

# THE NEWSLETTER OF THE IALJS LITERARY JOURNALISM

VOL 11. NO. 2

INTERNATIONAL ASSOCIATION FOR LITERARY JOURNALISM STUDIES

SPRING 2017

## THE MOST INTERNATIONAL OF LEARNED SOCIETIES *IALJS is global in reach.*

By Isabel Soares,  
*Universidade de Lisboa (Portugal)*

Always something to look forward to, because the IALJS annual conference is on the horizon. "Looking forward to" is exactly what I am feeling as our May conference at King's College, Halifax, looms ahead of us. And what a neat



### PRESIDENT'S LETTER

way of putting this feeling into words English has: a progressive form followed by two prepositions. A rare feat in the realm of languages and so very idiomatic! Interestingly, we're heading for a bilingual country, since Canada is a Franco-English or English-French or Anglo-French (I'm at a total loss here...)

speaking country. More interestingly, we can already disclose that, on the subject of multilingualism and literary journalism's plurilinguistic existence, we are going to have a genuinely international conference. Panels addressing topics and examples of, among others, German, American (as in from the U.S.A.), Portuguese, South African, Dutch, Brazilian or Polish literary journalism, not to mention a whole panel devoted to Latin-American literary journalism, attest to the genre's vitality across languages and cultures.

Speaking of Latin-American

literary journalism, the fact that our membership has been increasing in that part of the world and given the success of last year's conference in Porto Alegre, Brazil, it is with great joy that we announce the creation of the IALJS Latinoamérica Organizing Committee. Chaired by Juan Domingues—whom we have also recruited for the Awards Committee—the new committee will seek to combine synergies with other Latin-American journalism associations much in the same way we have with ACLA, ESSE, and AEJMC. Let's call it another step towards the further internationalization of IALJS.

It is all very fine to talk about how international is IALJS or how literary journalism transcends geo-linguistic borders, but we cannot lose sight of the fact that it is the younger generations of scholars and practitioners that are going to secure the future of literary journalism. Student participation is held dear by IALJS.

Thanks to  
our Student Travel Fund  
we were able to  
help a half-dozen students  
attend IALJS-12

and that's why we look forward this May to welcoming graduate and postgraduate students from eleven countries: Australia, Belgium, Brazil, Canada, Germany, New Zealand, Portugal, Spain, Switzerland, United Kingdom and the U.S.A. Also, thanks to our Student Travel Fund, IALJS has been able to award modest grants that help students cover travel expenses to the conferences. The fund is mostly dependent on donations and therefore, if you're so inclined, you can make your contribution on the Membership Payments page at the IALJS site <<http://ialjs.org/membership>>

*Continued on next page*

## ANNUAL MEETING IN HALIFAX

The registration for our annual conference in May can be completed using the form on <<http://ialjs.org/conferences/>> via PayPal with your credit card. You may also register with the form on Page 5 inside. As in the past, there is a substantial discount for early registration.

## FUTURE IALJS CONFERENCE SITES

The following future IALJS convention venues are confirmed and/or planned:

**IALJS-13:** Austrian Academy of Sciences, Vienna, Austria, 17-19 May 2018.

**IALJS-14:** Stony Brook University, U.S.A., 9-11 May 2019.

**IALJS-15:** University of Copenhagen, Denmark, 21-23 May 2020.

**IALJS-16:** (tba), U.S.A., 13-15 May 2021.

**IALJS-17:** Cape Town, South Africa, 19-21 May 2022 (pending).

**IALJS-18:** Brussels, Antwerp or Leuven, Belgium, 11-13 May 2023 (pending).

**IALJS-19:** Santiago, Chile, 23-25 May 2024 (pending).

**IALJS-20:** Brock University, St. Catharines, Canada, 15-17 May 2025 (pending).

**IALJS-21:** Poland, 21-23 May 2026 (pending)

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[WWW.IALJS.ORG](http://WWW.IALJS.ORG)

**PRESIDENT'S LETTER** *Continued from previous page*

ship/>.

Most of the effort of organizing our annual conference falls on the shoulders of the Research Committee Chair. We are indebted to Josh Roiland for three years of hard work (thank you Josh!). It is through the work of his committee that we are proud to announce the 2017 winners. The Susan L. Greenberg Prize for the Best Research Paper goes to David Dowling for "Banned in Britain: Marilynne Robinson's Radical Environmental Journalism," and the Norman H. Sims Prize for Best Student Research Paper goes to Ashlee Nelson for "A New Feminism in New Journalism: Gloria Steinem and the 1972 U.S. Presiden-

No doubt  
the most affordable  
rooms in  
Halifax are in the host's  
dormitory

tial Election".

On a final note, our host David Swick—who has been working tirelessly setting up the conference in Halifax—has kindly informed us that the University of King's College rents out student residence rooms at very affordable rates (prices range from \$46.89 CDN/\$35.89 USD for a single room to \$63.94 CDN/\$48.94 USD for a double). For more information, please see <<http://conferences.ukings.ca/portfolio/summer-accommodations/>>.

Looking forward to May in Halifax, let me sign off with: "See you soon!"  
*Até breve!* ♦

*Literary Journalism*

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**IALJS-12 CONFERENCE SCHEDULE SUMMARY**

**Wednesday, 10 May 2017**

Session 0 16.00 – 18.00 Executive Committee Meeting

**Thursday, 11 May 2017**

Sign in	8.00 – 9.00 Pick up conference materials
Session 1	9.00 – 9.15 Welcome and Introduction
Session 2	9.15 – 10.45 Work-in-Progress Session I
Session 3	11.00 – 12.00 Keynote Speech
Lunch	12.00 – 13.15
Session 4a/b	13.15 – 14.45 Research Paper Session I and II
Session 5a/b/c	15.00 – 16.30 Work-in-Progress Sessions II, III and IV
Session 6	16.45 – 18.15 Panel I (Conference Host's Panel)
Session 7	18.30 – 20.00 Conference Reception

**Friday, 12 May 2017**

Session 8a/b/c	9.00 – 10.30 Work-in-Progress Sessions V, VI and VII
Session 9	10.45 – 12.15 Panel II (President's Panel)
Lunch	12.15 – 13.30
Session 10	12.15 – 13.30 Working Lunch: <i>LJS</i> Staff Meeting
Session 11a/b/c	13.30 – 15.00 Research Paper Sessions III and IV, WiP VIII
Session 12a/b	15.15 – 16.45 Panels III and IV
Session 13	17.00 – 18.00 President's Address & Annual Business Meeting
Session 14	19.00 – 21.00 Conference Banquet (per reservation)

**Saturday, 13 May 2017**

Session 15a/b	9.00 – 10.30 Work-in-Progress Sessions IX and X
Session 16a/b	10.45 – 12.15 Panels V and VI
Session 17	12.30 – 13.00 Closing Convocation

# **LITERARY JOURNALISM:**

**FROM THE CENTER, FROM THE MARGINS**



**The Twelfth International Conference for  
Literary Journalism Studies (IALJS-12)**



**THURSDAY, MAY 11 – SATURDAY, MAY 13, 2017**

**University of King's College  
Halifax, Canada**

## THE SCHOOL OF JOURNALISM AT THE UNIVERSITY OF KING'S COLLEGE WILL HOST OUR CONFERENCE IN HALIFAX IN MAY

*Welcome to Maritime Canada.*

By Ali Pelczar, Northwestern University (U.S.A.)

The IALJS conference at the University of King's College in Halifax, Nova Scotia will be hosted by David Swick and Don Sedgwick of the School of Journalism. The School of Journalism was founded in 1978, then the only degree-granting journalism program in Atlantic Canada. The undergraduate program offers two tracks: a four-year Honors degree and a one-year program for students who have already completed another bachelor's degree. There are also three graduate programs and a combined master's and Juris Doctor degree.



IALJS-12  
HOST

The University of King's College was founded in Windsor, Nova Scotia in 1789. After a 1920 fire that destroyed the main building, the university moved to its current location

within the campus of Dalhousie University in Halifax. The two universities maintain a close, productive relationship, and students at either university can generally take classes at the other. King's remains a small university, with just under 1000 undergraduate students and about 50 graduate students enrolled in 2015.

The undergraduate four-year degree forces students to take an interdisciplinary approach. Like all first-year undergradu-

The School  
offers an MFA in Creative  
Nonfiction and  
two Masters of Journalism

ates at the university, students complete the Foundation Year Program. This year-long series of lectures and small seminars traces the history of the world through some of the



DAVID SWICK



DON SEDGWICK

greatest written works, from Virgil to Beaufort. The School of Journalism is home to the only graduate degrees offered by the university: an MFA in Creative Nonfiction and two streams within a Master of Journalism. The MFA is a unique two-year limited-residency program designed to help students push their idea for a nonfiction novel, biography, or memoir onto the road to publication. Students spend two summers in Halifax developing proposals and learning research skills, as well as eight months each in Toronto and New York to learn about the business of writing and meet with agents and editors.

Within the Master of Journalism, the Data and Investigative stream begins with the one-year accelerated Bachelor program. The program's second year teaches students how to use data analysis to develop investigative projects with classes such as public records research. The New Ventures stream also begins with the one-year accelerated program. This program has a focus on innovation and entrepreneurship, with the goal of teaching students how the business of journalism works. A capstone project enables students to develop a business model they can pursue upon graduation.

The School employs more than 40 faculty members, most of whom work actively in the field. Many hold distinguished positions within their specialty. Swick is the Associate Director of the School, and teaches in both the MFA and undergraduate programs, including leading fourth-year students in their Honors projects. Sedgwick is Executive Director of the MFA program and also teaches in the New Ventures stream.

The School of Journalism looks forward to hosting the IALJS conference.. ♦



<b>2017 IALJS CONVENTION REGISTRATION FORM</b> 11-13 May 2017 University of King's College School of Journalism, Halifax, Nova Scotia, Canada			
<b>1.a. PRE-REGISTRATION FEES (MUST BE POSTMARKED ON OR BEFORE 31 MARCH 2017)</b>			Please indicate the applicable amounts:
Current IALJS Member – \$120		(rate for those already having paid their 2017 dues)	
Current IALJS Member retired – \$100		(rate for those already having paid their 2017 dues)	
Student – \$5		(rate for those already having paid their 2017 dues)	
Student – \$30		(Includes a one-year IALJS membership)	
Non-IALJS member – \$170		(Includes a one-year IALJS membership)	
Spouse/Partner – \$50		(This fee is required only if a spouse will be attending scheduled research sessions and/or panels)	
<b>1.b. REGISTRATION FEES POSTMARKED AFTER 31 MARCH 2017</b> (Note: Meals & special events may not be available to those who register after 31 March 2017)			
Current IALJS Member – \$155		(rate for those already having paid their 2017 dues)	
Current IALJS Member retired – \$135		(rate for those already having paid their 2017 dues)	
Student – \$30		(rate for those already having paid their 2017 dues)	
Student – \$55		(Includes a one-year IALJS membership)	
Non-IALJS member – \$205		(Includes a one-year IALJS membership)	
Spouse/Partner – \$85		(This fee is required only if a spouse will be attending scheduled research sessions and/or panels)	
<b>1.c. ON-SITE REGISTRATION – \$180 for IALJS members, \$230 for non-members (includes a one-year IALJS membership). NOTE: Meals &amp; special events may not be available to those who register on site.</b>			
<b>2. SPECIAL EVENTS:</b> Please indicate the number of meals required next to each item below			
		Number of meals needed:	Regular      Vegetarian
Conference Banquet (Friday evening)	Number attending x \$60		
<b>Make registration checks payable to “IALJS”</b>			<b>TOTAL ENCLOSED:</b>
Please return completed form with a check or bank transfer payable to “IALJS” to >>>  To register on-line via PayPal, see “Conference Payments” at <a href="http://WWW.IALJS.ORG">WWW.IALJS.ORG</a>	BILL REYNOLDS, IALJS Treasurer School of Journalism Ryerson University 350 Victoria St., Toronto, Ontario M5B 2K3 CANADA Tel: +01-416-979-5000 x6294 Fax: +01-416-979-5216 reynolds@ryerson.ca	For a reservation at the convention hotel, <b>Lord Nelson Hotel</b> Special IALJS rate, incl. tax (single/double: C\$186, US\$142). To register, mention group ID “35942” when calling +1-800-565-2020, sending an e-mail to <a href="mailto:ask@lordnelsonhotel.com">ask@lordnelsonhotel.com</a> or visiting <a href="https://res.lordnelsonhotel.com/booking/default.aspx?Group=35942">https://res.lordnelsonhotel.com/booking/default.aspx?Group=35942</a>	
<b>3. REGISTRATION INFO</b>			
Name:			
University			
School, Department			
City, State, Zip, Country			
Phone			
E-mail Address			

**International Association for Literary Journalism Studies**

**IALJS-12 CONFERENCE PROGRAM**

**“Literary Journalism: From the Center, From the Margins”**

**The Twelfth International Conference for Literary Journalism Studies (IALJS-12)**

**University of King’s College  
Halifax, Nova Scotia, Canada**

**11-13 May 2017**



**Thursday, 11<sup>th</sup> May 2017**

*NOTE: Venues for all presentations are located on the second floor of the New Academic Building*

	<b>8.00 – 8.45</b>	<b>Check-in and Registration</b>	<i>(KTS Lecture Hall)</i>
<b>Session 1</b>	<b>9.00 – 9.15</b>	<b>Introduction and Welcome</b>	<i>(KTS Lecture Hall)</i>
	Co-Hosts Don Sedgwick and David Swick (University of King’s College, Canada)		
	President William Lahey (University of King’s College, Canada)		
	Isabel Soares (ISCSP, CAPP, Universidade de Lisboa, Portugal)		
<b>Session 2</b>	<b>9.15 – 10.45</b>	<b>Work-in-Progress Session I</b>	<i>(KTS Lecture Hall)</i>

*(NOTE: Work-in-Progress Presentations are 10-12 minutes each)*

**Session Title: Investigating the Principles of Undercover Literary Journalism**

Moderator: David Abrahamson (Northwestern University, U.S.A.)

1. Liliana Chávez-Díaz (University of Cambridge, United Kingdom), “Local Conversations in Globalized Times: The Metajournalism of Juan Villoro and Martín Caparrós”
2. Jacqueline Marino (Kent St. University, U.S.A.), “Prison Guard Journalists: The Evolution of Investigative Literary Journalism Behind Bars”
3. Willa McDonald (Macquarie University, Australia) and Bunty Avieson (Sydney University), “Journalism in Disguise: Standpoint Theory and the Undercover Journalism of Günter Wallraff in *Ganz Unten or Lowest of the Low*”
4. Todd Schack (Ithaca College, U.S.A.), “Literary Journalism Goes Undercover, and Discovers Its Roots”

Q&A – 20 minutes

**Session 3**      **11.00 – 12.00**      **Keynote Speech**      *(KTS Lecture Hall)*

**Introduction:** Isabel Soares (ISCSP, CAPP, Universidade de Lisboa, Portugal)

**Keynote Speaker:** Alice Trindade (ISCSP, CAPP, Universidade de Lisboa, Portugal)

**“Literary Journalism: Many Voices, Multiple Languages”**

Q&A – 15 minutes

**Lunch**      **12.00 – 13.15**      (on your own)

**Session 4a**      **13.15 – 14.45**      **Research Paper Session I**      *(Rowland C. Frazee Room)*

*(NOTE: Research Paper Presentations are 15-20 minutes each)*

**Session Title: Content, Form, and Time: Style as Argument**

Moderator: Lindsay Morton (Avondale College of Higher Education, Australia)

1. David O. Dowling (University of Iowa, U.S.A.) “Banned in Britain: Marilynne Robinson’s Radical Environmental Journalism” — **WINNER, SUSAN GREENBERG PRIZE FOR BEST RESEARCH PAPER**
2. Josh Roiland (University of Maine, U.S.A.), “Hidden in Plain Style: The Anti-Bomb Politics of John Hersey’s *Hiroshima*”
3. Christopher Wilson (Boston College, U.S.A.), “The Journalist Who Was Always Late”

Q&A – 30 minutes

**Session 4b**      **13.15 – 14.45**      **Work-in-Progress Session II**      *(Seminar Room)*

*(NOTE: Work-in-Progress Presentations are 10-12 minutes each)*

**Session Title: The Ethical and Historical Limits of Literary Journalistic Reporting**

Moderator: Roberta Maguire (University of Wisconsin Oshkosh, U.S.A.)

1. Theresa J. Malloy (University of Saint Thomas, U.S.A.), "Exploring Ethical Intersections of Ethnography and Literary Journalism"
2. Hendrik Michael (University of Bamberg, Germany), "*The World's* 'True Stories of the News' and the Commodification of Literary Journalism Before 1900"
3. Dominic Rainsford (Aarhus University, Denmark), "Ethics, Numbers, the Literary, and the Real"
4. Julie Wheelwright (City, University of London, U.K.), "Gay Talese and the Ethics of *The Voyeur's Motel*"

Q&A – 20 minutes

**Session 5a**      **15.00 – 16.30**      **Work-in-Progress Session III**      (Seminar Room)

**(NOTE: Work-in-Progress Presentations are 10-12 minutes each)**

**Session Title: History and the Imperative Present of Literary Journalism**

Moderator: Josh Roiland (University of Maine, U.S.A.)

1. Jonathan Fitzgerald (Northeastern University, U.S.A.), "The Continuous Line: Visualizing the History of American Literary Journalism"
2. Kari Howard (Nieman Foundation's *Storyboard*, U.S.A.), "A Storyboard for Journalistic Storytelling"
3. Miles Maguire (University of Wisconsin Oshkosh, U.S.A.), "Going for the Gold: How Literary Journalism Techniques Have Come to Dominate the Pulitzer Prizes"
4. Ryan Marnane (Salve Regina University, U.S.A.), "Feeling the Facts: Literary Journalism Amid the Anthropocene"

Q&A – 20 minutes

**Session 5b**      **15.00 – 16.30**      **Work-in-Progress Session IV**      (Rowland C. Frazee Room)

**(NOTE: Panel Presentations are 10-12 minutes each)**

**Panel Title: Teaching and Telling Stories in the 21<sup>st</sup> Century**

Moderator: Mitzi Lewis (Midwestern State University, U.S.A.)

1. Sac-Nicté Calderón (Universidad Iberoamericana Ciudad de México, Mexico), "Joan Didion: Literary Journalism Subjectivation in *Blue Nights*"
2. Nadia Nahjari (Université Libre de Bruxelles, Belgium), "Follow The Storyteller: The Round Trips of Narrative Between Media, Formats, and Genres"
3. Patrick Walters (Kutztown University, U.S.A.), "Teaching Immersion Journalism in the 21<sup>st</sup> Century"

Q&A – 20 minutes

**Session 5c**      **15.00 – 16.30**      **Work-in-Progress Session V**      *(G. Peter Wilson Room)*

*(NOTE: Work-in-Progress Presentations are 10-12 minutes each)*

**Session Title: Transcontinental Literary Journalism**

Moderator: Ashlee Nelson (Victoria University of Wellington, New Zealand)

1. Manuel Coutinho (Universidade Nova de Lisboa, Portugal), “The Voice and Narrative of Four Contemporary Portuguese Literary Journalists”
2. Lesley Cowling (University of the Witwatersrand, South Africa), “Laying it ‘On the Line’: Aggrey Klaaste and the Use of Literary Tactics for Nation-Building in Apartheid South Africa”
3. Pascal Gin (Carleton University, Canada), “Literary Journalism from the Margins of Translation: The Case of French Long-form Reportage”
4. Hilde Van Belle (KU Leuven, Belgium), “The *Voyage in the Dark* of Joris Van Casteren; or, How to Tell Your Own Sad Love Story”

**Session 6**      **16.45 – 18.15**      **Panel I — CONFERENCE HOST PANEL**      *(KTS Lecture Hall)*

**Session Title: Indigenous Literary Journalism: A Global Exploration**

Introduction and Moderator: President William Lahey (University of King’s College, Canada)

1. Pablo Calvi (Stony Brook University, U.S.A.), “Between Ethnography, Myth, and Journalism: Reporting on the Creation of a Sápara Bible”
2. John Coward (University of Tulsa, U.S.A.), “Writing from the (Indigenous) Edge: Journeys into the Native American Experience”
3. Jennifer Martin (Deakin University, Australia), “Writing Aboriginality: A Case Study Examining How Indigenous People Have Been Portrayed in the Winning Feature Entries for Australia’s Top Journalism Prize, the Walkley Awards”
4. Duncan McCue (CBC Radio/Ryerson University, Canada), “Indigenous Memoir and Literary Journalism: A Personal Story”
5. Bill Reynolds (Ryerson University, Canada), “Dan David and the Political Force of Indigenous Literary Journalism”

Q&A – 20 minutes

**Session 7**      **18.30 – 20.00**      **Conference Reception**      *(G. Peter Wilson Room)*

**20.00 – ? Informal Drinks and Dinner (on your own)**

## Friday, 12<sup>th</sup> May 2017

**Session 8a**      **9.00 – 10.30**      **Work-in-Progress Session VI**      *(Rowland C. Frazee Room)*

*(NOTE: Work-in-Progress Presentations are 10-12 minutes each)*

**Session Title: Reconsidering Literary Journalism's Past**

Moderator: Kevin Lerner (Marist College, U.S.A.)

1. Tobias Eberwein (Austrian Academy of Sciences, Austria), "Searching with the Good Eye Closed: Erich Maria Remarque and the Politics of Entertainment"
2. James McLean (Concordia University, Canada), "Letters in Time, Voices in Space: *The Spectator* And the Art of the Public Letter"
3. James E. Mueller (University of North Texas, U.S.A.), "'A True Insight into a Cavalryman's Life': George Armstrong Custer as Literary Journalist"

Q&A – 20 minutes

**Session 8b**      **9.00 – 10.30**      **Research Paper Session II**      *(G. Peter Wilson Room)*

*(NOTE: Research Paper Presentations are 15-20 minutes each)*

**Session Title: War Reporters Past and Present**

Moderator: Thomas B. Connery (University of St. Thomas, U.S.A.)

1. Manuel Coutinho (Universidade Nova de Lisboa, Portugal), "What We Can Learn from Scott Anderson's *Fractured Lands: How the Arab World Came Apart*"
2. Hendrik Michael (University of Bamberg, Germany), "'Why We Fled from Grozny? Nobody Has Asked Us this Question Yet': Literary Journalism and Reporting on Recent Immigration to Western Europe in German Media"
3. Josh Roiland (University of Maine, U.S.A.), "The Last Hurrah: Irony and Absurdism in John Sack's *M*"

Q&A – 30 minutes

**Session 8c**      **9.00 – 10.30**      **Work-in-Progress Session VII**      *(Seminar Room)*

*(NOTE: Panel Presentations are 10-12 minutes each)*

**Panel Title: Literary Journalists Pick Up the Mantle of Social Justice**

Moderator: Christopher P. Wilson (Boston College, U.S.A.)

1. Rachel Lallouz (University of Victoria, Canada), "Expanding Form in Literary Journalism: Feminist Hybrid Writing as Research-Creation"
2. Roberta Maguire (University of Wisconsin-Oshkosh, U.S.A.), "In the African American Tradition: Wesley Lowery and the Black Lives Matter Movement"
3. Jan Miklas-Frankowski (University of Gdansk, Poland), "Poland from the Margins: Marcin Kącki's *Białystok. White Power. Black Memory*"
4. Kathleen Wickham (University of Mississippi, U.S.A.), "Civil Rights Newsmagazine Coverage: Narrative as Story"

Q&A – 20 minutes

**Session 9**      **10.45 – 12.15**      **Panel II — PRESIDENT'S PANEL**      *(KTS Lecture Hall)*

**Session Title: "Latin American Literary Journalism: Violence, Dictators and Everyday Life"**

Introduction and Moderator: Isabel Soares (ISCSP, CAPP, Universidade de Lisboa, Portugal)

1. Patricia Poblete Alday (Universidad Academia de Humanismo Cristiano, Chile), "Ancestral Fears and Everyday Horrors: Óscar Martínez, Roberto Valencia, Alberto Arce and the 'Crónica' of Urban Violence in Central America"
2. Roberto Herrscher (Universidad Alberto Hurtado, Chile), "War, Fiesta and Magical Realism: The Literary Journalism of Colombian 'Cronista' Alberto Salcedo Ramos"
3. Juan Cristóbal Peña (Universidad Alberto Hurtado, Chile), "A Dictator Under Attack: Writing About Chilean History in a Post-Dictatorship Context"
4. Maryluz Vallejo (Universidad Javeriana, Colombia), "Gonzalo Arango, the Colombian Poet Who Ate from (and Reinvented) 'Crónica'"

Q&A – 20 minutes

**Lunch**      **12.15 – 13.30**      (on your own)

**Session 10**      **12.15 – 13.30**      **Working Lunch: *Literary Journalism Studies* Staff Meeting**

**Session 11a**      **13.30 – 15.00**      **Research Paper Session III**      *(G. Peter Wilson Room)*

*(NOTE: Research Paper Presentations are 15-20 minutes each)*

**Session Title: Memory, Imagination, and Empathy in Literary Journalism**

Moderator: Kate McQueen (University of Illinois, U.S.A.)

1. Blanche Morel (Concordia University, Canada), "Prosthetic Memory and Literary Journalism: A French Case Study"
2. Lindsay Morton (Avondale University of Higher Education, Australia), "The Role of Imagination in Literary Journalism"
3. Pascal Sigg (University of Zurich, Switzerland), "Future Human Centers: George Saunders' Sincere Literary Reportage"

Q&A – 20 minutes

**Session 11b**     **13.30 – 15.00**     **Work-in-Progress Session VIII**     *(Seminar Room)*

*(NOTE: Work-in-Progress Presentations are 10-12 minutes each)*

**Session Title: New Formats and Old Voices in Literary Journalism**

Moderator: Isabelle Meuret (Université Libre de Bruxelles, Belgium)

1. Antonio Cuartero, (Universidad de Málaga, Spain), “The Book as Format in Literary Journalism: Analysis of 35 Spanish Literary Journalism Books”
2. Kevin M. Lerner (Marist College, U.S.A), “The Other New Journalism: David Halberstam, J. Anthony Lukas, and Reported Narrative in the Dawn of the Big Important Book”
3. Augusto Machado Paim (Bauhaus-University, Germany), “On the Characteristics of Sketchbooks as a Journalistic Tool”
4. Mateus Yuri Passos (Faculdade Cásper Líbero, Brazil), “The Gloomy Guy: On the Shift in Voice and Style in Joseph Mitchell’s Pieces”

Q&A – 20 minutes

**Session 11c**     **13.30 – 15.00**     **Research Paper Session IV**     *(Rowland C. Frazee Room)*

*(NOTE: Research Paper Presentations are 15-20 minutes each)*

**Session Title: New Outlooks on the New Journalism**

Moderator: Jacqueline Marino (Kent St. University, U.S.A.)

1. Sue Joseph (University of Technology, Australia), “Gonzo Ethnography in Australia: Elisabeth Wynhausen’s Dirt Cheap”
2. Christopher Kremmer (University of New South Wales, Australia), “Gonzo with a PhD: Matthew Thompson and the Political and Literary Legacy of Hunter S. Thompson”
3. Ashlee Nelson (Victoria University of Wellington, New Zealand), “A New Feminism in New Journalism: Gloria Steinem and the 1972 U.S. Presidential Election” — **WINNER, NORMAN H. SIMS PRIZE FOR BEST STUDENT RESEARCH PAPER**

Q&A – 20 minutes

**Session 12a**     **15.15 – 16.45**     **Panel III**     *(Seminar Room)*

*(NOTE: Panel Presentations are 10-12 minutes each)*

**Panel Title: “Unexpected Literary Journalism: In and Out of the Canon”**

Moderator: Manuel Coutinho (Universidade Nova de Lisboa, Portugal)

1. Juan Domingues (Pontificia Universidade Católica do Rio Grande do Sul, Brazil), “From Heroes to Villains: The Truth about the Farroupilha Revolution”
2. Roberto Herrscher (Universidad Alberto Hurtado, Chile), “Nonfiction Poetry and the Spanish-Speaking ‘Crónica’: How Martín Caparrós (Argentina), Alberto Fuguet (Chile), Elena Poniatowska (Mexico), Patricia Nieto (Colombia) and Jordi Soler (Mexico) Used Poetic Tools and Modes to Tell the Unspeakable and Ungraspable in Latin America”
3. Isabelle Meuret (Université Libre de Bruxelles, Belgium), “‘What Literary Journalism Could Be?’ Of Refugees, Asylum Seekers and Unexpected Contributors”
4. Isabel Soares (ISCSP, CAPP, Universidade de Lisboa, Portugal), “Touching on the Borders of Literary Journalism: David Attenborough and the World of Man”

Q&A – 20 minutes

**Session 12b**      **15.15 – 16.45**      **Panel IV**      *(Rowland C. Frazee Room)*

**(NOTE: Panel Presentations are 10-12 minutes each)**

**Session Title: Journalism of Affect: Narrative Empathy and Engagement**

Moderator: David Dowling (University of Iowa, U.S.A.)

1. Kate McQueen (University of Illinois Urbana-Champaign, U.S.A.), “Finding a Common Root: The Persuasive and Literary Value of Anthropomorphism in Peter Wohlleben’s *The Hidden Life of Trees*”
2. Lindsay Morton (Avondale College of Higher Education, Australia), “Empathy, Inquiry and Imagination in Literary Journalism”
3. Isabel Nery (Universidade de Lisboa, Portugal), “The Neurosciences of Literary Journalism: Brain Reactions to Media and Literature”
4. Marie Vanoost (Université Catholique de Louvain, Belgium), “Reading News as Narrative or as Inverted Pyramid: The Role of Gender on the Reading Experience”

Q&A – 20 minutes

**Session 13**      **17.00 – 18.00**      **President’s Address and Annual Business Meeting**      *(KTS Lecture Hall)*

President Isabel Soares (ISCSP, CAPP, Universidade de Lisboa, Portugal)

**Session 14**      **19.00 – 21.00**      **Conference Banquet:** (per reservation)

Wooden Monkey (Dartmouth Main Ferry Terminal)

**Saturday, 13<sup>th</sup> May 2017**

**Session 15a**      **9.00 – 10.30**      **Work-in-Progress Session IX**      *(Seminar Room)*

*(NOTE: Work-in-Progress Presentations are 10-12 minutes each)*

**Session Title: Worldwide War Coverage in the 20<sup>th</sup> Century**

Moderator: Hilde Van Belle (KU Leuven, Belgium)

1. Robert Alexander (Brock University, Canada), "'A Perestroika of Feelings': Liminal Animality in Svetlana Alexievich's *Voices from Chernobyl*"
2. Ellen Gerl (Ohio University, U.S.A.), "Operation Eggnog: *Collier's* 1951 Narrative Issue Takes on the Cold War"
3. Monica Martinez (Universidade de Sorocaba, Brazil), "Brazilian Coverage of War: Patrícia Campos Mello's (Folha de S.Paulo) Reports on Syria"
4. Susan E. Swanberg (University of Arizona, U.S.A.), "Writing While Under the Influence: John Hersey and the Writings of Hiroshima Eyewitness John A. Siemes, S.J."

Q&A – 20 minutes

**Session 15b**      **9.00 – 10.30**      **Panel V**      *(Rowland C. Frazee Room)*

*(NOTE: Panel Presentations are 10-12 minutes each)*

**Panel Title: The Challenges of Writing 101**

Moderator: John Hanc (New York Institute of Technology, U.S.A.)

1. David Abrahamson (Northwestern University, U.S.A.), "The Eternal Question: What's the Story?"
2. Kevin Lerner (Marist College, U.S.A.), "Embedding a Creative Journalism Assignment in a Critical Readings Course"
3. Mitzi Lewis and Robin Reid (Midwestern State University, U.S.A.), "Analysis of Survey Responses from Writing Educators"
4. Jeffrey Neely (University of Tampa, U.S.A.), "Teaching Writing Well: Instructors Weigh in on Cogent Critical Thinking and Clear, Colorful Prose"

Q&A – 20 minutes

**Session 16a**      **10.45 – 12.15**      **Panel VI**      *(Rowland C. Frazee Room)*

*(NOTE: Panel Presentations are 10-12 minutes each)*

**Panel Title: "Ennobling African-American Expression: Henry Hampton's *I'll Make Me a World*"**

Moderator: Thomas A. Mascaro (Bowling Green State University, U.S.A.)

1. Sheila Curran Bernard (University at Albany, U.S.A.), “Making Worlds: Documentary Storytelling as Literature”
2. Denise A. Greene, (Documentary Producer/Director), “The Freedom You Will Take: The Literature of Audacity”
3. Tracy Heather Strain (Northeastern University, U.S.A.), “The Dream Keepers: Literature as Activism”

Q&A – 20 minutes

**Session 16b**      **10.45 – 12.15**      **Panel VII**      *(Seminar Room)*

***(NOTE: Panel Presentations are 10-12 minutes each)***

**Panel Title: Essential Narrators: The Importance of Voice in Literary Journalism**

Moderator: Julie Wheelwright, (City, University of London, U.K.)

1. Pablo Calvi (Stony Brook University, U.S.A.), “The Religious Voice in Rodolfo Walsh’s Journalistic Construction of Eva Peron’s Myth”
2. Sue Joseph (University of Sydney, Australia), “*Quarterly Essay* Discursive Practice: A Case Study”
3. Matthew Ricketson (University of Canberra, Australia), “‘What inna namea Christ is this?’: The Origins of Tom Wolfe’s Journalistic Voice”
4. Todd Schack (Ithaca College, U.S.A.), “‘Draggin’ the Audience to Hell’: The Voice and Death of Nick Tosches”

Q&A – 20 minutes

**Session 17**      **12.30 – 13.00**      **Closing Convocation**      *(KTS Lecture Hall)*

Isabel Soares (ISCSP, CAPP, Universidade de Lisboa, Portugal)

Tobias Eberwein (Austrian Academy of Sciences, Austria)

## The Legacy of Mata Hari: Women and Transgression

A one-day symposium  
City, University of London  
28 October, 2017



In October 1917, the woman known throughout the globe as Mata Hari was executed on espionage charges by a firing squad at Vincennes on the outskirts of Paris. Born Margaretha Geertruida Zelle (1876) in Leeuwarden, Holland, in 1905, she reinvented herself as the exotic dancer Mata Hari, trading on the fascination with colonial cultures in the fin de siècle. Although history has provided little evidence of her spying, Mata Hari's French prosecutors condemned her as 'the greatest female spy the world has ever known', a vamp, a courtesan and a divorcee who had caused the deaths of 50,000 allied combatants.

On the centenary of her death, this symposium hosted by City, University of London acknowledges Mata Hari's significance as an icon of feminine seduction, political betrayal and female transgression into male spheres of influence. This multi-national, cross-disciplinary event drawing from history, politics, cultural studies, literary journalism, the visual and performing arts, museum studies, translation studies and feminist studies will bring together biographers, academics, novelists, performers and curators from the Fries Museum. Contributors will address the cultural multiplicity of the anxieties about women in the public sphere that Mata Hari symbolised both during the First World War and as enduring concerns. Speakers will discuss Mata Hari's legacy in the identification of transgressive women today, especially those in the political sphere and those involved in global or domestic conflicts. Presentations from cultural historians on Mata Hari's historic influence on dance, cinema and representation of the female body are also welcome.

We invite proposals for 20-minute papers or for conference panels on any aspect of Mata Hari and her legacy. Possible topics include but are not limited to:

- Mata Hari's significance as a female icon during the First World War
- Representations of Mata Hari and female agents in theatre and film from the early 20<sup>th</sup> century
- Fictional and journalistic representations of female espionage agents
- Literary, cinematic, artistic and journalistic representations of transgressive women
- Representations of the female vamp and the performance of femininities
- The queer transgression of Mata Hari
- Post-colonialism and female erotic performance in the early twentieth century
- Women, war and espionage
- The creation and significance of female icons in the fin de siècle and beyond
- Female transgression and museum studies
- Cultural anxieties about female representation in political and domestic spheres

We hope to have media sponsors for the event and a number of UK outlets have already expressed interest in supporting the symposium. A publication based on the symposium is envisaged.

Please send proposals (300 words max. plus biographical paragraph of 200 words max.) to Dr Julie Wheelwright ([julie.wheelwright.1@city.ac.uk](mailto:julie.wheelwright.1@city.ac.uk)) and Dr Minna Vuohelainen ([minna.vuohelainen@city.ac.uk](mailto:minna.vuohelainen@city.ac.uk)) no later than 30 May, 2017.

## LITERARY JOURNALISM IN POLAND

### *Thoughts on the universal and the particular in reportage.*

By Susan L. Greenberg, University of Roehampton (U.K.)

**T**his is an edited version of a keynote talk for the conference, 'Literary journalism in times of crisis and transition' at the University of Warwick, UK, 26 Nov 2016. It is an update and reappraisal of ideas explored in an earlier book chapter (Greenberg 2012).

We are meeting here to talk about literary journalism in times of crisis and transition. The focus is on a specific period – the hundred years from 1870 to 1970. But the association between literary journalism and crisis can be made in any age. And we are living through such a moment now. The feeling of crisis is new in countries such as this, where life has



AROUND  
THE WORLD

been relatively free and safe since the end of the Second World War in 1945. But in some parts of Europe that feeling came much later, in the years 1988 to 1990, when they emerged from Soviet control and single party rule. And so now, in those places, when crisis comes again and hits the body politic, it lands in places that are still freshly bruised.

Many countries in central and eastern Europe shared a similar postwar experience. But perhaps Poland provides a heightened example, because it faced an existential threat as a nation not just during the Second World War, but many times, over the centuries. These pictures (Fig 1), taken from a motorway bridge, show the road that runs through Warsaw from Berlin in the West to Moscow in the East. They bring home the geopolitics of Poland: a flat territory with no natural defences, caught between two great powers.

Poland is also unusual – for our purposes – in having an important tradition in literary reportage, measured both by critical mass and by esteem. Ryszard Kapuściński, translated in many languages

by the time of his death in 2007, is just one example of a much wider cultural phenomenon. Polish reportage has a regular public following at home and holds the same status as, say, literary fiction in the UK. For these two reasons, a study of Polish reportage may provide a useful way of thinking about important universal themes. One theme explored today is about literary survival: what does it take for a genre or type of writing to stick and even thrive? Another is the importance of developing a more diverse understanding of "colonialism." And the third is about the relationship between fact and feeling.

#### POINT IN THE SPECTRUM

When the IALJS first formed over 10 years ago, it took a deliberately international stance. This involved, among other things, going beyond the language of "literary journalism" to describe narrative reporting, and include other terms such as narrative journalism, literary reportage, the New Journalism, and some forms of creative nonfiction. In the case of Poland – and perhaps most of Europe – it is the term "reportage" that is most commonly used.

My IALJS colleague John Hartsock has described in detail a wide spectrum of ways in which "reportage" is conceived, and articulated the ways in which it can differ from literary journalism, depending on the extent to which it resists coming to critical closure (2016). His account traces the roots of reportage in late 19th and early 20th century Europe, in the politically engaged traditions of the literary left, which favored the eyewitness account over the bourgeois "objective" style as a way of revealing the true extent of people's oppression. Nowadays, the pitfalls of objectivity are well rehearsed. But it is worth remembering the dangers of the engaged approach as well, both aesthetic and ethical. If storytelling is co-opted by ideology, it becomes clichéd (aesthetic) and factually distorted (ethical). If resistance to closure does not happen, the reader's response ends up being prescribed. One thinks of the clunky



metaphors used by Egon Kisch, an early exponent of committed reportage, in a story about the Spanish Civil War which featured the red flag of social democracy taunting "the people," represented by a bull (Kuprel 2004: 376).

During the 1930s, that type of prescribed reader response was officially sanctioned by the doctrine of "socialist realism," described by the literary historian Marcel Cornis-Pope as an example of "the totalitarian demand for a uniform imagination" (2007: 164). Its mirror image on the right is the mythic nationalist story. Both kinds of storytelling do ideological work. They tap into the reader's emotions; they connect with feeling. But neither facts nor feelings are not allowed to be tested in an open-ended way. This control of public language compromises "the document." The need then arises to "problematize official representations" (169). Across the Soviet bloc, control of language was resisted in different ways. Fictional techniques include magical realism, such as the work of the Czech novelist Milan Kundera. The totalizing control of language is a central conceit in his novel *The Joke*, in which an offhand comment written on a postcard causes an entire life to unravel. Resistance also came from Havel's absurdist theatre in Czechoslovakia and Ionescu's experimental drama in Romania.

In Poland the chosen strategy was literary reportage, and at a point on the spectrum that favoured a resistance to closure. In a book of Polish reportage in French translation, the critic Margot

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Carlier describes its characteristics as “the skilled use of narrative prose built around a character, place or event, often structured with plot-like precision” for a story in which the writers “elevate the human aspect of the situation, insisting on the particular, individual motivations of each person” (Carlier 2005: 13). This meets the need, on one hand, to anchor events by documenting them; and on the other, the need to “problematize official representations” by allowing for personal experience. The literary historian Diana Kuprel identifies early examples of this strategy in Poland; this includes Marian Brandys, writing during the 1940s and 50s, and the author Zofia Nałkowska. Her whose wartime diaries record a growing awareness that “as a writer, she was obliged to bear witness to what was going on around her” while also feeling that the “sheer magnitude of the crimes on Polish soil demanded that she take an innovative approach” (Kuprel 2004: 380). In the case of Nazkowska, she makes a shift from her usual subjective style of storytelling to more factual reports that allow real-life protagonists to speak on their own behalf. In the case of other writers, I would note, the response to existential danger involves a shift in the other direction, from a dispassionate, narrowly factual approach to a more subjective form of storytelling – with the two responses meeting in the middle.

**PARTICULAR AND UNIVERSAL**

Of all the countries in the Soviet bloc, Poland was known for carving out for itself the greatest freedom. This is why there was not just one year of revolution in 1989, but an entire decade of open revolt that began with the formation of Solidarity in 1981. The growth of reportage was both cause and effect of that greater openness. In postwar Poland, reportage started out following the committed model, which elevates a “typical” ideal (Zechenter 2007: 670) but then evolved into something more subversive. Marek Garzdecki, a former journalist and Solidarity representative, notes the change. In the 1950s, it was an important tool of Stalinist propaganda.

*Young journalists were sent “to the*

*country” to write “stories from life” about how wonderful collectivization was, and how dramatically life had improved for the poor under communism. There was a standard style: first you admitted the difficulties, then you included vox pops from different people explaining why the difficulties arose, and how they are being overcome. Then the optimistic ending: the country is progressing towards a bright future. (Greenberg, 2012: 125)*

The change started around 1955. Often the same journalists who had gushed about the benefits of communism a few years earlier now used reportage to criticize the system: “It was as if those able to see at first-hand the reality of the system, rebelled against being forced to

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The closing  
in 1957 of a popular  
student weekly  
sparked unrest reported around  
the world

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write what was, in fact, lies” (125). Often this reporting used what was called “Aesopian narratives,” after the *Fables*. “You wouldn’t say ‘The government won’t provide adequate schooling for children in small towns’ but you could write a story about one particularly bad school, in one particular town, and then the readers in other places would say, ‘Ah, that is what it is like in my town, too; so that is what it must be like, all over Poland.’” (215)

By 1957, the popular student weekly *As It Is* (*Po Prostu*) was closed on the personal orders of Communist Party leader Gomulka, sparking unrest that made headlines around the world. Some of the paper’s style was adopted by the weekly *Polityka*, which became one of the most influential newspapers in the communist bloc. When Solidarity was born in August 1980, it founded *Tygodnik Solidarność* (*Solidarity Weekly*). And when free elections finally beckoned in 1989, the newspaper *Gazeta Wyborca* was launched,

backed by Lech Walesa, the leader of Solidarity, and the film-maker Andrzej Wajda. The editor in chief was – and still is – the former dissident Adam Michnik. The paper is now fully independent, with a circulation of approx 150,000. In 1993, *Gazeta Wyborcza* started a new weekly supplement, headed by Hanna Krall, whose stories have been translated into 15 languages. The aim of this supplement, now named *Duży Format* (*Large Format*), is to develop longer, quality stories about Polish life, culture and history, drawing inspiration from American magazines like the *New Yorker*.

Nowadays, Kapuściński and Krall are commonly referred to as the “father and mother” of modern Polish reportage. This has taken concrete form in the Centre for Literary Reportage in Warsaw, established in 2010 with the support of Krall and Kapuściński’s widow Alicja, which offers a bookshop and café, a year-long training course, and an annual international festival called “Fiction-Free Warsaw.” The generation which followed Krall and Kapuściński is not yet widely known abroad. But their work appears regularly on Polish bestseller lists; it wins literary prizes, and a recent wave of translations has brought new readers. One example is the work of the journalist Anna Bikont, who documented a wartime massacre of Jews in the Polish village of Jedwabne, and the local cover-up that followed. The victims had been rounded up from their homes in the village and then burned to death in a barn. The people who rounded them up were Polish, not German.

Her reporting in *Gazeta Wyborcza* provoked a huge public debate about how Polish society approached its past. In 2004 the story was published in book form. In its French translation, it won the European Book Prize in 2011 and an English language version was published recently (Bikont 2016). The historian Timothy Snyder describes her book as combining “the persistence and energy of a journalist with the humanity and care of a poet” – offering us perhaps yet another definition of literary journalism.

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This short account of literary responses to crisis in east-central Europe suggests that even a small difference in the environment can influence the choice of literary strategy. Once a culture starts to form, different elements reinforce each other, creating a space for experimentation. In Poland, a combination of circumstances favoured reportage. By looking at what is particular to the Polish example, we can see what might be universal. Let us return to those three themes.

**SURVIVAL**

Like any form of cultural production, literary reportage needs recognition and reward to thrive, and in Poland it has received that. In particular, in the post-1990 period, the support of *Gazeta Wyborcza* was crucial. Similar leadership was shown in the film industry, which shared a fascination with the relationship between documentation and storytelling, and the visual and written language of the two creative spheres became intertwined. In documentary, the director Marcel Łoziński formed a whole generation of *auteurs* at the Warsaw Documentary Film Studio. In feature films, a marker was set by Wajda's seminal 1977 film *Man of Marble*, in which a young filmmaker stumbles on a story that challenges the rhetoric and reality of "revolution."

**DIVERSITY OF COLONIALISM**

Kapuściński made his name while working for the Polish News Agency in Africa. In contemporary discourse, Africa is usually the setting for an exploration of colonialism of the Western variety. But for Kapuscinski, it was a different Imperium that he – and his readers – had in mind. In an interview with the literary scholar Carl Tighe, he said: "People ask me why I don't write about Poland, but I always wrote about Poland!" (Tighe, 1996) His subject was the Third World, but it was "a world which has a lot in common with Poland: the role of our *inteligencja* ... our experience as a colony." His book on Ethiopia (2006), for example, could be read in parallel lines as an account of both "the over-arching power of the medieval Emperor" there and "the all-knowing, all-seeing Party" in Poland. On his return to Poland after many years,

Kapuściński continued to travel but headed East, writing about the former Soviet empire, and Russia itself. Other, younger writers continued the tradition of writing about "place" or movement through space or time to examine internal and external realities. Wojciech Tochman went to former Yugoslavia with a Polish forensic scientist to document the search for war crime victims (2008). Andrzej Stasiuk's *On the road to Babadag* (2011) is a cross between a travel diary and personal essay, while Mariusz Szczygieł's *Gottland* (2008), about the Czechs' contradictory attitude to communism, presents the past as date-stamped diary entries. They have much in common with the work of the 2015 Nobel Prizewinner for Literature, Svetlana Alexievich, from Belarus (2016).

In short, the experience of writers in Central and Eastern Europe has an inescapably different optic from the post-colonial literary analysis of western Europe and North America. And this different perspective can make our understanding of colonialism more diverse. For a Polish artist the colonial power is to the east, in the past and again in the present; first the Russian empire, then the Soviet bloc, and now a belligerent Putinism.

**FEELING, FACT AND LIES**

In the old Soviet system, official documents told lies: this constituted a form of violence, and anchoring memory became a way of ensuring survival. That is why it was so important to Havel, for example, to articulate a philosophy of protest that was about "living in truth"; to live *as if* you were free. Under the new form of political control, captured in narrative nonfiction accounts such as Peter Pomerantsev's *Nothing is true and everything is possible* (2015), it is usually enough just to muddy the waters and create doubt whether truth can be established. But sometimes, a return to the outright lie is necessary, and as before, the past is contested territory.

In September 2016, for example, the Russian Supreme Court upheld a conviction against a blogger who noted (correctly) that the Soviet Union jointly invaded Poland with Nazi Germany in 1939. The prosecution came under a new

law described as a measure to prevent the glorification of Nazism, but in practice used to quash critics of the annexation of Crimea. This impulse is mirrored in Poland, where the nationalist party PiS won control of the presidency and parliament in 2015. Its rhetoric is anti-Russian but the government echoes the old Soviet line, now given new life by Moscow, which puts all blame for the occupation on Germany. The Polish government has also introduced a new offence: in this case it threatens prison for anyone holding the Polish people or state responsible for collaboration in Nazi crimes (Potel, 2016). The measure was justified by reference to complaints about media use of the term "Polish death camps," which should more accurately be described as "death camps in Nazi-occupied Poland." But it goes much further than a simple correction. In November 2016, the American Historical Association wrote to the Polish president to protest at the treatment of Jan Gross, professor of history at Princeton, who now faces a libel investigation for publishing historical accounts that implicate Poles in episodes of wartime genocide (AHA 2016). Yad Vashem's academic adviser, Professor Yehuda Bauer, described the new law as "very close to Holocaust denial" (Aderet, 2016).

Another potential casualty is a long-planned, state-of-the-art Museum of the Second World War, located in Gdansk where the first shots of the war were fired. It is organized thematically and over a long time period, for example tracing the pre-war collapse of democracy, putting the Polish experience in an international context. But in 2016 the PiS government dismissed the director and installed an amateur historian from its own ranks, on the grounds that the original plan does not express "the Polish point of view." The move has been challenged in court, and a standoff has ensued. Meanwhile, the permanent exhibition can be viewed online (Museum, 2017).

The exhibit includes items do-

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nated by the public. These include house keys found among the ashes at Jedwabne, a material trace of the massacre. The historian Timothy Snyder framed the problem this way:

*A full understanding of the Holocaust makes it very difficult to divide European nations simply into perpetrators and victims. The idea of Polish national innocence, which the current government seeks to enshrine, is far from innocent itself. If Poles were merely victims of Nazi aggression ... What do we do with the keys of the Jews from Jedwabne? (Snyder, 2016)*

Such developments directly threaten Polish artists and journalists, who did so much to open up a necessary public debate about their country's past. Under Soviet control, Poland had remained fixed in the role of victim. The victimhood was real enough, but the myth left no space to acknowledge a complex and contradictory reality. Now, a mythopoeitic nationalism is being reasserted which is just as fixed as the communist kind. The historian Jan-Werner Müller, scholar of populism, says: "It is hard to avoid the feeling that Central Europe is living 1989 in reverse" (Müller, 2016).

**FIGHTING MYTHS, AGAIN**

Poland has experienced enough openness, and enough leadership, to develop a tradition of reportage that allows us to explore questions of long vintage. The exploration can be understood as reaching out in two directions. In one direction, there is an exploration of the differences between *subjectivity* and *objectivity* – about how to keep faith with readers when using personal experience to make a truth claim. In the other, there is a dialogue about different ways of understanding subjectivity itself; from the political engagement of some forms of reportage, to the felt experience of the individual that is more characteristic of literary journalism. The study of journalism has seen a "turn to feeling," often framed as a challenge to what is characterised as "alienated objectivity." But as I have argued elsewhere (Greenberg, 2011) it should not be an either-or choice; both

facts and feelings can become alienated, and both can serve as an aid to survival. It still needs saying: the interesting thing about the consideration of fact and feeling is the relationship between the two, not the superior virtue of one or the other.

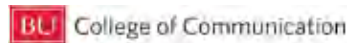
Literary journalism can help, because it allows us to put facts and feelings in dialogue with each other. And Polish writers have taken up the challenge, looking for ways to connect the two; so that factual information is gathered with immersive, felt detail, and tested against personal experience, and personal, felt experience is anchored by factual reporting and documentation, to test ideas, resolve differences and counter lies or deliberate confabulation. It is a strategy that can avoid both the alienated objectivity of conventional reporting, and the alienated subjectivity of ideological work.

The Romanian critic George Calinescu warned in 1948 that "a literary weapon is not helpful unless it remains literary, unless it moves the reader through the force of believable artistic images" (Cornis-Pope, 2007). The experience of East-Central Europe indicates that when committed reportage is on the outside, looking in, it can function as literature, albeit not to everyone's taste. And even then, the power relationships are complicated. But when it is operating in a totalizing environment, this becomes impossible – it cannot sustain itself because it is simply unbelievable.

When I first wrote on Polish reportage a few years ago, I argued that it had completed the shift that began in the 1950s, from an ideological model of reportage to an exploration of the "inconclusive present," offering a renewal in the process of telling true stories that are believable. At the time, the problem of "mythic nationalism" was posed as a counterpoint to the co-option of socialist realism on a largely retrospective basis. Now Polish reportage must face the challenge again, as part of its future. ♦

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# THE POWER OF NARRATIVE

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## WHEN TIMES WERE TOUGH FOR LITERARY JOURNALISM

*An Australian book that you really ought to consider reading.*

By Beate Josephi, University of Sydney (Australia)

In 1962 a little-noticed novel came out in Australia, *The Far Road*. All of 82 people bought it<sup>1</sup> and, despite being a seriously good book, it ended up on the great heap of unjustly forgotten novels. Its author was George Johnston, who two years later published *My Brother Jack*. Unlike its predecessor, that novel captured the Australian imagination, and almost fifty years on, is still



### REFLECTIVE ESSAY

named among Australia's ten must-read books.<sup>2</sup> Despite its ostensible failure, *The Far Road* throws a revealing light at why times were tough for literary journalism in Australia in the 1950s and 60s. Not only was its author, George

Johnston, a highly acclaimed journalist but also *The Far Road*, despite being set in the last weeks of the Sino-Japanese War in July 1945, is essentially a novel about journalism. The exchanges between the two main characters, seasoned Australian foreign correspondent David Meredith<sup>3</sup> and young, well-educated American reporter Bruce Conover, working for a news agency, contain Johnston's accusations of where and why journalism fails. In many ways, their conversations explore questions similar to those debated today, of subjectivity, meaning and moral imperative. These aspects are seen at the core of literary journalism as it permits "the fusion of thoughts, feelings, and intuitions that would be unassimilable in a more bounded journalistic context."

If, as widely recognized, literary journalism could transcend the "more bounded context" of journalism, why did George Johnston, the man "with the first accredited war correspondent's licence for a newspaperman"<sup>5</sup> in World War II in

Australia, not make use of it? Why did he, to use Hartsock's words, not take up "the form in defiance of mainstream journalistic practice?"<sup>6</sup> Johnston undoubtedly had the descriptive flourishes of literary journalism at his disposal. *Journey Through Tomorrow*, published in 1947, contains many of his articles published about Asia during the war. In his chapter titled, "We have Eaten of Bitterness," he draws on his time in September 1944 spent in China's western provinces, where Chiang Kai-shek's Chinese national government had moved its headquarters under the advances of the Japanese. Johnston writes: "I had thought of the sentence that old General Chao Kung-wu had used down at the border. 'If you can laugh at tragedy, you can laugh at our army,' he said, simply, and I knew what he meant, for at that time the Japanese were driving down through Kwangsi toward the border and the broken Chinese Fourth Army was scattering before the enemy columns like dried leaves blown by an autumn wind."<sup>7</sup>

Johnston could easily throw in a laconic remark, forcing the understatement and sheer numbers to do their work. "General Chang The-nang, who had commanded the army, was on his way back to Chungking in disgrace, and later he was stood against a wall and shot because he had failed to defend the Yulo Hills, west of Changsha. And his divisional commanders had been 'liquidated' and the world knew nothing of the ragged glory of Hengyang, where 14,000 Chinese troops, without food, almost without arms, had stood off the Japanese for 47 savage days and died in the rubble of the shattered city."<sup>8</sup>

While in Kwangsi province, Johnston observed an event that left a deep impression on him.<sup>9</sup> When the population of Kweilin got news of the Japanese approach, they left their city in their hundreds of thousands along the road to Liuchow. The concurrent famine meant that thousands of refugees died. Johnston "took a jeep along the Kweilin/Liuchow road"<sup>10</sup> and wired his newspaper about "the bodies of old men and women, cripples and children rotting in the hot sun."<sup>11</sup>

These scenes are at the core of *The Far Road*, where Meredith and Conover drive in a jeep to Kweilin to witness the exodus of its people, feeble with hunger and dying in their thousands. The people flee from the approaching Japanese army, except that this threat was, in today's terms, fake news. The Japanese scare was put about by a Chinese profiteer, Fabian Ling, who wanted to see the Chinese currency plummet, and buy it up cheap. Once the panic was over, he could sell it back at a much higher price.

War profiteering was common in China, but it is hard to establish whether this part of *The Far Road*'s plot is based on a true incident. What is certain is that Johnston at the time could not write as he wished. In "We have Eaten of Bitterness" he says: "But none of these things could we write. Once, I had attempted to write a factual story of the medieval savagery and callousness and utter stupidity of a Chinese general who had sacrificed the lives of thousands of men in my presence. The censor refused to pass it. I altered the introduction and submitted it again to the same censor as a short story. He passed it. And it was published as fiction in the fiction pages of a leading magazine in New York. We newspaper men are often accused of writing fiction as fact; but only in China could one be forced, by the very incredibility of things, to write fact as fiction."<sup>12</sup>

Censorship clearly is part of the answer of why Johnston chose to write fiction. Yet *The Far Road* makes also clear that journalism was tainted in Johnston's eyes. His alter ego, David Meredith, keeps challenging the young American, Bruce Conover, on the limits of journalism. Conover prefers the facts. "Like why, and when, and how."<sup>13</sup> Meredith gives up counting the number of bodies alongside the road, when Conover asks, "You don't think this weakens our case for dispassionate accuracy?"<sup>14</sup> Meredith bursts out. "Oh you dispassionate arse-hole! ... All these bloody people were human beings, weren't they? What do you think it is? A mustering of sheep? A cattle round-up?"<sup>15</sup>

This is the first of a number of in-

*Continued on next page*

"A valuable, sophisticated, and provocative book that will appeal to scholars in journalism studies and literary criticism and a good complement to Hartsock's earlier work."

—John C. Nerone,  
editor of *Last Rights: Revisiting Four Theories of the Press*

## MAKES THE CASE FOR NARRATIVE LITERARY JOURNALISM AS A DISTINCT AND VALUABLE GENRE

### Literary Journalism and the Aesthetics of Experience

JOHN C. HARTSOCK

Proponents and practitioners of narrative literary journalism have sought to assert its distinctiveness as both a literary form and a type of journalism. In *Literary Journalism and the Aesthetics of Experience*, John C. Hartsock argues that this often neglected kind of journalism—exemplified by such renowned works as John Hersey's *Hiroshima*, James Agee's *Let Us Now Praise Famous Men*, and Joan Didion's *Slovenly Towards Solitude*—has emerged as an important genre of its own, not just a hybrid of the techniques of fiction and the conventions of traditional journalism.

Hartsock situates narrative literary journalism within the broader histories of the American tradition of "objective" journalism and the standard novel. While all embrace the value of narrative, or storytelling, literary journalism offers a particular "aesthetics of experience" lacking in both the others. Not only does literary journalism disrupt the myths sustained by conventional journalism and the novel, but its rich details and attention to everyday life question readers' cultural assumptions. Drawing on the critical theories of Nietzsche, Bakhtin, Benjamin, and others, Hartsock argues that the aesthetics of experience challenge the shibboleths that

often obscure the realities the other two forms seek to convey.

At a time when print media appear in decline, Hartsock offers a thoughtful response to those who ask, "What place if any is there for a narrative literary journalism in a rapidly changing media world?"

JOHN C. HARTSOCK is professor of communication studies at SUNY Cortland. He is author of *A History of American Literary Journalism: The Emergence of a Modern Narrative Form* (University of Massachusetts Press, 2011), which won the History Award of the Association for Education in Journalism and Mass Communication and the "Book of the Year Award" of the American Journalism Historians Association.



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TOUGH TIMES *Continued from previous page*

intensifying outbursts by Meredith. He can no longer accept Conover's "statistical truth."<sup>16</sup> He knows only too well the brief reports that are printed in the newspapers in Australia or the United States. It's no more than a paragraph or two that will appear under the headline, Kweilin Falls: "Chinese recaptured the prize airbase city of Kweilin yesterday and seized its three former American air fields from the Japanese, the Chinese high command said tonight. The victory ended a savage six weeks' battle."<sup>17</sup>

These reports to Meredith, and presumably Johnston, are but a cynical deflection from human suffering which to him is the moral truth behind these figures. Along their difficult road from Kweilin to Liuchow, Meredith unravels more and more into what could be described as a traumatic stress disorder. Conover keeps calm behind his shield of "dispassionate accuracy," observing his companion with a mixture of pity and intrigue: "Poor Meredith – talking fast, whistling in the dark, never on the level with himself, ... thundering on about the big brave exposé he was going to make. The poor man's Emile Zola! J'accuse! And all Meredith would do about it would be to go back to Kunming and play the old veteran foreign correspondent and toss off another of his competent, brilliant color-pieces."<sup>18</sup>

Clearly, this was not George Johnston's intention. *The Far Road* makes it bluntly obvious that in Johnston's eyes journalism was tainted with a superficiality and facility that could not capture the depth of human condition. But Johnston wrote *The Far Road* fifteen years after the war. He must have known John Hersey's *Hiroshima*. He himself had visited Hiroshima and Nagasaki in August 1945, just as he had been back that month to Kunming and Kweilin. Censorship was no longer a concern. And yet, Johnston chose to turn it into a novel, hardly altering the events he had witnessed.

The answer to the question why times were tough for literary journalism is two-fold. *The Far Road* in so many ways states time and again Johnston's belief that journalism to him is an inferior genre, not one he wished to reform or build on. But Johnston also had to battle another adversary, his own writing style. In one of

only two critical appraisals of *The Far Road*, Martin Flanagan describes Johnston as "a journalist cursed with limitless fluency."<sup>19</sup> Unlike Hemingway, for whom journalism is credited with giving him a sparse, direct and unadorned prose, for Johnston it was seen as doing the damage.<sup>20</sup> Words flowed too easily on to the page, soon to be gathering dust. He wished for a more lasting contribution.

Only eleven of Johnston's 27 books are fiction. Given his large output, there are sections in his books *Journey Through Tomorrow* and *Pacific Partners*<sup>21</sup> that can be called literary journalism. But at the time, these pieces were not consciously written as such. As far as *The Far Road* is concerned, the timing was wrong in more ways than one. When Johnston wrote it in 1960 and '61, New Journalism was in its infancy. While eye witnessing was perceived as heightening credibility, subjectivity and emotion had not yet gained the value they later did. The Second World War was a subject matter that people tried to put behind them. What is more, *The Far Road* does not make the Japanese, who had been the enemy, the cause of thousands of deaths but points to Chinese corruption as the source of suffering.

The back cover of the currently available edition of *The Far Road* demonstrates the shifts that have occurred in the appreciation of authenticity. It highlights the journalist rather than the author, leading with a quote from one of Johnston's newspaper articles and emphasizing the fact that this "powerful story of war in China" came from personal experience. It is pure conjecture whether Johnston, whose novels have been described as semi-autobiographical, would have turned to literary journalism had he lived in a later time. It is likely that he always wanted to write the great Australian novel – which he did. ♦

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2. My Brother Jack was named 7th among the 50 'must read' Australian novels by popular vote on the online bookseller site Booktopia. Accessed

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3. David Meredith is also the main character of *My Brother Jack*.
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12. George Johnston. *Journey Through Tomorrow*, 189.
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17. Kweilin Falls. *Chicago Tribune* 29 July, 1945, part 1, 10.
18. George Johnston. *The Far Road*, 200.
19. Martin Flanagan. George Johnston and Charmian Clift. The journalist as writer, the writer as journalist, in *Overland* 168, 2002, 7. Coincidentally, Martin Flanagan is the older brother of Richard, who in 2014 won Britain's highest literary award, the Man Booker Prize, with his World War II novel, *The Narrow Road to the Deep North*.
20. Nadia Wheatley in her biography of Johnston's wife, Charmian Clift, notes that Johnston once wrote 35,000 words in 19 hours.
21. George Johnston. *Pacific Partners* (United States: World Book Company, 1944). This book was written for the American market and only published in the United States.

## NOTES

- George Johnston wrote *The Far Road* on the Greek island of Hydra. One of his close friends was Canadian poet and songwriter, Leonard Cohen. A short version of the rather tragic lives of George Johnston and his second wife, Charmian Clift, can be found on <http://www.leonardcohenhydra.com.au/the-story-of-george-johnston-and-charmian-clift/>.
- The author wishes to thank Dr. Willa McDonald for putting her on to *The Far Road*, and Prof. Paul Genoni for pointing out the dates George Johnston spent in Kwangsi province.



### ESPRit Newsletter December 2016

#### 1. Welcome

Dear colleagues,

**ESPRit is moving forward!** At a constitutive meeting at the Liverpool conference in July it was decided to turn ESPRit into a formal society, registered in The Netherlands and with a fee-paying membership. With buoyant international conferences and a thriving journal – both needing the supportive framework such a society could provide – this seemed the obvious next step. The minutes of the constitutive meeting are attached. Progress with the financial and legal arrangements is being made and we will be in touch with an update early in the New Year. You can read more about this in the minutes of the July meeting, which we include with this newsletter. Please contact one of the officers listed below with any questions.

We would like to hear from a member interested in taking on the role of **web officer for ESPRit**. This person would become a member of the executive committee and take responsibility for updating and developing the website at [www.espr-it.eu](http://www.espr-it.eu). Please contact the Chair, Professor Matthew Philpotts, [matthew.philpotts@liverpool.ac.uk](mailto:matthew.philpotts@liverpool.ac.uk), with an expression of interest.

The **6th International ESPRit Conference** will take place on **28-30 June 2017 in Milan**. The CFP may be found at [www.espr-it.eu](http://www.espr-it.eu) and below. **The deadline for proposals is 31 January 2017.**

Just in case you haven't seen it yet, the announcement of the first issue of ESPRit's *Journal of European Periodical Studies* (JEPS) is attached. The second issue is going through production and should be out by the end of the year – open access at [ojs.ugent.be/jeps](http://ojs.ugent.be/jeps)!

**With all best wishes for the New Year!**

*The ESPRit committee*

For questions, suggestions or further discussion, please feel free to contact Professor Matthew Philpotts, Chair, [matthew.philpotts@liverpool.ac.uk](mailto:matthew.philpotts@liverpool.ac.uk)  
Dr Kristin Ewins, Secretary, [kristin.ewins@oru.se](mailto:kristin.ewins@oru.se)  
Dr Usha Wilbers, Treasurer, [u.wilbers@let.ru.nl](mailto:u.wilbers@let.ru.nl)

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ESPRIT *Continued from previous page*

## 2. ESPRit events

### Call for Papers: 6th International ESPRit Conference

#### Conflict in the Periodical Press

6th International Conference of the *European Society for Periodical Research*

(ESPRit) [www.espr-it.eu](http://www.espr-it.eu)

**28-30 June 2017**

**IULM (International University of Languages and Media), Milan**

**([www.iulm.it](http://www.iulm.it))**

Conflict is at the core of periodical publishing. Disputes constructed and played out on the periodical stage have been periodical themselves, recurring, though under different names and formats, in different periods from the eighteenth-century to the present day. There is often an inherently militant aspect to the promulgation of ideologies in the periodical press. However, the spectacularization of conflict accompanying recent events – the in/out rhetoric of Brexit reporting and the representation of some policies on immigration, for instance – has made this key feature of the periodical press particularly visible and urgent. The 2017 ESPRit Conference seeks to explore from interdisciplinary perspectives (literary, linguistic, historical, political, sociological, etc.) how the periodical press mediates and remediates conflicts, including how verbal and visual devices on the periodicals' pages enact conflict. ESPRit encourages proposals that speak both within and across local, regional and national boundaries and especially those that are able to offer a comparative perspective. We also encourage proposals that examine the full range of periodical culture, that is, all types of periodical publication, including newspapers and specialist magazines, and all aspects of the periodical as an object of study, including design and backroom production.

Proposals are invited that deal with, but are not limited to, the following topics:

- Staging conflicts: mediating political, cultural, aesthetic, social, moral disputes
- Visual rhetoric of conflict: e.g., use of black and white, contrasting colours, positive and negative pictures, captions, vectors in the page layout, etc.
- The grammar of conflict: e.g., use in different periods of verbal rhetoric such as refutation, climax/anticlimax, irony, dos and don'ts, etc.
- The performance of conflict in periodicals: manifestos, monographic issues, provocations and replies.
- Dictating socio-cultural agendas: factions and fashions.
- Cultural values and generational conflict.
- Militancy, mediation and re-mediation.
- Translation as a symptom of cultural conflict.
- Conflict as affect and/or entertainment.
- The business or commerce of conflict
- Possibilities and limits of dialogic rhetoric in periodicals.
- Views, not news? The seduction of ideas and the role of public opinion, with particular reference to the representation of or reporting on legal cases, referendums and opinion polls.

Please send proposals for 20-minute papers (max 250 words), panels of three or four papers, round tables, one-hour workshops or other suitable sessions, together with a short CV (max. one page), to [2017esprit@gmail.com](mailto:2017esprit@gmail.com). **The deadline for proposals is 31<sup>st</sup> January 2017.**

TEACHING TIPS *Continued from Page 32*

and the Darkness, one of the first things he did was to look for all the information that was available about Pambelé in the press, according to an interview published by *El País* in 2012. Thirty-three years after the pugilist became the world's champion, the boxer seemed a topic already "done." When the journalist started to search for the life of Kid Pambelé, almost every Colombian knew that, at the highest point of his career, he began to take drugs and to consume alcohol. The writer's challenge was to find a new insight into the champion's story. Recreating the mindset of the champion when he rejected to pay for ordinary services, such as paying the cab driver or going to restaurants, the journalist disclosed a new insight about Kid Pambelé's story. The boxer's problem was not just related to drug and alcohol abuse. The real issue for Kid Pambelé was that he kept thinking about himself as the champion of the world. "What Pambelé looks for, in his delirium, rather than to abuse other people, is to confirm to himself that he is the champion. It is not that he wants to steal the money of the taxi driver for his service, or that he wants to



respect is that, brother!" Salcedo wrote on page 61 of *The Gold and the Darkness*.

**DON'T JUST WRITE, ENTERTAIN**

*"All the styles of writing are good,  
except the boring one"*

—Woody Allen

Ramos uses this quote to imply that quotation marks do not perform the miracle of fixing the grammar and syntax problems of everyday speech. He does not use too many direct quotes. To read the exact words of the people that the journalist interviews would be a tedious exercise. The author, instead, paraphrases without changing the sense of his interviewees' sentences. The colorful slang of the Caribbean Coast persists throughout Salcedo's book. Changing some words and re-organizing sentence structures make *The Gold and the Darkness* enjoyable. "A champion as big as you was not born, and if he was, he was not raised, and if he was raised he did not get to an old age," Salcedo wrote talking to Pambelé on page 141. After this introduction to Salcedo's work, hopefully, the readers of these lines are excited enough to learn by themselves the remaining lessons about the craft of writing that the work of this journalist offers. ♦

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Quotation  
marks do not miraculously  
fix the grammar  
and syntax problems of  
everyday speech

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be a clever clog with the lady who sold the lunch to him. When he rejects to pay for those things, he is thinking, simply, that he is on his right. Do you really forget he is Pambelé? What do you mean, my brother, are you crazy? You had Pambelé in your restaurant, brother, in your restaurant! And do you pretend to charge him? No brother, do not mess around! Do you think Pambelé is one of those common clients who eat in your business daily? What a lack of

## BRAZIL-INDIA RESEARCH MEETING

The First Brazil-India Journalism Research Colloquium, scheduled for 6-7 November 2017 at the University of Sao Paulo, Brazil, aims to foster the discussions of both communities, encouraging the presentation of challenging scenarios, but also solutions which might contribute to journalists, educators and researchers from these countries. The objective of the colloquium is to explore the central theme "Rethinking Journalism on a Global South Perspective" and to exam a variety of issues with professional, pedagogical, technological, thematic, and ethical approaches. Practitioners, professors, researchers and scholarship students are welcome. Brazil and India journalists not only address the limits of conventional reporting, such as deadlines, but also face additional challenges in their task on the building of enduring reports and carriers. The same phenomena can be noted in the day to day life of professors and researchers of this field of knowledge. In the two countries, many are the obstacles found, from lack of financial resources to an increasing precariousness of the labor markets. But scholars have been producing complex coverages and researches. Interested participants are invited to submit an abstract up to 1,000 words in length. The deadline for submissions is 15 June 2017. For more information, please contact Monica Martinez at <sbpjour.diretoriacientifica@gmail.com>.

## PERIODICAL DESIGN

A conference entitled "Visual Design: The Periodical Page as a Designed Surface" will be held on 23-25 November 2017 at the Philipps-Universität in Marburg, Germany. The premise is that the written and pictorial content of the periodical are not realized in abstraction (as disembodied and placeless), but remain tied to the materiality of the periodical. The design governs how words and pictures appear across the broad spectrum of different media formats, as illustrations or in the typography or layout. The aim of the conference is to identify and outline periodical-specific elements of (double) page design, not least in comparison to the formats of other media, especially the book. Papers on periodical cultures in a variety of languages are explicitly encouraged. Case studies will be welcomed, as will historical and international comparisons. For more information, please contact <journale@uni-marburg.de>.

## THE FOURTH ITERATION OF THE “MAPPING THE MAGAZINE” CONFERENCE HELD IN SYDNEY, AUSTRALIA

*Intimate, collegial and intellectually stimulating.*

*By Megan Le Masurier, University of Sydney (Australia)*

The Fourth International Mapping the Magazine 4 (MtM4) conference, hosted by the Department of Media and Communications of the University of Sydney in December 2016 was, by all measures, a great success. It followed upon the



IALJS  
OUTREACH

model of the past three MtM conferences held at the Cardiff University School of Journalism, Media and Cultural Studies, that is, to be intimate, collegial and intellectually stimulating by insisting that all participants attend all papers which were run sequentially

(rather than concurrently) over three days. The magazine scholars were from diverse backgrounds – Finland, Sweden, England, Wales, United States, New Zealand, India and Australia.

Students from University of Sydney Rebecca Johinke's PG Summer School unit "Reading Magazines" also attended



as part of their assessment requirements. Moreover, the conference was privileged to have two keynote speakers who are leaders in the field of magazine studies: David Abrahamson from the Medill School at Northwestern University, USA, and Tim Holmes, originator of the MtM conferences, from the School of Journalism, Media & Cultural Studies at Cardiff University (Wales, U.K.).

The feedback for the conference was enthusiastic. From some of the gracious e-mails received after the meeting:

• "I found it hugely valuable, but also much fun, which you don't often find in a conference." Sarah Cooper, Leeds Beckett University, U.K.

• "It was most intellectually stimulating to be part of MtM4 and to engage with enthusiastic magazine scholars from around the world." Nithila Kangasabai, Tata Institute of Social Sciences, India

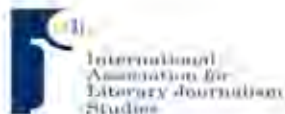
• "It was terrific and inspiring. This is the first international conference on magazine media I've attended – mostly I've focused on US magazines – and it expanded my ideas as well as my connections." Sharon Bloyd-Peshkin, Columbia College, Chicago, U.S.A.

• "Thank you so much for a truly inspiring and varied conference which was both exciting and very well organised. It was a privilege to meet and hear so many erudite scholars of magazines." Sharon Maxwell-Magnus, University of Hertfordshire, U.K.

• "Megan was hugely successful in creating an occasion that made possible both a worthwhile scholarly discourse and unique collegiality among students of the magazine form. As a result, it is not overstating the matter to say that the conference your School was kind enough to host proved to be one of the most stimulating and engaging symposia I have ever attended." David Abrahamson, Northwestern University, U.S.A.

Preparations are already underway for MtM5 to be held in Chicago in 2018, hosted by Columbia College. Further discussion is underway with Tim Holmes, Miglena Sternadori and Megan Le Masurier about a special issue of a journal from





## 2017 IALJS Membership Form

Please fill out form and return (by mail, fax or scanned e-mail attachment) with dues payment to address below.

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## IT'S ALWAYS USEFUL TO STUDY—AND LEARN FROM—A MASTER

### *Three lessons from Salcedo's The Gold and the Darkness.*

By Carlos A. Cortés-Martínez, University of Missouri (U.S.A.)

Educators share their passion for narrative journalism through their classes, workshops and conversations, but probably most important, through the readings of masterpieces of journalism. It is up to the readers and students to learn



#### TEACHING TIPS

the craft of feature writing. Using some of the quotes that Alberto Salcedo Ramos frequently uses, and some references to his book *The Gold and the Darkness* published in 2012, the following brief essay offers readers of this news-

letter three examples of hopefully useful lessons for amateur literary journalism writers.

#### BE AN EXPERT ON THE TOPIC

*"Write about what you know"*

—Ernest Hemingway

When Salcedo was a child, his friends had fictional superheroes like Superman or Tarzan, but Salcedo's hero was real:

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Waiting at  
a bus station one day  
the journalist  
saw a child holding a pair  
of boxing gloves

---

champion boxer Kid Pambelé, the writer told Fernando-Alonso Ramírez in an interview for *La Patria*, published in 2012. Salcedo's grandfather would wake little Alberto up late at night to watch Pambelé's performances, according to an article

issued by *Semana* in 2006. Boxing was part of Salcedo's life from the very beginning of his childhood. Salcedo's knowledge of boxing kept growing throughout time. As an adult, waiting at the bus station one day, the journalist saw a child holding a pair of boxing gloves, Salcedo told John Galán Casanova in an interview for *El Malpensante*. The equipment seemed odd for such a young person. Salcedo Ramos was surprised to learn the child worked as a boxer. The whole situation led the reporter to write a series about boxing first published in *El Universal* and eventually collected in a book titled *Punches of Hope*, published in 1993. Boxing stories became part of Salcedo's professional life, following Hemingway's advice of writing about what you know.

#### PAY ATTENTION TO DETAILS

*"Within a drop of water there is a universe; particular things say more than general ones"*

—Ryszard Kapuściński

When Salcedo decided to write *The Gold*

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