



The Atlantic Ocean at Terceira Island, Archipelago of the Azores, Portugal (Alice Trindade)

Keynote Address . . .

Literary Journalism: Many Voices, Multiple Languages

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Introduction: Alice Donat Trindade is associate professor in the Instituto Superior de Ciências Sociais e Políticas (ISCSP) at the Universidade de Lisboa (ULisboa), where she has held the position of vice-dean since 2012 and is a member of one of its research centers, the Centre for Public Policy and Administration (CAPP). She has published in the areas of American studies, literary journalism, and on the teaching of languages for specific purposes. She is a founding member of the IALJS and was the association's president from 2010–2012. Her current research interests and publication areas focus on the study of the development of the Portuguese-speaking community of literary journalists throughout the world, as well as the intercultural role of the Portuguese language in the Community of Portuguese-speaking Countries (CPLP) and as an international language. Recently she has been paying special attention to literary journalism texts about Angola in two time periods: the beginning of the colonial war in the 1960s, as it was reported in Portuguese newspapers; and present-day Angolan journalists who write chronicles about citizens whose everyday lives are mostly ignored by both the local and international press. In this research stream her most recent publication is "Angola, Territory and Identity: The Chronicles of Luís Fernando," published in a special issue of the journal *famecos* dedicated to papers presented at the Eleventh International Conference for Literary Journalism Studies, Porto Alegre, Brazil, in May 2016.

Let me introduce the topic of this address by referring to the words of Vergílio Ferreira, a Portuguese writer—words he used in a speech delivered on the occasion of his receiving the 1991 Europalia Prize in Brussels¹: “A language is the vantage point from which you view the world and where the limits of our thoughts and feelings are drawn. I see the ocean from my language. In my language we hear its sound, as in others the sound of the forest or of the desert may be heard. That is why the sound of the sea was the sound of our unrest.”² Ferreira’s words help me introduce the approach I will use to talk to you about literary journalism: its multiple voices and languages. At this particular moment, let me refer to one of the six analytical implements David Abrahamson selected in his “toolbox of categorizations” used to write, read and teach literary journalism,³ namely, voice. Abrahamson refers to two aspects of this implement: “One is the style in which the piece is written—‘the sand and lime of language,’ in the wonderful words of Louis Chevalier, with which the prose is constructed. The second aspect relates to the author’s choice of narrator.”⁴ With Ferreira’s help, I would add to voice the language itself, which is used as a meaning-making process, a “[coconstruction] . . . form of social action,”⁵ in the words of anthropologist Laura M. Ahearn.

The study of these linguistic varieties is a huge task being carried out by scholars from all parts of the world. We will try to focus on the production of a group of countries located on the three continents that “see” the Atlantic Ocean from their language: Portuguese. Their close neighbors, countries that speak Spanish and English, and respective content and formal influences, will also be taken into account.

This multiplicity has been, from the early moments of the International Association of Literary Journalism Studies (IALJS), one of its prized assets—the international and cultural diversity of a genre that two centuries ago was visible, in Matthew Arnold’s words, in a “feather-brained” New Journalism, or fifty years ago, according to Tom Wolfe, in the New Journalism that was supposed to replace the traditional literary genre of the novel.⁶

Diversity also leads to the topic for the twelfth IALJS conference, “Literary Journalism: From the Center, From the Margins,” a title that brings out the ever-present struggle between any sort of canon and its challengers. Journalism, in general, has had a remarkable interaction with society, at least over the last two centuries. Its various genres have developed and had a considerable importance for the development of the continuous communication process that is actually a relevant tool of the method humanity has followed to lay the ground for its evolution. Center and margin configure a model of existence for diverse human activities and existences.

John Pilger accurately named the human elements of that margin in the

media world as “media unpeople,”⁷ an expression the journalist used to designate, part and parcel of what we may call today the Dark Side of the Journalistic Moon, a territory where little or no light is shed by the focus of attention of world media. But in this respect literary journalism may well be considered a vehicle “to boldly go where no man has gone before,” to put it in *Star Trek*, pop-culture terms.

Literary journalism has a common genetic pool with journalism. This fact justifies a brief historical incursion. The designation “fourth estate” was used by, among others, George T. Rider in 1882. The author submitted in his article, “The Pretensions of Journalism,” that aside from “the Family, the Church, and the State” journalism had been acquiring a role of its own, as one of “the dominant forces of our Civilization.”⁸ Rider called it a “parvenu,”⁹ which found no need to correctly establish its right to existence and importance. U.S. newspapers of the day were severely criticized as sell-outs to politics, business, or other interests, being left with none of the original value Rider spotted in newspapers of the past.

Journalism had acquired, throughout the nineteenth century, new means and publishing processes that had transformed it into a true industry. Mechanization, allowing the decrease of production costs, resulted in enlarged readership, in turn enabled by cheaper newspapers sold on city streets. However, according to Rider, quantity did not entail the quality of observation so relevant to the action of a true fourth estate, which Edmund Burke had proposed as an ideal for the activity in eighteenth-century England, working as a check and balance against his other three estates—clergymen, aristocracy, and commoners.¹⁰

Yet journalism in various forms endured and prospered for many years to come, against Rider’s tainted recovery of the designation, fourth estate. Matthew Arnold was contemporarily writing in Britain about the same dichotomy for journalism: either a medium for the elevation of society or for its demeaning, as his previously mentioned reference to New Journalism as feather brained attests, which, according to him, might prevent readers from getting facts, as “new” journalists would rather write about impressions.¹¹ Twenty years before, in December 1864, the Portuguese daily *Diário de Notícias* (Daily News) was founded in Lisbon, promising to publish news that might be of interest to readers.¹² In its editorial statement the newspaper vowed to leave politics and interpretation aside, allowing readers to interpret news as they wished. Its mission would be to convey national and international news of relevance to Portuguese citizens, so that they would be in touch with the world around them in a timely manner.

In an article about nineteenth-century Spanish journalism, Almudena

Mejias Alonso and Alicia Arias Coello wrote that the press of this period felt acutely aware of its educational role, and that a lot of its contents were directed toward forming public opinion, with considerations towards various publics. That occurred even if, due to the low levels of literacy, their influence was limited to a small yet influential reading public: Literacy in Spain rose from just under 6 percent in the early years of the century to 33 percent by 1900. They wrote, “The press of the nineteenth century was aware, at all moments, of its power in matters concerning the dissemination of political, cultural, religious or any other kind of ideas. It felt it was an ‘educator’ and it would consciously play that role.”¹³

Similar to Spanish figures, the first reliable figures for literacy in Portugal were collected by the second mainland population census (*II Recenseamento Geral da População*, January 1, 1878), revealing an illiteracy rate of 79.4 percent.¹⁴ Alongside the educational role felt acutely towards a population that, in its majority, did not have the basic tool to acquire the education contemporary media were adamant to provide, other questions concerned journalism professionals. International examples show overlapping concerns for the ethical issues that accompany education. The latter have been raised throughout time by an activity that is simultaneously individual and of the masses; an art and craft, and an industry; an act of creation and a business activity. We may say that it shares this condition with many other human activities—fine arts, literature, architecture—yet it is the one activity whose outputs on a daily basis openly prod society into contemplating itself in myriad manifestations of local, national, and international matters.

So, Rider’s *parvenu*, his new kid in town, has grown and multiplied itself, and the genre discussed in Halifax, and that we are, in a way, celebrating, has achieved an existence of its own, as well as its own designation: literary journalism. After the Third IALJS International Conference, in 2008, hosted by the Institute of Social and Political Sciences of the University of Lisbon, Norman Sims was interviewed by Alexandra Lucas Coelho, a journalist with Portuguese daily newspaper *Público*. Sims said, “There is a definition that goes: You give the reader the quality of a certain time and space. I like that definition. Literary journalism links a sentiment to an event.”¹⁵ Seminal writings on this field have been published or edited by many members of this association and other scholars and, despite the ordinary agreement to disagree in academic issues, the designation has been gathering support.

And gathering support is the expression used, because this is not a well-established designation, nor one that is semantically clear. Misunderstandings in this field have even led to the submission, in the early days of association conferences, of papers versing subjects such as literary critique, often mistak-

en for literary journalism. Literary journalism may also be called, in similar variants existing in other national journalism traditions, as narrative journalism, narrative nonfiction, reportage, *cronica*, etc.; some of them basically international siblings. As a product of human intellect—reporting human, social activity—literary journalism is culturally relevant. However, from the early days of the existence of the mass circulation newspaper, the material artifact that carries those articles has been given less importance, except, eventually in some cases, for its totemic value, as Wolfe puts it.¹⁶

In fact, the newspaper has been disrespectfully used, in several countries, to wrap snacks and street food. The Spaniards say that yesterday’s newspaper’s only role is to wrap fish. The Portuguese roasted chestnut vendors use it to sell their autumn treats. And years ago it typically wrapped British fish and chips. Further signs of transience of this output are now manifested in the replacement of printed paper by electronic screens that display hypertexts. However, not all is lost: The immaterial value attached to journalism has not been altogether overlooked, be it in the totemic or the actual value some publications still possess. On the other hand, the study of digital texts has been undertaken by academics such as Jacqueline Marino, who recently reported in her article on eye tracking¹⁷ the results of experiments on the actual eye movements that accompany reading on screens that interestingly showed that people do read whole texts that are digitally published.

In 2008 in Lisbon, as in 2017 in Halifax, the study of literary journalism was enriched with a worldwide sample, bearing a wealth of similarities and disparities. Indeed, if a journalist wants to provide the reader with the quality of a certain time and space, the text must be written in a culturally adjusted form and using the suitable kind of feeling. Simultaneously, the texts convey that quality in a format that is already the result of an understanding among all actors involved: journalist, recipient, their cultural ecosystem, and their own variety of the genre. This understanding, sometimes, crisscrosses time and space, often borne by a relevant common vehicle, language.

I. Language and Literary Journalism

That is the case with the set of three linguistic communities I will briefly discuss before focusing on the Portuguese language case. The English, Portuguese, and Spanish languages formed a transatlantic triangle that began its existence six centuries ago with repercussions and influences in countries on both sides of the “pond.” It does not take long to find traits in authors’ and academics’ work of reciprocally manifested influences, but also of features that set them apart. Transatlantic dialogues in literary journalism, written in three languages, lead to the recognition of these three major spaces of this

genre in the world and their similar, yet different existences. It also confirms the recognition of local and international interest of their respective and comparative studies.

In his book, *Periodismo narrativo*, Roberto Herrscher writes that the work he admires most, in terms of telling the stories of the Other, is John Hersey's *Hiroshima*.¹⁸ Hersey's ability to embody an alternate point of view in his writing is a quality Herrscher encounters in literary journalism. As an author himself, he explains that he understood this phenomenon, when he, an Argentinian, realized that Chilean and Argentinian people are both "*transandinos*" to their respective neighbor, a situation that does not vary according to the side of the border on which were born. In fact, whichever side of the Andes Mountain Range you inhabit, all people who live on the other side have this relative position to you—they are on "the other side."

This is a marvelous epistemological concept: for me, Chileans are *transandinos*, and I am the *transandino* for them. Just think if the Israelis and Palestinians, Irish Catholics and Protestants, South African white and black people, and Iraqi Shiite and Sunni had the same word to refer each other.

I am the Other, for the Other.¹⁹

This admittance of Otherness as a relative concept, one that should not freeze any human being in its own position, is a common denominator in literary journalism. Whereas Herrscher made it clear in our century that there is relativity in notions of Otherness, nineteenth-century Brazilian author Machado de Assis wrote in 1859²⁰ that newspapers reflect not only the idea of one man, but popular idea as a whole. Assis was a journalist and author of fiction, one of the most relevant figures in Brazilian literature. In his article, "O jornal e o livro" (The Newspaper and the Book), published by the newspaper *Correio Mercantil* in 1859, he wrote, "The newspaper is the true form of the republic of thought. It is the intellectual locomotive, travelling to distant worlds; it is the common, universal, highly democratic literature, reproduced every day, carrying in it the freshness of ideas and the fire of beliefs."²¹

Assis admitted the existence of common beliefs being reported by newspapers, embodying an "intellectual locomotive" that stimulated the intellect of those members of the reading public that books themselves might not reach. With "republic of thought" he also meant the possibility all elements of society had, through journalism, to get their voices heard, counteracting the notions of high, that is, refined, culture. Attention to this popular voice, relevance being given to the ordinary citizen, may well be another point in common in a lot of the work produced by our literary journalists. The Brazil-

ian author was making another point: He was consolidating a notion of "Us," encompassing all who lived in the Republic of Brazil, excluding no one.

Popular voice was also being contemporarily heard in North America. In our transatlantic triangle, let me now refer to an immigrant American author, Abraham Cahan, of East European origin. A few decades later than Assis, towards the fin-de-siècle, he was writing about Jewish immigrants in New York,²² revealing to the city audiences how greenhorns, or recent immigrants, conducted their daily lives, including how they worshipped God on the new continent and how their public acts of worship did not entail any hostile action, as had the ones that had made them flee Europe and that would again afflict the same group years later on the Old Continent. So our journalists wrote and write about a variety of topics, focusing their lens on people or events that occur on either of the Atlantic shores, often influencing each other, but always allowing Voice to be conceded to larger groups within each Society.

Still, in those days, the need to cater to the needs of a society that was facing its own human variety was much more acute in North, Central, or South America than in Portugal or Spain. Whereas the two latter, as well as Great Britain, were still imperial countries, the U.S. and Latin American countries had already entered the first postcolonial moment, after having acquired independence from these European countries in the 1800s to 1900s. After the United States gained independence from Great Britain in 1776, similar movements were witnessed by Spain and Portugal, with nineteenth-century independentist claims from many Latin American territories and countries—Mexico, Brazil, Venezuela, Bolivia—culminating in independence no later than the third decade of the 1800s.

Since the early days of maritime voyages in the fifteenth and sixteenth centuries, the European imperial powers were used to meeting and handling peoples they regarded as different, eventually exotic, but elsewhere in the world, not in their own territories. The situation became slightly different in nineteenth-century Great Britain, with authors writing, for instance, for the *Pall Mall Gazette*, about encounters with territories and peoples of estrangement in places like London, a home territory where different groups of destitute people were identified, studied, and used as material for newspaper articles. Authors such as W. T. Stead²³ immersed in fieldwork, digging for the topics of a "new" journalism, pinpointing and writing about sectors of the population that had, so far, attained no public recognition. As Isabel Soares has written,²⁴ Stead and other British authors, in turn, influenced Portuguese authors who lived and worked in England, establishing a transatlantic connection that linked different journalism practices, their respective countries

and languages, involving journalistic print cultures in an intellectual movement that promoted formal and genre innovations in the different countries.

So, some of our more reflexive, more literary journalists of mid- to late nineteenth century, writing in countries where varieties of literary journalism were emerging, chose as topics the events and challenges that needed adequate genres to be transmitted to the public, a public that was confronted with a new economic reality—a capitalist, industrial society. This society produced, as one of its outputs, affordable newspapers, sold on every street corner to be read by more and more people who relished popular journalism, developed by journalists who sought new audiences and would care for topics that had not been on the media agenda before.

And here lies one of the main characteristics of this kind of journalism: it broadens the media agenda. It does so from unexpected points of view, using a voice that works with language in a distinct way, giving voice to unusual narrators and doing that in different styles. It appeared at a time of economic and social change, when both social structure and thought were changing: social structure, because of emerging phenomena due to rapid industrialization and its consequences, and social thought, because social sciences were blossoming, undergoing a process of methodological and epistemological development.

II. Now, in Portuguese

In the twenty-first century, the transatlantic scene is witnessing a re-centering of its core, moving south towards the formerly less relevant area. As Herrscher's *transandinos*, strangers who share more common traits than they know, transatlantic journalists still seek inspiration in each other: Spaniards, Latin Americans, Brazilians, Africans, and Portuguese reproduce models they have found elsewhere and cross-fertilize their writing. Let me just introduce a couple of examples.

The Angolan Luís Fernando acknowledges the tremendous influence Gabriel Garcia Marquez exerted over his writings, via his Cuban academic period. As a college student of journalism, Fernando lived six years on this Caribbean Island: He revered the joy of life depicted in the Sunday writings of journalists published by the newspaper *Juventud Rebelde* in the 1980s and 1990s. The Cuban Enrique Nuñez and the Colombian Gabriel Garcia Marquez made his Sundays, and reading their chronicles has admittedly influenced his style of writing.²⁵ Nuñez once said in an interview, “Now that you ask me, I believe the goals of my chronicles are: to picture the person as he/she is, present him/her as life’s protagonist and, in that respect, there is no possible limit.”²⁶ That is exactly what Fernando does—when he picks any An-

golan person or situation and writes a text, he brings that person or situation alive to audiences that, even though they’re sharing the same space, would not be aware of their existence.

Fernando, in an interview with Venceslau Mateus in 2015, said, “I drink from the world around me. I am a restless mind and everything that stirs up sameness brings my senses alive. The weekly chronicles I have written for the last seven years bear witness to that.”²⁷ The Angolan journalist prefers to think of the continuum of his writing, and the relevance given to the course of events, rather than the immediacy of occasions.

Two more examples of this extensive but detailed approach are the works of Brazilian author Eliane Brum and Portuguese author Susana Moreira Marques. In the two texts selected to exemplify their approach, the authors chose as a topic people who were aware of the fact that they were inexorably heading towards death. In 2008, Brum wrote “A enfermaria entre a vida e a morte” (The Infirmary between Life and Death), a piece of long-form literary journalism that depicted the lives of patients in a palliative care unit. In 2012, Moreira Marques wrote *Agora e na Hora da Nossa Morte* (Now and at the Hour of Our Death), a book that resulted from her in-depth research of a group of oncologic patients living in a mountainous area in northwest Portugal.

Both spent months collecting data: one visiting the infirmary of a São Paulo Hospital, the other accompanying a team of health professionals that deliver palliative care to patients who are at home in an under-populated area of Portugal. In-patients and out-patients, in a huge city, São Paulo, or in a remote, mountainous area of Portugal, these people, their lives and their loved ones’ lives are treated with care and closeness, showing that life is there up to the last moment, and that it is not a defeat but a part of our existence. Brum sums up the self-perception of one of the patients, as disclosed in these words: “‘I am ill, but I am not my illness.’ . . . and she asks: ‘Do you think I can have a glass of beer?’ ”²⁸ This self-awareness translates into a situation where the patient still feels empowered to make her own decisions, largely as the result of the messages and attitudes of the health professionals who accompany these patients.

One of our evergreen taboos—death—is confronted, viewed, and treated as a feasible topic by literary journalists. Both female authors, Brum and Marques express the view that death had been taken hostage by twentieth-century developments in the medical world and turned into an area of human existence where lay people, including patients, had no space. Palliative care is slowly transforming that technologically induced cultural shift.

Two countries that share the same language and quite a few common

traits, namely a shared predominantly Christian population, experience new ways of facing not only death but also human suffering and how to treat it as human again, and not just medically controlled. Again, the two Portuguese-speaking authors chose to write about a process, not an event.

So, what do Fernando, Brum, and Marques—as well as many other Portuguese-language literary journalists—share? A Portuguese vista, a common denominator, a language that displays in chronicles (Latin American influence); long-form journalism (U.S. American tradition); and book-form literary journalism (international trend). These are excellent examples of shared and divided experiences, and turning transatlantic Portuguese-speaking journalistic works into a different *transandino* experiences, as per Herrscher's concept. These stories, written in Portuguese, use the same language but apply it to different issues. They share a common but often antagonistic history across an ocean, one that divides but may also unite.

A language, in this case Portuguese, added to voice, as described by Abrahamson, is the common denominator, the linguistic platform used. It is written with local inflexions, depicting different realities. The genre is literary journalism, as practiced in different parts of the world, especially in the ones that are nearer, English-speaking and Spanish-speaking Atlantic neighbors, on both sides of the ocean.

Form and content share characteristics and display diverse features, but voice has the distinct trait Ferreira identified: the unrest triggered by the ocean and the unknown in Portuguese-speaking peoples.

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Notes

¹ António Cardoso e Cunha, speaking for the Commission of the European Communities, said of presenting Vergílio Ferreira with the prize: “The jury’s intention in awarding the Europalia 1991 Prize for Literature to Mr. Vergílio Ferreira was to pay tribute to a writer whose subject is man’s inner life, a writer attentive to man’s destiny and his existential poverty who, through his great mastery of language, has found a way of expressing a secret component of the Portuguese soul,” European Commission, accessed May 16, 2017, http://europa.eu/rapid/press-release_IP-91-902_en.htm.

² Ferreira, “A voz do mar,” 83.

³ Abrahamson, “A Narrative of Collegial Discovery,” 88–89.

⁴ *Ibid.*, 89. The other five implements are character, setting, plot, theme, and structure.

⁵ Ahearn, “Language and Agency,” 111.

⁶ Arnold, “Up to Easter,” 638; Wolfe, “The New Journalism,” 9. Wolfe later wrote, “It is not merely that reporting is useful in gathering the *petits faits vrais* that create verisimilitude and make a novel gripping or absorbing, although that side of the enterprise is worth paying attention to.” Wolfe, “Stalking the Billion-Footed Beast,” 165.

⁷ “It was a place of media unpeople and of heroes,” Pilger, *Heroes*, xiv.

⁸ Rider, “The Pretensions of Journalism,” 471.

⁹ *Ibid.*

¹⁰ *Ibid.*; Mark Hampton has elsewhere written, “According to Thomas Carlyle (1840), Edmund Burke first applied the term “Fourth Estate” to the press gallery in the late eighteenth century, contrasting it with the three Estates of the Realm in France (Clergy, Aristocracy, and Commoners).” Hampton, “The Fourth Estate Ideal in Journalism History,” 3.

¹¹ Arnold wrote, “It throws out assertions at a venture because it wishes them true; does not correct either them or itself, if they are false; and to get at the state of things as they truly are seems to feel no concern whatever.” Arnold, “Up to Easter,” para. 21.

¹² *Diário de Notícias* (Daily News), December 29, 1864. Actually, in the first, December 29, 1864, issue of the newspaper, apart from the editorial statement, the first page displays in prominent position (top left corner) a notice asking readers to supply any information on the most varied topics that might help the newspaper enlighten their readers on the truth of facts. Original Portuguese text: “. . . tudo, emfim, que possa interessar ao publico em geral, ou às classes em particular uma vez que as pessoas que com ellas obzequiarem a empresa lhe assegurem a verdade d’essas informações” (translated to English by A. Trindade).

¹³ Mejías Alonso and Arias Coello, “La Prensa del Siglo XIX,” 241. Original Portuguese text: “La prensa del XIX fue consciente, en todo momento, de su poder en lo que se refería a la difusión de ideas políticas, culturales, religiosas o de cualquier otro tipo. Se sentía ‘educadora’ y cumplió, conscientemente, este papel” (translated to English by A. Trindade).

¹⁴ Estatística de Portugal, *II Recenseamento Geral da População*, January 1, 1878.

¹⁵ Interview of Norman Sims can be found at Coelho, “Jornalismo literário.” Original Portuguese text: “Há uma definição que é: ‘Dar ao leitor a qualidade de um determinado tempo e espaço.’ Gosto dessa definição. O jornalismo literário liga um sentimento a um acontecimento,” para. 27 (translated to English by A. Trindade).

¹⁶ “A totem newspaper is the kind people don’t really buy to read but just to *have*, physically, because they know it supports their own outlook on life,” Wolfe, *Kandy-Kolored Tangerine*, xi. (italics in the original).

¹⁷ Marino, “Reading Screens,” 139–49. Marino delivered an early version of this paper at the Eleventh International Conference for Literary Journalism Studies (IALJS-11), Pontifícia Universidade Católica do Rio Grande do Sul, Porto Alegre, Brazil, May 19, 2016.

¹⁸ Herrscher, *Periodismo narrativo*, 38.

¹⁹ *Ibid.*, 35. (italics in the original). Original text: “Es un maravilloso concepto epistemológico: para mí los chilenos son transandinos, y para ellos lo transandino soy yo. Figúrense se los israelíes y los palestinos, los católicos y protestantes de Irlanda, los blancos y negros de Sudáfrica o los chiíes y suníes de Iraq tuvieran la misma palabra para referirse al otro. . . .Yo soy el otro para el otro” (translated to English by A. Trindade).

²⁰ Machado de Assis's complete works are available online: "O jornal e o livro," at: <http://machado.mec.gov.br/images/stories/pdf/cronica/macr13.pdf>. "The newspaper, *quotidian literature*, as described by a contemporary publicist, is the daily reproduction of the spirit of the people, the common mirror for all facts and talents, where not only the idea of one person is depicted, but the popular idea, this fraction of human mind." Original excerpt in Portuguese: "O jornal, *literatura quotidiana*, no dito de um publicista contemporâneo, é reprodução diária do espírito do povo, o espelho comum de todos os fatos e de todos os talentos, onde se reflete, não a idéia de, um homem, mas a idéia popular, esta fração da idéia humana." para. 29 (italics in the original; translated to English by A. Trindade).

²¹ Ibid. Original Portuguese text: "O jornal é a verdadeira forma da república do pensamento. É a locomotiva intelectual em viagem para mundos desconhecidos, é a literatura comum, universal, altamente democrática, reproduzida todos os dias, levando em si a frescura das idéias e o fogo das convicções," para 22, accessed February 1, 2017 (translated to English by A. Trindade).

²² Rischin, *Grandma Never Lived in America*. Abraham Cahan wrote extensively in Yiddish, and directed the *Jewish Daily Forward*, a newspaper that is still published and with an online version. Moses Rischin collected many of Cahan's articles, written in English and published by the *Commercial Advertiser*, in this 1985 volume.

²³ W. T. Stead's "The Maiden Tribute of Modern Babylon" was an exposé of child prostitution that shocked British society when published in 1885. The whole text is available online at Owen Mulpetre's WTSRS W. T. Stead Resource Site, <http://www.attackingthediabol.co.uk/pmg/tribute/>.

²⁴ Soares, "Literary Journalism's Magnetic Pull," 118–33. Soares further noted, ". . . a new generation of journalists—sharing the same disillusionment with conventional factual journalism as their counterparts writing in English on both sides of the Atlantic—started to experiment with and adopt a whole 'new' way of writing journalism," 122.

²⁵ Luís Fernando refers to this in detail in the collection of chronicles first published by newspaper *O País, Um Ano de Vida*, under the title, "Como se perde um amigo." Original Portuguese text: "Escrevia ele [Enrique Nuñez] com o humor crioulo que nasce com todo o cubano de gema mas escrevia também, em dupla imbatível no mesmo lugar, o grande Gabriel García Marquez." "He wrote using the creole humor all Cubans worth their salt are born with, but he also wrote, as an unbeatable team for the same medium, with Gabriel Garcia Marquez" (Translated to English by A. Trindade).

²⁶ Ross, "Enrique." Original Spanish text: "Ahora que me lo preguntas, creo que el objetivo de mis crónicas es ese: dar al hombre como tal, presentarlo como protagonista de la vida y, en ese sentido, no hay límite posible" (Translated to English by A. Trindade).

²⁷ Interview available at: Mateus, Luís Fernando a favor." Original Portuguese text: "Angop – Quais são suas principais fontes de inspiração?"

"LF: Gosto muito do passado, daquilo que vivenciei, das histórias que ouvi

ao longo da vida ou do que me contam no presente. Tenho alma de contador de histórias e sinto-me dotado de uma sensibilidade aguda para escutar e captar experiências que depois recio, amplo, ficciono. Bebo muito do mundo que palpita ao meu redor. Sou uma mente inquieta e tudo o que sacode a modorra, a mesmice, entusiasma-me. As crônicas semanais que escrevo há sete anos são uma demonstração disso." para. 17 (Translated to English by A. Trindade).

²⁸ Brum, "A enfermaria entre a vida e a morte," para 24, "'Eu me transformei aqui na Enfermaria', disse. Original text in Portuguese: 'Estou doente, mas não sou a doença. Estou viva. Quero viver enquanto estiver viva. Essa é a minha cura. Me libertei.'" Tira os óculos, enxuga as lágrimas, abre um sorriso lindo. E arrisca: 'Você acha que eu posso tomar uma cervejinha?'" (translated to English by A. Trindade); Marques, *Agora e na Hora da Nossa Morte*, [Now and at the Hour of Our Death], trans., Sanches.