

Rosa Nasti

**Journalism that reads like literature:
The digital development of Literary Journalism
In American and Portuguese reportage**



FERNANDO PESSOA UNIVERSITY

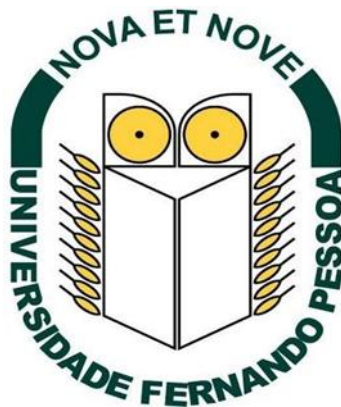
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Coordinator: Renato Essenfelder

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Signature of the student *Rosa Vash*

ABSTRACT

In the present age where literary journalism is shifting toward a more digital narrative style, this study aimed to ascertain whether and how the multimedia elements of the Web enhance or detract from the features of literary journalism. Acknowledging how this hybrid genre aims to combine formal structure, visual, audio, and interactive elements into a cohesive storyline, this study needed to conduct a qualitative content analysis. We could be able to carry out our investigation using two relevant textual evidence of digital literary journalism from American and Portuguese online newspapers; this analysis was crucial in determining whether or not these digital phenomena signal a revolutionary shift in literary journalism, as well as how far it extends to include multimedia strategies. The findings revealed that LJ in the online realm uses multimedia elements to strengthen authenticity and, whereas literary devices remain an essential consideration, the multimedia resources make the reading experience more immersive. Finally, in order to stimulate further research on the subject, we discussed the potential scenario of literary journalism as digitalization advances.

Keywords:

Literary journalism, digital literary journalism, literary techniques, multimedia elements.

RESUMO

Na era atual, em que o jornalismo literário está mudando para um estilo narrativo mais digital, este estudo teve como objetivo verificar se e como os elementos multimídia da Web aprimoram ou prejudicam as características do jornalismo literário. Reconhecendo como esse gênero híbrido combina estrutura formal, visual, áudio e elementos interativos em um enredo coeso, este estudo realiza uma análise de conteúdo qualitativa usando duas evidências textuais relevantes do jornalismo literário digital de jornais online americanos e portugueses. Essa análise foi crucial para determinar se esses fenômenos digitais são ou não uma mudança revolucionária no jornalismo literário, bem como até que ponto se estende para incluir estratégias multimídia. Os resultados revelaram que o JL no domínio online usa elementos multimídia para fortalecer a sua autenticidade e, enquanto os dispositivos literários continuam sendo uma consideração essencial, os recursos multimídia tornam a experiência de leitura mais imersiva. Por fim, para estimular mais pesquisas sobre o assunto, discutimos o cenário potencial do jornalismo literário à medida que a digitalização avança.

Palavras-chave:

Jornalismo literário, jornalismo literário digital, técnicas literárias, elementos multimídia.

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TABLE OF CONTENTS

INTRODUCTION	1
Chapter I- Theoretical Framework	4
1.1 The different names of Literary Journalism	5
1.1.1 The ongoing debate between Conventional and Literary Journalism	15
1.1.2 Journalism or literature?	19
1.2 Brief historical background of Literary Journalism	21
1.2.1 New Journalism as a chapter of LJ history	24
1.3 Literary Journalism and its international strands	28
1.4 Digital Literary Journalism: a comprehensive overview	31
1.4.1 Digital LJ development in the United States and in Portugal	38
Chapter II - Corpus and Methodology.....	48
2.1 Method	48
2.2 Unit of Analysis	51
2.3 Research Questions	57
CHAPTER III – Analysis and Results	58
3.1 The four devices of literary journalism	58
3.2 Multimedia and digital components	63
3.3 Authenticity and Immersion	68
CONCLUSION	74
REFERENCES	78

LIST OF FIGURES

Figure 2.1: The California Sunday Magazine; What Happened In Room 10?	52
Figure 2.2: Observador; 85 horas: os dilemas da luta contra a Covid no limite.	55
Figure 2.3: Observador; A Historia da bebé Neves.....	56
Figure 3.1: Animated comic book frames; What Happened in Room 10?	64
Figure 3.2: Image of Life Care Center; What Happened in Room 10?	65
Figure 3.3: Video interview; 85 horas os dilemas da luta contra a Covid no limite	65
Figure 3.4: Parallax scroll; A Historia da bebé Neves.....	66
Figure 3.5: Infographic of Covid-19 cases in Santa Maria’s Hospital.	67

LIST OF TABLES

Table 2.1: Frequency of multimedia elements.	67
Table 3.1: Categorization of the case studies.....	71

INTRODUCTION

In recent years, literary journalism has garnered a great deal of scholarly attention as a genre that blurs the lines between reality and fiction in order to elicit information through narrative storytelling and literary devices. The genre has generated a lot of discussion because of how it differs from conventional journalism, which is founded on the principles of objectivity and the inverted pyramid structure. When news started to structurally and stylistically resemble fictional stories in the late nineteenth century, this distinct writing style emerged. By describing events from the personal perspective of the individuals engaged, writers devised a fresh narrative style of reporting that aimed to bridge the gap between them and the readers. Reporters became humankind's intermediaries, presenting news stories with literary flow, attempting to maintain the reader's attention through vivid descriptions of characters, dialogue, and scenes. As a result, literary journalists were required to use a variety of data collection methods for their stories, such as immersion reporting, prolonged and precise source inference, and meticulous structuring.

However, the concept has gone by a number of different names, including long-form journalism, literary reportage, new journalism, narrative journalism, non-fiction novel, and literature of fact. Despite the fact that each label is distinct from the others in a particular way, they are all eligible to be recognized under the umbrella of literary journalism. In the first section of our first chapter, we will identify the features of each title in accordance with the approach proposed by the different writers. After a lengthy digression on the controversies surrounding the foundational pillars of literary journalism in the nineteenth century, we would proceed to examine the attributes and development of new journalism. We define New Journalism as a watershed moment in the history of the genre, but not as the primary model from which literary journalistic traditions should be derived; however, New Journalism became known as an American movement, with key figures such as Tom Wolfe, Guy Talese, Norman Mailer, and Truman Capote. Tom Wolfe's four literary techniques for enhancing the immersion and improving the reading experience are regarded as the pillars of New journalism and literary journalism. Outlining these techniques was essential for this research study because we will be using them as categories to advance our analysis.

Nonetheless, after establishing a thorough theoretical framework, we will focus our thesis on defining literary journalism as a phenomenon with a long and complex international history, built on a blend of journalistic heritage and cross border influences. As a result, we will look at some of the most pertinent expressions, or strands, of LJ from around the world, with a focus on Kapuscinski's literary reportage and the genre's advancement in China. This section is vital for gaining a better grasp of not just the many and varied forms of LJ encountered all over the world, but mostly for perceiving the subsequent chapters of this work. After these important theoretical paragraphs, we will certainly underline our primary focus of study: to comprehend, define, and analyze the genre of literary journalism in the digital realm while placing emphasis on how it varies in two major countries, the United States and Portugal.

Contemporary literary journalism encompasses a wide range of journalistic works, particularly the long-form journalism that has become well known among American audiences because of its groundbreaking work, *Snow Fall*. The long form differs from conventional journalism in the way it uses digital storytelling techniques to create protracted narratives that educate and enthrall readers. Starting with this notion, we will examine how multimedia elements are added to online narratives to improve the reading experience. Subsequently, this study will look at how these elements have been applied in literary journalism in Portugal and the United States in diverse ways, as well as how the genre has expanded online.

These last premises have helped us establish our second chapter, dedicated to explaining the qualitative methodology chosen to analyze two case studies that will address the topic of the COVID-19 virus. Both case studies are multimedia literary reportage that employs digital tools of the Web to enhance their performance and the way stories are delivered. However, because one reportage is published in American online newspapers and the other in Portuguese, we will examine them further in terms of their use of literary and digital techniques. Then, we'll define our main research questions, which will be primarily concerned with settling two major concerns. Understanding whether or not multimedia elements can enhance literary journalism or act as a diversion, as well as what future developments LJ will have in the digital space, to determine if the genre is changing its fundamental characteristics in order to adapt to these new technologies.

Finally, in order to reach our conclusions, we will conduct a qualitative review of the two multimedia reports, grouping them into four categories: literary devices, multimedia components, authenticity, and immersion. Each aspect of the analysis will be thoroughly examined, and the results will be compiled in a final table. More specifically, our examination of the digital and storytelling elements in literary journalism implies that, besides the genre's use of multimedia techniques, it is critical to investigate these elements in a broad range of settings and applications before dismissing the phenomenon entirely.

Chapter I- Theoretical Framework

It is not very often that one comes across a new style, period. And, if a new style were created not via the novel, or the short story, or poetry, but journalism — I suppose that would seem extraordinary. It was probably that idea —more than any specific devices, such as using scenes and dialogue in a “novelistic” fashion—that began to give me very grand ideas about new journalism. As I saw it, if a new literary style could originate in journalism, then it stood to reason that journalism could aspire to more than mere emulation of those aging giants, the novelists. (Wolfe and Johnson, 1973 p.36)

This work begins at the crossroads of a traditional definition of literary journalism, as well as the several names by which the discipline is known, a brief historical background for the genre, and, finally, a review of the forms that literary journalism has assumed on Internet today. This genre, which we will refer to as Literary Journalism throughout the research, will be explored, along with its contentious definitions and several labels, to explain how such a misunderstanding about its name, function, and form led to its exclusion from "media outlets." Literary Journalism is an evolving genre that resists narrow definitions (Sims 2009, p. 8). There is a ton of literature on traditional journalism, but little is known about the challenges that literary journalism faces on a daily basis, especially in its many international manifestations. Given that, Literary Journalism has flourished in countries other than the United States and that there is no unified common heritage, this first section will also go through the many terms used among journalists around the world. We will further proceed on the genre's scientific literature employed in a variety of fields, to contextualize literary journalism's evolution and diversity across time. We would start by reviewing the growth and progression of literary journalism studies, with

a particular emphasis on the long-running debate over the function and purpose of objectivity and subjectivity, as well as the question of LJ authenticity in comparison with the traditional forms of journalism. In terms of the latter, this work will investigate the use of literature and aesthetic approaches within Literary Journalism tales.

The second half section of this chapter delves into the history of Literary Journalism, considering New Journalism as a chapter of this history, beginning in the 1950s. Therefore, the following literature review includes a comprehensive account of LJ ethical standards with a concise history of American journalistic writing. Lastly, we would focus on the main topic of research of this work: the development and adaptations of Literary Journalism to this digital era. The last paragraph of this chapter strives to characterize modern forms of LJ by focusing on the changes and problems that LJ has experienced in adjusting to a digital world that now spans a variety of industries. Within this scenario, we will look at how the features of literary journalism might be broadened and improved using Internet properties like hyperlinking, interactivity, and multimedia. This analysis would also provide an understanding of digital long-form journalism, which has gained a foothold on the web, both in articles and in journalistic hypermedia forms; and, finally, we will explain how countries such as Portugal and the United States have adapted their literary journalistic traditions to this digital evolution.

As a result, this chapter will be structured in the following manner. To begin, we will look at literary journalism's various labels, its approach to literature, and the debates surrounding it. The historical backdrop will next be discussed, with a focus on the official form of New Journalism. The next and last study focuses on the current research on literary journalism's multimodality. We will show how the use of such digital approaches might help define key elements of Literary Journalism. Finally, the conclusion aims to uncover the distinctions between the two nations' approaches to current digital literary journalism.

1.1 The different names of Literary Journalism

The essence of literary journalism has changed throughout the years and its definitions have always been a little hazy. There are many different names for Literary journalism

(Ford, 1937). “Narrative journalism” (Franklin 1996, p. 36); “Creative nonfiction” (Capote, 1965); “Literature of reality” (Tales, 1995); “New journalism” (Wolfe, 1973); “New new journalism” (Boynton, 2005), they’re all words for describing this genre; some overlap, while others are interchangeable. There are also more modern publications, such as Longform Journalism, which has experienced a resurgence online in the last few years (McBride and Rosenstiel, 2013). Defined as “lengthy, relaxed, deeply-reported, literary nonfiction” by those in the field (Columbia Journalism Review, 2013, *online*), we will further examine this terminology, annexed with its development and variants.

Before delving into any of the terms given, this study seeks to establish one core concept to better explore this research issue. There is currently no agreement on the proper vocabulary to apply and define literary journalism, and each researcher or author who has addressed this subject has used a different term. The phrases themselves, as well as their origins, are social and cultural constructions, therefore the concept is understood and unfurled differently depending on the country or journalistic culture (Bak and Reynolds 2011, p. 130). Many definitions have been given, covering a wide range of genre-related concepts, but no agreement has been established on which of these features best describes and distinguishes the genre's core from others. Nevertheless, picking on a name for this genre is an academic pursuit in and of itself. As we have seen, there is a variety of names available to define a genre that blends journalism and fiction, but subtleties differences among them. Finding a single and adequate term that would enclose the different branches of this genre across the world is a challenging task. Robert Vare (2000, p. 18) during a Nieman Foundation conference in 2000 claimed:

To me these semantic wrestling matches that go on are a complete waste of time. I think what each term suggests is that this is essentially a hybrid form, a marriage of the art of storytelling and the art of journalism... [It] harnesses the power of facts to the techniques of fiction, constructing a central narrative.

Regardless of how these categories are used to describe it, this work will differentiate and name the genre by employing along with all the chapters on the broad and fundamental concept of literary journalism; however, in this first section, we intend to explore the differences between its many labels through the contributions that different authors have given to the genre. This writing style was given a name when Edwin H. Ford, a journalism

expert at the University of Minnesota, in his publication *A Bibliography of Literary Journalism in America*¹, first used it in 1937. Even though this concept may have been used only a few times previously in the decade, Ford claims to be the first one to define literary journalism as a branch of journalism within its academic definition, instead of work with literary shades. In truth, the concept of literary journalism, a hybrid phrase, appears to represent the different ambiguities and inconsistencies of creative writers' position at the start of the twenty-first century. Literary journalism, like journalistic writing, requires a careful examination of what is happening beyond the mere fact; as per Kaur (2012, p.55) “literary for using arts of styles in writing and journalism for using what is actually happening around us”. Kaur goes on to claim that the combo is so powerful that it is difficult to distinguish between them. According to him, to be termed literature or art, literary journalism requires immersion in reporting, accuracy, careful structuring, and a lot of labor on the author's part. Its practices and standards developed over several centuries, with important shifts occurring in reaction to negative cultural phenomena such as revolutions, economic distress, war, and emancipation. As Hartsock (2000) has highlighted in his *A History of Literary Journalism in America*, writers came to the logical conclusion that employing traditional approaches to tell these social, cultural, and political upheavals would not be sufficient. So, many of them started to refer to their writings as "literary journalism". According to Murphy (1974), literary journalism has three characteristics: the use of dramatic literary methods, subjectivity, and immersion. Norman Sims (1995, pp. 3-19) provides a list of distinguishing features of LJ: “immersion reporting, accuracy, voice, structure, responsibility, and symbolic representation”. Kramer (1995, p. 21) then provides an insider's perspective on literary journalism, presenting "Breakable Rules for Literary Journalists", which lists and discusses in-depth eight rules that include the style, narrative techniques, and topic of literary journalism. He points out:

Literary journalism is a duller term. Its virtue may be its innocuousness. As a practitioner, I find the "literary" part self-congratulating and the "journalism" part masking the form's inventiveness. But "literary journalism" is roughly accurate. (..) Literary journalism has been growing up,

¹ Ford stated in his introduction, “More than ever today there is a need for the literary journalist; for the writer who is sufficiently journalistic to sense the swiftly changing aspects of this dynamic era, and sufficiently literary to gather and shape his material with the eye and the hand of the artist.”

and readers by the million seek it out. But it has been a you-know-it-when-you-see-it form. The following annotated list of defining traits (..) It reflects authors' common practices, as the "rules" of harmony taught in composition classes mirror composers' habits.

There is a school of thought in the United States that calls it literary journalism, and another that calls it narrative journalism; both began as the same thing. The variations may be observed in various visions that these institutions promote. Other terms exist, but, narrative journalism is perhaps the most accurate and widely accepted inside the scientific community. The Nieman Institution, a department of Harvard University that prospered considerably during Mark Kramer's stint as a professor and director of this foundation in the early 2000s, most usually employs the sentence Narrative Journalism. Thanks to Nieman's conferences, Kramer aims to promote the development of narrative works, both in the United States and abroad.

The narrative describes events as they take place over time. This splitting of event into process of course fully mobilizes journalists' writing skills and judgment, which is why it can serve readers well and excite reporters, but also why editors approach cautiously (...) Narrative invites reporting beyond the least common denominator, because it acknowledges complex emotions, human situations and consequences, moving conversation with readers beyond simply shared sentimentality. (Nieman Reports, n.d.)

However, historian James Hartsock (2000) feels that the term narrative literary journalism is the best approach to characterize the genre because most of the writers involved in it are professional journalists, and overall, the non-fiction genre is built on a narrative approach, after whom the label was given. Since the majority of works in this genre are written in narrative form, Hartsock finds narrative to be an important concept for describing this type of literature.

Simultaneously with the introduction of these newer forms of journalism, a new narrative variant emerges via the contamination and interpenetration of techniques, styles, and languages: Non-Fiction Novel. Canonically, Truman Capote's *In Cold Blood* (1965) was considered the "genesis" of this genre, but its forerunner is traced in, *Operación Masacre*², written by the Argentine journalist and author, Rodolfo Walsh. *In Cold Blood*, recounted the murder of a Kansas farm family. The author gathered information from 6,000 pages of handwritten notes. The book immediately made its author renowned. According to Murphy J. E. (1974), Capote claimed to have invented a new genre of literature, the "nonfiction novel". The Creative Non-Fiction would thus represent a paradox: on the one hand, the concept of the novel, and hence, of creativity, and on the other, non-fiction, which rejects any type of imagination. In an interview compiled by Eric Norden for *Playboy* (1968, pp. 51), when questioned about the contradiction of the term "non-fiction novel," Capote claims:

Perhaps it's an awkward phrase, but I couldn't think of any better words to describe what I was attempting, which was to write a journalistic narrative that employed all the creative devices and techniques of fiction to tell a true story in a manner that would read precisely like a novel. So even though the phrase "nonfiction novel" is technically a non sequitur, it's the only description I could devise.

Capote uses the term non-fiction novel rather than New Journalism because he feels that a good reporter should be a master of fictional writing to tell a human story. He has never intended to be an inventor, but rather a journalistic fiction researcher. Prior to *In Cold Blood*, he was already a successful fiction writer, achieving fame with stories like *Other Voices*, *Other Rooms*³, and *Breakfast at Tiffany*⁴, which served as the pivotal moment in

² In English, "Operation Massacre" is a nonfiction novel of investigative journalism published in 1957 by Argentine journalist Rodolfo Walsh. The book recounts the shooting of José Len Suárez, who was wrongfully captured by the Buenos Aires Police in 1956. It is often regarded as the first great nonfiction book, along with "In Cold Blood."

³ The novel, which was published in 1948, is Capote's first published novel and is semi-autobiographical. The novel, written in an intense and gothic style, conveys the author's emotional problems, which he has transformed into psychological symbols, with each character representing an aspect of himself.

⁴ It was first published in *Esquire* magazine in 1958 and then as a book, with several other stories. It is a novella about Holly Golightly, a young café society girl; the character of *Holly* shares some similarities with Capote's mother, who left her husband and other loved ones. The

his career, marking the beginning of his transition to a more literary and fictionalized writing style. Capote is a versatile writer who could write eloquently about a variety of subjects and was able to recall conversations and specific details in his mind. These qualities enabled him to create the non-fiction novel genre, which resulted in his most distinctive and illustrious work. Capote understood he had to reinvent himself:

Most American writers, as Scott Fitzgerald said, never have a second chance. I realized that if I were ever going to have that chance, it was necessary for me to make a radical change; I had to get outside of my imagination and learn to exist in the imagination and lives of other people. (...) That was the main reason I turned to journalism; and I must say, the shift of emphasis caused me to gain in creative range and gave me the confidence to deal with a wide spectrum of people I otherwise would never have written about. (52)

Writers and men of letters who have worked in fiction, according to Capote (1987), might approach this sort of literary creation. Only those who are familiar with the fictional genre will be capable of adapting it to the norms and requirements of a journalistic narrative. Capote's purpose is to portray the news as fiction, in a smooth and successful merger of two worlds that complement one another. The journalistic position in *In Cold Blood* was emotional and captivating, and it was able to use novel approaches to communicate in-depth a sad news event (Söderlund 2009, p. 23). Nevertheless, we will further see that Creative Non-fiction uses journalism skills to renew the novel, in the same way, that New Journalism uses literary criteria to revitalize traditional journalistic procedures.

The concept of Literature of Reality appears to have the same tactics and purposes as Creative Non-fiction (the labels are both interchangeable); Lee Gutkind, editor and author, is a vocal proponent and practitioner of creative nonfiction. In 1991, he launched Creative Nonfiction, the first and biggest literary journal dedicated solely to narrative/creative nonfiction. As Gutkind (2018) points out: "Writing true stories, creative nonfiction, is very much a balancing act, weighing and synchronizing the *style* and *substance*".

novel had a movie remake, featuring Audrey Hepburn, and it has become a classic success worldwide.

By becoming an active promoter of the genre, Gutkind would provide courses or degrees in creative nonfiction, and he saw the genre as a way to connect students with the real world through "literature of reality." The Literature of Reality combines the storyteller's abilities as well as the meticulous journalist's investigative abilities. They must, however, comprehend the facts and spread them through trustworthy sources but they should also likewise dig beyond the facts to uncover their underlying reality and stress truth in an engaging, and instructional manner.

However, the pioneer of the genre of Literature of Reality is the American novelist Gay Talese (Talese and Lounsberry, 1995), who recognizes that a journalist may use literary tools to effectively report on a certain reality. Under Connery's analysis (1997, pp. 244-247) of *Writing creative nonfiction: the literature of reality* (Talese and Lounsberry, 1996), both authors consciously chose pieces that do not fall within the category of literary journalism. He noticed that they never employ the terms "literary journalist" or "literary journalism" when referring to the writers and their works. Indeed, Connery recalls the book's introduction, where Lounsberry clarifies that she and Talese would aim to produce a literary representation of observed life, and reality. In other words, they would focus on nonfiction. One of Talese's masterpieces is *Frank Sinatra Has a Cold*⁵; Nast (2021) considers it a:

The high-water mark of the New Journalism, a Hall Of Fame feat of immersive reporting on a non-participating subject. It's the ultimate instance of a reporter turning his biggest nightmare – known in the trade as a "write-around" – into storytelling gold.

Gutkind (2006, p. 6) quotes Gay Talese from his Author's note in *Fame and Obscurity* (1961):

Though often read like fiction, is not fiction. It is, or should be, as reliable as the most reliable reportage, although it seeks a larger truth as is possible through the mere accumulation of verifiable facts, the use of direct quotations, and adherence

⁵ The book is a profile of Frank Sinatra, edited by Gay Talese in 1966. It immediately became one of the most celebrated magazine stories ever published, a pioneering example of what came to be called New Journalism. In 2003, the editors of *Esquire* declared it the "Best Story *Esquire* Ever Published".

to the rigid organizational style of the older form. The new journalism allows, demands in fact, a more imaginative approach to reporting, and it permits the writer to inject himself into the narrative, if he wishes, as many writers do, or to assume the role of a detached observer, as other writers do, including myself.

Academics, on the other hand, appear to find the use of several labels to be troublesome. As a result, the majority of them address the most popular and extensively used term to identify literary journalism: 'New Journalism.' The *New Journalism*, edited by Tom Wolfe and published in 1973, brought together the work of journalists such as Truman Capote, Joan Didion, Barbara Goldsmith, Norman Mailer, Gay Talese, and Hunter S. Thompson. It was a defining moment that led to the recognition of literary journalism as an academic discipline. These talented writers, introduced non-fiction writing into a range of prestigious journals such as *New Yorker*, *Rolling Stone*, and, the *Esquire*⁶, where the style flourished in the '60s and early '70s. They launched this trend of publishing literary journalistic pieces as if they were a separate genre from Literary Journalism. This writing style, which gained popularity even before the end of the nineteenth century, was called "New Journalism". In the 1960s, Tom Wolfe and others in North America were believed to have created the name. In reality, the term "New Journalism" isn't exactly 'new', in 1887, Matthew Arnold, critic and poet coined the term to describe Stead's *Pall Mall Gazette*'s attitude: vivid, personal, and reform-minded (Campbell 2003, p. 20-21). However, Arnold chose to be using this term primarily to refer to the significant changes that British and American newspapers were experiencing at the time. Following the release of his book "The New Journalism" in 1973, Tom Wolfe formally labeled such an emerging movement, giving it prominence and popularity. Wolfe (1972, p. 44), on the other hand, remarked that he had no idea where the term came from:

I have no idea who created "The New Journalism" label, or when it was produced. Seymour Krim told me that he first heard about it in 1965 when he was editor-in-

⁶ According to Zinke (2007), *Esquire* was one of the most important magazines that gave the narrative style a platform, ranging from Gay Talese's portraits to Michael Herr's *Vietnam*. *Esquire* editor Harold Hayes (1970) wrote, "In the Sixties, events appeared to move too quickly to enable the natural process of art to stay ahead, and when we found a fine author, we instantly attempted to entice him with the seductive secrets of current events. Eventually, the style spread to other periodicals, most notably *New York* and ultimately to books.

chief of Nugget, and Peter Hamill called him to commission an article entitled 'The New Journalism', which would report on people like Jimmy Breslin and Gay Talese. (...) It was late in 1966 when you first started hearing people talk about "the New Journalism" in conversation, as best I can remember. I do not know for sure...To tell the truth, I have never even liked the term. Any movement, group, party, program, philosophy, or theory that goes under a name with "New" in it is just begging for trouble.

Despite the "no manifestos, clubs, salons, cliques; not even a salon where the faithful gathered, since there was no faith and no creed," the movement immediately gained popularity (Wolfe and Johnson 1973, p. 23) leading to the rise of a new way of making journalism "that would...read like a novel" (Wolfe 1972, p. 36). Nevertheless, if we believe that literary journalism exists on a worldwide scale; most definitions based only on Wolfe's New Journalism would utterly fail. Over the years, the label and attributes of New Journalism have been heavily criticized; especially it was blamed for distorting facts in the search for truth and fictionalizing certain aspects to achieve a broader "reality"(Murphy, 1974). One of the most vehement opponents of New Journalism labeled Tom Wolfe's approach para-journalism, a term invented by Dwight MacDonald in the 1960s as a critical response to Wolfe. Dwight Macdonald's (1965, p. 3) criticisms of Wolfe's works were motivated by a lack of faith in the credibility of the stories, therefore he wrote about 'para-journalism' that:

(...) seems to be journalism -"the collection and dissemination of current news-- but the appearance is deceptive. It is a bastard form, having it both ways, exploiting the factual authority of journalism and the atmospheric license of fiction. (

Because of this criticism, the phrase New Journalism has fallen out of favor, and other titles for the genre have emerged. Following that, the word Literary Reportage was added to the list of terms used to describe this new genre. Creative Non-fiction and Literary reporting both arose around the same period, yet there is a significant distinction between them. In contrast to non-fiction, narrative reporting recounts situations that the writer witnesses as a reporter, without referring to the psychological side of the character or their

interior thoughts. Environments, scenarios, living conditions, debates, and people's traits are portrayed via meticulous recording and first-hand proof. Truman Capote, like many others, firmly believes “that for, the nonfiction-novel form to be entirely successful, the author should not appear in the work” (Plimpton, 1967). Therefore, the narrator should retreat to let the facts speak for him, and the characters present themselves via their voices. On the other hand, as for reportage, the storyteller should not disappear; the reporter may be tempted to write in the first person, ignoring the need for authenticity and veracity. “Literary reportage is an engagement with reality with a novelist’s eye but with a journalist’s discipline” (Kramer and Reynolds, 2011). The phrase literary reporting shifts the emphasis from the concept of nonfiction to the journalistic practice of journalism, which includes investigation as well as literary techniques. The author not only describes reality but also helps the reader experience it.

As to this matter, within the definition of literary reportage, we should also embrace the narrative reportage; Although Berning (2011a) recognizes the similarities between literary and narrative reportages, she differentiates them by noting that literary reportages are mainly reported in book form, whereas narrative reportages are long reportages that are primarily published in newspapers and magazines. However, Hartsock, (2011 cited. in Bak 2021, pp. 299-318) has also recognized an additional distinction between this terminology and the others: literary journalism is best suited to North America, whilst literary reporting is more suited to Europe. European Literary Reportage and American Literary Journalism, as per Hartsock, are comparable in how they both prioritize storytelling and descriptive elements while minimizing discursive debates. The narrative reporting gives a fresh viewpoint on the journalist role, who is now able to mix literary and instructive entertainment in this genre. It is a narrative style that arose from the novel's crisis, or rather, that is opposed to it since it outlines the gap between reality writing and fiction writing. Its major ancestors are George Orwell's *Homage to Catalonia*⁷ and Ryszard Kapuciski's varied reportage. However, we will further examine closer the rise and development of literary reportage.

Following this previous analysis, we can firmly claim that the first challenge encountered while approaching this form is the uncertainty of names used to designate the same genre.

⁷ Orwell's first-hand account of experiences during the Spanish Civil War was published in 1938. Throughout the book, the author describes his feelings before, during, and after the war, as well as how the conflict changed his political view forever.

Despite the differences between each label, there is no one definition on which all researchers and practitioners agree. As a result, it might appear to have as many categories as the number of journalists taking part in it. To address the problems involved with such categorization, this work has concluded that some objective standards should be provided for distinguishing narrative journalism from non-narrative one. However, the differences among labels are slightly difficult to spot, and for example, Non-fiction and New journalism are considered contiguous phenomena, inextricably linked. Nevertheless, each has its style, although they all share a basic formal feature. The purpose of this study is to improve research on the matter by conducting a comprehensive review of existing literary journalism literature, identifying the genre's core, and, trying to differentiate the current online forms of LJ through the methodology applied further in the thesis. Even though each of these labels has a purpose and significance, this does not imply that we should strive to perceive and comprehend the genre through a rigid paradigm. As Norman Sims (1984) notes, this is an emerging genre, therefore any definition derived from this research should be viewed as only a contribution to its evolution.

1.1.1 The ongoing debate between Conventional and Literary Journalism.

Before going further with the LJ historical background, it is crucial, for this work, to understand literary journalism's development, and how journalism ranged from being 'objective' to 'subjective' leading to a disparity between traditional forms of Journalism and the Literary ones.

At the base of modern journalism, in the first years of the XIX century, the penny press revolutionizes the concept of journalism and the circulation of news in the United States (Nerone 1987, p.376). The penny press promoted the development of technologies such as "the steam press and the telegraph" (382). The penny papers of the early 1800s, according to Perloff (2019 pp. 113-150), were the first "objective" news outlet. Newspapers gained more readers, aiming to create public opinion by sending reporters abroad to keep up with the events occurring worldwide. The penny press's most important innovation was its cheap price, which allowed it to reach a wider population of readers, including the poorer classes. Benjamin Day launched the *New York Sun*, while James Gordon Bennett

started the *New York Herald*. These "penny newspaper" founders pioneered a fundamentally new style into the American journalism landscape. Benjamin Day wrote for everyone who could read at the time, including executives, clerks, and laborers. His slogan for the Sun was "It shines for all." Because the success of the publications hinged on their wide distribution and increased advertising income they covered a wide range of issues, including crime, human-interest tales, and strange events.

Since newspapers were competing for readers, at the end of the century, the inverted pyramid became the typical style of news writing, eventually becoming even more prominent in the twentieth. This method comprised of placing vital information at the opening of the text, and then providing the remaining information in order of significance, with the least effective at the conclusion. Poitker, (2003, p. 501) explained that in the inverted pyramid structure the most relevant information is summarized in the so-called "lead sentence," which must answer four or five "w-questions" according to conventional procedure, (Who? When? Where? What? Why? and perhaps How?). Everything just required stories to remain written objectively, without using literary methods; Stuart Allan (1999) stated that the telegraph to American society in the 1840s, and its gradual approach to long-distance news agencies, was also "a major contributory factor" in preparing objectivity to become a professional ideal.

Nonetheless, starting from the penny papers, news and stories became more captivating, accurate, and sensationalistic. "The newspaper began to reflect, not the affairs of an elite in a small trading society, but the activities of an increasingly varied, urban, and middle-class society," writes Michael Schudson (1981, p. 22). Around the same time, famous journalists Joseph Pulitzer and William R. Hearst's newspapers, the *World* and the *Journal*, focused on this way of operating. Within that context, they started talking about yellow journalism⁸; the tabloid press's primary goal was to create a sensation by "inflating" news and headlines to pique the public's attention. According to Gieber (1964, pp. 171-180), the news is what the newspapermen make it; incidents that were previously unrelated to the news category became noteworthy. In a study of 1993 by the *American Society*

⁸ Yellow journalism was a type of newspaper writing that prioritized sensationalism over facts. Yellow newspapers offer well-researched content with eye-catching headlines in order to promote sales. During its peak in the late nineteenth century, it was one of several factors that pushed the United States and Spain into war in Cuba and the Philippines. Today, the word refers to any journalism that approaches news in an unprofessional or immoral manner.

of Newspaper Editors, it was found that “when stacked up against other types of newspaper stories, including the traditional inverted pyramid, the narrative was generally better to read and better at communicating information.” (Harvey 1994, p.41)

Schudson (1989, pp. 263-282) firmly believes that journalists are accountable for managing much of what society knows about their world, which is critical to our democratic system. However, knowing how and where to accomplish the established traits and ideals that constitute journalism and journalists' activity is a critical matter. Despite claims that the daily newspaper industry in the United States was trending toward tolerance of literary journalism, the dominant perception of the genre remains one of an extremely personal and subjective style that "flies in the face of accepted notions of 'objectivity' (Whitt 2008, p. 23). To safeguard journalism's ideals and fulfill its purposes, as Jones (2014, p. 14) pinpoints, most traditional journalists have emphasized that the notion of objectivity should remain the normal framework for journalistic works. On the other hand, Jesse Swigger (2010, p.398) claimed there was an assumption, that “objective writing was not only untenable but undesirable.” As a result, many historians and narrative literary journalists think that such principles cannot be accomplished unless journalists go beyond the bounds of objectivity (Jones 2014, p. 15). Many of the journalists who started going against the standard of journalism started to represent a threat to conventional journalism, and its approach of describing facts from a traditional perspective. Literary journalism, on the other hand, emphasizes its approach, not just in the way it creates news stories but also in the way, it examines and explores the subjects covered, humanizing characters and topics. Novelists of the time did not want to adhere to traditional writing norms, so they played with a variety of methods, but the majority picked literary journalism as the best approach to portray contemporary life and provide their readers with a view into reality. Literary journalism took up the novel's role in the nineteenth century. Many journalists realized that the inverted pyramid's rules, formulas, and constraints made covering current events impossible. The focus of their writing was on events that objective or traditional journalists could have neglected happenings that were not seen to be newsworthy. Franklin (1987, p. 12) highlights the main difference between literary and conventional journalists: "as literary journalists immerse themselves thoroughly into the lives of their human subjects and probe into their subjects' brains, the tale forces itself on the journalist". In comparison to the conventional narrative strategies of factual news journalism, which are based on evidence or the exact and accurate reporting of truth, literary journalism

depicts reality in a most vivid sensory manner. As eloquently depicted by New Journalism, authors were employing innovative approaches and strategies to break free from the constraints of traditional journalism. Wolfe (1973, p. 21) believed that authors aimed to provide a thorough objective description of the tale with a touch of what readers often look for in a novel: the emotional states of the characters.

In this regard, it is crucial considering Lippmann's assertion (1922, p. 226) that:

The function of news is to signalize an event; the function of truth is to bring to light hidden facts, to set them into relation with each other, and make a picture of reality on which men can act.

Even if we ignore the question of whether journalists can be trusted to convey the truth, the issue of the reader's needs remains unclear: you must attract attention, and to do so, you must appeal to the audience's preferences. This is how Lippmann (356) sums it up:

This is the plight of the reader of the general news. If he is to read it at all he must be interested, that is to say, he must enter into the situation and care about the outcome [...]. The more passionately involved he becomes, the more he will tend to resent not only a different view but also a disturbing bit of news. That is why many a newspaper finds that having honestly evoked the partisanship of its readers; it cannot easily supposing the editor believes the facts warrant it, change position.

According to Lippmann's statement, we ask the media to provide citizens with the truth, even though most do not seem to care. Therefore, he believes that people tend to choose the amusing and frivolous over the tedious and significant, or the pleasing and easy, over the honest and difficult. There is some validity to Lippmann's argument, but to affirm it unequivocally, one would need to develop a larger perspective on journalism. If journalism just cared about satisfying the audience and changing its content appropriately, it would be nothing more than a factual and profit-driven magazine. Just by assessing or

distinguishing the different components that constitute journalism will one find those journalists that "carry critical events and topics out of the darkness into the light (Lippmann, 1922, p.226). To delve deeper into this subject, the genre's connection to literature will be better explored throughout this research, since literary journalism demands such an examination.

1.1.2 Journalism or literature?

When the line between literature and journalism was still hazy, preliminary forms of literary journalism emerged. Thus, according to Hartsock (2000, p.294), three major factors contributed to the emergence of a distinct form of literary journalism. Journalists began to use narrative tactics to construct their articles, novelists saw that a distinct genre was appealing, and the institutionalization of journalism provided a sector for writers to earn. Literary journalism may be investigated from both a journalistic and a literary perspective, resulting in a synthesis of the two. If we dig into the interconnections between literature and journalism, we can find that many of the greatest authors and novelists of all time served as journalists around the XVIII century: Henry James, Edgar Allan Poe, Émile Zola, James Joyce and Guy de Maupassant, to mention a few. The rise of literary journalism does not imply that famous novelists were not writing about everyday situations at the time. Truman Capote had not invented a new genre: the roots of literary journalism can be found in the works of some illustrious authors, but *In Cold Blood* may be the first successful and acclaimed piece of work of this genre (Zdovc 2004, p.19).

Historically, writers have contributed to the growth of newspapers through feuilleton⁹. Thus, narrative writing has long dominated newspapers, and its principles have been strengthened especially with the advent of New Journalism:

Even the obvious relationship between reporting and the major novels one has only to think of Balzac, Dickens, Gogol, Tolstoy, Dostoyevsky, and, in fact, Joyce is something that literary historians deal with only in

⁹ A feuilleton was historically a type of extra part attached to the political section of French newspapers, consisting mostly of non-political news and entertainment, literature, art critique, and so on. Instead, in English newspapers, the phrase came to refer to an episode of a periodic tale written in one section of a newspaper.

a biographical sense. It took the New Journalism to bring this strange matter of reporting into the foreground. (Wolfe 1972, p.11)

News started adopting the “shape” of a story while taking into consideration the aims and prerogatives of news ethics. If Lippmann, on one hand, discussed the concepts of truth and news, the examination of literary journalism offers a new horizon: the body of the article has a narrative element that, if extrapolated from its newspaper context, might be part of a novel. However, it is evident that literature and literary journalism have a wide range of differences, Culler (2000, p. 29) explains: “We can think of literary works as a language with particular properties or features, and we can think of literature as the product of conventions and a certain kind of attention”. Moreover, the distinction between literary and journalistic mostly lies in the reader's impression of what he is reading in the piece. What emerges is a work that blends the objectivity of news with the emotional expressiveness that a reader seeks in a book. Not only is the reader closer to the story, but the facts are also closer to the reader.

A literary work is an aesthetic object [...] [that] engages readers [...]. Practically, this means that to consider a text as literature is to ask about the contribution of its parts to the effect of the whole but not to take the work as primarily destined to accomplish some purpose, such as informing or persuading us. [...] (Culler 2000, p. 34)

On the other hand, literary journalism is based on elements of both literature and journalism. Wolfe (1973) stated that journalists could only provide a better, more comprehensive picture of nonfictional topics by using literary techniques and having a broader journalistic approach. He defined literary journalism as a hybrid of traditional fact-gathering processes and fiction's story-telling skills. In their writings, literary journalists use descriptions of scenes, realistic dialogue, and varying points of view, thus giving their texts dramatic structure. In this way, they enliven a story about an actual event. Both journalism and literature appear to be tools for telling stories about different realities, lives, and personalities. However, journalism is always concerned with non-fiction, whereas literature

appears to generate stories that are either fictional or non-fictional or perhaps a combination of the two.

Literary journalists have acknowledged the importance of redefining journalistic discourse from the start, by employing and enhancing the same approaches we used to describe literature. With this in mind, and presuming that the inverted pyramid and other classic journalistic methodologies do not flourish in this style, it is necessary to address a special set of norms and practices that govern this genre. Nevertheless, Tom Wolfe (1972, p.4) has identified some of its fundamental and defining aspects starting from the distinction between news and features. The distinction made by Wolfe paved the way for literary journalism to develop; he observed that the news is mere journalistic communication, expressed according to an objective and neutral style to address interested readers and experts of a specific field. On the other hand, the "feature" was the newspaper term for a story that fell outside the category of hard news. It plays on emotions and human interest, involving the reader by 'causing' personal reactions. As a result, anybody writing according to the way of Literary Journalism aspires to present stories that go beyond information disclosure: emotions, passions, psychological reactions, social issues, and aspects of community usage and customs, are all used to delight the reader by leveraging his interests. Local news is reported compellingly, with plenty of descriptions to allow the reader to draw up visual details in their minds. Literature pulls its material from both true and false facts, combining narrative and reality by providing an unlimited number of alternative universes, all of which are realistic and inspired by actual or imagined events and individuals. As a result, this new way of making journalism uses those functional narrative methods to elicit the same reaction from the reader, who finds himself immersed in news and, above all, involved, as he would in the pages of a novel.

1.2 Brief historical background of Literary Journalism

In previous chapters, we discussed the tendency for journalism to be written more subjectively, as well as the gradual adoption of literary techniques; this section now seeks to go deeper into the genre's origins and its historical background. Identifying the roots of literary journalism has been complicated by "ill-defined word...problematic classification and cataloging" according to Hartsock (2000, pp. 6-12). Literary journalism has a long and complicated history, founded on a blend of journalistic standards and full of

contacts and borrowings. To date, however, there is no “institutionally situated history of literary journalism.” (Schmidt 2017, p.35). For a variety of reasons that would require further explanation, detecting components of literary journalism and the history behind it around the world is challenging. However, literary journalism has roots that "extend back at least to the classical period in the Western tradition," as John Hartsock states (2000, p. 10).

We usually tend to link the origins of LJ with the rise of New Journalism in the U.S in the 1960s; this is not altogether incorrect if we consider NJ to be the point at which the genre had been institutionalized and extensively practiced. Nonetheless, literary journalism in America has strong academic roots and, due to its complex past, has taken much longer to evolve. The origins of this distinct genre of writing either referred to as journalistic fiction, new journalism, literary journalism, or creative nonfiction, may be dated back to the nineteenth century (Kaur 2012 p.55). As stated in the previous paragraph, writers have long recognized the literary value of a magazine or newspaper, and have found a valuable forum for their work in them. Thus, according to Mark Kramer (1995, pp. 21-24), New journalism is nothing new. He states that, as identified by Norman Sims (1984), fiction writer and journalist Daniel Defoe was the first one to embrace the style's norms, back in the 17th century. Defoe's *Journal of the Plague Year* (1722) intended to relate the narrative of the bubonic plague outbreak in London in 1665, presenting his portrayal of events in the guise of straightforward journalistic reportage (Mayer 1990, pp. 529-520). His example was not much followed until the 20th century when the events of the real world became more terrifying than anything the novelist could invent.

George Orwell, Ernest Hemingway, and John Steinbeck are just a handful of the authors that wrote before and after WWII, and writers like Tow Wolfe, Joan Didion, and Thompson can all trace their work back to them; before World War II, there was a lot of literary journalism, as well as a lot of creativity in the genre. When traditional reporting approaches failed to reflect the world's complexity, literary journalism thrived. For example, during the Great Depression of the 1930s, many authors were forced to expose themselves and turn to literary journalism. Many of them were women, such as Dorothy Day and Meridel Le Suerur, who provided a distinctly feminine perspective on the Great Depression's huge unemployment and misery (Roberts 2015, pp.44-45). Nevertheless, the immense societal changes created by the Depression, the atomic bomb, and the genocide of World War II, all pushed authors to depict actual events with passion and emotions among

them. Therefore, it is crucial to mention Mark Twain and his *The Innocents Abroad* in the 19th century; John Hersey and his novel *Hiroshima*¹⁰ (1946), and Ernest Hemingway, who started being a European Correspondent and reporting with his literary tools. In this scenario, the latter is worth considering, as we can identify him as a literary journalist. Shaber (1980, p. 420) pointed out that Ernest Hemingway, widely regarded as the most famous novelist of his days, set ship for Europe to cover the Spanish Civil War (1936-1939) for the North American Newspaper Alliance. Hemingway's journalism can be recognized as literary since he sought to tell a tale, to share a slice of real-life with his readers, rather than simply describe facts. Hemingway's main motivation was to convey to his American audience a sense of the Spanish Civil War reality. He purposefully wrote to communicate the miseries, and horrors of war, speaking to his readers' emotions (Shaber 1980, p. 421)

Therefore, we can all concur that literary war journalism is one of the most effective methods for recording the realities of war. Thanks to its methodologies and long-form qualities, literary war journalism gives a broader and in-depth view of the wars. Hartsock (2000 cited in. Baldwin 2002 p.294) traces the birth of the modern literary journalism genre to the post-Civil War era, owing to an increase in using realism in fiction writing. Civil wars and periods of social unrest have had a significant impact on the development of literary journalism in both Europe and America; it was during these times that literary journalism has been acknowledged as a new genre of writing. The evolution of literary journalism during and after the American Civil War shaped how the news would be managed in subsequent wars like World War I to the Spanish Civil War a few decades later. For example, Spain's civil war stirred up the attention of foreign war correspondents, such as the aforementioned Ernest Hemingway's *For Whom the Bell Tolls* (1940) or George Orwell's *Homage to Catalonia* (1948). Connery in the book *Journalism and Realism: Rendering American Life* gives evidence of how narrative approaches in the United States changed substantially after the Civil War. The book examines a wide range of historical themes, but its primary focus is on the post-Civil War era, demonstrating a social shift from Idealism to Realism. In this essay, Connery theorizes how journalists attempted to tell the truth within a specific socio-cultural system. He says that rather than discovering

¹⁰ The story is portrayed from the perspectives of six survivors of the first nuclear explosion. Hersey's theatrical reconstruction addressed the needs of the American audience by providing a "sensory" framing in which the events are a combination of literary skills and journalistic material.

new knowledge, he is recasting existing domains of expertise through "scholarship of integration" (Moore 2013 p.3).

Marsh's (2010, pp. 295-310) work, which relates the roots of literary journalism to Greek theatre and mythology, is a noteworthy exception to this paradigm. Marsh's work also aims to debunk the common misconception that literary journalism is solely an American invention. He claims that the current genre arose through a sequence of historical shifts, beginning with the passage from Greek oral storytelling to Greek tragedy theatre. According to him, literary journalists embrace one fundamental technique common to Greek plays, which is to depict the characters as mythological archetypes such as heroes and deceivers. However, another starting point would be to look back into the mirror of classical literature and consult authors like Plutarch, Tacitus, and Herodotus (Marsh, 2010, p. 297). As Marsh has pinpointed *In a History of American Literary Journalism*, Hartsock (2000, p. 82), has also linked the genre's origins to Plato's dramatic dialogues, though not directly to Greek mythology.

1.2.1 **New Journalism as a chapter of LJ history**

A milestone moment in literary journalism history is considered to be 1960s. John Hollowell (2017 cited in Mailer et al. 2009, p, 3), wrote:

The dominant mood of America in the 1960s was apocalyptic. The perpetual crisis seemed in many ways the rule. Throughout the decade, the events reported daily by newspapers and magazines documented the sweeping changes in every sector of our national life and often strained our imaginations to the point of disbelief. Increasingly, everyday "reality" became more fantastic than the fictional visions of even our best novelists (p.3)

As mentioned in the previous paragraph, Ernest Hemingway, Joseph Mitchell, George Orwell, Lillian Ross, and John Steinbeck, experimented with narrative essay forms before. Following them came Norman Mailer, Truman Capote, Tom Wolfe, and Joan Didion, and the genre blossomed. Writers sought to identify themselves with a movement,

and the movement began to question norms and recruit writers (Kramer 1995 p. 21). The Watergate affair, the Vietnam War, and the Pentagon Papers all wreaked havoc on the American public, leaving many disenchanted with traditional institutions like the media. Objectivity was viewed with distrust and as an "insidious bias" (Schudson 1981, p.16), resulting in a renaissance of genres that questioned objectivity. This led to the emergence of new literary phenomena such as Muckraking¹¹ and New Journalism. This latter which began in the 1960s and lasted until the mid-1970s is a type of literary journalism that practically all readers are familiar with. Amidst "New Journalists" were Tom Wolfe, Hunter S. Thompson, and Joan Didion, who spoke out against the constraints that objective writing imposed on journalism. The majority of them were previously practicing journalists who left the industry to explore new ways of writing. This rebellion resulted in such events as protests, and an anti-war attitude (Kovach and Rosenstiel, 2007). As society grew wary of institutions, journalists started feeling powerful enough to break from traditional newsgathering methods in order to provide useful information to the public about circumstances that did not fit into the inverted pyramid, and objective-writing approach. (Jones 2014, p. 26). The New Journalism was developed and forged within the field of the press, especially in magazines such as Esquire, Rolling Stone, Harper's Magazine, and The New Yorker, all of which had a number of innovative editors who shared the intention of renouncing the more objective model of journalism and take advantage of and use the resources that literature. Their primary purpose was to chronicle sociopolitical and economic changes while further distancing themselves from traditional journalism's style and form. Rather than developing a new style, the new journalists pursued to create a new literary and innovative approach to journalism distinct from traditional American norms. As per Cuartero (2017, p. 49), we should not assume that all New Journalists write in a similar way: Capote's writing style has little resemblance to Wolfe's, nor does it like that of Thompson, Didion, or Mailer. Therefore, we can deduce that New

¹¹ A phenomenon known as "muckraking" became widespread in the United States during the Progressive Era in 1902 and continued through World War I. The phrase was first employed by President Roosevelt to describe the wave of social change that swept across America at the time (Grenier 1960, pp.552). Muckraking or investigative reporting as it is now known, mostly exposes harsh business facts and criticizes the American government. There were many different injustices going on in American society, so muckrakers used their literary skills to bring these social and economic discrepancies to light. Upton Sinclair's work "The Jungle," which depicts the dangers and unsanitary conditions in the meatpacking industry, is an example of this.

Journalism is a journalistic phenomenon, including a diversified group of American works and authors.

In 1973, Tom Wolfe referred to this new genre as "novel journalism" because of the use of narrative and literary techniques to describe factual events. His conceptual frameworks, together with those of Gay Talese, Norman Mailer, Truman Capote, and Hunter S. Thompson (pioneers of *New Journalism*) significantly changed the journalistic writing landscape. Tom Wolfe identified four techniques as the hallmark of New Journalism: scene-by-scene construction, realistic dialogue, third-person point of view, and the use of specific details. These are all the components that allow writers to emphasize events and engross the reader by narrating their stories in engaging, intriguing, and hence dramatic ways (Murphy 1974, p.17). The "scene-by-scene construction" used instead of dislocated temporal patterns, so situating the tale in specific settings; "extensive use of realistic dialogue", to report and record subjects' conversation other than using specific quotes unlike the ones of traditional journalism. The third element is the "third-person point of view," wherein the narrator's viewpoint is silenced to enable what Wolfe calls a "downstage voice," in which the viewpoint is private and depicts the character in the scene's perspective. The fourth and final technique describes "the use of specific details" that reveal the characters' social structure. According to Wolfe, including such literary elements in journalism violates conventional journalistic norms of impartiality and objectivity; however, the literary genre we are analyzing in this work, differs from other literary forms of non-fiction precisely in what it takes from journalism: factual reporting based on "actual work," extensive interviews, verifiable facts, and observable details.

This is the recording of everyday gestures, habits, manners, customs, styles of furniture, clothing, decoration, styles of traveling, eating, keeping house, modes of behaving toward children, servants, superiors, inferiors, peers, plus the various looks, glances, poses, styles of walking and other 27 symbolic details that might exist within a scene. Symbolic of what? Symbolic, generally, of people's status life, using that term in the broad sense of the entire pattern of behavior and possessions through which people express their position in the world or what they think it is or what they hope it to be [...]. It lies as close to the center of the power of realism as any other device in literature. (Wolfe, 1973 pp. 46-47)

We commonly tend to adopt the term New journalism to identify this genre. It would be a mistake to lump all literary journalistic publications into the New Journalism category, because, as we have observed, most of them were written before and after the New Journalism phenomenon, and outside of the United States. We have used the term literary journalism throughout this study because we believe it aptly represents the genre's definition and features; literary journalism existed long before New Journalism appeared, therefore, we can consider New Journalism a chapter in the long history of literary journalism (Hartsock 2011, p.24). New Journalism invented nothing; rather, it resurrected and repurposed pre-existing literary tools to address a range of topics. However, following the immense popularity of recent journalism pieces and this phenomenon ended in 1970. According to Cantavella (2002 cited in. Cuartero Naranjo 2017, p.50):

Although the peak of the New Journalism ended in the 1970s, much of its findings –the core of its contributions– have continued in ways that are more creative than ever with regard to texts written for the press.

As a result, new labels have lately emerged: According to Boynton (2005), in the thirty years following Wolfe's founding of New Journalism, a fresh generation of writers emerged, writing narrative long-form pieces that revitalized American literary journalism. Boynton dubbed this phenomenon the New, New Journalism, and assembled a book with interviews from some of the genre's top practitioners, including Adrian Le Blanc, Ted Conover, Susan Orlean, and Michael Lewis, to mention a few. These new literary writers were embracing paradigms already created by New journalists in the 1960s in order to identify and expose nineteenth-century social and political issues. In other words, this new movement was preserving their ancestors' cultural and literary heritage while also looking toward the future and exploring alternative approaches. Their work was mainly journalistic rather than literary: they were delving deeper into a story while covering it, employing innovative immersion techniques. In his book, Boynton acknowledges the new group's innovation was more about experimenting with reporting than language and style. Unlike new journalists, who were wary of crossing the privacy line, the new, new authors become far more involved with the characters, becoming part of their lives.

1.3 Literary Journalism and its international strands

Despite what was previously stated, we should base the history of literary journalism on a broader period that does not just include the New Journalism traditions and the literary journalism origins. We have seen that there is no consensus, and nearly every researcher or author who has tried to approach this literary genre has chosen a different term for it. It may be difficult to track down journalism's influence inside the traditions of British and American prose since the term is so ambiguous and has been employed in so many different ways. John S. Bak is the founding President of *the International Association for Literary Journalism Studies* (IALJS), which is an interdisciplinary association whose primary goal is to foster and develop international scholarly study in Literary Journalism. Bak's main aim is to uncover the different 'strands', as he refers to them, of literary journalism across the world. In his book *Literary Journalism across the Globe* (2011), he starts by acknowledging the Anglo-American roots of the genre to take a broader approach to the different journalistic cultures throughout the world. "There was not one Literary Journalism but much Literary Journalism", (Bak 2021, pp. 299-318). Because journalistic and literary traditions across the globe are not American and are not even identical, we should not just keep the American model and must create something new. According to Bak, rather than being universal adaptations of the New Journalism, these 'strands' emerged before, along, and in contrast to NJ's appearance in the United States. These current forms of LJ are a result of "a process of cross-cultural pollination", as Bak defines it (2011, p.14). However, the major problem occurring from his debate is defining the genre; Bak (2011) argues persuasively that classifying literary journalism as a 'discipline' has the advantage of allowing for the creation of a definition "elastic enough to account for its cultural variances" (p. 10).

Nevertheless, by assuming that every culture has developed its literary journalism over the years, there is an urgent need for an international scholarship that would encompass all the different national manifestations of literary journalism (Sims 2009, pp. 7-17). Examining literary journalism from other perspectives may reveal that they follow their cultural routes rather than merely mimicking American models. As a counterweight to the emphasis on North American literary journalism, we must include those global varieties of literary journalism, as well as their modifications. Furthermore, Sims (2009, p. 9)

highly believes we might benefit from many more translations of literary journalism produced in other countries into English. The English-only speakers among us suffer from a lack of access to literary journalism from China, Russia, Portugal, Brazil, and other regions of Latin America. As Sims (2009, p.10) underpins, China has a long and consistent heritage of literary journalistic insights, with widespread recognition from the press and public. Sims (9) accurately reports the words of the Chinese Journalist, Chen Peiqin, from Shanghai International Studies University, who said at the 2008 IALJS conference in Lisbon:

Chinese Literary Reportage, *Bao Gao Wen Xue*, designated as a literary genre in the 1930s during the Chinese anti-Japanese war, has been considered by most Chinese literary critics as the best genre to expose social evils, and to call for people to take actions against social evils.

The critics have acclaimed many Chinese reports but one of the most famous ones is *A Survey of Chinese Peasant*¹². However, as Bak (2011) emphasizes in his work to further stress the notion of the cross-cultural process: Chinese literary journalism had German roots at first and then American influences from Upton Sinclair and Edgar Snow, who are English-speaking journalists whose studies Sims (2009) recommend integrating into international research.

According to John S. Bak (2017), certain journalistic narratives are generally centred on human tragic events and hardship during battles, such as John Hersey's 1946 book *Hiroshima*, which follows a group of six people as they struggle with the August 1945 nuclear bombing of Hiroshima. As we have previously pointed out, in Europe and America, civil wars and periods of societal upheaval have always been a focus topic for literary journalism, and the situation in Brazil is no different. Earning a profit exclusively with fictional stories has always been more difficult for Brazilian writers than for those in the United States due to lower education levels in literature and little public interest from society

¹² Chen Guidi and Wu Chuntao chose to tackle one of current China's most pressing issues: the widening gap between the countries urban wealthier and rural impoverished.. It is a documentary about the 900 million Chinese peasants who are subjected to inequity and injustice. The book recounts a vicious loop, in which unfair taxation and the arbitrariness of officials are the norm, often ending in violent violence against peasants.

(Martinez 2017, pp. 21-36). The Brazilian publication *Realidade*¹³, influenced by American New Journalism, spawned literary journalism in Brazil; Edvaldo Pereira Lima (2009, pp.145-159), a Brazilian researcher in LJ studies, investigates how Brazil's horrific civil war at the close of the nineteenth century prompted the country's first literary journalism article. However, war reporting had been influenced by both Portuguese and Brazilian literary journalism, as well as various journalistic traditions across the world. The most striking examples of literary reportage, written in Portuguese are the ones of Hermano Neves, a Portuguese World War I correspondent, and Brazilian author Euclides da Cunha's "*Os Sertões: Campanha de Canudos*"¹⁴, (Coutinho, Passos 2020, pp. 43-63).

Brazilian press as well as the Portuguese one took aroused from the British and French ones, and Brazilian LJ studies were taken into consideration way later than other countries, such as happened with the journalism matter. Despite all of the advancements in digital settings, reporting magazines remain the privileged environment in which Literary Journalism thrives in Brazil (Lima, 2009).

Literary reporting, as per John C. Hartsock (Hartsock, 2011), is a cosmopolitan form that crosses national boundaries. As a result, Poland is yet another significant country where literary reportage is gaining traction. Narrative journalism is the most popular genre in Poland. When referring to it, they frequently use the terms "reporting" or "literary reportage." According to Rurawski (1992 cited in Wiktorowska 2018, pp. 628-653), the reporting format had long been at the edges of Polish literature, but gained ground after specific cultural and social conditions occurred during the interwar period; from that point on, reportage was incorporated into the literary realm, becoming a style with its terms. The Polish School of Reportage is formed by three great figures: Krzysztof Kąkolewski Ryszard Kapuściński and Hanna Krall (Wiktorowska 2018, pp. 628-653), However, as we previously stated in this study, Kapuscinski is at the top of the list, particularly in terms of his international fame. Kapuscinski excelled in reporting on political problems

¹³ A Brazilian journal founded in the 1960s on the New Journalism concept of achieving objectivity through narrative style, including some first-person pieces. Due to several government restrictions, *Realidade* turned into a news magazine in the late 1960s. *Realidade* changed gears in 1973, forsaking its investigative journalism mission.

¹⁴ "Rebellion in the Backlands" is the English translation. A synthesis of science and fiction ends in the actual story of a conflict that occurred in the nineteenth century in Canudos, a town in Bahia's hinterland, an incredibly arid region plagued with poverty and political corruption.

in the Third World. He reworked his standard reporting with literary techniques and published the resulting works like books and magazine articles. He stated that his goal was to create "more than journalism" (Buford 1987, p. 97). During his journeys, Kapuscinski spoke with people and constructed each of his remarkable stories in their words, translating them into fluent, sophisticated Polish writing. One of his most famous works is the *Emperor of Reportage*, which contains chronicles of trips to Russia, Ethiopia, and Iran that have become iconic portrayals of those nations. The book is based on recollections gathered by Kapuscinski during interviews; it mostly narrates the author's stay in Ethiopia during the country's enormous political and economic transition, which witnessed the fall of Emperor Haile Selassie.

1.4 Digital Literary Journalism: a comprehensive overview

In today's world, many are asking how literary journalism will play out on the Internet. The Internet has already revived documentary video production, which in time may lead to forms of video and multi-platform literary journalism on the Web. Literary journalism requires immersion reporting, accuracy, careful structuring, and a lot of labor, no matter what medium is used. So far, the Web has not brought forth a new economic model that will pay for the production of a labor-intensive form such as literary journalism. Nonetheless, technology makes possible new connections and new discussions, and these topics should attract our scholarly attention. (Sims 2009, p.13)

Having thoroughly examined literary journalism in all of its terminologies and historical contexts, this study now seeks to pinpoint the genre and situate it in the digital environment in which the modern world is built. Since the mid-1990s, news organizations had to adapt in order to fit into the digital realm of the media. The advent of the digitalization process had a significant impact on every aspect of social life, particularly in terms of culture. In the journalistic environment, new ways of creating and consuming news were introduced; the use of digital tools combined with multimedia resources led to substantial changes in journalistic practices and models. Because of the decline in readership and

newspaper circulation, many turned to online journalism; additionally, in terms of narrative writing, journalists and editors began experimenting with storytelling practices, which thus combine narrative with multimedia elements. Norman Sims (2009) pondered the role and place of literary journalism on the Internet, as well as how the hybrid genre could endure by employing multimedia resources. Jacobson et al. (2016, p. 527) discussed that “just as the journalists of the 1960s attempted to write the nonfiction equivalent of the great American novel, journalists of the 2010s are using digital tools to animate literary journalism techniques”. As we have seen in previous sections, new journalists generally piqued the interest of their news readers with topics ranging from war to daily life, and the same is true for digital literary journalism, albeit in a multimedia manner.

One of the earliest examples of this phenomenon was Mark Bowden’s *Black Hawk Down* (2010) in the *Philadelphia Inquirer*. In this particular case, the World Wide Web ¹⁵was employed as a new communication medium to create a more engaging form of journalistic storytelling. According to Royal and Tankard (2004, p. 87), the Blackhawk Down Web, which tells the story of American troops serving in Somalia, incorporates a range of literary journalism techniques. Royal and Tankard (2004, pp. 82-88) identify that the site combines story-telling elements (dramatic story form, third-person point of view, full dialogue, and cliff-hanger endings) with World Wide Web common attributes like hyperlinks, images, video, and so on. This integration strengthens the narrative, leading to improved performance and text credibility. According to Bowden (2009), the print version will almost certainly survive, but the digital is with no doubt the future of daily journalism, not only because it is the most latest thing, but also because it is a greatly better format than ink and paper.

However, the digitalization process has posed a challenge to the traditional standards of journalism; broadcast and print media have now expanded to the web, enhancing news production and diversifying news consumption. The World Wide Web has created the newest channel for online journalism or Cyber journalism; as a result, many newspapers are venturing into media technologies, and their websites may now include videos, podcasts, blog posts, and so on. Before delving deeper into the impact of multimedia elements on literary journalism, it is essential first to examine and identify a few aspects of cyberspace such as hypertextuality, multimediality, and interactivity together with an analysis

¹⁵ The World Wide Web, or WWW, is an interconnected system of public web pages on the Internet that allows documents to be linked to one another via hypertext links.

of cyber journalism. Cyberspace refers to any infrastructure or attribute connected to the Internet, as well as various virtual functionalities that create digital realities. William Gibson coined the term in his novel *Neuromancer* (1984) to describe a domain made up of networked computers where people can communicate in a range of ways. Cyberspace stores files, mail, messages, and graphics, which are then used for digital communication. The main advantage of cyberspace is that it provides an immersive and virtual environment in which a wide range of stakeholders can exchange information, communicate, play online games, and debate. Journalism, as a formal and structured domain encompassing a set of practices related to media and communication, cannot be immune to the significant technological and organizational changes occurring in cyberspace. Since the dawn of digitalization, journalists and journalistic institutions have regarded cyberspace as a major challenge to face in the future. Regardless of how news organizations will relocate into cyberspace in the future, journalism is currently conducted within specific organizational settings and under specific technological conditions. When editorial content began to be distributed via the Internet rather than through print or broadcast, the term "cyber journalism" was coined. The primary products of journalism are now presented as text, audio, video, or interactive forms, either alone or in combination. Online journalism enables linkage and debate at tiers that print alone cannot; this new method of making journalism gives people more options for what to view and read by utilizing the technology. News can now be disseminated in greater volumes and at a faster rate, resulting in more advanced newsgathering and production processes, as well as the establishment of innovative disseminating and advertising media techniques.

Journalists, on the other hand, have found themselves having to reinvent their core journalistic principles and adapt to the changing industry to keep up with the Internet's constant renewal. They have not, however, separated digital journalism from traditional journalism or altered research and production procedures; rather, journalists have improved some of those routines or processes by leveraging digital tools (Ferrucci 2017 pp. 79-89). Given the fact that literary journalism has been identified many times as lacking authenticity for its use of storytelling techniques that may take on some ambiguities, Internet has been identified as a good vehicle to enhance both the narrative, engagement (immersion), and authenticity of the literary texts. (Berning 2011 p.4). Berning recognized that cyberspace's unique digital properties not only enable new storytelling possibilities but also provide a greater level of reader immersion; however, we would take a closer look

at the implications of media and multi-modal tools on the authenticity of literary texts by examining an example of an online literary piece.

By utilizing its technological components, online literary journalism can be structurally distinguished from other types of journalism. Marino (2018, pp. 202) notes that both the writer and the reader must be committed to literary journalism. To interact with both lengthy and brief literary works, the reader must muster the necessary attention span. Because journalists use these tools in so many different ways, establishing a shared language to connect with readers/viewers is unavoidable at this point. As previously stated, the use of technology has sped up both the production and dissemination processes, so journalists should indeed make common cause in how they convey and communicate the news. Oviedo and Martiatu (2020, p. 75) assert that because news is distributed via the Internet, it must be delivered in a more immediate and concise manner, thus, it is essential to use fixed linguistics paradigms to avoid lengthy publications, extensive block texts, or long videos and audios. Cyber journalism language is mainly founded on three basic pillars: hypertextuality, interactivity, and multimediality. These are key characteristics of online publishing, so we cannot find them in print capacity, and by conjugating them, we can create a hypermedia message.

The first feature is hypertextuality, which is defined as the ability to use hyperlinks to connect documents or digital texts. A hyperlink can direct the reader's attention away from the main text and toward additional written or audio-visual contents. Hypertextuality is primarily used by journalists in cyber journalism to broaden one's knowledge of a given concept, story, or event. Links to other websites can be used to diversify the information, provide more details, connect the story to another story, or include a link to the source; additionally, the journalist serves as a guide to direct the reader to take in all of the knowledge. Oviedo and Martiatu (2020, p. 75) believe that hypertextuality is one of the most important Internet features because it gives users the independence to select what they want to read and how they want to read it.

Multimodality, as the term suggests itself, is the combination of media formats like text, graphics, audio, video, and images in the same news story. Through this association, journalistic language can be re-formed and improved. In this specific case, the role of the online journalist is important to decide which media format can better convey certain news. Oviedo and Martiatu (2020, p.76) find that: "with multimodality's arrival, a more

complete construction of sense is gained, able to lead the users' sight to a particular kind of information, depending on the benefit that can be made from its potentialities.”

Interactivity has been a major driver of the Internet's influence on journalism. The interactivity device enables the audience to explore and display much more involvement, not only by picking the contents but also by conversing with other consumers via social media platforms. Interactivity is essential in online journalism because it is a tried and true method of enticing readers to spend more time with a story and engaging them more deeply in the media consumption process. The interactivity tool can be used by online journalists to inform and attract their target audience, as well as involve them in the development of a communicative platform that allows for continuous and multi-directional information exchange. Users interact one-on-one, in groups, and with other groups around the world; as the interactivity increases, the reader becomes more involved. There are three types of interactive options on a website, according to Deuze (2003, p. 214): navigational, functional, and adaptive. *Navigational* interactivity allows the user to navigate the website's content in a rather organized format by using 'next page' buttons or scrolling menu bars. The *functional* one enables the audience to engage in the site's production process by requiring them to interact with other website users or producers via links, and message board systems. Deuze also mentions *adaptive* interactivity, which occurs when a website adjusts itself to the browsing habits of a user by gathering and recognizing the user's needs and requirements. As a result, every action taken by the reader affects the page's core categories; adaptive interactivity allows users to post, add comments, and begin debating their own content through chatrooms.

Nonetheless, as we noted at the start of this chapter, one of the terms used to denote LJ is also long-form journalism. Long-form journalism cannot be defined solely by length or quality; it must also be engaging, and we must provide tools to boost readability and capture the reader's interest. As a result, in the early 2000s, when long-form joined the digital world and began to be affected by the digitization process, the concept was revisited. The word "long-form" has evolved to refer to a type of in-depth and lengthy narrative journalism that mainly takes place in an online environment. Aside from the fact that online journalism uses hypertext and hypermedia links to speed up the reading process, and that the best online reading is supposed to be brief and plain, long-form journalism texts have already captivated a growing number of readers. The innovation brought by the genre was not only the one of having longer and digital pieces. Dowling (2019, pp.

529-542) asserts that the digital age has elevated nonfictional narrative to new heights, fulfilling its promise of strongly linking the reader to our humanity: digital long-form storytelling engages the reader emotionally while also enabling the telling of longer stories in more imaginative and technologically advanced ways. Most digital long forms do not deal with breaking news or current events; instead, they focus on stories that can elicit an emotional response from the viewer/reader, and are typically based on historical or political facts, or something related to climate or war.

Thus, technology has reemphasized the importance of long-form journalism; according to Jacobson, Marino and Gutsche (2016, pp. 527-546), the long-form may enchant its audience by integrating text with multimedia tools, presenting extensive narratives alongside images, looping videos, and infographics. This revival was brought about by the emergence of mobile devices such as tablets, which allow readers to access news and information whenever and wherever they desire. We can also attribute its revival to the rise of sites such as *Longreads.com* and *Longform.org*; the latter serves as the primary aggregator of digital literary journalism compiling contemporary and classic nonfiction writings of at least 2,000 words in length. Long-form publications are also outnumbering short-form publications in the *Atlantic*, *Byliner*, *New Yorker*, *Washington Post*, *Rolling Stones*, and *Guardian*. All of these big news agencies have spent time and money developing digital narrative pieces that combine text, images, and multimedia.

However, the features and the success of the long-form genre were officially established following the publication of ‘*Snow Fall: The Avalanche at Tunnel Creek*’ by the New York Times website in 2012. The story, which chronicles a snow avalanche in 2012, was awarded the Pulitzer Prize for Feature Writing. According to Jacobson, Marino, and Gutsche (528), it functioned as a notable example of new online journalism that incorporates various audio-visuals into the story, in order to reinforce it. John Branch makes a six-part report about a group of skiers who were trapped in an avalanche; his innovation came from combining a novel story with footage, time-lapse, and animations. Branch tells the third-person account of Elyse Saugstad, who is trapped in a snowstorm, interspersed with brief films in which Saugstad recalls her experience in the first person; the reader is engaged in a story of visuals, sounds, and narration. According to Bennet (2013), *Snow Fall* heralded a new era of long-form media, displaying a new method of producing online long-form journalism. By employing multimedia features while also deeply investigating the event, the reader is getting transported into the story, co-experiencing the emotions of

the “characters”. Snow Fall has encouraged all subsequent publications to create digital narrative pieces that combine text with images and multimedia, to the point where the term "snowfall" has been developed to designate the reconstruction of stories that have a similar structure to John Branch’s report.

Multimedia features, particularly the multimodality of long-form journalism, can captivate the audience and increase the reader's attention. Jacobson, Marino, and Gutsche (533) noticed that the employment of digital techniques in the narrative has enabled the long-form genre to modernize traditional literary journalism practices. Thus, as Longhi and Winques (2015) have pointed out, there is a rising market for Longform narratives these days. This genre has found a space to solidify its traits in online interaction and digital platforms. However, Longhi and Winques (2015, pp. 104-12) question whether long-form journalism has a future and role in the ever-changing landscape of internet journalism, citing its major qualities of extended texts and extensive use of digital resources. The text's length is one of its most important characteristics, which correlates with the amount of time spent investigating and writing about a topic; yet, this feature may have an impact on the text's efficacy and consumption. There is considerable concern about the amount of time spent on longer reads because they demand more reading time to finish. Because the text is dense with verbal language, adjectives, and multimedia aspects, it is not only long but also multi-layered and complex, making it difficult to read and write. The timeframe is important not only to the reader but also to the journalist who produces it, given that drafting a specific long-form report can be time-consuming and even costly. The narrative necessitates additional effort and dedication from all parties involved because of the usage of different multimedia and interactive elements. Therefore, committing reporters, editors, photographers, and others to lengthy projects can be prohibitively expensive, especially when newspaper finances are limited. Thus, long-form publications must devote significant thought to the target audience and the digital tool to be used, as well as customizing the contents to it, in order to be worthwhile in terms of both time and money.

Nonetheless, multimedia components augment the narrative of the digital literary piece, making it more trustworthy and captivating, cos of their multimodal capacity for engaging readers and stimulating debates. On the one hand, the online environment and new tools serve to strengthen the authenticity that Nora Berning (2011, pp. 1-15) characterizes as vital in online narrative journalism. On the other hand, Lassila-Merisalo (2014, pp. 5-9),

contends that incorporating too many sensory elements can overwhelm the reader and damage the immersive experience. Her research and findings led her to the conclusion that these aspects can be a source of distraction: for example, the use of excessive hyperlinks that direct the reader to external sites may disrupt one's focus, prompting them to pause the reading and move their attention to new parts. Based on these considerations, we may infer that the incorporation of digital tools and multimodality features, such as interaction, can promote credibility, authenticity, and, most significantly, involvement. Journalists should exercise discretion when using multimedia elements, determining whether they are relevant to the story rather than redundant, and, more importantly, they must follow the same line as the story they are conveying. Nonetheless, in our analysis chapter, we'll look at how strong and present authenticity and immersion can be by comparing and contrasting a digital and a traditional literary story to better understand the impact of multimedia tools on storytelling.

1.4.1 Digital LJ development in the United States and in Portugal

Once Journalism approached the digital sphere, the rise of this long-form genre affected the whole field of online journalism. As Berning (2011, p.12) has recognized: "Online literary reportages represent an imperative counterweight to conventional journalism that is essential for both our emotional and intellectual survival." The use of the Internet has been identified as a good platform to disseminate literary texts, mostly thanks to the use of multimodality tools. It provides the reader with the opportunity to discuss and interact with people from all over the world. The reach of literary journalism is, in fact, global. On the other hand, Barnhurst, (2013 p. 4) found significant skepticism regarding journalism's repositioning as "an analytical and context-providing activity that could break the bounds of geography". Whereas, according to John Bak (2017, p.222), "international literary journalism still has to establish its boundaries" because it is a global phenomenon rooted in different journalistic histories.

The International Association for Literary Journalism Studies (IALJS) has demonstrated unequivocally that literary journalism is a global phenomenon that transcends languages while also establishing distinct features that adapt to and accommodate the languages in which it is created. When researching literary journalism, it is essential to adopt a global

approach. We should keep in mind that this genre is rooted in culture and literature, is inherently hybrid, and differs from country to country. This is also true in the digital realm. Shaping genre differentiation even in its online outgrowths may be difficult because each nation has its own brand of literary value and culture. Moreover, multimedia tools for literary journalism come in a wide variety of forms, and use, so coming up with a universal definition of it in the digital sphere can be challenging.

We've already addressed Bak and Reynolds's (2011) view of LJ as having distinct "strands" all over the world, with its own culturally diverse roots, resulting in each country developing its own literary journalism: another reason why the genre has yet to acquire a common label. For this reason, it is vital to broadening our perspective on digital literary journalism in order to conduct a deeper investigation and comprehend its manifestations and advancements worldwide. Nonetheless, to avoid a wide and confusing examination, we will focus on two significant countries: the United States and Portugal, analyzing and contrasting how literary journalism has developed in distinct digital situations and how it has been impacted by digitalization in both countries. While we acknowledge that the United States has significantly more research and scholarly work on digital literary journalism than other countries, we also recognize that digital literary stories are created in a variety of different ways across the world. In this case, Portuguese literary journalism, which maintains the traditional core techniques of the genre in its literary texts, has been deemed the best subject of study because it provides a notable and significant area of journalism study that is ideal for comparing and contrasting with the American field. Both of these approaches to making online literary journalism exemplify the expanding range of literary journalism styles. Thus, it is critical to delve deeper into these two distinct journalistic worlds in order to comprehend the upcoming study of two distinct pieces of literary journalism from the United States and Portugal.

In this regard, the European picture differs from that of the United States, which, in addition to having a greater literary journalistic heritage, is also one of the leading countries in terms of digital advancements. By the time, digital forms of literary journalism began to be disseminated in the United States, online communication was well established, with websites being ubiquitous among American news organizations. However, when newspapers went online at the end of the twentieth century, there was considerable concern about the complexities of employing electronic newsgathering and production methods. Even though newspaper publishers quickly embraced digital publications, Barnhurst

(2012, p. 4) claims that they were slower to adopt web features, resulting in the production of brief, superficial, sensational stories with few sources. By the mid-2000s, however, there had been a shift toward longer, more in-depth productions, which prioritized political and economic topics over crime and accident stories. As a result, US journalism had undergone a number of changes in order to take place online. It started out using the same print media techniques online before experimenting with various approaches that would balance traditional core approaches with the use of digital tools and web platforms. For more than ten years, the US news industry has been changing, which has resulted in a longer form of journalism that is ideal for reframing and explaining events in a more creative and immersive way. According to Barnhurst (2012, p.17), the industry reached a tipping point in 2005 when it began experimenting online in ways that would garner attention in a new, more competitive market and fully transform news content.

Therefore, the vast majority of literary and long-form journalistic research can be traced back to the United States, with the aforementioned *Nieman Foundation* offering literary journalism conferences all over the world. In addition to long-form text forums that we have already mentioned, the Internet has enabled the emergence of new portals dedicated to digital literary journalism in the United States. Two of the most well-known online magazines are *Salon.com* and *Slate.com*. They both present literary content in the United States that covers current affairs, politics, culture, and entertainment in order to meet a variety of demands and niches in the current community.

The use of digital devices has hastened the emergence of new avenues for revolutionary change in American literary journalism. Soon after the release of "Snow Fall" in 2012, numerous new trends in textual and multimedia content emerged in the country in order to keep up with the growing number of people who use smartphones, laptops, and tablets in their daily lives—devices that allow the audience to consume more news. According to Dowling (2017, p.103), the American industry has shifted toward experimenting with cutting-edge digital storytelling technologies that would improve the narrative aesthetic. The American "smartphone" audience pushed the newsrooms to pursue employing those digital advances and adapting them to smaller mobile devices. Such automatic innovation has increased the immersion experience even further. Dowling (102) highlighted that this new wave of innovation resulted in the rise of new digital long-form pieces, the most noteworthy of which being "A New Age of Walls" in the *Washington Post*. The article addresses the gradual increase in the construction of new country border barriers as well

as the causes and effects of globalization, which is dividing communities across national boundaries. The Washington Post story uses narration, pictures, videos, and infographics to keep readers interested. Sound effects also give readers the impression that they are temporarily present at the frontier.

In the United States, the advancement of digital media is currently in a strongly experimental phase. News organizations seem inclined to try out radical innovations and expand digital storytelling to more avant-garde strategies. According to Dowling (101), there has been an online shift in American literary journalism's digital design conventions, with more automated activation. He looks into why, after "Snow Fall," established media chose to fund major projects while young start-ups produced works that won awards, solidifying their position as the industry's newest literary journalism behemoths. Because of audience feedback, this new generation of literary journalists created works that incorporated ground-breaking multimedia innovations. Mitchell et al. (2016) found that seven out of ten American adults who own smartphones now have access to their reporting thanks to new media. Nevertheless, their analysis revealed that despite the small screen and multi-tasking capabilities of mobile devices, consumers typically spend more time reading long-form news articles than short ones.

The digital long-form, according to Dowling and Vogan, marked a radical shift from breaking news to a business model based on a masterfully designed piece predisposed to consumers' appreciation of multimedia narrative aesthetics (2014, p. 220). Therefore, it is evident that the American media industry continues to serve as a testing ground for innovative approaches. The market for American digital literary journalism is competitive and driven by the audience's demand, which increases audience engagement. Due to its prestigious appearance, the news is becoming more commercialized, and newsrooms are leveraging alternative production methods to entice sponsors and funding. Major news brands are investing in long-form stories in terms of developing a long-form business model based on digital adverts and sponsorship deals, which will also provide revenue to keep the genre from declining in the future. According to Kovarik (2011, cited in Dowling and Vogan 2014, p.212),

Just as the 1960s New Journalism represented “a strong break from inverted-pyramid ‘telegraphese,’” digital long-form—as “Snow Fall” exemplifies the genre

rose with the tablet to make a similar break from the stereotypically distracting and superficial nature of online news that dominated the first decade of the internet.

Bak (2021, p. 314) affirms that the long-form is valuable to the American tradition because it allows for both hard-hitting and lighter-hearted stories, which are less common in European literary journalism, which focuses on weighty social or political issues. Since 2006, the IALJS has brought together literary journalists from all over the world, broadening the field's boundaries and demonstrating that American scholarship is not the only legitimate one. Through the conferences held around the world, John Back and numerous other journalists have demonstrated that there are LJ traditions in other nations that have existed for nearly as long as or longer than American or even Anglo-American history (Bak, 2021 p. 309). In 2008, they hosted their annual gathering in Lisbon, which was coordinated by professor Isabel Soares and Alice Trindade, two significant figures in the Portuguese LJ community. They are founding academics of Portuguese literary journalists other than co-founders of the IALJS, and they have both investigated the genre's roots and expansion in Portugal. According to Soares (cited in. Amorim and Baltazaz, 2020 p. 66), literary journalism is a common style of journalism whose innovative practitioners may be found both inside and beyond the English language. Whereas Alice Trindade (66) asserts that literary journalism is fact-based reporting produced in a literary manner in which the role of imagination plays a vital part through the selection of “existing elements and presenting them in forms never before devised [which] has been an essential element in identity and nation-building.” Given that the origins and developments of literary journalism in the United States have been extensively researched, even in previous sections of this chapter, we will now attempt to contribute to our understanding of the genre's progression in Portugal by briefly investigating its origins. We will discuss its development over a time frame spanning the end of the 19th century to the present, which will be essential for setting the Portuguese press in a global and technologically advanced context.

The history of literary journalism in Portugal dates back to the latter half of the nineteenth century. It is necessary to examine significant historical occasions combined with their technological breakthroughs in order to construct a coherent timeline of the genre's de-

velopment in the nation. Many Portuguese creative stories have been called literary journalistic works due to the use of techniques appropriate for the genre, but because there is minimal scholarship on LJ in Portugal, many narratives are not regarded to be part of it. A thorough understanding of LJ's evolution in Portugal requires a thorough understanding of the historical and political factors that caused many writers to turn to the genre. Thus, many literary Portuguese works can be traced back in time because of how they fit the category.

The final decades of the nineteenth century were difficult for Portugal; the end of the monarchy and many social changes prompted many writers to record the facts and happenings of the time, resulting in the establishment of journalism as a specialized field. Eduardo Coelho and Tomàs Quintino established the newspaper *Diário de Notícias*, which pioneered a new and distinct method of reporting facts. Since the second half of the 18th century, the Portuguese press had incorporated foreign aesthetics and paradigms into its reporting. In 1871, Eça de Queirós and other authors founded *Generation 70*, a group of intellectuals committed to cultural progress. As Isabel Soares (cited in. Bak and Reynolds 2011, p. 131) pinpoints the members of 'Generation 70', including Eça de Queirós, Ramalho Ortigão, and Oliveira Martins, were importing the New Journalism techniques popularized by W.T. Stead and Henry Mayhew, to reinvent a new type of journalism in the Portuguese journalistic landscape. They were breaking away from traditional journalistic practices in order to shed light on the problems of Portuguese society. Indeed, these journalists were strongly influenced by the English advancements and journalistic styles that were displayed in the aforementioned *Pall Mall Gazette*; as a result, most of their works can be classified as literary journalism due to similarities in structure and use of creative techniques. The most prominent among them was Eça de Queirós, who was working at the time for the newspaper *A Actualidade* in which we can find important publications like *Cartas de Inglaterra* and *Crónica de Londres*. Queirós's exposure to a variety of foreign cultures, particularly those of France and Great Britain, has given his writings a broader and more international perspective. Peixinho (2021) believes that "Eça de Queirós's vision of the changes in the world of journalism at the end of the 19th century—whether in professional, discursive or textual terms—is intrinsically transnational".

The aforementioned authors primarily focused on Portugal's monarchical era; when the monarchy fell and the First Republic was established, other well-known authors at the time started writing about the Republican Revolution and the happenings of the First

World War. Coutinho and Passos (2020, pp.43-63) thoroughly researched the earliest records of literary journalism in Portugal in Portuguese war reportages, providing their analysis *Voices in War Times: Tracing the Roots of Lusophone Literary Journalism*. Thus, we thoroughly investigated their analysis in order to define the state of Portuguese literary journalism at its earliest stages. The first literary journalism appeared in Portugal at a time when the country was plainly in the grip of an economic and social crisis. Although the First Portuguese Republic was established in 1910, the political climate was unstable, especially when Portugal entered the First World War in March 1916. As a result, according to Coutinho and Passos (2020, p. 53), the Portuguese media has started to report on events, relying more on its own reporting and less on that of foreign newspapers and international organizations. Despite the Republic's intensified censorship to prevent publications that would stir the troops, the War fostered the expansion of the journalism sector. Hermano Neves, a Portuguese reporter for the daily *A Capital*, was a notable character in the journalism and reporting scene of the time. Neves was the first journalist dispatched abroad to investigate. He wrote a number of significant works during this period, including *Cartas da Guerra* and *Crónicas da Grande Guerra*, the latter of which, was one of the earliest meaningful and traceable forms of Portuguese literary journalism. Despite efforts to censor the media, Neves was able to report the realities that occurred on the battlefield in a way that was different from the traditional journalistic approach and more oriented toward being fictitious. The War helped Portuguese journalism rise to the occasion and realize that, in order to correctly convey such a terrible human event, journalism had to be much more than facts; it required to be more evocative, empathetic, and engaging. Coutinho and Passos (2020, p.58) emphasize that “War has taught lusophone journalism—just as it has other traditions—African, U.S. and European—the value of extensive description, of point of view, and of social analysis in order to better convey reality and human drama in reporting pieces.”

After Antonio Granjo's resignation as Prime Minister, a military-led uprising erupted in Lisbon on October 19, 1921, and he was killed. Several political and military personalities were assassinated on the same night; this incident is referred to as *A Noite Sangrenta* (The Bloody Night). Consiglieri Sá Pereira was one of several renowned reporters on this occasion that made an effort to offer the best coverage of that awful night. The author claims that he decided to focus mostly on the murder of António Granja. The author pays close attention to detail and nuance in his narrative, creating coverage of armed conflicts that

have never been done before in the Portuguese journalistic landscape. According to Coutinho and Passos (2020), such occasions can be linked to the start of literary journalism in Portugal: the political and social crisis or the war itself gave writers the opportunity to start reporting the news in a more creative and immersive way.

After the military coup overthrew the Republic, a new constitution was established in 1933, called the *Estado Novo* (New State). This new government tightened restrictions on free speech and engaged in widespread and active media censorship. António Ferro's book *Voyage to the Dictatorships* gained notoriety during the Estado Novo era for its depictions of three different dictatorships in different countries: Italy, Spain, and Turkey. Coutinho (2021, p. 136) emphasizes that the reporter combined interviews with poetic depictions of cities, resulting in a work that provided a glimpse not only into Portuguese identity but also into the overall European political climate. He also mentions Ferro's goal of communicating that historical moment through literature, simply attempting to convey the emotions that people, including himself, felt during the fascist era. Ferro's contribution to literary journalism in Portugal, however, was brief, as he began working for the *Estado Novo National Propaganda Secretariat*, shifting the focus of his reporting work toward politics and propaganda. Coutinho (137) does note that it was more difficult to spot examples of national literary journalism during the Estado Novo era, as censorship was restricting any *work* that might appear inconvenient to the community.

However, this dictatorship would rule until April 25, 1974, known in Portugal as *Dia da Liberdade*. From this time on, Portuguese literary works of the last decades of the 20th century started to be less restricted by censorship. Many publications arose representing the new Portuguese literary journalism in a post-dictatorship era. The newspaper *O Público* (1990) and *Cadernos de Reportagem*, which only lasted from 1983 to 1984, started publishing investigative and immersive content marking the shift from censored journalism to a new manner of reporting and telling facts.

The Portuguese literary journalism of the twenty-first century now boasts a wide variety of well-known authors who have popularized the genre both locally and internationally. The Internet had taken the lead and had an impact on journalism in Portugal as well, improving how news is delivered but raising concerns about the profession's resiliency. The highly regarded long-form genre that is so popular in the United States has different

grounds in Portugal because there are fewer resources, primarily funding sources, available to develop the genre and make it successful in this nation as well. Susana Moreira Marques asserts (cited in Coutinho 2014, p.65) the following:

Não é a Internet que põe em risco os textos longos ou o jornalismo: é sim a falta de dinheiro que não é pago por estas peças. É a falta de investimento que está a matar o jornalismo.

As previously stated, long-form journalism, while reaching a larger audience and increasing engagement, requires time and money to be produced. According to Susana Moreira Marques, who was interviewed by Coutinho for his doctoral thesis (2018, p. 352), the production process needs a lot of resources, which are lacking because, in her opinion, people in Portugal are not accustomed to thinking of nonfiction books as literary works or even considering journalists as writers. Regarding a potential development of long-form in Portugal, she states: “I believe that currently it is something small that is still unsuccessful in Portugal and half a dozen people do it and maybe half a dozen more read it thinking that what they are reading is nonfiction literature.”

Nonetheless, despite the fact that Portuguese digital advancements are not on par with those made in the United States or other countries, Portugal continues to embrace investigative works and deeply immersive reportage that fall under the category of literary journalism. The major Portuguese newspapers, including *Público*, *Expresso*, *Diário da Notícias*, and even *Sábado*, also publish weekly multimedia reportages that can be categorized as literary journalism and long-form production because of the way they convey various contents using multimodality tools and multimedia techniques, which are similar to those used in American long-form pieces. We saw in the previous paragraph how the literary reportage is intrinsic to literary journalism and is categorized under the same label, and thus main Portuguese media publications are turning to multimedia reportage to maintain their literary journalism within the digital sphere. Isabel Soares (2021, p. 72), recognized that: “podemos assumir que, tal como a crónica, a reportagem é uma das formas discursivas do jornalismo literário, reportagem é, por conseguinte, e legitimamente, jornalismo literário.”

The *crónica* (chronic), a genre popular in Latin America and Spain, is an investigative and reporting genre that is widely produced in Portugal today. Literary journalism encompasses languages and adapts to the country in which it is created; thus, in this perspective, we would take into account the *crónica* genre to recognize how Portugal has adopted it to combine literary techniques and journalistic core values. The *crónica* is a narrative that focuses primarily on everyday occurrences and always incorporates the journalist's point of view; as a result, it is frequently narrated in the first person singular, which promotes greater fluidity and free expression. José Luis Peixoto is a renowned contemporary Portuguese literary journalist who specializes in *crónicas*. Peixoto has become well-known both in Portugal and abroad for his ability to metaphorically yet realistically expose topics like political corruption and harsh social conditions. According to Amorim and Baltazar (2020, p. 65), he provides a humanistic analysis of the Portuguese identity through his *crónicas*, which weave real-life events with fictional characters and settings. Moreover, Isabel Soares (2020, p. 10) notes that Peixoto can be classified as a literary journalist because his texts are both literary and interpretive, exposing the human condition of Portuguese people in the twenty-first century. He embodies a humanist viewpoint on life: his characters are contemporary Portuguese people going about their daily lives while feeling a strong sense of patriotism toward their country. “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. (Amorim and Baltazar 2020, p. 69).” The majority of his *crónicas* explore themes of life, society, family, and patriotism in Portugal while recalling and describing a period in his past and childhood using fictional techniques. Among his most remarkable works, we can mention here: *O Meu Lugar* (2013), *O Que Dizem os Abraços* (2015), *Breve Partilha da Minha Sorte Infinita* (2013), *A Vida* (2014), and many others.

However, many other contemporary literary journalists in Portugal have deeply contributed to the current state of Portuguese literary journalism. Among them, we should mention the reporting work of Isabel Nery, *as Prisioneiras, Mães atrás das Grades* (2012), who carried out a stunning reporting project in two prisons in Portugal and the United States to give voice to female prisoners and their living circumstances. Another significant contribution to Portuguese LJ is Susana Moreira Marques' *Agora e Na Hora da Nossa Morte* (2012), as well as Paulo Moura's *Longe do Mar* (2012).

In order to wrap up this section, it is essential to mention a few prominent Portuguese digital newspapers that convey content from a variety of fields, employing an investigative approach and using multimedia tools. In terms of narratives, formats, and sources of funding, this journalism has never been done in Portugal before. Most importantly, we can mention *Fumaça*, which started as a podcast in 2016 and later became a full-fledged media outlet. The initiative produces independent, progressive, and dissident journalism that provides in-depth investigative reports by fusing narratives with multimedia resources like hyperlinks and audio interviews. This online Portuguese mainstream press is a great example of Portugal's digitalization progress, and it is no coincidence that primarily young journalists and reporters lead it. Additionally, *Divergent* is a digital investigative journalism publication that favors narrative formats based on a combination of photographs, video, and audio. Their work can occasionally be found on the *Publico*. The *Shifter* is a digital and print magazine that publishes content about the social, digital, and cultural environments in the Portuguese-speaking public sphere. *Setenta e Quatro*, a digital information project based on democratic and progressive values, conducts investigative reports and interviews to provide a more democratic point of view.

Chapter II - Corpus and Methodology

2.1 Method

Given the nature of this thesis, which focuses on discovering the criteria, techniques, and international development of literary journalism, as well as its digital manifestations, this research will use qualitative content analysis of two pieces of literary journalism, one American and one Portuguese. This analysis will be comparative and explorative in nature in order to reveal the differences and outcomes of two different approaches to the production of literary pieces. This thesis conducted a text analysis in terms of content and purpose, coding the texts for four categories: the use of the dramatic literary techniques described by Tom Wolfe, the types of multimedia tools used, authenticity and immersion. Before we begin to outline our research questions and unit of analysis, we must first determine what a qualitative content analysis is and how it is carried out. Mayring (2004,

pp. 159-176) defines qualitative content analysis as "an approach of empirical, methodological controlled analysis of texts within their context of communication, following content analytic rules and a step-by-step model, without rush quantification." The main steps of the process involve carefully going over the data that was gathered and classifying it using research and constant comparison. Despite this, there are no set standards for data analysis because the core component of all content analysis is the classification of a substantial number of words in the text into much more specific content categories (Weber, 1990 cited in. Elo and Kyngäs 2008, p. 108).

This method has enabled us to systematically analyze the qualitative data and answer our main research questions. Both inductive and deductive methods of content analysis may be used, according to Elo and Kyngäs (2008, p. 109), and the choice between the two depends on the goal of the research. In our particular case, we used an induction approach: using the information and expertise gathered throughout this thesis, we will examine how this theory is applicable to case studies in order to identify the essential components of our categories and produce our results. Qualitative content analysis typically consists of texts that have been carefully chosen to support the research questions being examined. As a result, after developing our research questions, we consulted various online newspapers and popular websites dedicated to discussing literary journalism in the United States and Portugal to find texts that fit the categories we chose. To narrow down our focus, we filtered our research by looking for text that would cover the Covid-19 virus, and looked into how newspapers covered the case using Literary Journalism.

Subsequently, texts have been meticulously examined in the first phase to pinpoint the differences and similarities between the two pieces, for both their textual and multimedia content. According to Dey (1993, cited in Elo and Kyngäs 2008, p. 110), categorizing data entails more than just grouping comparable or related findings; rather, data is classified as belonging to a specific group, implying a comparison of such data. He continues, "The researcher decides which items to group together through interpretation when developing categories through inductive content analysis." Following this, in order to generate our results, it was essential to accurately define the text and gain insight by identifying the components in our established categories. Even though this constitutes the bulk of the qualitative analysis, each piece has been coded for general text-based and hypermedia characteristics, as well as the degree of visual and conceptual integration among textual and multimedia elements. By classifying the texts according to the categories of

dramatic literary techniques, multimedia tools, authenticity, and immersion—which are also the definitions of our categories and the means of answering our main research questions—we were able to reach our conclusions.

For proper qualitative content analysis, valid and reliable data is required, and some guidelines must be followed. According to Shava *et al.* (2021, p. 556), in order to increase the credibility of qualitative content analysis, researchers must develop not only efficient data gathering strategies but also provide a framework for coding and sketching assumptions from original data. To ensure the accuracy of our findings, we carefully examined the text for key elements that could be assigned to any of our categories. We have focused more on the core components of the use of literary techniques and the presence of media elements because through these categories we could gauge the degree of authenticity and immersion. This is especially true because these first two categories contain subcategories that would necessitate significant attention. In order to determine the extent to which we can assess the level of authenticity and immersion, we first coded the storytelling and media separately from the last two categories.

As we have carefully described in the first section of this thesis, the four fictive techniques of Tom Wolfe entail scene-by-scene construction, a record of the dialogue in full length, third-person narration, and the use of symbolic details. Throughout our research, we have looked for Wolfe's dramatic devices because we believe they make the text more authentic and enhance the immersion of the story. On the other hand, for the purpose of analyzing the text from various perspectives, we also looked at the electronic features of cyberspace and the frequency of use of multimedia elements like video loops, infographics, and images. This served to map the relationship between fictional and multimedia elements: whether they complement or contrast each other in a literary journalistic text without breaching the fundamentals of authenticity and participation. These last two categories were intentionally left until last because they are inextricably linked to the first ones and must be examined in order to answer our research questions.

However, Shava *et al.* recognize as another important criterion, the presence of “background data to establish the context of the study and detailed description of the phenomenon in question to allow comparison to be made”. In order to give validity to our analysis process, we provided a clear description of the texts’ background highlighting the sources

gathering processes and production ones. Aside from that, it was necessary to specify the publication date and country, as well as the number of contributors credited for drafting the work (writers, photographers, etc.), and the editorial section in which the story was published. Furthermore, Elo and Kyngäs (2008, p. 112) emphasized the importance of including authentic citations from the text to increase trustworthiness, and throughout our analysis, we have reported several direct citations of the stories presented, in order to point out to the reader where our data are deduced.

2. 2 Unit of Analysis

This study chose two literary works that deal with the theme of the virus COVID-19. We chose to focus on how popular literary journalism publications and websites covered the COVID-19 disease outbreak, which began in Wuhan, China, in December 2019. The virus drew immediate media attention, but as the pandemic spread, fake COVID-19 news began to circulate freely online. The media's coverage of the COVID-19 pandemic has varied by country and news organization. As a result of the worldwide panic, while informing audiences about current events related to the global epidemic, the news media has greatly contributed to the spread of false information or fake news.

However, given the comparative nature of this study, which aims to shed light on the various approaches taken by American and Portuguese literary journalism when utilizing literary and digital techniques, we selected our two units of analysis by accessing online literary journalism outlets in both the US and Portugal. Since we had previously carefully listed and described the main American and Portuguese online newspapers based on traditional and digital literary stories, we mainly searched our texts on those specific websites. *The Atavist*, *Byliner*, *Longreads*, and *Longform.org* were used to locate American literary stories. We searched through the most well-known online news sources, especially, *Público*, *Diário de Notícias*, *Fumaça*, and *Observador*, for the Portuguese exploration. Thus, by using keywords like "multimedia long-form stories," "covid-19 digital literary journalism," and "multimedia reportage covid-19," we have narrowed down our research.

By consulting the chart "Longreads Best of 2020: Writing on COVID-19" defined on the renowned long-form website, we chose an American multimedia narrative centered on the topic we had chosen. The majority of the outcomes included lengthy literary articles

that made use of various multimedia techniques. There is numerous outstanding American literary reportage to select from, so we picked one that centered more on the storytelling and much less on the application of multimedia elements. This decision can be attributed to our desire to ascertain whether multimedia elements would make a text more insightful, and thus enhance the authenticity and immersion. However, our interest was caught by the investigative report of the journalist Katie Engelhart, *What Happened in Room 10?* published in the *California Sunday Magazine* on August 23, 2020.

AUGUST 23, 2020
WHAT HAPPENED IN ROOM 10?



The Life Care Center of Kirkland, Washington,
was the first COVID hot spot in the U.S.

Figure 2.1: The California Sunday Magazine; *What Happened In Room 10?*

In a 16,000-word long literary work, Engelhart investigates the first COVID emergence and spread at the Life Care Center of Kirkland, a nursing home in the United States. The clinic's occupants and staff, who were diagnosed with COVID-19, became the first confirmed victims in the whole country to die because of the virus. A subsequent federal inspection of the facility revealed a number of serious problems with the Kirkland Center's healthcare system that existed prior to the COVID-19 crisis. According to forensic experts, the facility's managers and staff are to blame for at least 37 virus-related deaths and for putting residents in grave danger by failing to implement proper covid prevention measures. The facility, on the other hand, took a step back and stated that no immediate assistance was obtainable from the healthcare systems.

Engelhart presented a comprehensive account of the facts through a compelling narrative and in-depth investigation, which is complemented by the visual elements provided by Matt Bollinger and Jovelle Tamayo. The journalist interviewed the majority of those involved drawing fascinating and fictionalized portraits of them. Additionally, throughout the narrative, she provided authentic records and reports, revealing the reality behind the massive nursing home industry. Throughout the plot, the author attempts to shed light on the issues surrounding who is to blame for the deaths of those elderly people, as well as, more importantly, to raise awareness of the nursing homes' monopoly on medical care. She created an emotional and accurate account of the events without ever stepping inside the building, which is one of the reasons her work is such a stunning literary work.

Engelhart spoke with the *Nieman Storyboard*¹⁶ (2020), and during that interview, she revealed a great deal of information that allowed us to expand the scope of our analysis. In order to produce such an in-depth account of the events, Engelhart acknowledged that it had taken her months to collect all the information and conduct all the interviews. She had disclosed:

I was able to use some federal reports that had been released, both recent and past reports, and I used Freedom of Information Act requests to supplement the reporting. There were a lot of photographers there in the early days, whose images are on sites like Getty and Reuters, so I was at least able to think about what things looked like from the outside.

The plot revolves primarily around the characters Helen, a pen name, and Twilla, two elderly women who shared a room in the clinic. The author told their stories through interviews with their daughters, Debbie de los Angeles and Carolyn Croshaw, who each had a different perspective on what happened at the care home. Debbie had filed a lawsuit against Life Care, accusing the facility of her mom's death, whereas Carolyn, whose

¹⁶ On October 7, 2020, the Nieman Storyboard, a pioneer of nonfiction storytelling in the United States, interviewed Katie Engelhart. The journalist has responded to a variety of questions, providing numerous insights into the story, background research, and the work for source and document searches. Katie examined key sections of the story with Carly Stern, the interviewer, to expose her extensive research.

mother is still living in the nursing facility, believes the institution bears no liability for what occurred in 2020.

The narration shifts back and forth between time-lapses, fictional storytelling, and digressions about the character's life prior to entering the nursing home. Although the text is based on true events and interviews, the author added many fictional details to give the characters and the nursing home more depth. In order to delve deeply into the obscure and lucrative nursing home sector in the United States, the narrative switches from describing the events and characters to a protracted analysis of the industry's historical background together with the US's regulation of nursing homes in the country. To summarize it:

There were three stories I wanted to tell. One: The story of the Life Care Center of Kirkland, Washington. Two: The story of the American nursing home industry — and the rise of the for-profit nursing home. Three: The story of the US government's failure to adequately regulate the industry. (Nieman Storyboard, 2020).

The majority of our Portuguese research has been devoted to locating innovative multimedia reporting on the COVID phenomenon. Because the country has only recently begun to introduce digital and interactive tools, the search took some time. Eventually, we found a multimedia report published in five parts on the *Observador* in the month of January 2021. *85 horas no Santa Maria* is the result of a lengthy and rigorous investigative process that brought together the work of journalist Pedro Jorge Castro, as well as João Porfírio, Catarina Santos, and Alex Santos, who treated the multimedia components. The team had spent 85 hours in Portugal's largest hospital documenting the fight against COVID-19 and the pandemic's effects in an exquisite and one-of-a-kind journalistic multimedia piece. In 2021, the reportage garnered the *Sapo Award* for best multimedia reportage, which recognizes and rewards innovation and creativity in online corporate communication.

Despite the fact that the report is divided into five sections, we have chosen to concentrate on only two of them because they are the most pertinent to our analysis. The first episode is called “85 horas, os dilemas da luta contra a Covid no limite”; it serves as an example of the challenging choices that medical professionals had to make in November and De-

ember 2020, when the vast majority of patients required intensive care. In the first section of the story, a 53-year-old man who has been hospitalized and is about to pass away is followed. The narrative's main objective is to demonstrate how overstressed the interns were and to reveal the hospital president's worries about managing "O Covidário," the area where the infected were hospitalized. The entire narration focuses on explaining the team's efforts and feelings while dealing with a situation they have never faced before.



Figure 2.2: Observador; *85 horas: os dilemas da luta contra a Covid no limite.*

"A História da bebé Neves", the reportage's final chapter, told the remarkable story of a child born to an infected mother who had been hooked up to a ventilator and an artificial lung while unconscious for two months. From the moment the mother caught the COVID, through her coma and the birth of the child, to the instant she finally woke up after 16 days, the story meticulously details each step and relates the difficult choice the medical team had to make in order to save both the mother and the child. The story begins with a letter that the journalist imagines the infant wrote to her mother while she was unconscious. The background noise of a crying baby heightens the emotional impact of the letter, and, thanks to this audio component, the reader can become more immersed in it, experiencing it firsthand. As the cursor moves down the page, the written and visual parts of this harsh and long journey alternate with each other. The pictures are assembled to

form a kind of photography book that tells the story from beginning to end. The investigation team worked hard to track and capture every significant moment in order to convey the story and the emotions associated with it more effectively. They did this so that the reader would be as involved as possible. The entire sequence of the occurrences can be actually seen: the woman being taken to the hospital, her husband holding the child a few days later, the baby incubated, and the entire medical setup while working on the case. Aside from that, the full account of facts is supplemented by videos of interviews conducted by the journalist in order to obtain a true version of events and better convey the feelings of those involved in the story. This Portuguese reportage demonstrates the hard work a team with industry expertise put into gathering information to tell a story that accurately reflects the difficulties the medical community faced during the early stages of the pandemic.



Figure 2.3: Observador; *A História da bebé Neves*.

As we may conclude, the above-described case study has a lot more multimedia elements than the American one because the narration is frequently interrupted by videos, images, and sound effects. This specific multimedia reportage was voluntarily chosen to compare and contrast with the American counterpart and help us answer our research question about whether multimedia effects can enhance or detract from the narration of facts. The

purpose of Engelhart's narrative was to shed light on an issue that is frequently disregarded, namely the welfare of the elderly, as well as to expose the reality of the COVID tragedy that took place at the Kirkland nursing home. Pedro Jorge Castro, on the other hand, wants to tell a story about the people who were most affected by the pandemic, the doctors, and to share the accounts of those who died or suffered severe health problems as a result of the virus. While the American piece we chose focuses on narration and uses few or no multimodal techniques or multimedia tools, the Portuguese piece focuses on using them to improve the story's communication. This decision has greatly helped us in better outlining the research questions we seek to answer, as well as outlining our findings based on the categories into which each literary story falls.

2.3 Research Questions

As we discussed in the final section of our theoretical framework, each country that engages in online journalism, in our case digital literary journalism, has adopted a distinct approach based on how well those countries have kept up with the most recent innovations and technologies. We have clearly defined the gap between digital literary journalism, specifically long-form, produced in the United States and that produced in Portugal, which has far fewer resources to fully develop and spread the genre in the country. However, with our two case studies, online literary reportages based on the same topic, we hoped to demonstrate the various manifestations of literary journalism that can exist depending on the country and culture. As previously stated, the approach differs in terms of how the facts are presented, with one case study providing a more fictionalized account of the events and the other employing more multimedia techniques to depict the events.

Beginning with this premise and following the line of analysis we have adequately outlined in our methodology section, we should be able to assess our texts according to the categories we have established for our research and draw conclusions that will answer the following research questions:

RQ1: To what extent multimedia elements can complement a story, and when do they become a distraction rather than a benefit?

RQ2: Given the dissemination of long-form texts and the inclusion of multimedia resources, is LJ changing its fundamental features? What is the future of LJ in the digital realm?

CHAPTER III – Analysis and Results

3.1 The four devices of literary journalism

Literary techniques appeared in both of the online literary reportage sources we examined. By literary elements, we mean Wolfe's (1973) four dramatic devices of literary journalism: scene-by-scene construction, a record of the dialogue in full length, third-person narration, and the use of symbolic details. Current journalists who work on online literary stories, such as the reportage we are seeking here, use Wolfe's techniques not only to remain faithful to the main core elements on which LJ is founded but also to incorporate those elements into today's literary journalism, allowing for a new type of narratives. For this reason, we will see all through this section, what distinct applications of these four devices have been made in both of our selected studies and how differently they have appeared throughout both storytelling, where each technique has been supported by different multimedia features.

In producing "What happened in room 10?" Katie Engelhart built a narrative based on meticulously documenting the incidents, offering an accurate account of what transpired in the Kirkland nursing home. The author inserted passages in her reportage in which she chronicles the events inside the facility to best depict her characters in as much detail as possible. Katie was able to provide a precise account of the tragedy despite conducting the entire reporting process without ever setting foot inside the nursing home. To increase the dramatic impact of the story, she had to delve deeply into the events that lead to the tragic death of so many people.

That Tuesday night, Helen lay awake and listened to her roommate dying. She heard the nurses moving around. Their whispers. She heard the heaving of the oxygen machine. At some point, someone had closed the curtain that divided the room, but it didn't do much to mute the noise. The beds were so close together

that each woman could hear the other breathing — and that was true on a normal day, before the coughing.

The reader is immediately immersed in the story's central conflict: an elderly woman died of COVID inside a nursing home. The story begins right when Twilla was discovered dead. This opening scene sets up what will be explained later in the narrative, placing the reader in the role of an eyewitness and evoking his emotional response. The reportage's entire structure is built on a series of various scenes that work well together. The author continues by not only describing what actually occurred inside the center but also by including time lapses and longer summary sections that use flashbacks to describe the lives of the two main characters, Helen and Twilla.

Helen had come to the Life Care Center after a fall. Six years earlier, she'd had an apartment in an assisted-living facility, where she managed just fine despite arthritis that made her joints ache terribly. [...]

Twilla's undoing also came with a fall — and given the way she was living, her daughter later thought, it might just have been a matter of time. She had stopped taking care of herself after her husband died. She ate McDonald's and Taco Bell and didn't exercise.

The author was able to accurately characterize both of the subjects by comparing them back-to-back, constructing an exhaustively detailed profile. She subsequently moves on to the following scenes, alternating between flashing forward and back in time to depict what the general public knew and didn't know as Life Care succumbed to the virus, dedicating an entire section to explicate the nursing home business in the U.S, the problems related to it, and the ongoing lawsuit against the facility.

Compared to Engelhart's reporting, "85 horas" uses a different scene-building technique. The reportage immerses the reader in the actions of the protagonists by swapping out narration with videos and images that resemble each scene. As we progress through the story, there is a video or a collection of pictures that narrates each stage. In the first part of the reportage, the presence of the scene-by-scene feature is marked by making extensive use of quick videos to display hospital interiors or subject interviews.

The story begins with the death of this man, who died two hours after being admitted to the hospital. In this section, the author sets the scene in the pavilion (Covidário), which was built to welcome all infected or symptomatic patients who arrived at the hospital.

Se o doente estivesse consciente na maca, veria depois que estava a atravessar uma área retangular rodeada por 26 doentes: 16 em macas ou cadeiras em espaços abertos, separados por biombos, e do outro lado dez compartimentos fechados (a que chamam boxes), onde estão os doentes infetados ou com resultados inconclusivos, sentados num cadeirão ou deitados numa maca, ao lado de uma casa de banho.

Following the written portrayal of the first scene, the author inserts a video that visually depicts what was described in the previous narration; using this method the author traces the transition to the next scene. This layout of interchanging scenes appears frequently all through the reportage. A similar scene structure can be found in the reportage's final section, which is devoted to the baby's birth. In addition to the written portion, Pedro Jorge Castro uses more photos, images, or documentary photography documenting the entire journey inside hospital Santa Maria. In this case, we find a few flashback sections that give us more insight into what happened, but before moving on to the scenes inside the hospital, the author has provided a time-lapse of the moment the couple realized they had caught the virus.

O vírus atingiu a família em outubro, na sequência de um gesto de altruísmo e de uma imprudência. O pai recebeu um telefonema de um amigo doente, a perguntar se podia ir à farmácia comprar-lhe medicamentos, e disse-lhe que sim. Mas entrou em casa do amigo sem pôr a máscara. A mulher pressentiu logo que tinha sido um erro e disse-lho: "Estás feito, já estás infetado. Se ele tem febre há três dias e não baixa, esquece, já está..."

The use of dialogue in literary journalism is a technique that adds authenticity to the story while also capturing the reader's attention. Engelhart's account of the events inside the nursing home includes a variety of dialogues, particularly direct interviews she conducted with all of the people involved in the case. Because of the extensive use of dialogue, the text can depict more realism and provide a multi-perspectival view of the situation. Since Kirkland's nursing home is being sued, there are many opposing views regarding who should be held accountable. Engelhart made the wise decision to include both opposing

views in the story: those who believe the nursing home is to blame for endangering the residents and those who believe the facility had no responsibility. The journalist conducted a careful investigation by interviewing nurses, administrators, firefighters, doctors, nursing home administrators, physicians, and lawyers, as well as the two daughters whose mothers were residents at the facility. Despite having real conversations with the participants, the author has fictionalized many aspects of them, creating a relevant narrative structure and adding humanization without objectively reporting the interviews. All of these interviews, which were reported as colloquial speech patterns, helped her identify the setting and characters, but most importantly, the extensive use of dialogue enabled her to convey an authentic image of the incident and its intricacies.

Pedro Jorge Castro, on the other hand, has used extensive dialogue as well, but he reports it in the form of videos or images accompanied by captions in which he indicates the character's words. The inclusion of actual interviews, videos of subjects, and eyewitnesses to the event brings the reader closer to the narration and adds depth by allowing him to hear the characters' true voices. Nevertheless, this multimedia component can diminish the narrative value of the literary reportage because the reader cannot form his own mental image of a specific character, as he would normally do when reading a novel; instead, the use of dialogue reported in videos “force” the viewer to build a specific and detailed record of the characters and their conversations.

According to Wolfe (1973), the best New Journalism was written in the third person point of view because each scene could be seen through the eyes of a particular subject. By using this literary device, the authors of both of our case studies demonstrate how far they are from creating objective, traditional news reporting. This feature enables multi-perspectival narration as well as the inclusion of real people as characters in stories. Because the journalist's function is reduced to that of a storyteller and the reader is exposed to a greater variety of viewpoints, reporters are much more likely to fall into a fictionalized narration successfully. Both online articles portray the characters as if they are watching them from a distance. To show the differences in interpretation, they write the story while alternating between different characters' points of view or voices within scenes. Castro discusses the characters in written and multimedia sections. In this segment of the reportage about the babe Neves, for example, he writes:

“Sabendo que a mãe continuava em coma, as enfermeiras da Neonatologia criaram um diário onde anotaram os momentos mais importantes da vida do bebê,”

Images from the nurses and doctors as well as a graphic news clip depicting the baby's birth are included with this written portion. The news clip emphasizes the story's third-person perspective even more because it turns the viewers into observers.

Since there are many more characters in Engelhart's story than in the Portuguese reportage, using the third person perspective also helps to differentiate the characters. Despite keeping a professional distance throughout the entire narration, she does mention herself at one point: "I reviewed the nursing home's financial data and found that the facility has followed industry trends." We can explain this decision, which only occurs once in the entire report, by assuming that Engelhart wanted to emphasize the fact that she had personally verified the facility's financial information. We can therefore draw the conclusion that the author's intention was to be open and honest about the process and that the use of the first person in this instance aims to give more authenticity.

The use of symbolic details is Wolfe's final and fourth literary device. By adding metaphorical details to the stories, the author hopes to make a deeper point with just a single word or phrase. This is simply a chance for the author to add information to help readers better understand the piece and to get as much detail as they want, rather than implying that they must explain every symbol in detail. In our case studies, the recording of certain details is performed in a different way.

In "What Happened in room 10", the author is careful to provide details about the characters, setting, and backstory, demonstrating how well she uses this literary device. Despite never meeting the two protagonists, Twilla and Helen, in person, she was able to reconstruct a detailed profile of them based on her conversations with their daughters. The journalist frequently includes details that would make her work read like a novel because she aims to fictionalize her characters.

Helen sat calmly in her wheelchair in the smart knit slacks and 100 percent cotton blouses that she always wore and that her daughter laundered for her every week. The wall above her bed was covered with photographs and a map of the world so that nurses could point to the countries where they were from and Helen could ask them what life was like there.

In "85 Horas", details that would normally appear in the written section are omitted in favor of the multimedia elements. Except for passing mentions of the character's social standing, the author makes no specific references to anything during the narration. The

multimedia element, in this instance, takes away from the literary feature because the reader must interrupt the reading and watch the entire video to learn more about the characters and events. However, the use of videos and images in both chapters of the reportage allows for the presentation of details that would be hard to convey in written form. For example, Castro writes:

Nessa noite, às 22h00, Adalberto ainda recebeu outra mensagem do hospital, enviada via Whatsapp pelas enfermeiras da Neonatologia que ficaram a tomar conta do recém-nascido: a primeira fotografia do bebé, ainda entubado, com a legenda "O seu filhote", a que juntaram um emoji ternurento.

; since the reader cannot see the entire scene, the author has added a video where the nurse shows the camera the chats she shared with the father of baby Neves. As a result, even though it disrupts the narration's flow, including visual details can add important context and make the reader more involved in the narrative.

3.2 Multimedia and digital components

The use of multimedia sources is present in both of our case studies, though the frequency and abundance vary. We have already discussed how the four literary devices were used in both reports, but literary techniques can be rendered not only in words but also through multimedia. The reportages considered in this analysis were both published in online publications, indicating that the authors used the Internet to provide a new means of expression for their works.

In Engelhart's work, the emphasis is more on developing a narrative that makes full use of literary devices and reports them in lengthily written sections, as is typical of literary reportages. Castro, on the other hand, illustrates his point by employing Wolfe's strategies and supporting them with a variety of multimedia features that would amplify their dramatic impact. This section will look at how frequently these multimedia components appear in the works and whether or not they add to or take away from the story. Both case studies provide evidence that it is important to incorporate digital techniques to elevate the narrative and adapt it to a digital environment. Despite the fact that most literary works today in American online newspapers heavily rely on various multimedia components,

Katie Engelhart's 16,000-word essay perfectly exemplifies a long-form piece that doesn't require too many avant-garde elements to get the point across. After carefully examining the piece, we concluded that the author intended to create a narrative that the reader would approach like reading a novel (this is the main purpose of a literary work). She had carried out such a thorough investigation, in fact, that she was able to maintain the narrative while delivering a comprehensive investigative journalism piece that explains the causes and factors that led to the tragedy occurred in the nursing home.

Engelhart, on the other hand, has opted to include a variety of visual elements that will amplify the story's drama and creativeness. In fact, the narrative opens with cartoonish, comic book-like illustrations of Helen in her room the night Twilla died. The most crucial scenes of the story are depicted in these animated comic book frames, which are accompanied by dramatic writing that helps the reader better understand the feelings behind each scene. The illustrations switch as the mouse moves down the page to show an animated cartoon figure of Helen watching a television broadcast informing of the outbreak of a virus. Helen then analyzes the entire chaotic scene in the facility as the nursing staff runs up and down the hallways looking for infected people. In a different illustration, Helen is shown gazing vacantly at Twilla's bed as if she is also anticipating her death; a subsequent scene displays a nursing home party held just before the emergency hit, which is also the main event that caused the spread of the virus in the facility. Helen is in her room in the final scene, just as she was in the opening one, and despite having survived the infection, she still feels lonely in the room that Twilla and she used to share.

lie still and listen, her permed white curls pressed into the pillow.



Around 2 a.m., it was over. Chelsey, the nurse, came into the room and

Figure 3.1: Animated comic book frames; *What Happened in Room 10?*

In addition to using comic book techniques, Engelhart includes in the narrative realistic images of the subjects or images of the facility, in order to give readers, unfamiliar with the nursing home, a sense of the setting. The reportage makes no use of sound effects or audio-only videos. The author let the story's characters tell their own story in their own words, only using comic book techniques to have the characters act out their experiences.



Before COVID, the nursing home was at full capacity with nearly 120 residents.

Figure 3.2: Image of Life Care Center; *What Happened in Room 10?*

Contrarily, Castro uses merely multimedia elements in his reportage, creating a work that perfectly satisfies the requirements of a multimedia reportage. In addition to regular videos and video loops, both of the examined chapters heavily rely on animation, photos, data visualization, and interactive infographics. The author was able to improve the drama, deliver dialogue, and develop the characters and settings of the stories using visual materials and digital techniques.



Figure 3.3: Video interview; *85 horas os dilemas da luta contra a Covid no limite*

In the first chapter, the narration begins with a series of text and photos of a nurse wearing a mask; as we scroll down with the mouse, the pictures change, showing the marks the mask has left on her face. This scene immediately draws the reader into the story, implying that the plot will revolve around the efforts of the doctors during the pandemic. The use of multimedia sources becomes more prominent in the reportage's final chapter, which begins with a clip of the child's birth incorporated within the parallax scroll¹⁷ and a track of the baby crying playing in the background. Throughout both chapters' narrations, the parallax scroll is employed numerous times to highlight various aspects of the plot. This method is used by the author to clarify the story's conclusions in the final section scenes of both chapters, moving back and forth between images and text to do so. These strategies aid in creating a sense of place and time, but their main objective is to give the narrative a more centered and linear appearance.



Figure 3.4: Parallax scroll; *A História da bebê Neves*.

In addition to the interview videos, the author included an interactive infographic in the first chapter of the report that shows how many cases were reported at the hospital Santa

¹⁷ Parallax scrolling is a visual effect that mimics depth by making the foreground and background elements on a Web page scroll at different speeds (Engineers.io).

Maria between March 13 and November 30, 2020. This element not only provides accurate information about the number of infected people but also improves the investigation's validity.



Figure 3.5: Infographic of Covid-19 cases in Santa Maria's Hospital.

To sum up, we have provided a list of the different types of multimedia components that have been employed in the reportage, along with how frequently they have been used.

Table 2.1: Frequency of multimedia elements.

Multimedia element	<i>What happened in room 10?</i>	<i>Os dilemas da luta contra a Covid no limite</i>	<i>A Historia da bebé Neves.</i>
Video	/	5	3
Image	5	27	11
Dynamic Illustration	6	/	/
Sound	/	/	1
Infographic	/	1	/
Video loops	/	/	1
Hyperlinks	1	/	/

3.3 Authenticity and Immersion

Since there are so many different variables that can determine how authentic a piece of journalism is, it can be challenging to define what authenticity in journalism is. Authenticity is the process of establishing truth and gaining the reader's trust in a text; in order to reveal a greater truth, the author makes a strong commitment to the subject and the events narrated. While traditional journalism relies on objective and first-person narration to make facts credible, literary journalism has been heavily criticized for potentially undermining a work's authenticity by combining the author's subjectivity with the storytelling, closely connecting himself to the reader/user. Yet another crucial aspect to take into account when approaching a literary piece of journalism is the immersion element. In order to create a work that is both immersive and credible for the reader, authorship and immersion are inseparably linked.

After carefully examining our two pieces in light of the predetermined categories and outlining the literary and multimedia techniques used, we might want to investigate whether the characteristics of the Internet might enhance the authenticity and immersion of online narrative journalism.

Berning (2011, p. 5) claims that the reader evaluates the veracity of the story during the consumption process by taking in all of the online-posted source material. Both of our authors conducted thorough research for their reportages, which are backed up by reliable sources. Engelhart publishes official documents or reports excerpts as an add-on to her work to communicate the data gathered. In this way, she adds to the text by offering sources that are self-validating, giving the narrative more substance and insights while staying true to the piece's purpose. The reader can sense the great investigation behind the information conveyed throughout the piece, particularly the attention to detail, the description of the scenes, and the fact that Engelhart has interviewed many different people to support her case. On the other hand, given that the work has been published online, the lack of multimedia elements can undermine the work's authenticity, as the reader would expect more visual and interactive elements to accompany the narration. For example, the author could have used hyperlinks to a variety of other sources and documents to address the accuracy and accessibility of information that she did not include in her storytelling. The Web provides authors with more opportunities to increase the credibility

of their work by incorporating interactive hypermedia and hyperlinks that increase the level of authenticity. With this foundation, we can claim that Engelhart wrote a literary reportage that would have worked better in print, where one is constrained by the limitations of space and time.

Castro's multimedia reporting conveys information effectively through images, video loops, and sound effects, retaining a high degree of authenticity. This multimedia reportage, posted in the online magazine *Observador* and divided into five chapters, adds credibility to the news by providing different perspectives on what happened inside the hospital. Castro makes use of the existing multimedia tools to strengthen the veracity of the story by incorporating audio elements (interviews, video clips, graphics, and photos) that can be played directly on the website. The investigation was carried out in various hospital departments, and viewers could hear, read, and see the testimonies of numerous people who had dealt with the COVID disease. In these representations, the journalist is portrayed on a par with the reader and serves as a guide for the audience as they experience the stories of the characters. In comparison to the American case study, this Portuguese reportage can show a better accomplishment of the criteria for a digital piece of journalism; the digital sources appeared in Castro's work allows the storytelling sounds and sights to be experienced rather than just described. On the other hand, the author could have improved the level of authenticity by being open about the reporting strategies and methods used to compile and write the reportage. Giving readers specific details and background on the work that inspired the author's story can significantly boost the narrative's credibility.

Moreover, the sensory component within a specific work allows the audience to interact and participate within the medium. Hypertextuality, multimedia, and interactivity, according to Berning (2011, p. 7), offer enhanced means of immersion; however, these features may divert the reader and lessen the immersion. When presenting the work, the reader should feel as though they have participated in the writer's in-depth and meticulous investigation of the facts. The Web offers a variety of cutting-edge immersive techniques to support immersion online. Many of these, like hypertextuality, have already been addressed. However, interactivity is a crucial element that improves immersion. Giving the reader the option to discuss the story in the chat room or at the bottom of the page can increase their engagement with the experience.

This is specifically the case with Castro's multimedia reporting, where he and his team set aside a sizeable space at the end of each chapter for readers to give their feedback on the piece. He created comment sections to further the story's multi-perspectival nature. Engelhart's work completely lacks this element, so there is nowhere for readers to share their opinions or offer feedback at the conclusion.

When writing a piece, the author should be ready to address any queries that readers may have during the "narrative experience". The writer should be able to dispel any doubts the reader may have regarding specific elements of the plot, characters, setting, timing, or actual content. Wolfe's well-known devices, which pay close attention to detail and meticulously describe each scene, can significantly enhance the immersive experience and draw the reader into the story. As we've already seen, Engelhart makes excellent use of these to visualize her characters, even giving specific descriptions of the appearance of the main protagonist. However, this tactic might have the opposite effect and alienate the reader from the narrative. Authors frequently fictionalize their characters to provide readers with more information about them, potentially slipping into subjectivity. Readers are "forced" to imagine and interpret the characters in accordance with the author's portrayal of them; this subjective component can lessen the immersion.

In contrast, when a story incorporates multimedia elements, the scenes and characters are depicted exactly as they are. Despite not leaving space free for interpretation, the reader can access the videos and images and be a witness to them. At this point, it is clear that the resources available on the Internet could support any amount of creativity in terms of immersing the reader in the setting presented by the author, and in our case, "85 horas" enhance the reader's experience more than "What Happened in room 10". Engelhart's work is more intricate and lengthy than Castro's, and given that user attention is shorter in an online environment, the near-complete lack of multimedia elements makes the piece less enticing and immersive. When combined within a literary setting, sensory elements like audio, soundtracks and video loops completely engross the reader in the narrative.

3.4 Results

To better envision our findings, we have summarized them in a table explaining the outcomes of our analysis of the case studies. The table shows how differently each text has attained the categories we have set for our analysis.

Table 3.1: Categorization of the case studies.

Categories	American Reportage	Portuguese Reportage
	<i>What Happened in Room 10?</i>	<i>85 horas no Santa Maria</i>
Scene-by-scene construction	<ul style="list-style-type: none"> -Accurate description of each setting. -Time lapses and flashbacks. -Long summary section on nursing home business in the U.S. 	<ul style="list-style-type: none"> -Documentary images of the setting. -Flashbacks. -Short and long videos to display doctors and nurses' work. -Interchanging descriptive written and visual scenes
Dialogue in full length	<ul style="list-style-type: none"> -Multiple interviews with the subjects involved. -Colloquial speech patterns. -Fictionalization of some interviews. 	<ul style="list-style-type: none"> - In-depth conversations reported in video interviews. - Audio recordings of the interview subjects.
Third-person narration	<ul style="list-style-type: none"> -Multi-perspectival narration to differentiate the many subjects. -Use of the first person in one occurrence to validate the information. 	<ul style="list-style-type: none"> -Video interviews of the subjects describing the occurrences. -Written reported speech of the subjects.
Use of symbolic details	<ul style="list-style-type: none"> -Precise definition of the subject's physical and psychological features. -Detailed description of the settings. 	<ul style="list-style-type: none"> -No written sections detailing the subjects. -Videos and image frames of the subjects.
Multimedia Elements	<ul style="list-style-type: none"> -Animated comic book-like illustrations of the main character. -Images of the interviewees and setting. 	<ul style="list-style-type: none"> -Video loops. -Images. -Interactive infographics. -Parallax scrolling.
Authenticity	<ul style="list-style-type: none"> -Interviews supported by mentioned sources. 	<ul style="list-style-type: none"> -Use of multimedia elements to support the information. -Visual representation of the subject.

	-Official documents and reports excerpts. -No use of hyperlinks to external sources.	-Data visualization. -No background information on the reporting and newsgathering process.
Immersion	-No comment sections. -Detailed narration and use of literary strategies	-Comment sections. -Sensory elements: sound effects.

We carefully examined the sources of innovations that the Internet has provided to journalism in order to distribute stories in new ways. In the case of literary journalism, we have seen how the genre's characteristics, such as Wolfe's literary techniques, can be extended and expanded through the use of Internet features, culminating in manifestations such as long-form and multimedia reportage, which we recognize as intrinsic forms of the genre.

Since its founding, LJ has based its entire structure on the use of literary techniques and strategies used by New Journalists to convey stories in a more immersive and creative way, breaking the boundaries between the reader and the journalists. With the advent of the Internet, it was unavoidable that the genre would be affected by digitalization, so many more literary journalists have turned online to revisit and reassess the genre's main core elements. By publishing their literary works online, journalists incorporate them in a constantly shifting digital realm. This environment gives journalists new tools that could also strengthen the quality of their reporting: the stories can be improved with adaptable multi-media constituents, and the availability of the stories opens up new avenues for connecting with readers and sparking discussions.

In both of our case studies, we have discovered that various multimedia components have been integrated to tell stories based on the same subject. In contrast to the American reportage, which tends to rely heavily on narrative and lengthy passages of written description, the Portuguese counterpart we investigated was entirely devoted to telling the stories through video, audio, and images. We have also carefully acknowledged that the multimedia element has occasionally added value by enhancing the authenticity and immersion, but other times it has served as a way to divert the reader's attention from the plot.

When we revisited the literary journalism attributes in these multimedia narratives, we realized that the four Wolfe devices are not dispersed throughout the narration separately from the multimedia features, but rather are evenly distributed among the multimedia features that, thus, embed them. Therefore, the characteristics of literary journalism can be fully reported online using multimedia features. A video, for example, is used to introduce characters while also developing the topic and providing more details.

When using literary devices, journalists must do so correctly, cautiously, and productively to avoid subjectivity and personalization, which would undermine the piece's authenticity. In contrast, this tendency cannot occur in multimedia reportage because images and photographs speak directly to the reader without even the author's reflection. Even the multimedia element, though, can only raise the calibre of online literary reporting if it is used carefully. The immersive effect can be diminished if there are too many sensory components. As previously mentioned, as long as it conveys linear storytelling, authenticity, and immersion, a story can effectively work with a few or a sufficient number of multimedia elements. While reading online, the reader expects an interactive experience that allows him to become entrenched in the narration rather than being distracted by it. As a result, literary journalism's journalistic principles, as well as Wolfe's techniques, are valid both without and with the multimedia components, but the latter may complement the story by providing a deeper immersive experience. If the reader is bombarded with too many sensorial elements, or if they let themselves be carried away by electronic features, the reader may perceive different meanings of the text and have a disrupted and incoherent reading perspective.

At the end of our analysis, we can assert that the future of literary journalism in the online realm does not appear doomed to failure, but we must consider a few variables to determine whether the style will thrive or not. We have seen that the long-form genre has flourished, particularly in the United States, generating long-term revenue. Because of the wide variety of online platforms, entire websites have sprung up to collect examples of online journalistic storytelling. This development appears to reflect the significant contribution the Internet has made to the genre. Nevertheless, we are not claiming that literary journalism has fully adapted to the digital medium; rather, we are saying that it is surviving and evolving to fit into new journalistic forms, such as the long-form or the multimedia reportages we have examined in the previous sections. Since the genre is founded on literature and literary devices, moving it entirely online might compromise the majority

of its essential elements. Because the digital environment necessitates a thorough understanding of how to employ and use digital elements by both the writer and the reader, many literary journalists may find it difficult to publish on the Web. On the other hand, the Web offers opportunities for writers who have both literary and technical creativity; those who only have a small amount of knowledge must stay current with new developments.

Given the extensive features provided by the Internet, the journalist can give his story the shape he desires, which would not be possible in print. When we focus specifically on digital literary journalism, it is currently impossible to predict whether digital literary journalism will establish itself as a genre on the Web. However, we can recognize that the Web is a better home for publications than print: we can access everything just with a click, and the literary journalist would find online a better profit.

Literary journalism is a relatively new genre, but it is still a hybrid form that is emerging within journalistic scholarship. Because it is constantly changing, any potential upcoming technological advancements could significantly change it. However, despite the rise of alternative news consumption methods, the genre is still relevant on a global scale and continues to thrive by drawing on its cultural roots. Notwithstanding literary journalism's varying proliferation and advancement in different countries, literary journalism offers a reading experience that is very unlike traditional journalism, and the use of multimedia resources increases the reader immersion in addition to providing more authenticity.

CONCLUSION

Digitalization has changed the platforms, contents, and audience of LJ journalism, ushering in a new paradigm. Literary journalism is now emerging as a New-new journalism that upholds the fundamental principles outlined by its ancestors while enhancing them using online resources, and it fulfils this goal by adhering to tradition while also forging ahead with innovation. Since literary journalism is fundamentally journalism, its main objective is to inform the public by providing knowable and verifiable facts. Thus, as we have strived to unfold throughout this work, literary journalism is a multifaceted genre that although being hybrid and still unknown to some scholars, we can date its earliest manifestations to Daniel Defoe in the 18th century. The genre is labeled by many different

terms, which we have carefully examined in this work; thus, despite differences in how different authors approached it, we must recognize all of the terminologies as part of the same genre. New Journalism is widely regarded as the pinnacle of Literary Journalism, but what made this American movement so successful was that, for the first time, a group of writers responded to social and political issues of the time by producing journalism framed within a literary dynamic, and obtained through a long and exhaustive search. Therefore, as we have pinpointed, we should not consider American literary journalism as the only model to attain from, but broaden our view over many other existing forms of the genre across the world. Literary Journalism is intrinsically related to a country's aesthetics and culture, therefore, the reader has to approach considering what is deemed literary from one country to another based upon that country's cultural and historical background.

Since news organizations began adjusting to the digital environment, literary journalism has unavoidably had to follow suit. Old practices have been reassessed, and journalists have had to take on more duties as a result. This has led to the development of new editorial practices that embed the multimedia elements unique to the internet, such as hypermedia, hyperlinks, and interactivity. But these developments opened up a wide range of innovative ways to both create and consume news, and it is in this context that literary journalism has adapted to the digital writing environment, along with multimedia tools and the distribution of long-form texts. In present-day journalism, the label of literary journalism may apply to a variety of journalistic products across different media, ranging from reportages to podcasts to the actual long-form journalism that many that many associates with the genre.

Audio, videos, images, and a wide variety of other multimedia features are now embedded in the narrative to supplement or replace textual sections by providing readers with a 360-degree description of characters and scenarios. Dowling (2017) contends that, while advances in media technology have enabled literary journalism to expand its reach through new forms, the industry has become increasingly competitive, particularly in the United States.

However, we have thoroughly examined through our case studies how online journalists use the four Tom Wolfe-identified devices, integrating and enhancing them with multimedia components. Hypertextuality, multimedia, and interactivity, which are particular

electronic characteristics of cyberspace, not only open up new narrative possibilities but also provide readers with better means of immersion. Dramatic techniques used by New Journalists almost fifty years ago are being transformed into interactive online activities, much like the immersion process. Furthermore, when combined, electronic properties can raise the credibility and authenticity of online literary journalism.

In light of this, we have noticed how technology has made it possible to use blended media to highlight particular methods of news narrative and presentation. However, we have found that not all digital literary journalists utilize multimedia features in the same way; some of them prefer to stick to LJ's fundamental features and deliver content in accordance with its traditionally predefined standards. By utilizing Internet features, literary journalism's distinctive elements can be expanded and further developed, but the degree to which journalists effectively use multimedia to convey news and stories can differ. The use of numerous digital features can overburden the narration, disrupt the reader's flow, and cause them to be distracted by the numerous visual materials that are incorporated into the text. Despite constant adjustments and shifts to fit in new journalistic shapes, we believe that literary journalism and journalists should always let storytelling be the focal point of the text, constructing an adequate storyline to support and portray a piece of news. A journalistic piece must enthrall the reader's interest by uncovering the characters, sights, or things and correctly informing them through eloquent prose. Similarly, the story can be told in a variety of ways, and to better convey the emotional feelings, the journalist can employ a wide range of visual materials to enable the expansion of LJ's digital practices. While there are numerous opportunities to use these features in literary journalism practice to provide journalists with new ways of expressing themselves, this method has the risk to reduce the reading flow of the text and destabilize the storytelling of a literary journalistic piece.

Finally, it is important to acknowledge that this work provided a rather broad description of the literary journalism genre and its digital manifestations, but at the same time, this description can be used to contextualize future investigations. In particular, the scope of the corpus compiled for this study could be expanded as necessary to revisit the genre in its future digital resources. Finally, while this study only provided a broad overview of the literary journalism genre and its online manifestations, it can still serve as a foundation for future research. To revisit the genre in additional digital resources, the corpus used

for this study may need to be expanded. It is unclear whether multimedia literary journalism will establish itself as a genre in digital realm; however, literary journalism keep remaining valid, relying on the reader's interaction to exist and advance in the midst of new formats and styles of media coverage. Because literary journalism has expanded beyond the Web and cyberspace, it is critical to predict how new technology will affect the genre, and, how it will thrive in the coming years.

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