without being seen. In figure 7 the example has been placed so that Söderberg, S1 equals paragraph 1; S2 equals ibid., paragraph 3; S3 equals ibid., paragraph 2.

Is it necessary with an absent reporter to evoke the reader's empathy? No. Even in a reportage where the reporter is visible as an "I," the empathy may end up with someone other than the reporter. This becomes possible in a homodiegetically narrated text, where the reporter is of the witness type while a character is internally focalized (dimmed first-person narration). For example, in 1946, Swedish writer Stig Dagerman wrote the earlier mentioned reportage series called *German Autumn* from postwar Germany. In one of the reportages the reporter walks around with a "Doctor W" among people who have fled from the Soviet-occupied eastern zone to Essen. Although it is damp and cold, the refugees are forced to live in sets of goods wagons without windowpanes. One scene begins, "I have come here together with a young medical officer." Doctor W stops in front of a seriously ill girl:

> Apart from when she coughs, the girl lies quite still. The poverty of the goods wagon: a ragged bed along one wall, a pile of potatoes tipped into a corner (the only provisions during this journey without a destination), a small heap of dirty straw in another corner, where three people sleep, and all muffled in the calm blue smoke from the ramshackle stove, which was rescued from one of Essen's ruins. Here two families live, six people in all. There were eight of them to start with, but two hopped off somewhere along the way and never came back. Doctor W can of course lift up the girl

> and say how she is, he can carry her over to the light of the stove and declare that immediate hospital treatment is needed urgently, but then he must also explain how there are no vacant places in the hospitals and how the city's administrative bureaucracy is as usual considerably more slow-moving than death.[37]

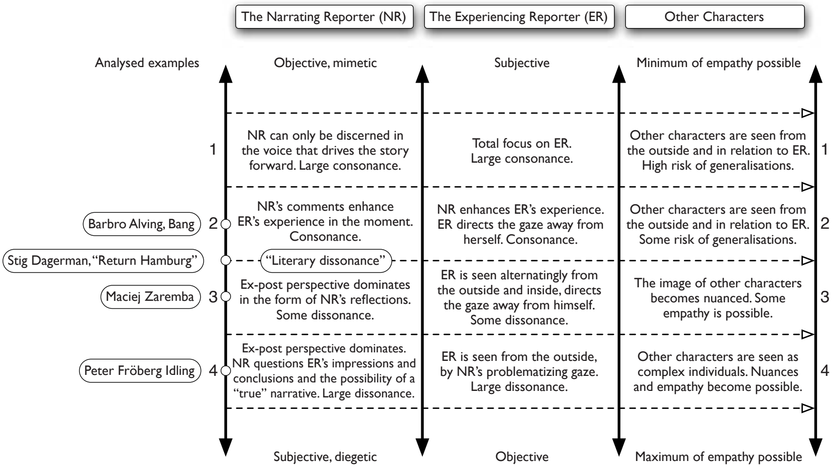
Initially the reader sees through the eyes of the experiencing reporter. The narrating reporter reflects on what we can see. Then a sentence follows with background information that alters the perspective to non-focalized. After that, it is time for a more radical change in point of view. By using the hypothetical form ("Doctor W can of course," "but then he must also explain") the text switches over to being internally focalized through the doctor. The result is a representation form that carries with it a remnant of the narrating reporter's voice, but at the same time approaches FID. The information in this sentence can reasonably be known only by the doctor, which makes the change of perspective even stronger. We now see the ill girl through the eyes of the doctor. Dagerman has probably interviewed the doctor, but instead of reproducing his words as a quote the director lets us share the doctor's resignation. The result is a directed reality. The journalist's role as an eyewitness lies behind the double perspective. In figure 7 this text sample has been placed according to: D1 equals Dagerman "The Unwelcome," lines 1–5 (environmental description plus the narrator's reflection); D2 equals ibid., lines 5–7; D3 equals ibid., lines 7–11.

Step 6: Connections between the I-narrator, the I-experiencer and Other Characters

Let me now, in a final step, problematize my reasoning so far apropos homodiegetically told reportages (texts told in the first person by a reporter who has experienced the narrated events). In fact, this group is a special narratological case, which, according to my interpretation, is based on the eyewitness idea. If the narrator is of the dimmed observer/witness type, as in the Falkehed example, simultaneous external focalization will be possible. At the same time, other characters than the reporter can be internally focalized, as in the Dagerman example. If, on the other hand, a reporter in the "I" form plays a more pronounced role in the text, the focalization will be internal through the reporter (the reader will then experience the narrated events through the reporter's senses).

Figure 8 classifies homodiegetically narrated forms of literary journalism/reportage where the reporter is clearly present as an "I." Three vertical axes or areas are specified for the narrating reporter, the experiencing reporter and other characters. You may notice the vertical connections between them with regard to subjectivity, objectivity, and possible empathy. The lower part of the

Homodiegetic narrator as main character



Analysed examples		The Narrating Reporter (NR)	The Experiencing Reporter (ER)	Other Characters	
		Objective, mimetic	Subjective	Minimum of empathy possible	
	1	NR can only be discerned in the voice that drives the story forward. Large consonance.	Total focus on ER. Large consonance.	Other characters are seen from the outside and in relation to ER. High risk of generalisations.	1
Barbro Alving, Bang	2	NR's comments enhance ER's experience in the moment. Consonance.	NR enhances ER's experience. ER directs the gaze away from herself. Consonance.	Other characters are seen from the outside and in relation to ER. Some risk of generalisations.	2
Stig Dagerman, "Return Hamburg"		"Literary dissonance"			
Maciej Zaremba	3	Ex-post perspective dominates in the form of NR's reflections. Some dissonance.	ER is seen alternatingly from the outside and inside, directs the gaze away from himself. Some dissonance.	The image of other characters becomes nuanced. Some empathy is possible.	3
Peter Fröberg Idling	4	Ex-post perspective dominates. NR questions ER's impressions and conclusions and the possibility of a "true" narrative. Large dissonance.	ER is seen from the outside, by NR's problematizing gaze. Large dissonance.	Other characters are seen as complex individuals. Nuances and empathy become possible.	4
		Subjective, diegetic	Objective	Maximum of empathy possible	

figure, areas 3 and 4, corresponds to Eason's CP designation, dissonant first-person narration in my words, while the upper part, areas 1 and 2, seems to be missing a name in Eason's typology. I have termed this category consonant first-person narration. Four of the essay's analyzed samples have been placed at approximate positions.

In the figure as a whole, all texts are internally focalized through the reporter. Here, the narrator's visibility coincides with the degree of dissonance. However, the connections to other characters' subjectivity become considerably more complex than in figure 7. On the one hand, an emphasis on the I-character's perspective (consonance) indicates that the narrative portrays the experiencing reporter as more "objective," remaining faithful to the reporter's experience. Simultaneously, the scope is reduced for other characters' subjectivity, as the experiencing reporter is seeing them from the outside—something that increases the risk of generalization. Here, a narrating reporter can often be sensed by the kind of comments that enhance the experience without really questioning it, as in the quote from the reporter, Bang.

When the "I"-narrator's ex-post perspective is emphasized in the form of a questioning attitude (dissonance), the paradox occurs that reality is depicted as more nuanced, that is, more complex, and that empathy with other characters is thus given room to increase.

Consequently, dissonance here can become a tool to emphasize other characters' subjectivity. I want to stress that it must not be so; the narrator can, of course, problematize in a way that in itself creates new barriers to approach the characters' own perspective. The connection is not unambiguous at this point. The conclusion would be that an increased dissonance between the narrator and the experiencer reduces the subjective space for the reporter as a character, but also provides an opportunity to increase the credibility of the picture conveyed. Fröberg Idling's formerly quoted reportage is an example of this. The more the text's narrator questions an unambiguous truth as well as his own narration, the more credible he becomes. Such a conclusion is in line with Steensen's "Humble I," and even with Swedish literary scholar Anna Jungstrand's concept "Rhetoric of Honesty."[38] Both stress that CP texts use dissonance as a way to establish the reporter's and the report's credibility. In my view, this means that increased subjectivity of the narrating reporter in CP texts reduces the subjective space for the reporter as a character, but at the same time offers the opportunity to increase the subjective space for other characters, and thus to create empathy with them. Right here we could formulate the narrative specificity of CP texts.

I will now discuss how this ambiguity is to be understood in two more examples of how the idea of a witnessing reporter may affect the subjectivity in literary journalism.

Dissonance Can Push Aside the Perspective

In a typical CP text, or dissonant first-person narration, the "I" is exposed to the reader. Even in this category, there are techniques to move the focus away from the reporter. One example is Swedish Maciej Zaremba's 2005 reportage on migrant labor in Europe, entitled "the Polish plumber." Here, Zaremba describes how people are driven from their homes to seek employment in another country, where they receive low wages. The reporter meets Anna, a woman who has commuted between her homeland Latvia and work on a Norwegian farm, for the farmer Fritiof, for four years:

> It is good working for Fritiof, says Anna. Everything is good except for the mountains. They are smothering her. Now she longs for the vaulted sky in Balvi. She is a trained secretary but a woman of fifty may not get such a job in Latvia. We speak Russian, the former Soviet colonial people's lingua franca. She is actually from Lithuania, she says. Then I ask for her name. It is hard to spell, Anna says: "Zet, a, r, e, m, b, a. . . . Do you want me to repeat it?"
>
> I swallow. Then I hand over my card. Before she has taken it, I feel the shame coming. Who owns a visiting card in Balvi? We have the same unusual last name. We probably stem from the same clan in Lithuania, that history started dispersing 600 years ago. Chance made her end up in the poor world and me in the rich world. And the first thing I do is drag up the

evidence for this distinction.[39]

In the first part, the focus is on what the experiencing reporter hears. But notice that the text, after the words "says Anna," is internally focalized through her. The next four sentences catch her point of view, of which "Everything is good except for the mountains" is FID. When she spells out her name, the perspective returns to the experiencing reporter.

In the next paragraph of the text, the emphasis is gradually transferred to the narrating reporter. Now it is his ex-post perspective that dominates. Since he is ashamed of his past behavior, a dissonance is established to the experiencing reporter (see figure 6). Yet, the remarkable thing is that the reader's attention does not stop with the narrating reporter. Instead, the dramaturgy highlights the woman's situation: not to rule over one's own life. The narrator's self-criticism opens up the possibility to empathize with Anna. The reflection moves the reader's attention away from the reporter, which is precisely the director's intention.

The construction is understandable when we realize that it is threefold. The dissonance becomes a tool for the director. It gives him the opportunity to stimulate engagement in the subject of the text, in some sense also to create empathy with the Other. If Zaremba's reportage had been an autobiography, the purpose of the passage may have been to tell an embarrassing story about how the reporter made a fool of himself. But now Zaremba has a journalistic purpose. Now the dissonance is used rather as a means to highlight, between the lines, the conditions for constant migratory labor—an expression of direction.

Many scholars argue that within CP texts it is the reporter himself who seems to face the reader and honestly disclose his doubts and his inadequacy in conveying a single, true picture. For example, Giles and Roberts write that this form of the New Journalism is "exposing the shaping presence of the reporter."[40] However, if you turn to Eason, he stresses that "modernist texts represent style as a strategy for conceiving as well as revealing reality."[41] It is simply a stylistic feature that the director represents both her narrator and her experiencer in a way that suits her artistic and ideological purposes. The Zaremba example clearly shows how a CP narrator is as much a construction as an ER narrator, something that may be obvious in an analysis model that separates the creating instance (the director) from the narrator's level (discourse).

Literary Technique in the Service of a Journalistic Purpose

Dissonance can thus be a tool to push aside the perspective and create empathy with someone other than the reporter. Even in consonant first-person texts, this is possible. The experiencing reporter then acts in an empathetic manner, which enables the reader to feel the same as the reporter, and thus to empathize with the Other. This is partly the case in my next example. Primarily, however, here we have a dissonance that is of a different nature than in the reportage by Zaremba.

The example is taken yet again from Dagerman's *German Autumn*, this time to illustrate when the reporter is not so much an observer, but rather is playing a major role with the purpose to create empathy with the Other. In the reportage "Return Hamburg," the reporter travels on a crowded train to Hamburg. On board is also sixteen-year-old Gerhard, a boy who has fled from Germany's Soviet-occupied zone and dreams about going by boat to "America." In a scene before the train's departure, Gerhard asks the reporter for money for a ticket:

> If I work for the Americans? I explain everything to the boy in the worn-out military coat and cap—a cap of defeat, bashed in and pulled right down over his forehead. He just becomes more eager and reckless and says that I must help him. He looks at the American satchel as if it were a revelation, a victory satchel with full paunch and shining buckles. . . .
>
> I lend him money for a ticket to Hamburg. At least he will get as far as Hamburg; he thinks that ships leave Hamburg for America, ships to hope for.[42]

When the train arrives in Hamburg, the two go together for a while. The reportage ends as follows:

> We walk for a while in the cold, Gerhard and I. Then we have to part outside the hotel with the sign No German civilians. I shall go through the swing-door and enter a dining room with glasses and white table-cloths, and a gallery where in the evening musicians play from the *Tales of Hoffman*. I shall sleep in a soft bed in a warm room with hot and cold running water. But Gerhard Blume walks on, out in Hamburg's night.
>
> He does not even go to the harbor. And nothing can be done about it. Absolutely nothing.[43]

Here, the division between voice and point of view is more indirect than in Dagerman's "The Unwelcome." The text is consistently focalized through the reporter, and Gerhard is seen through his eyes. Nevertheless, the reader's empathy is directed against the boy. But why? The narrator's style is reflexive and problematizing. Yet this dissonance is not of the same kind as in the Zaremba example. It has nothing to do with the narrating reporter criticizing the experiencing reporter. Maybe it could be called literary dissonance, where the experiencing reporter's function, as a contrast, will be to highlight Gerhard's lack of freedom. The function is achieved through the interaction between selection and style. The selection means that it is about Gerhard, in the story as a whole, that we learn something personal about him, not the reporter. The figures of stylistics, including repetitions and incomplete sentences, make the text pathos-filled. The metaphors "a cap of defeat" and "a victory satchel" emphasize the contrast of choices between the two main characters. The final scene turns into a crescendo over the fact that the reporter is as free to move as he wants, as Gerhard is limited by postwar politics and poverty. Overall, the result is a complex literary technique that is used in service of the journalistic mission to direct the reader's empathy away from the reporter, that is, away from the one who is witnessing.

Summary and Some Conclusions

Using tools from classical narratology, I have constructed a model for analyzing aspects of form in literary journalism/reportage. The model may be helpful to examine the interplay between different kinds of narrator (voice) and different kinds of perspective (point of view), as well as the manner in which objectivity and subjectivity should be understood within the narrative framework. In this essay I have also pointed out how a compassionate approach is one of journalism's professional ideals, often in the form of the reporter as an empathetic eyewitness. The analysis model further has helped me to problematize the witness role, by highlighting narrative techniques to direct the reader's gaze away from the experiencing reporter and toward the Other. Finally, I have tried to divide the entire scope of literary journalism into five categories.

A point of departure for my model has been that a reportage should be understood as directed reality. The director (implied author) is the creating instance and will play a key role. At a basal level, the narrative interplays between three instances: a director, a narrator, and characters. If the narrative is written in the first person, the narrator will be a narrating reporter, who must be kept apart from the experiencing reporter, who is one of the text's characters. Between these two, consonance or dissonance may prevail. In the first case the narrative focus will be on experience and observation, in the latter case on narrating and reflection.

Earlier divisions of literary journalism have kept texts told in the first person apart from texts told in the third person. Often, the narrative perspective has been considered to follow this division. A third-person narrative has also in general been considered to be the most objective. In a narratological context, however, the type of narrator coincides with neither the perspective nor the objectivity. I have chosen to keep the following three factors separated.

1. The answer to the question "Who narrates?" decides the voice and may

be either a homodiegetic narrator, who is a character in the story and who narrates in the first person, or a heterodiegetic narrator, who is not a character in the story and who normally, but not always, narrates in the third person.

2. The question, "How much does the narrator know?" may result in three answers, and it will be these answers that decide the perspective. They are: internal focalization (the narrator knows as much as one of the characters), external focalization (the narrator only knows what can be seen from the outside, "camera-eye"), and non-focalization (the narrator knows more than all of the characters together, "omniscience").

3. The objectivity, at last, depends on the answer to the question, "How visible is the narrator?" The basic rule is that when the narrator becomes the least visible, the narrative's form becomes the most objective, while when the narrative's form becomes the most subjective, the narrator becomes the most visible. "Subjective" in this context is connected to a diegetic presentation style, while "objective" is connected to a mimetic presentation style. The terms derive from Plato, and mean to retell a course of events in your own words, respectively to imitate, to represent in a manner so that the messenger/narrator seem to be invisible.

Eason's division of American New Journalism into two types, ER/realism and CP/modernism, has for a long time been one of the starting points for theoretical discussions about the whole genre of literary journalism. In order to better cover types that do not fit in Eason's typology, I have instead split a division into five groups. Each category may vary in objectivity, and three of them may vary in focalization/perspective. By "third-person narration" below, I mean that the narrator is heterodiegetic and normally narrates in the third person. The narrator may hypothetically even be a construction, which is not identical with an experiencing reporter but still names himself/herself "I" (as the earlier mentioned Wolfe example illustrates).

The five groups are:

1. Reconstructed Third-person Narration (The reporter has not been present in the reality. The scenes are built on reconstruction.) May be combined with three forms of focalization. May be anything between quite objective and very subjective. Corresponds to Eason's ER.

2. Touched-up Third-person Narration (The reporter has been present in the reality but has been edited out of the text. The scenes are built on observation.) May be combined with three forms of focalization. May be anything between quite objective and very subjective. Corresponds to Eason's ER.

3. Dimmed First-person Narration (The reporter has been present in the reality but can only be glimpsed in the text. The scenes are built on observation.) Derives from internal focalization through the reporter, but may, in large parts of the text, be combined with external focalization, internal focalization through someone other than the reporter, or non-focalization. May be anything between quite objective and very subjective. Lacks a name in Eason's typology.

4. Consonant First-person Narration (Focus on the experiencing reporter. The scenes are built on observation.) Is internally focalized through the reporter. May be anything between very and quite objective. Lacks a name in Eason's typology.

5. Dissonant First-person Narration (Focus on the narrating reporter. The scenes are built on observation.) Is internally focalized through the reporter. May be anything between quite and very subjective. Corresponds to Eason's CP.

You could imagine an unusual type B of both 4 and 5 above. The 2015 Nobel Prize winner, Svetlana Alexievich, mainly writes in a monologue form so that the Other seems to emerge for the reader in a more direct style than those used in other types of literary journalism. The narrator is homodiegetic, although the "I" does not refer to the reporter, but to the character. The primary witness, the reporter-messenger, has been edited out of the text. However, we will find a highly active director behind the stage. This type of reportage becomes internally focalized through a character and is built on the character's observation, but at the same time also on the reporter's reconstruction, and ought to be possible in both a consonant and a dissonant form.

In this essay I have further discussed influences from the professional ideals on the narrative structures in the text. Every literary journalism text is built on the reporter's experiences, directly or indirectly. The form of a reportage, thus ought to be comparable to the form of an autobiography. In such a story the reader is empathizing with the I-character. So it may be even in a reportage told in the first person. But still not fully, I have argued. A reporter is never present on the scene—in reality or in the text—for her own sake. The reporter's professional role as a messenger or an empathetic eyewitness establishes narrative structures in the text that seem to differ from the structures present in other kinds of nonfiction narratives, told in the first person. In this essay I have illustrated how these structures move the narrative focus to either an issue or other people. This happens irrespective of whether the reporter's meeting situation is fully visible, dimmed, edited out, or never has taken place.

The narrative techniques for this may be studied on the micro-level of the texts. I have recommended to the reader to specifically take a closer look at the interplay between voice and point of view. An analysis of the shifts in this interplay will make the director's intentions visible, for example, concerning how empathy is created. In third-person narration, voice and point of view are divided from each other, and the empathy becomes the greatest when a character is internally focalized. In dimmed first-person narration, another character than the experiencing reporter may be internally focalized, so that the reader's empathy will be directed toward this character. In consonant first-person narration a combination of selection, style, and rhetoric may create empathy with someone other than the reporter. Finally, in dissonant first-person narration, we will find the most remarkable construction. When the I-narrator's perspective is emphasized in the form of a questioning attitude (dissonance) the paradox arises that reality may be depicted as more nuanced, that is, more complex, and that other characters' subjectivity is thus given room to grow. Dissonance here may accordingly become a tool to create empathy with the Other. All together these ways of narration illuminate my conclusion: what transforms the texts from self-narration to journalism is a matter of direction.

Glossary

Literary Journalism/Reportage. In this essay, text that has been produced for a journalistic purpose and the narrated events are, at least partially, represented in a scenic (mimetic) form.

The Other. In this essay, a concept that is used in a broader sense than is otherwise usual. Here it refers to every person to whom the reporter refers.

ER/Realism. Termed by David Eason. Usually based on reconstruction as a journalistic method and combines an omniscient third-person narrator with representation techniques influenced by social realism.

CP/Modernism. Termed by David Eason. Makes the reporter's own observations visible and combines a first-person narrator with a pronounced reflective and questioning approach, which is directed to both the reporter's observations and the status of the narrated text.

Narratology. Studies the nature, form, and function of narrative.

Narrative. Story.

Voice. Belongs to the narrator.

Point of View. Even perspective. Belongs to the characters.

Discourse. The expression plane of narrative as opposed to the content plane of story.

Meta-level. The narrator is addressing the reader directly, with comments about the characters, the story, and the narrating process.

Homodiegetic Narrator. A character in the story who narrates in the first person.

Heterodiegetic Narrator. Not a character in the story who also normally narrates in the third person.

The Director (even The Implied Reporter). The creating instance "behind" the text.

The Narrating Reporter. The one who retrospectively explains what the Experiencing Reporter has perceived and sometimes even reflects on the event.

The Experiencing Reporter. The one who is present in the scenes and who experiences what is happening.

Consonance. Prevails if the narrator identifies to a great extent with her experiencing alter ego, and the focus of the story lies in the perceived events, that is, the observation.

Dissonance. Prevails if the focus is on the ex-post perspective, while the narrator is revaluating, criticizing, or otherwise distancing himself from his former self.

Focalization. Specifies the perspective or the "knowledge position" from which a story is told.

Internal Focalization. The narrator seems to have the same knowledge as one of the characters.

External Focalization. The narrator only seems to know what is possible to observe from the outside ("camera-eye").

Non-Focalization. The narrator seems to know more than all the characters together ("omniscience").

Diegetic Representation. The narrator retells a course of events in his own words. Results in a "subjective" form.

Mimetic Representation. The narrator imitates and/or represents in such a manner that she, the messenger, seems to be invisible. Results in an "objective" form.

The Narrator's Visibility. Illustrates how much the narrator may be seen/noticed on a scale between the least visible equals the most mimetic/objective and the most visible equals the most diegetic/subjective.

Cecilia Aare is a lecturer in journalism at Södertörn University in Stockholm, Sweden. She is the author of a textbook about reportage writing, and has a background as a reporter and an editor. She has recently started her doctoral studies in literature at Stockholm University. Her dissertation topic is focused on the reporter as an empathetic eyewitness.

Notes

1. Fiona Giles and William Roberts, “Mapping Nonfiction Narrative: Towards a New Theoretical Approach to Analyzing Literary Journalism,” *Literary Journalism Studies* 6, no. 2 (Fall 2014).

2. The German narratologist Dorrit Cohn has inspired me to this, but the terms derive from Leo Spitzer in 1922. He divides the self in narrative fiction into an experiencing self and a narrating self. See Dorrit Cohn, *Transparent Minds: Narrative Models for Presenting Consciousness in Fiction,* 2nd edition (New Jersey: Princeton University Press, 1983), 143–53.

3. I have developed this concept from a term used by Swedish media researcher Bengt Nerman. See his *Massmedieretorik* (Stockholm: AWE/Geber, 1973).

4. Eason terms these two approaches for the New Journalism—see “The New Journalism and the Degree,” 1984)—while Giles and Roberts use them for the whole scope of literary journalism. This causes certain problems, since some types of literary journalism do not easily match any of Eason’s definitions.

5. The terms realism and modernism are mentioned by Eason in a recast version in 1990 by the earlier mentioned essay. See David Eason, “The New Journalism and the Image-World,” in *Literary Journalism in the Twentieth Century,* ed. Norman Sims (Evanston, IL: Northwestern University Press, 2008).

6. Ibid., 199.

7. Gérard Genette, *Narrative Discourse*, trans. Jane E. Lewin (Ithaca, NY: Cornell University Press, 1980), 189–194.

8. Jimmy Breslin, “It’s an Honor,” *New York Herald Tribune*, November 1963, http://www.newsday.com/opinion/digging-jfk-grave-was-his-honor-jimmy-breslin-1.6481560.

9. Cohn,143–53.

10. Barbro Alving, “Dubbel mänsklig förnedring,” *Vecko-Journalen*, no. 27, 1959, in Barbro Alving, *Klipp ur nuets historia* (Malmö: Gidlunds 1982), 274.

11. Peter Fröberg Idling, *Pol Pots leende* (Stockholm: Månpocket, 2008), 338. Trans. by Hugh Rodwell.

12. Giles and Roberts, 103.

13. Ibid., 107.

14. The American literary theorist Brian McHale grades seven forms for rendering an utterance, including the extremes: totally the narrator’s choice of words and totally the character’s choice of words. See Brian McHale, “Free Indirect Discourse: A Survey of Recent Accounts,” in *Journal for Descriptive Poetic and Theory of Literature* 3 (1978): 249–85.

15. Seymour Chatman, *Story and Discourse: Narrative Structure in Fiction and Film* (Ithaca, NY: Cornell University Press, 1978), 166–69, 196–98. Even Genette has established an axis where the mimetic pole stands for a minimum of presence by a narrating instance and a maximum of “narrative information” while the diegetic pole stands for the reverse combination. See Genette, *Narrative Discourse*, 166.

16. See *Literary Journalism Studies* 5, no. 1 (Spring 2013), “The Return of the Humble ‘I’: *The Bookseller of Kabul* and Contemporary Norwegian Literary Journal-

ism," where this text is discussed by Norwegian media researcher Steen Steensen.

17. *German Autumn* is a treasure of Swedish reportage that has been translated into several languages. I recommend it highly.

18. Eva Broman, "Narratological Focalization Models: A Critical Survey," in *Essays on Fiction and Perspective*, ed. Göran Rossholm (Bern: Peter Lang, 2004), 67.

19. Norbert Kröcher was a West German left extremist who came to Sweden and robbed a bank. In 1977 he planned to kidnap the minister of justice, Anna-Greta Leijon. Guillou argued that Kröcher was not really "dangerous," but a mythomaniac who wanted to impress but subsequently got tangled up in his own lies.

20. Jan Guillou, "Gåtan Kröcher," in *Reporter* (Stockholm: Oktoberförlaget, 1979), 54.

21. See John Hellmann, *Fables of Fact: The New Journalism as New Fiction* (Urbana: University of Illinois Press, 1981), 104–5, where Hellmann discusses this form of metafiction.

22. Magnus Falkehed,"I lyxigaste laget," *DN Världen*, no. 25, February–March 2013.

23. Eva Broman, "Narratological Focalization Models," 65.

24. Denis McQuail, *Journalism and Society* (London: Sage, 2013).

25. McQuail, 22–4.

26. See, for instance, Jo Bech-Karlsen, *Reportasjen,* 2nd ed., (Oslo: Universistetsforlaget, 2002) 64–9.

27. John C. Hartsock, *A History of American Literary Journalism* (Amherst: University of Massachusetts Press, 2000), chap. 2, and Michael Schudson, *Discovering the News* (New York: Basic Books, 1978), chap. 2.

28. Michael Schudson, *The Power of News* (Cambridge: Harvard University Press, 1995), 99, 108.

29. Hartsock, 59, 67–69.

30. Schudson, 99, 109.

31. Ibid., 109.

32. *Literary Journalism Studies* 5, no. 1 (Spring 2013).

33. Tom Wolfe, "The Emotional Core of the Story," in *Telling True Stories: A Nonfiction Writers' Guide from the Nieman Foundation at Harvard University* (Boston: Nieman, 2007), 251.

34. Eason, "The New Journalism and the Image-World," 195–99.

35. The Other is here used in a broader sense than is otherwise usual. Here it refers to every person the reporter is writing about.

36. Karen Söderberg, "Kriget i Jugoslavien: Rutiner håller kaoset på avstånd," *Dagens Nyheter,* May 16, 1999.

37. Stig Dagerman, *German Autumn*, trans. Robin Fulton Macpherson (Minneapolis: University of Minnesota Press, 2011), 54; *Tysk höst* (Stockholm: Norstedts, 1947).

38. Steen Steensen, "The Return of the 'Humble I': *The Bookseller of Kabul* and Contemporary Norwegian Literary Journalism," *Literary Journalism Studies* 5, no. 1 (2013): 1, 61–80; Anna Jungstrand, *Det litterära med reportaget: om litteraritet som*

journalistisk strategi och etik (PhD diss., Stockholm University, 2013).

39. Maciej Zaremba, *Den polske rörmokaren och andra berättelser från Sverige* (Stockholm: Norstedts, 2006), 83.

40. Giles and Roberts, 106.

41. Eason, "The New Journalism and the Image-World," 199.

42. Dagerman, *German Autumn,* 102–103.

43. Ibid., 110.