



Above: Books and bike (Isabel Branco). Below: José Luís Peixoto, Goa, March 2017 (Frederick Noroha). Wikimedia Commons.



Insights into Contemporary Portuguese Literary Journalism: The *Crónicas* of José Luís Peixoto

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Abstract: This essay analyzes the *crónicas* of José Luís Peixoto, a contemporary Portuguese writer and journalist. Peixoto uses the first-person singular and plural to immerse himself for weaponized narrative in the service of a stronger social realism. Full of intimacies that accentuate feelings and emotions, Peixoto's *crónicas* draw a vivid picture of the current plight of Portuguese people in the twenty-first century, raise awareness to their harsh social conditions, and cast criticism on the ineffectiveness of politicians who are generally considered the culprits for the enduring financial crisis. Writing in a rich poetic, yet realistic style, Peixoto deals with issues of poverty, aging, and the passing of time, the inevitability of death, and the incalculable loss of family and friends. Offering a humanistic analysis of the Portuguese identity, his *crónicas* are everyday, real-life encounters intertwined with rich imagery of local places and peoples, smells, and colors. Peixoto's detailed personal descriptions of the social, cultural, and political environment reveal a literary and subjective nature that is as if the reader were inside the writer's mind.

Keywords: José Luís Peixoto – literary journalism – Portuguese *crónicas* – identity

John S. Bak identifies two models that stood out as journalism rose in prominence in the twentieth century: the “objective” method, predominant in the United States, and the “polemical” approach, preferred in Europe.¹ However, at various times there has been space for another kind of journalism. How and why this third form of journalism, which has come to be known as literary journalism, survived and even thrived “is a story unique to each nation.”² In the case of the United States, Tom Wolfe and E. W. Johnson in 1973 published *The New Journalism*, with its anthology of essays³ that later came to be grouped under the literary journalism heading. This became the theoretical foundation of the journalistic form envisioned, coined, and developed in works by scholars such as Norman Sims, 1984; John C. Hartsock, 2000; Richard Lance Keeble and Sharon Wheeler, 2007; Thomas B. Connery, 1992; and John S. Bak and Bill Reynolds, 2011.⁴ Literary journalism has been variously described as a phenomenon or style (Isabel Soares),⁵ a genre and a form (Hartsock),⁶ and a discipline (Bak).⁷ Though it is said to have begun in anglophone countries, for Soares it “is a widespread journalistic form whose pioneering practitioners can also be found outside the linguistic boundaries of the English language.”⁸

Alice Trindade says literary journalism involves the reporting of facts using a literary style where the role of imagination plays an important part by “selecting existing elements and presenting them in forms never before devised [which] has been an essential element in identity and nation building.”⁹ David Abrahamson describes literary journalism as able to “shape and reflect larger social, cultural, and political currents—at the regional level, at the national level, and perhaps even at the international level.”¹⁰ Hartsock, in his latest book, *Literary Journalism and the Aesthetics of Experience*, focuses on the uniqueness of literary journalism by paying special attention to the details of everyday life that question the readers’ cultural assumptions. He argues that literary journalism, as in literature, could be perceived as an allegory “of the social or cultural Other,”¹¹ or, as he highlights, a discourse committed to the “aesthetics of experience.”¹²

This reclamation of the real, as Keeble notes, is associated with the imaginative capacity that unveils themes and facts that would not be recognized otherwise. The attentive look to the surroundings creates the perfect connection using discourse as a means to convey both the real and the imaginative.¹³ The basis of research, analysis, and study are present in literary journalism, together with details, dialogues, and examinations of the topic. Literary techniques or strategies are used to build the story in a commitment, “to the truth [but] (not just The Truth).”¹⁴ As Sims states, “Literary journalism speaks to the nature of our phenomenal reality *in spite* of the fact that our interpre-

tations are inevitably subjective and personal.”¹⁵ The literary journalist is a “revealer” who experiences life through words, as suggested by Soares.¹⁶ The personality of the literary journalist emerges by the use of subjectivity and partiality in the style of speech. The appeal of literary journalism derives from the fact that writers inquire about and engage in the world by telling stories in the conventional sense of storytelling. This symbiosis of narrative and descriptive modalities, as Hartsock indicates, is: “a ‘narra-descriptive journalism’ with literary ambition, or the capacity to prompt us imaginatively to consider and negotiate different possibilities of meaning.”¹⁷

At the same time, the notion of what is literary has shifted because of technological changes or individual adaptation to new media environments. Josh Roiland observes that literary journalism is “experiencing an extended renaissance both as a creative practice—reaching perhaps an apotheosis with Belarusian journalist Svetlana Alexievitch winning the 2015 Nobel Prize in literature—and as an object of study.”¹⁸ We are dealing with a cultural and narrative style where the tension between fact and art tends to dissolve.

Bak describes international literary journalism as a story unique to each nation, “an organic process, one that is in constant flux, into a packaged product,” which has “established itself as one of the most significant and controversial forms of writing of the last century.”¹⁹ He adds, “significant because it often raises our sociopolitical awareness about a disenfranchised or underprivileged people; controversial because its emphasis on authorial voice jeopardizes our faith in its claims of accuracy.”²⁰ Sims believes literary journalism will always exist, and the issue is “*where* it will appear” in the future.²¹

The aforementioned studies form the basis for an argument that José Luís Peixoto can be considered a modern Portuguese literary journalist. Evidence to support this argument will be drawn from this study’s analysis of ten of Peixoto’s *crônicas* written between 2013 and 2015. Eight were published in the Portuguese weekly magazine, *Visão*: “A Passagem de Segundo” (The passing of a second); “Luta de Classes” (Class struggle); “Breve Partilha da Minha Sorte Infinita” (Briefly sharing my infinite luck); “O Meu Lugar” (My place); “Na Despedida de um Amigo” (Farewell to a friend); “A Vida” (Life); “Todo o Silêncio” (All the silence); and “Dívidas” (Debts). One, “A Vontade e o Mundo” (The will and the world), was published in the monthly travel magazine, *Volta ao Mundo*. And one, “O Que Dizem os Abraços” (What hugs say), was published in the weekly *Notícias Magazine*.²²

Following the Crónica into Portugal

Following the historical path of the *crónica* from the Latin: *chronica*, and the Greek χρονικά (from χρόνος, *chronos*, “time”), all the way to the *crónica*

in the modern Portugal of Peixoto, leads to the conclusion that the *crónica* sets particular events in a meaningful interpretive context. Some *crónicas* are written from individual knowledge, some are from witnesses or participants in events, and still others are a legacy of oral tradition. Biblically, the scope of the *Chronicles* is very broad, tracing the history of Israel from Adam and Eve until the end of the Babylonian Captivity. This literary genre was used to present historical facts according to time. In Portugal, Fernão Lopes's *Crónicas* (c. 1385 to after 1459) are a constant subject of analysis because he surrounded historical facts with imaginary elements.²³ The *crónica* appeared for the first time in 1799 in *Journal des Débats*. It became famous in the French journalistic *chronique* of the middle of the nineteenth century with *Le fait divers* of *Le Figaro*, full of not so relevant facts unworthy of appearing in other sections.²⁴

In the last century, the *crónica* was much used in Latin America because it was a useful political tool while being at the same time informative and entertaining. Nameless heroes were introduced and described as involved in everyday activities. In modern times, various contemporary newspapers and other periodicals include a variety of *crónicas*. The *crónica* remains an unstructured genre that combines literary aesthetics with journalistic accountability. The early twenty-first century has seen a number of new thematic developments in the *crónica* in which it is used as a platform for communication while remaining a thriving and evolving practice. As a flexible and malleable genre, the *crónica* is difficult to define because of its hybridity. Some researchers, such as Yanes Mesa, say the most important characteristic is the presence of the journalist's point of view, meaning that the author's perspective is included.²⁵ Vilamor says the *crónica* is the news plus the self, highlighting the major role of the author and his personal interpretation.²⁶ For this reason, various scholars have struggled with analyzing the rhetorical and historical characteristics of the *crónica*. Being a short narration, it is inspired by everyday events with a simple and spontaneous linguistic use that shifts between oral and literary language. The use of the first-person singular allows greater freedom of expression than in conventional journalism. It combines journalistic effectiveness with literary elaboration to create a bond between a familiar author and readers. Juan García Galindo and António Cuartero Naranjo describe the *crónica* as having three main characteristics: It narrates a contemporary fact, it uses the first-person singular, and the presence of the author is felt: "an open and free genre where the journalist writes comfortably under the safety of the *crónica* without worrying about presenting his opinions, values, judgments, and showing his security as a witness of what he tells."²⁷ The *crónica* is a heterogeneous, creative, interpretative genre full of information

and opinion. More than a journalist, Peixoto is a storyteller who touches and transforms the ordinary: “The rain insists against the windshield. The outlines of everything blur behind the water, the colors lose their boundaries and spill over each other.”²⁸

A Modern Portuguese Novelist

Peixoto is a well-known Portuguese modern novelist and travel journalist. He was born five months after Portugal’s April 1974 Carnation Revolution, which ended four decades of dictatorship. He grew up in Galveias, a small town in the poorly developed region of Alentejo, which he traded, at age 18, for modern-day city life in the capital and traveling around the world. In 1997, 1998, and 2000 he was awarded the *Jovens Criadores* (Young Creators Prize) for the fiction novel *Morreste-me*, dedicated to his father. In 2001, he received the José Saramago Literary Award for his novel, *Nenhum Olhar*, which was published in English, first as *Blank Gaze*, the direct translation of *Nenhum Olhar*, and also under the title, *The Implacable Order of Things*. This book was included in the *Financial Times* list as one of the best books published in the United Kingdom in 2007 and in Barnes & Noble’s Discover Great New Writers Program. His novel *Cemitério de Pianos* (*The Piano Cemetery*) received the *Prémio Cálamo Outra Mirada* award for the best foreign novel published in Spain in 2007. He also writes poetry, plays, and books for children, and has a literary prize that bears his name. The *Prémio Literário José Luís Peixoto*, which began in 2007, is a literary award attributed annually by Soure, the author’s district, that aims to award young writers for short stories and poetry in Portuguese. His novel *Galveias* received the prestigious *Prémio Oceanos de literatura* in Brazil in 2016.²⁹

In his *crónicas*, Peixoto describes the surroundings with a critical eye, adding a comment, giving his opinion, and stating his point of view in a style that can be perceived as literary journalism. His humanistic analysis delves into themes of life and death, aging and the passing of time, among other subjects. Moreover, issues such as the inevitability of death and the incalculable loss of family and friends are frequently present. The overwhelming moral lesson is to seize the happiness of the moment and to be grateful for life, family, and friends. In Peixoto’s *crónicas* there is an effort to write about the reality of the world as he finds it, locating people in time and space with real names and lives.³⁰

The selected corpus, ten *crónicas* from *Visão*, *Notícias Magazine*, and *Volta ao Mundo*, consist of personal accounts of happy childhood memories, wholesome past experiences, and relationships with friends and family. They are also subjective nostalgic descriptions of the author’s hometown and sur-

rounding countryside. Personal, everyday, real-life encounters are often intertwined with rich imagery of local and foreign places and peoples, smells, and colors. In “O Meu Lugar” (My place) Peixoto writes, “The streets, paved with parallels, have supported my thinking since I was born. In broad gestures, walls are whitewashed annually because white needs renewal, purity is a permanent task.”³¹ The *crônicas* document physical travels inside and outside the author’s beloved country as well as intellectual journeys within his own mind, and at times the two modes of writing overlap. Written in a rich poetic, yet realistic style, these texts are personal and intimate, full of feeling and emotion: “I count the years I have left to be the age you were when I lost you. I count the age my children will be. I try to reject these thoughts. I don’t want to, it is too early to die, but, as you also know, it matters little what we want,” as Peixoto writes in “Todo o Silêncio” (All the silence).³²

Everything is lived, experienced, and felt from deep inside. Peixoto is a literary journalist because his writings are both literary and subjective, as if the reader were inside the writer’s mind, creating what Hartsock calls “writing subjectivity.”³³ Peixoto uses the senses of sight and smell to bring the reader as close as possible to his own experience, much akin to the New Journalists of the 1960s. He reveals and lives the experiences by immersing himself in the environment. The reader feels the presence of the journalist through the subjectivity, the personality, and the style of the journalist’s observations.³⁴

Peixoto also discloses Portuguese identity with pride and patriotism. He exposes the dire human condition of twenty-first century Portuguese people by raising awareness of their plight. His focus on their harsh social conditions, in effect, criticizes the ineptitude of politicians,³⁵ which, in Peixoto’s view, are culpable for the enduring Portuguese financial crisis.

From Fin-de-Siècle to Peixoto

“**T**he ordinary characters, the immersion reporting, the craft and artistry in the writing, the recognition of complicated problems in representing reality—all these give literary journalism a lasting quality when the interest in momentary details has passed.”³⁶

Considering Sims’s definition given earlier, and some features of the fin-de-siècle Portuguese literary journalists portrayed here by Soares, Peixoto must be considered a disciple. Like Eça de Queirós, Ramalho Ortigão, Oliveira Martins, and Batalha Reis, Peixoto aims at “breaking away from a more conventional journalism [and becoming an activist] for a freer, more personal way of reporting,”³⁷ writing “with greater freedom of speech” about a country undergoing “economic and social changes” and interpreting Portugal “as a nation in decay, corrupted by the ineptitude of its politicians.”³⁸ In an

analogous way, it can be argued Peixoto “[addresses] the reader directly, [is] not . . . impartial, and [resorts] to humor and irony in order to reveal openly what [is] wrong in the political, social, and economic systems of [modern day] Portugal.”³⁹ Like Eça de Queirós, Peixoto also engages in “critically addressing controversial issues,”⁴⁰ creating “entire scenes” and narrating “telling episodes of events he had observed.”⁴¹ Peixoto’s readers become well “aware of his presence,” his personal view and subjective interpretation of real events, and his passing opinionated judgments.⁴² He immerses himself in Portugal’s reality and everyday life, describing the difficult and poor living conditions of the hopeless Portuguese common citizen, “capturing as closely as possible in words the miseries endured by the lower classes” and providing “disturbing images of urban social decay.”⁴³ He too is disenchanted by an elite class of snob writers who are critical of the common people’s access to culture and literature. Like Martins, Peixoto is “more a literary journalist who describes a whole scene, its setting, its details, its smell, and its color.”⁴⁴

Peixoto is considered a literary journalist, because the aim of literary journalism is to engage in an “exchange of subjectivities,” or at least to participate in a narrowing of the distance between subject and object.⁴⁵ “‘Literary journalism,’” is, Hartsock writes, “a ‘journalism that would read like a novel’ or” like “a ‘short story,’”⁴⁶ or, Bak notes, “literary journalistic stories” that play a role “in the building of nationhood.”⁴⁷ Peixoto is committed to “inform the world accurately and honestly about the magical in the mundane, the great in the small, and above all, the *us* in the *them*.”⁴⁸ He engages in “first-person accounts of life”⁴⁹ in Portugal, seeking to tell the truth and blow the whistle.⁵⁰ He participates in both literature and journalism which “evolved out of the same political principle of informing the public.”⁵¹ He could be said to write “long-form narrative nonfiction,”⁵² embodying “views from the left side of the political spectrum” and being “critical of existing institutions.”⁵³ Peixoto writes narratives with descriptions of real people and real events, ordinary common Portuguese people going about their everyday life.⁵⁴

Peixoto’s ten *crônicas* embody a humanist perspective of life and reveal the direct relationship between specific events and the more abstract literary style included in literary journalism. This is in line with Norman Fairclough’s methodological conception: “[W]e can say what it is in particular that discourse brings into the complex relations which constitute social life: meaning, and making meaning.”⁵⁵ All of Peixoto’s themes sport a humanistic look, one presented not only as being the national perspective but also of individual identity. The configuration of time and space represented in language and discourse reveals a cyclical time where the present plays the most important role. By paying close attention to surroundings, Peixoto’s *crônicas* raise ques-

tions of alterity by following an individual protagonist's quest for identity. The sense of vision is used to create an image of the Other as a reflection of the Self, a topic that is also present in one of his most famous novels *Nenhum Olhar* (*Blank Gaze*, or *The Implacable Order of Things*): "There will come a time when there is no sparrow to be seen, when we hear only the silence made by all things observing us. It will come."⁵⁶

The *crônicas* take a careful, personalized, and detailed look at Portugal's people, landscapes, and social, cultural and political environments. In this way, Peixoto exposes the subjectivity of life, where the senses emerge as collisions of reality in a luminous way that communicates emotions, the rural landscape, and the social identity of people in modernity. The moral quest of his *crônicas* is based on true occurrences shaping the way the reader understands reality: "In the prosaic tone of these conversations, it would be hard to explain that I have a place, it is always with me. It is visible and invisible. There are centuries-old olive trees clinging to this land. There is a way of breathing that is only possible under this breeze," he writes in "O Meu Lugar" (*My place*).⁵⁷

Social Changes and Current Plights

As a literary journalist, Peixoto draws a vivid picture of the contemporary plight of the Portuguese and deals with issues such as poverty and social changes. In "Dívidas" (*Debts*), written in 2015,⁵⁸ Peixoto strongly criticizes the international creditors and the national debtors who transacted the future of Portugal in the name of the people, without the people's knowledge, deceiving them into thinking a better country was being built. He devises the theme of nonfinancial, nonpayable, common public debt, to raise awareness to the current situation of an indebted Portugal and the social changes that have had such a negative impact on the lives of the less fortunate and less visible.

In this *crônica*, Peixoto makes use of the first-person plural, "us," "we," and "our," assuming and stressing his Portuguese identity. Peixoto criticizes the lack of gratitude for the unsung working heroes of the common good, repeating the rhetorical, ironic refrain, "How much do we owe?" through a litany of questions: the unjustly treated workers who voluntarily risk their lives for no reward while people obliviously go about their business; the professionals who have excess qualifications but no job security; the unemployed youth, unpaid trainees, musicians, dancers, and actors who make culture possible; the hardworking amateur and Paralympic athletes; the incarcerated, the threatened prison wardens, and the gravediggers; the garbage collectors whose noise upsets others' sleep; the cleaning ladies who are always blamed

when things go missing; and the disabled, who are forced to stay indoors because they are too poor to buy a wheelchair. The author criticizes a country whose streets are full of holes and cars parked on sidewalks, leaving no space for wheelchairs; a country whose people are forced to immigrate while those who stay behind have nowhere to go. “How much do we owe?” is answered by “It’s not about not paying our debts, it’s about knowing who we owe.”⁵⁹

The social changes are also present in “A Passagem de Segundo” (The passing of a second), written in 2013. The author uses the New Year’s celebrations to introduce the theme of time and illustrate how Portuguese lives have worsened over a year, or decade. For the many Portuguese who have lost their houses or have had to immigrate, one year is no different from the next: “When life goes backwards, when you live worse, does it make sense to say that a year has advanced?”⁶⁰ Technology, which develops indifferent to people’s plight, has provided the internet, mobile phones, and robots, but has taken away certain basic rights.

“O Que Dizem os Abraços” (What hugs say), written in 2015, employs the contrasting “What a hug is not,”⁶¹ to criticize the social changes brought about by technological development and globalization. Today people hug in emails,⁶² or pat each other on the back, but a hug is still two people holding each other close. Hugs come from the intimacy of a relationship, not to find intimacy. They carry memories of images, odors, and feelings. This *crônica* touches on the recurring themes of the passage of time from childhood to adulthood, the gift of life, people being entitled to years together, though time ignores what lies ahead. Peixoto uses a single fatherly hug to recall his childhood, his home, and his town: “I do not say lightly that a hug is very important. I’ve been writing books about this hug for fifteen years now.”⁶³ This particular hug represents a longing for his father and their relationship. The author portrays Portugal as backward, his hometown distant and forgotten, and his father a typical provincial man with a bulging belly, wearing cheap and nauseating aftershave, putting on new clothes to go to the capital city. Peixoto outlines the hardships of life and caricatures his father, but he also reflects on what he considers the gift of life, friends, and family.

The Gift of Life

The *crônica*, “Breve Partilha da Minha Sorte Infinita” (Briefly sharing my infinite luck), written in 2013, deals specifically with the issue of gratitude for time spent with family and friends. The gift of life is an escape from death and the recognition of the happiest and simplest moments. Peixoto raises awareness for the talent of learning to feel infinite luck and gratitude and avoid regrets for wasted time: “From an early age I have feared the

possibility of going through the happiest hours of my life without recognizing them.”⁶⁴ In “Na Despedida de um Amigo” (Farewell to a friend), written in 2013, the author tells of the death of a close friend portrayed as the “end of an era,” where “the irreversible skin of the past gains an objective and absolute reality.”⁶⁵ The leitmotifs of life, death, aging, and the passing of time—portrayed against the endless natural and beautiful landscapes of a remote, rural Brazil—are awakened by the news of a death: “When I hung up, the tears were warm and not in line with everything around me.”⁶⁶ Memories of places, days, chats, classes, travels, hugs, and hundreds of shared books mix with feelings of luck and generosity for the friendship. In “A Vida” (Life), written in 2014, the author travels by car with his niece and recalls family members who have died but remain very much alive in his heart and mind. The story becomes a psychological and emotional voyage, where the past mixes with the present, bringing the dead back to life: “The people she doesn’t remember are inside me. I see them clearly. In some cases they turn to me, treat me by my name and smile, completely ignorant of being dead.”⁶⁷ Recollections of personal traits are painful. You cannot miss those you never knew—you can just imagine them. Though they are painful, these memories, feelings, and emotions of childhood and home are our shelter. “A Vida” is a *crónica* about life, death, aging, and the speed of time (which is different as we age), a yearning for a lost time with the reassurance that we are here and alive.

In “Todo o Silêncio” (All the silence), written in 2014, Peixoto touches on the inevitability of life being stolen by death by constructing a hymn to the father who died too young. There are memories of chats, moments, episodes, sentences, and lessons mixing with the time they did not spend or share. The physical and psychological traits are common to grandfather, father, and son. Every book launch is an occasion to be sorry for his father’s absence—a father who did not live long enough to see his son become a famous writer giving autographs and appearing on television. It is too late now, regardless of how many books and autographs are still to come: “While I present my book in libraries and bookstores, I always refer to you. In these moments, you are a character of episodes, author of phrases, bearer of lessons that still make sense. Very rarely, as if peeking at me through a crack, your gaze can cross those words that I choose to mention to you.”⁶⁸

Portugal Is My Identity

The author engages in detailed descriptions of his home and surroundings. His homeland gives him his identity, his place in the world. “O Meu Lugar” (My place), written in 2013, contrasts childhood spent at home with adulthood spent traveling round the world. Origins and destinies are

opposing forces pulling people, but their hometown gives them identity. Childhood and hometown give people a place in life, a place in the world through the refrain, “I have a place. So, I never get lost in this vast world.”⁶⁹ The physical location gives balance, peace, and assurance. “I appreciate all the contrast I can bring to the route I build. I set no limits on the temperatures to which I submit my senses and the lessons I wish to learn. But fortunately, I have my place. It is with me as a god.”⁷⁰ In “Luta de Classes” (Class struggle), written in 2013, Peixoto is a mature author, writing for everyone—the peasant, the commoner (as himself), and those of humble origins in general—of whom he is so proud. He always tells the story as an insider, as one of them. He wants his books to be sold or made available in supermarkets, petrol stations, post offices, and public libraries, so they can be read by all Portuguese people regardless of social class. His writing and books exist only if others can read them. He criticizes the current Portuguese class of elitists who are prejudiced against a less educated, lower class. These are the snobs who use culture to feel up-nosed, distant, and distinct in the cultural wakes of literature, music, cinema, television, etc. For Peixoto, writing is to be published and shared, whether it be poetry on match boxes, written with a brush or sprayed on walls, painted on T-shirts, or posted on Facebook. The author does not identify with today’s class system or those prideful of their long compound names.⁷¹ He is on the other side, proud of his humble origins, the son of a carpenter, grandson of a shepherd. He is a grateful Portuguese citizen who loves common peasants like himself: “I admire my people. Not the mythicized people, the ordinary people. I like to go to fairs. I like to eat roasted chicken with my hands.”⁷² Peixoto, a much-travelled journalist, looks back at his voyages and reflects on the experience of travelling in “A Vontade e o Mundo” (The will and the world), written in 2014. He is a citizen torn between the thrill of the unknown and the comfort of his country: “Travelling anywhere, wanting to know the world, is believing that all the streets are part of a maze where you can’t get lost.”⁷³ The world is endless yet finite, and all places are different and unique. He is a sole, fearless traveler, fascinated by the charm, surprise, and “madness” of travelling. His senses are awakening through constant comparisons to his native Portugal, his mother’s home cooking, his hometown landscapes, the sounds of his mother tongue, and the voices of his friends. However, his identity is everything that is Portugal and Portuguese, and one day, he writes, “I may tire of wanting to know the world, but today is not that day yet.”⁷⁴

Conclusion

In his *crónicas*, Peixoto describes surroundings with an attentive look, commenting and giving his opinion in a way that can be perceived as literary

journalism. His humanistic analysis explores the themes of life and death, the passing of time, memories, and relationships with friends and family. Moreover, these *crônicas* portray descriptions of the author's hometown landscapes in the countryside that contribute to the enhancement of life from a sociological perspective. Written in a poetic and realistic style, the *crônicas* provide readings of a personal nature, full of intimacy at the level of feelings and emotions. Within the genre of literary journalism, Peixoto's *crônicas* describe the details of the social, cultural, and political environment of Portuguese identity in the early years of the twenty-first century.

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Notes

- ¹ Bak, introduction to *Literary Journalism across the Globe*, 1.
- ² Bak, 1.
- ³ Wolfe and Johnson, *The New Journalism; with an Anthology*.
- ⁴ Sims, *The Literary Journalists*; Hartsock, *History of American Literary Journalism*; Keeble and Wheeler, *Journalistic Imagination*; Connery, *A Sourcebook of American Literary Journalism*; and Bak and Reynolds, *Literary Journalism across the Globe*.
- ⁵ Soares, "Literary Journalism's Magnetic Pull," 118–33.
- ⁶ Hartsock, "Literary Reportage: The 'Other' Literary Journalism," 23.
- ⁷ Bak, introduction to *Literary Journalism across the Globe*, 18.
- ⁸ Soares, "Literary Journalism's Magnetic Pull," 118.
- ⁹ Trindade, "Lush Words in the Drought," 292.
- ¹⁰ Abrahamson, "The Counter-Coriolis Effect," 80.
- ¹¹ Hartsock, *History of American Literary Journalism*, 22.
- ¹² Hartsock, *Literary Journalism and the Aesthetics of Experience*, 22.
- ¹³ Keeble, introduction to *Journalistic Imagination*, 1.
- ¹⁴ Yagoda, preface to *Art of Fact*, 13.
- ¹⁵ Sims, "The Problem and Promise of Literary Journalism Studies," 15.
- ¹⁶ Soares, "Do Amazonas ao Nordeste," abstract (translation by the authors).
- ¹⁷ Hartsock, Note from the Editor, 5.
- ¹⁸ Roiland, "By Any Other Name," 62–63.
- ¹⁹ Bak, introduction to *Literary Journalism across the Globe*, 17–18, 1.
- ²⁰ Bak, 1.
- ²¹ Sims, "The Evolutionary Future," 90 (emphasis in the original).
- ²² Peixoto, "A Passagem de Segundo" [The passing of a second]; Peixoto, "Luta de Classes" [Class struggle]; Peixoto, "Breve Partilha da Minha Sorte Infinita" [Briefly sharing my infinite luck]; Peixoto, "O Meu Lugar" [My place]; Peixoto, "Na Despedida de um Amigo" [Farewell to a friend]; Peixoto, "A Vida" [Life]; Peixoto, "Todo o Silêncio" [All the silence]; and Peixoto, "Dívidas" [Debts]; Peixoto, "A Vontade e o Mundo" [The will and the world]; Peixoto, "O Que Dizem os Abraços" [What hugs say]. Unless otherwise specified, all translations of Peixoto's writings are ours.
- ²³ Fernão Lopes was a Portuguese chronicler appointed by King Edward of Portugal in the mid-1400s. Lopes wrote the history of Portugal, but only a part of his work remains. He is a precursor of the scientific historiographer, with his work based on oral discourse and documentary proof.
- ²⁴ Rotker, *La Invención de la Crónica*, 123.
- ²⁵ Yanes Mesa, *Géneros Periodísticos y Géneros Anexos* (Journalistic genres and annexed genres), 38.
- ²⁶ Vilamor, *Redacción Periodística para la Generación Digital*, 327.
- ²⁷ García Galindo and Cuartero Naranjo, "La Crónica en el Periodismo Narrativo en Español."
- ²⁸ Peixoto, "A Vida" [Life], para. 1.
- ²⁹ José Luís Peixoto, "Biography"; "Awards," <http://www.joseluispeixoto.com>.

net/34916.html. See also, José Luís Peixoto Literary Prize, Biblioteca e Arquivo Histórico Municipais–Ponte de Sor <https://bibliotecapontesor.wordpress.com/category/premio-literario-jose-luis-peixoto/>. The *Prémio Cálamo Otra Mirada*, awarded Peixoto for *Cemitério de Pianos* [*The Piano Cemetery*] in 2007, is given for the best foreign novel published in Spain. The Prémio Oceanos award that Peixoto received in 2016 for *Galveias* is awarded to the novel judged the best published in all Portuguese-speaking countries.

³⁰ Walter Benjamin in his essay “The Storyteller,” published in 1936, writes about the incommunicability of experiences in the modern world. He argues that it is a time in history empty of shared experiences, emphasizes the decline of the storyteller and his perception that people have become incapable of reflecting upon their experiences, in part because of the intense invasion and rapid circulation of information in the early twentieth century. Benjamin states that the rise of information is incompatible with storytelling and contributes to the reduced effectiveness of the storyteller. Benjamin, “The Storyteller,” 83–110.

³¹ Peixoto, “O Meu Lugar” [My place], para. 3 (site translation).

³² Peixoto, “Todo o Silêncio” [All the silence], para. 5.

³³ Hartsock, *History of American Literary Journalism*, 17.

³⁴ Hartsock, 242.

³⁵ Soares, “Literary Journalism’s Magnetic Pull,” 118–20.

³⁶ Soares, 118.

³⁷ Soares, 118.

³⁸ Soares, 120.

³⁹ Soares, 121.

⁴⁰ Soares, 122.

⁴¹ Soares, 124.

⁴² Soares, 130.

⁴³ Soares, 129, 131.

⁴⁴ Soares, 129–30.

⁴⁵ Alan Trachtenberg, “Experiments in Another Country: Stephen Crane’s City Sketches,” *Southern Review* 10 (April 1974): 273, quoted in Hartsock, *History of American Literary Journalism*, 67–69.

⁴⁶ Hartsock, “Literary Reportage: The ‘Other’ Literary Journalism,” 31.

⁴⁷ Bak, introduction to *Literary Journalism across the Globe*, 1–2.

⁴⁸ Bak, 2 (emphasis in the original).

⁴⁹ Hartsock, “Literary Reportage: The ‘Other’ Literary Journalism,” 40.

⁵⁰ Bak, introduction to *Literary Journalism across the Globe*, 7.

⁵¹ Bak, 18.

⁵² Abrahamson, “Counter-Coriolis Effect,” 83.

⁵³ Abrahamson, 81.

⁵⁴ Sims, “The Evolutionary Future,” 90.

⁵⁵ Fairclough, *Critical Discourse Analysis*, 3.

⁵⁶ Peixoto, *Nenhum Olhar* [*Blank Gaze* or *The Implacable Order of Things*], 7.

⁵⁷ Peixoto, “O Meu Lugar” [My place], para. 7.

- ⁵⁸ Peixoto, “Dívidas” [Debts].
- ⁵⁹ Peixoto, para. 11.
- ⁶⁰ Peixoto, “A Passagem de Segundo” [The passing of a second], para. 5.
- ⁶¹ Peixoto, “O Que Dizem os Abraços” [What hugs say], para. 1.
- ⁶² Peixoto, para. 1. In Portugal, people, particularly men, sometimes sign off by sending hugs instead of love or kisses.
- ⁶³ Peixoto, para. 7.
- ⁶⁴ Peixoto, “Breve Partilha da Minha Sorte Infinita” [Briefly sharing my infinite luck], para. 6.
- ⁶⁵ Peixoto, “Na Despedida de um Amigo” [Farewell to a friend], para. 11.
- ⁶⁶ Peixoto, para. 7.
- ⁶⁷ Peixoto, “A Vida” [Life], para. 3.
- ⁶⁸ Peixoto, “Todo o Silêncio” [All the silence], para. 2.
- ⁶⁹ Peixoto, “O Meu Lugar” [My place], para. 2ff.
- ⁷⁰ Peixoto, para. 13.
- ⁷¹ A sign of nobility in the past. Peixoto, “Luta de Classes” [Class struggle], para. 6.
- ⁷² Peixoto, para. 11.
- ⁷³ Peixoto, “A Vontade e o Mundo” [The will and the world], para. 3.
- ⁷⁴ Peixoto, para. 6.

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