

THE NEWSLETTER OF THE IALJS LITERARY JOURNALISM

VOL 10. NO. 2

INTERNATIONAL ASSOCIATION FOR LITERARY JOURNALISM STUDIES

SPRING 2016

GETTING TO BRAZIL, AN OPERATOR'S MANUAL

Mysteries of visas explained.

By Norman Sims,
University of Massachusetts - Amherst
(U.S.A.)

I have read the research papers and work-in-progress proposals for our IALJS-11 conference in Porto Alegre, Brazil. We'll have a very meaty conference with lots of new perspectives, quality research presentations, and a keynote

address by Bill Dow. But first we have to get to Brazil.

In all my international traveling over the past 20 years, I've never needed a visa—thanks largely to the European Union—or a visa was stamped into my passport on arrival, as in Cuba. After 9/11, the U.S.

instituted restrictions and later the Brazilians responded in kind. (If you have an EU passport, your experience may be different, but you probably should check.) Those of us in the U.S., Canada, and Australia need a visa before we get there.

Our IALJS-11 host, Juan Domingues, has experienced the same problem while traveling in the opposite direction. "I also lived this experience in 2012 and in 2015," Juan wrote. "In South America, it is very difficult to obtain visas to Canada and to the United States." He faced similar requirements including filling out forms and a personal interview.

Let me give you a list of websites and things to do. Please follow this quickly.

Visit this website first and fill in your country and state: <<https://brazil.visahq.com>>. Follow the complicated instructions for filling out the application.



Start by gathering the following:

- Two photos of the right size for the visa.
- Copy of your flight confirmations.
- A scan of your signature as a jpg.
- A scan as a PDF file of your passport page with the number, etc.
- A scan as a PDF of your driver's license (proof of address)

For those
of us who will need a visa
for Brazil, start
planning earlier and follow every
single instruction

- Scan and PDF of recent bank statements, showing that you have sufficient funds to visit Brazil. The recommended minimum amount is \$80 US a day.
- Remember to fill out the online application on Firefox or Google Chrome, not on Safari or Windows.

The visa type is Tourist (Vitur). We recommend that you simply apply for a tourist visa to visit the beautiful and interesting country of Brazil. No need to mention attending the conference, but if you do mention it, be perfectly clear that you're not being paid.

Continued on next page

ANNUAL MEETING IN PORTO ALEGRE

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

FUTURE IALJS CONFERENCE SITES

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

IALJS-11: Pontificia Universidade Católica do Rio Grande do Sul, Porto Alegre, Rio Grande do Sul, Brazil 19-21 May 2016.

IALJS-12: University of King's College, Halifax, Nova Scotia, Canada, 18-20 May 2017.

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

IALJS-14: Brock University, St. Catharines, Ontario, Canada, 9-11 May 2019.

IALJS-15: University of Copenhagen, Denmark, 20-22 May 2020 (pending).

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WWW.IALJS.ORG

PRESIDENT'S LETTER *Continued from previous page*

A couple issues. You'll need your hotel address and phone, and the abbreviation for the province (which is RS). (The address of the conference hotel, the Sheraton Porto Alegre Hotel, is R. Olávo Barreto Viana, 18 - Moinhos de Vento, Porto Alegre - RS, 90570-070, Brazil Phone: +55 51 2121-6000.)

At the end, you can upload reduced files of the images they request,



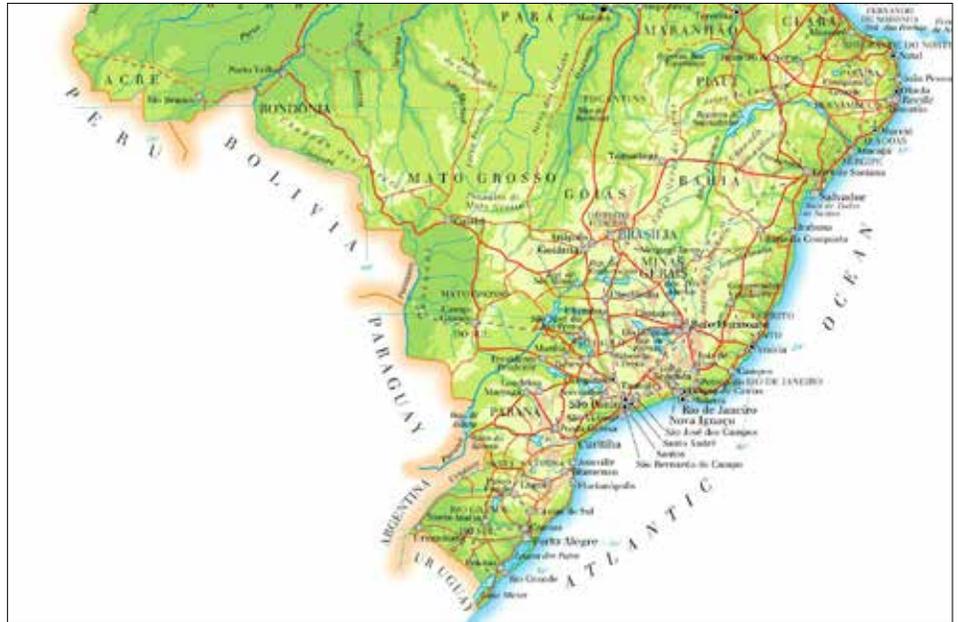
including your photo, a scan of your passport, your plane confirmations, and your scanned signature. Maximum upload is 2MB, so reduce those files.

Pay attention to the required sizes for the photo and signature.

You're close. Perhaps now would be a good time for a glass of wine (*vidro do vinho*).

Print the form and write down your protocol number. You'll need a U.S. Post Office money order for \$160 made out to CONSULATE GENERAL OF BRAZIL (double check the website on that; you can have them fill in the name in person, but don't mail a blank money order).

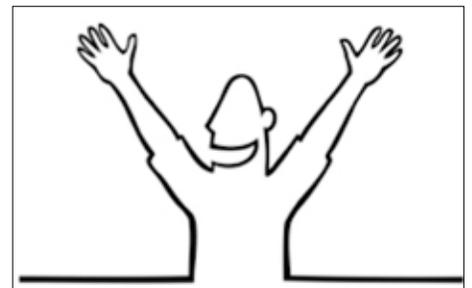
Make an appointment within 30 days at the consulate or embassy that serves your area. Take your original documents, including application, itinerary, bank statements, passport, Post Office



money order, and everything, or mail the documents within 30 days. Warning: There are no expedited services for these visas, and it has been reported that some Brazil-

for a while. He used to live in Porto Alegre. Wonderful guy. Took 15 minutes.

We returned in early January to



At the
Consulate, everyone was
as fine and
friendly as I believe Brazil
will be

pick up our documents.

If, by chance, you're planning to visit Argentina, you probably won't need a visa but for U.S. citizens there's a \$160 reciprocity fee. See this web site about Argentina: <<http://www.migraciones.gov.ar/accesibleingles/>>. This apparently applies to residents of U.S., Canada, and Australia.

Important: You have to do all this stuff before leaving home. If you arrive in Brazil without a visa, they will send you back. You cannot pay the reciprocity fee at the border in Argentina. May the Force be with you.

See you in Brazil! ♦

ian consulates are not currently accepting mailed applications.

AT THE CONSULATE

Diane and I were very nervous that we had not completed some part of the application properly. It was a very serious website. But when we got to the Consulate, everything was as fine and friendly as I believe Brazil will be. We were immediately directed to an available agent, who looked at our documents, took the passports and applications and money orders and returned everything else. We chatted

Literary Journalism

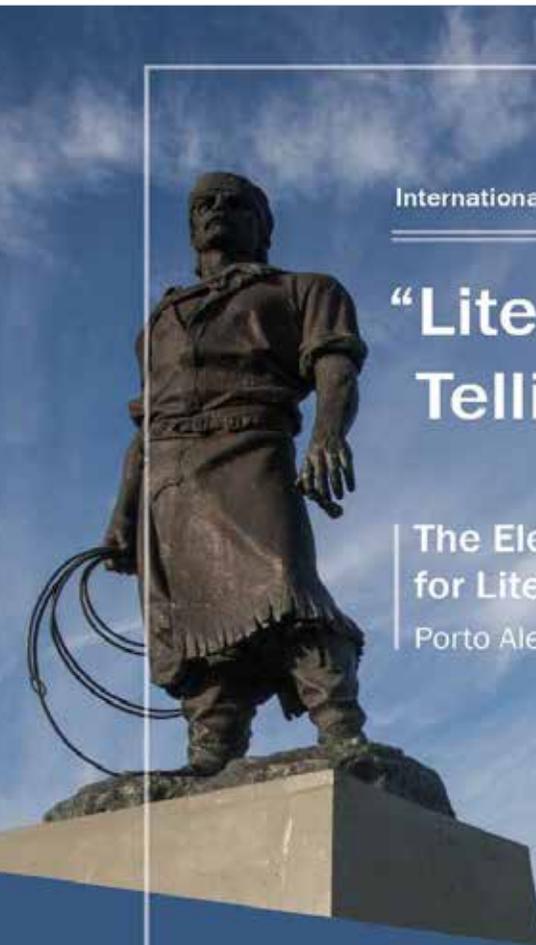
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International Association for Literary Journalism Studies

“Literary Journalism: Telling the Untold Stories”

The Eleventh International Conference
for Literary Journalism Studies (IALJS-11)

Porto Alegre - Brazil

MAY 19 - 21, 2016

Social Communication Faculty (FAMECOS)
Pontifícia Universidade Católica do Rio Grande do Sul

Registration | www.ialjs.org
Contact | Juan.domingues@puhrs.br



Famecos

PUCRS

THE FACULDADE DE COMUNICAÇÃO SOCIAL WILL HOST OUR CONFERENCE AT THE PUCRS IN BRAZIL IN MAY

Famencos is waiting to welcome you to Porto Alegre.

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

The IALJS conference this May at the Pontifícia Universidade Católica do Rio Grande do Sul (PUCRS) in Porto Alegre, Brazil, will be hosted by the Faculdade de Comunicação Social.



IALJS-11
HOST

Abbreviated Famecos, the Department of Social Communication seeks to train professionals for their fields by combining theory and practice. Famecos began in 1949 to offer professional training for journalists, making PUCRS the third university in Brazil to offer a journalism course. The first class graduated in 1954. Undergraduate degree offerings have since expanded to also

include Public Relations, Advertising and Marketing, and Technology in Audiovisual Production. A master's program was added in 1994 and a doctorate program in 1999. The director, Dr. João Guilherme Barone Reis e

Silva, has served since 2012 and was one of the founders of the course in Audiovisual Production.

The Integrated Laboratories are a distinct feature of the department. They were instituted in 1999 to facilitate collaboration between professors and students. The practical experiences prepare students for the daily life of their fields and complement theory learned in the classroom. The Experience Space lab, for example, pro-

The Integrated
Laboratories, a distinct
feature, facilitate
interaction between professors
and students

vides opportunities to work with projects such as photojournalism, product development, trend research and media event planning. Some projects involve external



clients; in November 2014, Dell began a two-year partnership with PUCRS to analyze and improve Dell's contact with consumers via social media. The lab's tracks are open to all students regardless of area of study. It consists of 15 teachers and 70 students. Journalism students produce work with the supervision of a professor in labs focused on web, print, magazine, radio, television and in-depth stories. The print journalism lab publishes the monthly newspaper *Hyper-text*, with a circulation of 5,000 copies, while the TV Foca lab produces a weekly news broadcast. Digital journalism has been a facet of the program since the advent of the internet. These labs bring the total number of students involved in experiential learning to over 190, as well as 23 professors.

The postgraduate programs promote research, with areas of concentration in cultural practices in the media and sociopolitical processes in media. Twenty professors and over 100 students comprise the program. All students take a class in research methods and a class on the theories of communication, and a broad range of elective options include classes in topics such as organizational communication, sociology of communication and ubiquity and media convergence. Since 1996 it has organized the International Communication Seminar, which brings together top intellectuals in the field from around the world. The postgraduate program also maintains cooperative agreements with universities in France, the USA, Portugal and more.

Famecos also offers a variety of continuing education, or extension, courses. Many provide timely, relevant instruction for online communication. Recent extension course topics include radio journalism, music production, Facebook ads and search engine optimization.

Famecos looks forward to hosting the IALJS conference this May. ♦



T H E N E W S L E T T E R O F T H E I A L J S

1.a. PRE-REGISTRATION FEES (MUST BE POSTMARKED ON OR BEFORE 31 MARCH 2016)	Please indicate the applicable amounts:	
Current IALJS Member – \$120 <i>(rate for those already having paid their 2015 dues)</i>		
Current IALJS Member retired – \$100 <i>(rate for those already having paid their 2015 dues)</i>		
Student – \$5 <i>(rate for those already having paid their 2015 dues)</i>		
Student – \$30 <i>(Includes a one-year IALJS membership)</i>		
Non-IALJS member – \$170 <i>(Includes a one-year IALJS membership)</i>		
Spouse/Partner – \$50 <i>(This fee is required only if a spouse will be attending scheduled research sessions and/or panels)</i>		
1.b. REGISTRATION FEES POSTMARKED AFTER 31 MARCH 2016 <i>(Note: Meals & special events may not be available to those who register after 31 March 2016)</i>		
Current IALJS Member – \$155 <i>(rate for those already having paid their 2015 dues)</i>		
Current IALJS Member retired – \$135 <i>(rate for those already having paid their 2015 dues)</i>		
Student – \$30 <i>(rate for those already having paid their 2015 dues)</i>		
Student – \$55 <i>(Includes a one-year IALJS membership)</i>		
Non-IALJS member – \$205 <i>(Includes a one-year IALJS membership)</i>		
Spouse/Partner – \$85 <i>(This fee is required only if a spouse will be attending scheduled research sessions and/or panels)</i>		
1.c. ON-SITE REGISTRATION – \$180 for IALJS members, \$230 for non-members (includes a one-year IALJS membership). NOTE: Meals & special events may not be available to those who register on site.		
2. SPECIAL EVENTS: Please indicate the number of meals required next to each item below		
	Number of meals needed:	
	<i>Regular</i> <i>Vegetarian</i>	
"Breakfast for Your Thoughts" (Friday morning)	Number attending x \$20*	
Conference Banquet (Friday evening)	Number attending x \$60	
<small>*NOTE: Breakfast on Friday is FREE to students, who, in a collegial IALJS tradition, have a chance to present their work and career goals to the IALJS's faculty members.</small>		
Make registration checks payable to "IALJS"	TOTAL ENCLOSED:	
Please return completed form with a check or bank transfer payable to "IALJS" to >>> To register on-line via PayPal, see "Conference Payments" at WWW.IALJS.ORG	BILL REYNOLDS, IALJS President School of Journalism Ryerson University 350 Victoria St., Toronto, Ontario M5B 2K3 CANADA Tel: +01-416-979-5000 x6294 Fax: +01-416-979-5216 reynolds@ryerson.ca	For a reservation at the convention hotel, Sheraton Porto Alegre Special IALJS rate information, incl. tax (single \$160/double: \$180) hotel information can be found here . To register at the hotel, send an e-mail mentioning the IALJS conference to: Luiza Bittarello <luiza.bittarellosilva@sheraton.com>
3. REGISTRATION INFO		
Name:		
Address/Department		
School/University		
City, State, Zip, Country		
Phone		
E-mail Address		
Name of Spouse (if attending)		

International Association for Literary Journalism Studies

IALJS-11 CONFERENCE PROGRAM

“Literary Journalism: Telling the Untold Stories”

The Eleventh International Conference for Literary Journalism Studies (IALJS-11)

Pontifícia Universidade Católica do Rio Grande do Sul

Faculdade de Comunicação Social

Porto Alegre – Rio Grande do Sul, Brazil

19-21 May 2016



Pontifícia Universidade Católica
do Rio Grande do Sul

Thursday, 19th May 2016

NOTE: Venue for all presentations are in Building 40, Room 202) unless otherwise noted.

8.00 – 8.45 Check-in and Registration

Session 1 9.00 – 9.15 Introduction and Welcome

Norman Sims (University of Massachusetts, Amherst, U.S.A.)

João Guilherme Barone Reis e Silva, Director of Communication Faculty (Pontifícia Universidade Católica do Rio Grande do Sul, Brazil)

Sponsor: President Nilson Luiz May, MD (Unimed Foundation, Brazil) *unconfirmed*

Juan de Moraes Domingues (Pontifícia Universidade Católica do Rio Grande do Sul, Brazil)

Session 2 9.15 – 10.45 Work-in-Progress Session I

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

Session Title: “The Art and Science of Literary Journalism”

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

1. Susan Keith (Rutgers University, U.S.A.), “The Narrative in the Native: Literary Journalism Approaches in Native Advertising”
2. Jacqueline Marino (Kent State University, U.S.A.), Susan Jacobson (Florida International University, U.S.A.), and Robert E. Gutsche, Jr. (Florida International University, U.S.A.), “Read, Watch or Tap? Eyetracking Long-Form Journalism on Mobile Devices”
3. Maria Lassila-Merisalo (University of Jyväskylä and Häme University of Applied Sciences, Finland), “Blog-alike Personal or Pseudo-Personal?: First Person Tones in Contemporary Finnish Journalism”
4. Nadia Nahjari (Université Libre de Bruxelles, Belgium), “When Narrative Gets The Picture: Visuals and Words, A Collaboration to Tell a True Story”

Q&A – 20 minutes

Session 3 11.00 – 12.00 Keynote Speech: “Reading Otherwise: Literary Journalism as an Aesthetic Cosmopolitanism”

Introduction: Norman Sims (University of Massachusetts, Amherst, U.S.A.)

Keynote Speaker: William Dow (American University of Paris, France)

Q&A – 15 minutes

Lunch 12.00 – 13.15 (on your own)

Session 4 13.15 – 14.45 Research Paper Session I

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

Session Title: “Literary Journalism and Profiles of Change”

Moderator: Bill Reynolds (Ryerson University, Canada)

1. Pablo Calvi (Ithaca College, U.S.A.) “The Universal History of Infamy: Borges’ Experiment on Journalism and Democracy at the *Revista Multicolor*,” **WINNER, SUSAN L. GREENBERG PRIZE FOR BEST RESEARCH PAPER**

2. Thomas Schmidt (University of Oregon, U.S.A.) “Pioneer of Style: How the *Washington Post* Adopted Literary Journalism,” **WINNER, NORMAN H. SIMS PRIZE FOR BEST STUDENT RESEARCH PAPER**

3. Doug Underwood (University of Washington, U.S.A.) & Alida Kromberg (Ingieråsen skole, Norway), “Sport and the Cross-Cultural Literary Journalist: Norway’s Jon Michelet as a Lover of Brazil and Its Soccer”

Q&A – 30 minutes

Session 5a **15.00 – 16.30** **Work-in-Progress Session II**

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

Session Title: “Conflict and Otherness in Literary Journalism”

Moderator: Beate Josephi, (University of Sydney, Australia)

1. Liliana Chávez Díaz (University of Cambridge, United Kingdom), “The Fiction of the Nonfiction: Self-Representation and Otherness in the New Latin American Journalism”
2. Moisés Limia Fernández (Universidade do Minho, Campus de Gualtar, Portugal), “Punk Journalism and Border Journalism: Two Radical Re-Interpretations of Hunter S. Thompson’s Gonzo Journalism”
3. Lilian Juliana Martins (Universidade Estadual Paulista Júlio de Mesquita Filho – Universidade Estadual Paulista, Brazil), “The Literary Journalist in Antônio Callado: The Self-Referentiality and the Literary Resources in the Articles about Vietnam War and about Peasant Leagues in Brazil”
4. Carlos A. Cortés-Martínez and Cristina Mislán (University of Missouri, U.S.A.), “‘The Other’ in Salcedo-Ramos’s Feature Stories”

Q&A – 20 minutes

Session 5b **15.00 – 16.30** **Panel I** *(Building 40, Room tk)*

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

Panel Title: “-- Svetlana Alexievich: Telling the Untold Stories”

Moderator: Maria Lassila-Merisalo (University of Jyväskylä and Häme University of Applied Sciences, Finland)

1. Melissa Nurszysnki (Kutztown University, U.S.A.), “Svetlana Alexievich: Collectivism and Privileging the Voices of the Many”
2. Li Mei (South China University of Technology, China) “Alexievich’s ‘New Reality’ and the New Trend in Chinese Reportage”
3. Robert Alexander (Brock University, Canada.), “Alexievich’s Voices”

IALJS-11 *continued*

4. John C. Hartsock, State University of New York, U.S.A.), The Banal of the Ideal, the Affirmation of the Banal”

Q&A – 20 minutes

Session 6 **16.45 – 18.15** **Panel II — CONFERENCE HOST’S PANEL**

Session Title: “Collective voices, individual gaze: Literary journalism in Portuguese and across the oceans” / “*Vozes colectivas, olhar individual: Jornalismo literário em Português e de cada lado dos oceanos*”

PORTUGUESE-LANGUAGE PANEL

Introduction and Moderator: Juan de Moraes Domingues (Pontificia Universidade Católica do Rio Grande do Sul, Brazil)

1. Antonio Hohlfeldt (Pontificia Universidade Católica do Rio Grande do Sul, Brazil), “Literary Journalism in the 19th Century -- Brazil and Portugal”
2. Juan de Moraes Domingues (Pontificia Universidade Católica do Rio Grande do Sul, Brazil), “Navigation Reports and Shipwrecks: The First Indications of the Brazilian Literary Journalism”
3. Isabel Soares (ISCSP, CAPP, Universidade de Lisboa), “From the Amazon to the Northeast: Brazil in the Eyes of a Portuguese Literary Journalist”
4. Alice Trindade (ISCSP, CAPP, Universidade de Lisboa), “Africa in Portuguese Language Literary Journalism”

Q&A – 20 minutes

Session 7 **18.30 – 20.00** **Conference Reception** *(PUCRS Technology Museum) unconfirmed*

Session 8 **Interaction with grad students at Reception** - Norman Sims (University of Massachusetts, Amherst, U.S.A.)

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

Friday, 20th May 2016

Session 9a **9.00 – 10.30** **Work-in-Progress III**

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

Session Title: “Literary Journalism’s Challenge: Reporting the Under-Reported”

IALJS-11 *continued*

Moderator: Tobias Eberwein (Austrian Academy of Sciences, Austria)

1. Jan Miklas-Frankowski (University of Gdansk, Poland), “Revealing the Dark Secret of the Polish Town of Jedwabne: Anna Bikont’s *The Crime and the Silence*”
2. Beate Josephi, (University of Sydney, Australia), “When Times Were Tough for Literary Journalism”
3. Linda Kay (Concordia University, Canada), “A Place to Tell Their Stories”
4. Mary Petrucchi (Aristotle University of Thessaloniki, Greece), “Untold Stories: Grand Reportage on Fascist Italy by Nikos Kazantzaki”

Q&A – 20 minutes

Session 9b **9.00 – 10.30** **Work-in-Progress IV** *(Building 40, Room tk)*

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

Session Title: “In the Natural World: Literary Journalism Writ Large and Small”

Moderator: Julie Wheelwright (City University London, United Kingdom)

1. Peggy Dillon (Salem State University, U.S.A.), “The Bard of the Backcountry: How Louise Dickinson Rich Chronicled Living Off the Land in Maine’s North Woods in *We Took To The Woods*”
2. Bret Schulte (University of Arkansas, U.S.A.), “The Story of a Saint: Creating Narrative from the Clay of Legend and Fact”
3. David Swick (University of King’s College, Canada), “Escape into Words: The Literary Journalism of Wilbert Rideau”
4. Patrick Walters (Kutztown University, U.S.A.), “The Evolving Self in Ted Conover’s Immersion”

Q&A – 20 minutes

Session 10 **10.45 – 12.15** **Panel III — PRESIDENT’S PANEL**

Session Title: History and Literary Journalism: A Lightly Guarded Border

Introduction and Moderator: Norman Sims (University of Massachusetts, Amherst, U.S.A.)

1. Tobias Eberwein (Austrian Academy of Sciences, Austria), “A Brief History of Story: On the Origins of German-Language Literary Journalism”
2. William Dow (American University of Paris, France), “The Center and Beyond: The Expansion of American Literary Journalism History.”
3. Jael Rincón (RMIT University, Australia), “An Inventory of History: An Examination into the Visual Communication of Latin American Literary Journalism Magazines”

4. Julie Wheelwright (City University London, United Kingdom), “Where Historians and Literary Journalists Meet: An Interdisciplinary Approach to Writing Literary History”

Q&A – 20 minutes

Lunch **12.15 – 13.30** (on your own)

Session 11 **12.15 – 13.30** **Working Lunch: *Literary Journalism Studies* Staff Meeting**

Session 12 **13.30 – 15.00** **Research Paper Session II**

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

Session Title: “Literary Journalism and Reality Observed”

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

1. Manuel João de Carvalho Coutinho (Universidade Nova de Lisboa, Portugal), “Literary Journalism, Authors and Literature - A Study on Perception, Protagonist and Plot”
2. Jennifer Martin, (University of Melbourne), “Telling Untold Stories to Reveal the Dark Heart of a Nation: Can Award Winning Literary Journalism Help Australians to Live Well, With and Through the Media?”
3. Ave Ungro (University of Helsinki, Finland), “Lucrative Interest as a Ground Value in the Axiological Discourse Analysis of the Mexican Illicit Drug Trade-Related *Cronicas*”

Q&A – 20 minutes

Session 13a **15.15 – 16.45** **Panel IV**

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

Panel Title: “Teaching the First Person: Validating the ‘I’ in Journalism”

Moderator: Rob Alexander (Brock University, Canada)

1. David Abrahamson (Northwestern University, U.S.A.), “A Sword With More Than Two Edges: The Challenges of the First Person”
2. Roberto Herrscher (University of Barcelona, Spain), “Disguises, Lies and Acute Observation: Conover, Ehrenreich and Wallraff Visit the Classroom”
3. Melissa Nurczynski (Kutztown University, U.S.A.), “Staring Death in the Eye: Adventures in First-Person with Wright, Orlean, and Brenner”
4. Lisa Phillips (State University of New York, New Paltz), “Reporting is the Remedy: Avoiding TMI, Group Therapy, and Other Classroom Hazards of Teaching First Person Journalism”

IALJS-11 *continued*

5. Bill Reynolds (Ryerson University, Canada) “What a Character: How ‘I’ Can Saunter Onto the Stage and Get Away With It”

Q&A – 20 minutes

Session 13b **15.15 – 16.45** **Panel V** *(Building 40, Room tk)*

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

Panel Title: “Contemporary Latin American Literary Journalism: Possibilities in Narrative Pictures”

Moderator: Alice Trindade (Universidade de Lisboa, Portugal)

1. Edvaldo Pereira Lima (University of São Paulo, Brazil), "Literary Journalism Engages the Future: A Transdisciplinary Proposal Comes to Light in Brazil"
2. Monica Martinez (University of Sorocaba/Brazilian Association of Journalism Researchers, Brazil), “Dispatches from Daily Life Turned into Nonfiction Art: Christian Carvalho Cruz’s reports”
3. Raul Hernando Osorio Vargas (University of Antioquia, Colombia), “Juan José Hoyos: The Wild Method, the Art and the Craft of Nonfiction Writing”
4. Mateus Yuri Passos (University of Campinas, Brazil), “Bernardo Esteves’ Narrative Take on Brazilian Science”

Q&A – 20 minutes

Session 14 **17.00 – 18.00** **President’s Address and Annual Business Meeting**

President Norman Sims (University of Massachusetts, Amherst, U.S.A.)

Session 15 **19.00 – 21.00** **Conference Banquet: NB Steak Restaurant** (per reservation, transportation from conference hotel will be provided)

Saturday, 21st May 2016

Session 16a **9.00 – 10.30** **Work-in-Progress Session V**

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

Session Title: “Literary Journalism in Bafana, Bafana-Land”

IALJS-11 *continued*

Moderator: Melissa Nureczynski (Kutztown University, U.S.A.)

1. Rob Alexander (Brock University, Canada), "Fear and Loathing in the Desert of the Real: 'Hannibal Elector' and the 2014 South African General Election"
2. Martha Evans (University of Cape Town, South Africa), "The Role of Literary Journalism in Understanding Crime in South Africa"
3. Anthea Garman (Rhodes University, South Africa), "Two of South Africa's 'Untellable' Stories"
4. Hedley Twidle, (University of Cape Town, South Africa), "Literatures of Betrayal: Risk, Collaboration and Collapse in Post-Transitional South Africa"

Q&A – 20 minutes

Session 16b **9.00 – 10.30** **Panel VI** *(Building 40, Room tk)*

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

Panel Title: "From Fact Checking to Peer Review: Challenges for Journalists in Academia"

Moderator: William Dow (American University of Paris, France)

1. Roberto Herrscher (University of Barcelona, Spain), "Sociologic work vs. Journalistic work: Differences and Similarities between Two Ways of Describing and Understanding Society"
2. Pablo Calvi (Stony Brook University, U.S.A.), "Peer Review vs. Fact Checking. Committees, Academic Validation and the Burden of Proof in Journalism and Academia"
3. Linda Kay (Concordia University, Canada), "Clearing the Hurdles: A Case Study on the Track to Tenure. Or 'How Does a Former Journalist With Outstanding Professional Credentials and a Stellar Teaching Record Earn Tenure at the University? With Great Difficulty.'"
4. Barbara Selvin (Stony Brook University, U.S.A.) "Bring Your Own Tenure Guide: What Happens When a Research University Launches a School of Journalism Staffed Entirely by Former Professionals With No Academic Management Experience?"

Q&A – 20 minutes

Session 17a **10.45 – 12.15** **Work-in-Progress Session VI**

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

Session Title: "Literary Journalists and the Stories that Need to be Told"

Moderator: Bret Schulte (University of Arkansas, U.S.A.)

1. John Coward (University of Tulsa, U.S.A.), "Writing the Iraq Invasion: Author and Authority in Five War Memoirs"

IALJS-11 *continued*

2. Brian Gabriel (Concordia University, Canada), "Reloading the 'Canon': What Literary Journalism Educators Teach Part II"
3. Kate McQueen (University of Illinois, U.S.A.), "Arthur Koestler's *The Ghost in the Machine* and the Poetics of Science Journalism"
4. Jeffrey C. Neely, (University of Tampa, U.S.A.), "Bringing Home the War Stories: Narratives of Our Soldiers and Their Battles after Combat in the Long-Form Journalism of David Finkel"

Q&A – 20 minute

Session 17b **10.45 – 12.15** **Panel VII** *(Building 40, Room tk)*

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

Panel Title: "New Voices and Visions in the Spanish-Language Latin American Literary Journalism" / "Nuevas voces y nuevas visiones en el periodismo literario latinoamericano en español"

SPANISH-LANGUAGE PANEL

Moderator: Roberto Herrscher (University of Barcelona, Spain)

1. Antonio Cuartero (Universidad de Málaga, Spain), "'Crónica': The Ideal Genre for Literary Journalism in Spanish"
2. Pablo Calvi (Stony Brook University, U.S.A.), "Jorge Luis Borges: His Fiction and Nonfiction as a Democratic Hinge in the Argentina of the Early 20th Century"
3. Maryluz Vallejo (Universidad Javeriana, Colombia), "Gonzalo Arango, the Colombian Poet Who Are From (and Reinvented) Crónica"
4. Roberto Herrscher (University of Barcelona, Spain), "Martín Caparrós: A Historian, Novelist and Voyager at the Pinnacle of Latin American Narrative Journalism"
5. Juan Cristóbal Peña (Universidad Alberto Hurtado, Chile) and Marcela Aguilar Guzmán (Universidad Finis Terrae, Chile), "Investigative 'and' Literary: Specificity of the Chilean 'Crónica'"

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

Q&A – 20 minutes

Session 18 **12.30 – 13.00** **Closing Convocation**

Juan Domingues (Pontificia Universidade Catolica de Rio Grande do Sul, Brazil)

Isabel Soares (Universidade de Lisboa, Portugal)

LITERARY JOURNALISM & WAR

**Literary Journalism and Latin
America's Wars:
Revolutions, Retributions,
Resignations**



The Revolutionaries (detail), 1957–1965 by David Alfaro Siqueiros

*International Conference
13–14 June 2016
Oxford University*

Keynote Speaker:

Roberto Herrscher Rovira

Contact: John S. Bak
john.bak@univ-lorraine.fr

“BASED ON A TRUE STORY”
The fine line between fact and fiction.

By Geoff Dyer (and others), from *The Guardian*

From Kapuscinski to Knausgaard, from Mantel to Macfarlane, more and more writers are challenging the border between fiction and nonfiction. Here Geoff Dyer—longtime master of the space between, in books such as *But Beautiful* and *Out of Sheer Rage*—argues that there is no single



INTERPRETIVE
 ESSAY

path to “truth” while, below, writers on both sides of the divide share their thoughts.

Frontiers are always changing, advancing. Borders are fixed, man-made, squabbled about and jealously fought over. The

frontier is an exciting, demanding—and frequently lawless—place to be. Borders are policed, often tense; if they become too porous then they’re not doing the job for which they were intended. Occasionally, though, the border is the frontier. That’s the situation now with regard to fiction and nonfiction.

For many years this was a peaceful, uncontested and pretty deserted space. On one side sat the Samuel Johnson prize, on the other the Booker. On one side of the fence, to put it metonymically, we had Antony Beevor’s *Stalingrad*. On the other, Arundhati Roy’s *The God of Small Things*. Basically, you went to nonfiction for the content, the subject. You read Beevor’s book because you were interested in the second world war, the eastern front. Interest in India or Kerala, however, was no more a precondition for reading Roy’s novel than a fondness for underage girls was a necessary starting point for enjoying *Lolita*. In a realm where style was often functional, nonfiction books were—are—praised for being “well written,” as though that were

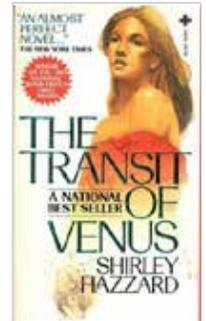
an inessential extra, like some optional finish on a reliable car. Whether the subject matter was alluring or off-putting, fiction was the arena where style was more obviously expected, sometimes conspicuously displayed and occasionally rewarded. And so, for a sizeable chunk of my reading life, novels provided pretty much all the nutrition and flavour I needed. They were fun, they taught me about psychology, behaviour and ethics. And then, gradually, increasing numbers of them failed to deliver—or delivered

Great novels,
 such as Shirley Hazard’s
The Transit of Venus, still held me in
 their thrall

only decreasing amounts of what I went to them for. Nonfiction began taking up more of the slack and, as it did, so the drift away from fiction accelerated. Great novels still held me in their thrall, but a masterpiece such as Shirley Hazzard’s *The Transit of Venus* made the pleasures of *Captain Corelli’s Mandolin* seem fairly redundant. Meanwhile, my attention was fully employed by shoebox-sized nonfiction classics such as Richard Rhodes’s *The Making of the Atomic Bomb*, Robert Caro’s life of Robert Moses, *The Power Broker*, or Taylor Branch’s trilogy about America in the “King Years”: *Parting the Waters*, *Pillar of Fire*, *At Canaan’s Edge*. I learned so much from books like these—while I was reading them. The downside was that I retained so little. Which was an incentive to read more.

While it’s important not to convert prejudices into manifesto pledges, my experience is in keeping with actuarial

norms: middle-aged now, I look forward to the days when I join that gruffly contented portion of the male population that reads only military history. More broadly, my changing tastes were shaped by a general cultural shift occasioned by the internet, the increased number of sports channels and the abundance of made-for-TV drama. Not, as is sometimes claimed, because they’re making us more stupid, rendering us incapable of concentrating on late-period Henry James (which I’d never been capable of concentrating on anyway), but because our hunger for distraction and diversion is now thoroughly sated by all the football, porn and viral videos out there.



As a consequence, the one thing I don’t go to fiction for, these days, is entertainment. Obviously, I still want to have a good time. I share Jonathan Franzen’s reaction to the joyless slog represented (for him) by William Gaddis’s *JR* but I don’t want the kind of good time that ends up feeling like a waste of time. Chaired by Stella Rimington, the Booker year of 2011 was in some ways the belated last gasp of quality fiction as entertainment—or “readability,” as she called it. It was belated because David Hare had provided the epitaph a year earlier when he wrote that “the two most depressing words in the English language are ‘literary fiction’” (which sometimes feels like the aspirational, if commercially challenged, cousin of genre fiction).

Within the sprawl of nonfiction there is as much genre- and convention-dependency as in fiction. Nicholson Baker has argued persuasively that a recipe for successful nonfiction is an argument or thesis that can be summed up by reviewers and debated by the public without the tedious obligation of reading

Continued on next page

TRUE STORY *Continued from previous page*

the whole book. In exceptional cases the title alone is enough.

Malcolm Gladwell is the unquestioned master in this regard. *Blink*. Ah, got it. Some nonfiction books give the impression of being the dutiful fulfilment of contracts agreed on the basis of skillfully managed proposals. The finished books are like heavily expanded versions of those proposals—which then get boiled back down again with the sale of serial rights. Baker’s study of John Updike, *U and I*, on the other hand, is irreducible in that there is no thesis or argument and very little story. The only way to experience the book is to read it. Which is exactly what one would say of any worthwhile piece of fiction.

Don’t let me be misunderstood. The novel is not dead or dying. But at any given time, particular cultural forms come into their own. (No sane person would claim that, in the 1990s, advances were made in the composition of string quartets to rival those being made in electronic music.) Sometimes, advances are made at the expense of already established forms; other times, the established forms are themselves challenged and reinvigorated by the resulting blowback. At this moment, it’s the shifting sands between fiction and nonfiction that compel attention.

The difference between fiction and nonfiction is quite reasonably assumed to depend on whether stuff is invented or factually reliable. Now, in some kinds of writing—history, reportage and some species of memoir or true adventure—there is zero room for manoeuvre. Everything must be rigorously fact-checked. The appeal of a book such as *Touching the Void* is dependent absolutely on Joe Simpson being roped to the rock face of what happened. In military history, as Beevor commands, no liberties may be taken. As the author of many nonfiction books which are full of invention, I second this wholeheartedly.

The manipulations and inventions manufactured by Werner Herzog in

the higher service of what he calls “ecstatic truth” leave the defences of documentary at large dangerously lowered. In my defence I would argue that the contrivances in my nonfiction are so factually trivial that their inclusion takes no skin off even the most inquisitorial nose. *The Missing of the Somme* begins with mention of a visit to the Natural History Museum with my grandfather—who never set foot in a museum in his life. *Yoga for People Who Can’t Be Bothered to Do It* was categorised as nonfiction because that’s what the

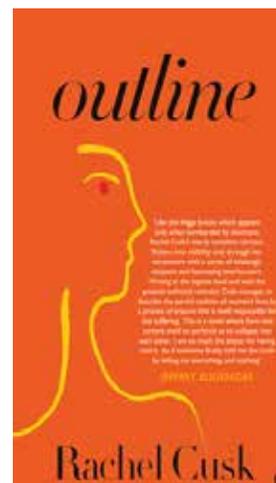
The incident
was pinched from an
anecdote someone
told me about a portable toilet
at Glastonbury

publishers deemed most likely to succeed; that is, least likely to sink without trace. One of these “travel essays”—as the book was packaged in America—involved a psychedelic misadventure in Amsterdam, climaxing with a peculiar occurrence in a cafe toilet. Most of the story—which had originally appeared in an anthology of fiction—is a faithful transcript of stuff that really happened, but that incident was pinched from an anecdote someone told me about a portable toilet at Glastonbury. All that matters is that the reader can’t see the joins, that there is no textural change between reliable fabric and fabrication. In other words, the issue is one not of accuracy but aesthetics. That is why the photographer Walker Evans turned noun into adjective by insisting on the designation “documentary style” for his work. Exporting this across to literature, style itself can become a form of invention. As the did-it-really-happen? issue gives way

to questions of style and form, so we are brought back to the expectations engendered by certain forms: how we expect to read certain books, how we expect them to behave. The dizziness occasioned by WG Sebald lay in

the way that we really didn’t know quite what we were reading. To adapt a line of Clint Eastwood’s from *Coogan’s Bluff*, we didn’t know what was happening—even as it was happening to us. That mesmeric uncertainty has diminished slightly since the Sebald software has, as it were, been made available for free download by numerous acolytes, but a similar categorical refusal informs Ben Lerner’s 10.04, “a work,” as his narrator puts it, “that, like a poem, is neither fiction nor nonfiction, but a flickering between them.” The flicker is sustained on an epic scale—in a thoroughly domestic sort of way—by Karl Ove Knausgaard’s six-volume *My Struggle* series. A side-effect or after-shock of Knausgaard’s seismic shakeup was to make us realise how thoroughly bored we had become by plot. Rachel Cusk addressed and exploited this in her wonderfully plotless novel *Outline*, which was shortlisted for last year’s Goldsmiths prize.

Seeking to reward innovation and experimentation, this prize is a good and timely thing—but it’s unfortunate that it’s limited to fiction. While last year’s Samuel Johnson prize went to Helen Macdonald for her beautifully novel



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His for Hawk, much so-called experimental fiction comes in the tried-and-tested form of the sub-species of historical novel known as modernist. Had they been LPs rather than books, several contenders for last year's Goldsmiths prize could have joined Will Self's *Shark* in that oxymoronic section of Ray's Jazz Shop: "secondhand avant garde."

Twenty-four years ago, I was surprised to see *But Beautiful*—a neither-one-thing-nor-the-other book about jazz—in the bestsellers section of Books Etc on London's Charing Cross Road. "Is that true?" I asked the manager. "No, no," he replied consolingly. "We just didn't know where else to put it." Nowadays, there's an increasing need for a section devoted to books that previously lacked a suitable home, or that could have been scattered between four or five different ones, none of which quite fit.

The danger, as genre-defying or creative nonfiction becomes a genre in its own right—with mix-and-match poised to become a matter of rote—is that no man's land could become predictably congested. It also needs stressing that, as is often the case, a "new" situation turns out to have a long and distinguished prehistory. Where to stock Rebecca West's *Black Lamb and Grey Falcon* (1941)? History? Travel (within the subsection of the Balkans or Yugoslavia)? Or perhaps, as she suggested, in a category devoted to works "in a form insane from any ordinary artistic or commercial point of view." Maggie Nelson must have been very happy when proof copies of her latest book, *The Argonauts*, advertised it as a work of "autotheory"—happy because Roland Barthes had been saving a place for her in this hip new category. And so, as our proposed new section expands to make room for the diverse likes of Elizabeth Hardwick's *Sleepless Nights*, Bruce Chatwin's *The Songlines*, Simon Schama's *Dead Certainties*, Roberto Calasso's *The Marriage of Cadmus and Harmony* or Ivan Vladislavic's *Portrait With Keys*, the most viable label might well turn out to be an old one: "literature."

The nonfiction novels of Norman Mailer (*The Executioner's Song*) or Truman Capote (*In Cold Blood*) changed the literary landscape, but the scope for further innovation was quickly noticed by the young Annie Dillard. "We've had the nonfiction novel," she confided to her journal; "it's time for the novelised book of nonfiction." The book she was working on, *Pilgrim at Tinker Creek*, is a classic instance of the nonfiction work of art. Having won a Pulitzer prize for nonfiction in 1975, it went on to become the source of some

A problem
partly of his own making,
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was a reporter

controversy when it was revealed that the famous opening paragraph—in which the author awakens in bed to find herself covered in paw prints of blood, after her cat, a fighting tom, has returned from his nocturnal adventures—was a fiction. It's not that she'd made this story up; she'd adapted it, with permission, from something written by a postgrad student. This was a shower in a teacup compared with the various storms that have swirled around Ryszard Kapuscinski. It's a problem partly of his own making, since he repeatedly insisted that he was a reporter, that he had to "experience everything for [him]self", that he didn't have the freedoms of the imaginative writer, that while he "could embellish" the details of his stories, he decided against doing so on the grounds that it "would not be true."

Gradually it emerged that this was part of the rhetoric of fiction, that he could not possibly have seen first-hand

some of the things he claimed to have witnessed. For some readers this was a thoroughly disillusioning experience; for others it seemed that his exuberance and imaginative abundance were not always compatible with the obligations and diligence of the reporter. He remains a great writer—just not the kind of great writer he was supposed to be. (The potential for confusion was there from the outset; when Jonathan Miller was turning Kapuscinski's book about Haile Selassie and Ethiopia, *The Emperor*, into an opera, the author reminded him that it was really a book about Poland.) Kapuscinski did not simply borrow the techniques and freedom of the novel; books such as *The Soccer War* or *Another Day of Life* generated the moulds from which they were formed—moulds which then dissolved, Mission Impossible-style, at the moment of the books' completion. The essential thing—and this was something I discovered when writing *But Beautiful* as a series of improvisations—is to arrive at a form singularly appropriate to a particular subject, and to that subject alone.

That book was dedicated to John Berger. Habitually identified as a "Marxist," "art critic" or "polymath," Berger has an extraordinary capacity for formal innovation which is easily overlooked. The documentary studies—of a country doctor in *A Fortunate Man* (1967), of migrant labour in *A Seventh Man* (1975)—he made with photographer Jean Mohr are unsurpassed in their marriage of image and text. The shift from the overt modernist complexities of the Booker prize-winning *G* to the stories of French peasant life was perceived, in some quarters, as a retreat to more traditional forms. Nothing—to use a phrase that may not be appropriate in this context—could be further from the truth. In its combination of poetry, fiction, documentary essays and historical analysis, *Pig Earth* (1979) was, even by Berger's standards, his most formally innovative book—until he surpassed it with the next

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

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

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

Literary Journalism and the Aesthetics of Experience

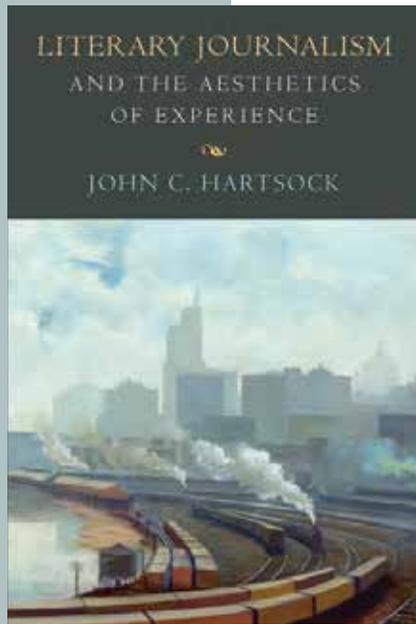
JOHN C. HARTSOCK

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

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

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

JOHN C. HARTSOCK is professor of communication studies at SUNY Cortland. He is author of *A History of American Literary Journalism: The Emergence of a Modern Narrative Form* (University of Massachusetts Press, 2001), which won the History Award of the Association for Education in Journalism and Mass Communication and the "Book of the Year Award" of the American Journalism Historians Association.



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one, *And Our Faces, My Heart, Brief As Photos*. Berger was 89 on 5 November, bonfire night. He has been setting borders ablaze for almost 60 years, urging us towards the frontier of the possible.

Aminatta Forna: *Fiction allows me to reach for a deeper, less literal kind of truth.*

Each time a writer begins a book they make a contract with the reader. If the book is a work of fiction the contract is pretty vague, essentially saying: "Commit your time and patience to me and I will tell you a story." There may be a sub-clause about entertaining the

reader, or some such.

In the contract for my novels I promise to try to show my readers a way of seeing the world in a way I hope they have not seen before.

A contract for a work of nonfiction is a more precise affair. The writer says, I am telling you, and to the best of my ability, what



I believe to be true. This is a contract that should not be broken lightly and why I have disagreed with writers of memoir (in particular) who happily alter facts to suit their narrative purposes. Break the contract and readers no longer know who to trust.

I write both fiction and nonfiction—to me they serve different purposes. On my noticeboard I have pinned the lines: "Nonfiction reveals the lies, but only metaphor can reveal the truth." I don't know who said it, I'm afraid. My first full-length work was a memoir of war, the rise of a dictatorship and my own family's consequent fate. In the 12 years since its publication I have continued to explore the themes of civil war, though almost exclusively in fiction. Fiction allows me to reach for a deeper, less literal kind

of truth.

However, when a writer comes to a story, whether fiction or nonfiction, they employ many of the same techniques, of narrative, plot, pace, mood and dialogue. This is one reason I think the distinction between fiction and nonfiction prizes is, well, a fiction. Writers such as Joan Didion, Mary Karr, Roger Deakin, and more recently Helen Macdonald, William Fiennes and Robert Macfarlane, are master craftsmen. These writers have broken the boundaries of nonfiction to

I once judged an award for fiction which covered a writer's entire output, but in a single genre. It made no sense

reach for the kind of truth that fiction writers covet.

A few years back I judged an award for fiction in which the brief covered a writer's entire output, but in a single genre. It made no sense. Gabriel García Márquez's *News of a Kidnapping* is a furtherance of the line of questioning that began with *Chronicle of a Death Foretold*. Aleksandar Hemon's essays are extensions of his novels and short stories, or vice versa. Marilynne Robinson's essays are part of the same inquiry into the meaning of religion as *Gilead* or *Home*. There should be a prize quite simply for belles-lettres, as the French call it, for "fine writing" in any form.

Antony Beevor: *We seem to be experiencing a need for authenticity, even in works of fiction.*

We are entering a post-literate world, where the moving image is king.

The tagline "based on a true story" now seems vital when marketing movies. "Faction-creep" has increased both in television and the cinema. And more novels than ever before are set in the past. This is largely because the essence of human drama is moral dilemma, an element that our nonjudgmental society today rather lacks.

A blend of historical fact and fiction has been used in various forms since narrative began with sagas and epic poems. But today's hybrid of faction has a different genesis, and is influenced by different motives. There is a more market-driven attempt to satisfy the modern desire in a fast-moving world to learn and be entertained at the same time. In any case, we seem to be experiencing a need for authenticity, even in works of fiction.

I have always loved novels set in the past. I began as a boy with Hornblower and Conan Doyle's *Brigadier Gerard* stories because they offered excitement as well as escape into that "other country". And more recently I have been gripped by Hilary Mantel's trilogy about Thomas Cromwell. But however impressive her research and writing, I am left feeling deeply uneasy. Which parts were pure

invention, which speculation and which were based on reliable sources?

Mantel writes: "For a novelist, this absence of intimate material is both a problem and an opportunity...



Unlike the historian, the novelist doesn't operate through hindsight. She lives inside the consciousness of her characters for whom the future is blank." (In fact the historian should do both—first explain the world as it appeared to protagonists at the time, and then analyse with hindsight.) The problem arises

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precisely when the novelist imposes their consciousness on a real historical figure. Helen Dunmore (see below) said that novelists stray into “dangerous territory” when they fictionalise real people. She said that she was “very wary” of putting words into the mouths of characters from history.

Restorers of paintings and pottery follow a code of conduct in their work to distinguish the genuine and original material from what they are adding later. Should writers do the same? Should not the reader be told what is fact and what is invented? But if novelists do not want to make this distinction (say by the use of italics or bold to distinguish the true from the false) then why not change the names slightly, as in a roman à clef, to emphasise that their version is at least one step away from reality? The novelist Linda Grant argued that this also gives the writer much greater freedom of invention. Keeping real names shackles the imaginative writer perhaps more than they realise. In Tolstoy’s *War and Peace*, the most convincing and interesting characters are those he made up, not the historical figures. The most memorable characters of world fiction have always come from a great writer’s imagination.

Alan Johnson: *I stuck to a sequence of fiction followed by fact as if it were an unwritten commandment passed down to autodidacts like me.*

As a general rule I’ve always read fiction because I wanted to and non-fiction because I felt I had to. For a time I even stuck to a pedantic sequence of fiction followed by fact as if it were an unwritten commandment passed down to autodidacts like me.

There was also a certain amount of piety involved. Reading should be



about learning. Pleasure should be a secondary consideration. I still recall the very first nonfiction book I ever read: *The Blue Nile* by Alan Moorehead. Since then I’ve loved many histories, memoirs, biographies and travel books. However, when choosing the next book to read (and what a wonderful moment that is) I’m still drawn more towards novels than the worthy tomes that I know will be more instructive.

I’ve known a few people who never read fiction but nobody yet who’s

For the
nonfiction obsessive, I
would use
Charles Portis’s *True Grit* to
convert them

never read anything but. Even the most devoted film fan must appreciate the occasional documentary.

For the nonfiction obsessive I’d place *True Grit* by Charles Portis in their Christmas stocking in an attempt to convert them. As for my own favourite nonfiction book, it would have to be *An Immaculate Mistake*, an exquisite memoir of childhood by Paul Bailey. I often tell book festival audiences that I want to write fiction myself, to which the cynics in the audience suggest I write the next manifesto.

Matt Haig: *The moment we trust too much in one fixed idea of reality is the moment we lose it.*

I like to think myself as anti-genre-labelling. There is nothing more likely to stunt your creativity than to think of walls between genres. I understand that booksellers, and even readers,

need to know if a book is a crime novel or literary or commercial or romantic but for a writer, thinking in those terms is limiting.

Also, at the risk of sounding like a pretentious sixth-former, the divide between fiction and nonfiction is inherently false according to the multiverse theory, in that all fiction is true in one universe or other, so when you write a novel you are writing reality that belongs to somewhere else. But there is another reason the divide is false, or at least why it creates false ideas. And that is because things categorised as nonfiction can be inauthentic while fiction can contain more truth. The aim of any writer, even a fantasy writer, is the pursuit of truth.



I have written nonfiction and fiction. I wrote a science fiction novel that was very autobiographical about my experience of depression, and then I wrote a nonfiction book about depression. They were both about the same truth, but from different angles, and I wouldn’t have been able to write the nonfiction without the fiction first. We need both genres, sometimes at the same time, because the moment we trust too much in one fixed idea of reality is the moment we lose it.

But as a reader, I must admit I read more nonfiction than fiction at the moment, because there is so much good stuff around and because I am writing fiction and my mind likes the counterbalance.

But as a reader, I must admit I read more nonfiction than fiction at the moment, because there is so much good stuff around and because I am writing fiction and my mind likes the counterbalance.

Helen Dunmore: *Fiction gets under the guard. It creates empathy, changes fixed opinions and contributes to reform.*

It might seem logical that non-fiction, with its rigorous foundation in fact, would be a more persuasive instrument of social change than fiction; but I

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believe this is not the case. When Harriet Beecher Stowe published *Uncle Tom's Cabin* in 1852 it became an immediate bestseller in the U.S. and Britain and helped to shatter white people's complacency about slavery.

There are important criticisms of *Uncle Tom's Cabin* but, like Mark Twain's *Huckleberry Finn*, the novel demolishes slavery's belief system, denying that the enslaved are a different order of beings and may justifiably be exploited. More recently, Toni Morrison's *Beloved* exposes the cost of slavery with searing brilliance, while Chinua Achebe dramatises the crude irruption of western missionaries and colonists into highly complex, sophisticated Igbo culture. Such novels not only add to a reader's knowledge; they transform that reader's internal landscape.

We are feeling creatures, and often it is only our refusal or inability to empathise that allows us to pursue our cruelties. Fiction gets under the guard. It creates empathy, changes fixed opinions and morality, and contributes to reform of law and social practice. When Victorians read Dickens or Elizabeth Gaskell they came to love the characters of Mary Barton, Ruth, Oliver Twist or Little Nell, and through them to know with full imaginative force the cost of industrialisation, the brutality of the workhouse, or the desperation of a "fallen" woman.

The sweatshop is still with us and so are slavery, the denial of rights to women and the sufferings of those swept aside. Read Sunjeev Sahota's *The Year of the Runaways* and enter the world of immigrants without papers. Read Emma Healey's *Elizabeth Is Missing*, and live inside a dissolving mind. You will not emerge from these books unchanged.

Adam Sisman: *Being nosy, I enjoy investigating the lives of others... that they are real people is essential.*

It is, I think, generally true that most writers write either fiction or nonfiction, to the exclusion of the other, most of the time; though it is easy to think of exceptions to this rule. Nicholas Shakespeare, for example, is a much-admired novelist, but he has also written an excellent biography of Bruce Chatwin. Before concentrating on thrillers, Robert Harris wrote several works of nonfiction,

Being nosy,
I enjoy investigating the
lives of others,
like a detective, or perhaps
a spy

including *Selling Hitler*, a brilliant account of the "Hitler diaries" story. And so on.

As a writer, I specialise in biography, which seems to suit my interests and aptitudes. Being nosy, I enjoy investigating the lives of others, like a detective, or perhaps a spy. I relish reading other people's letters and diaries, and poring over their manuscripts. That these others are real people is an essential part of the process. I can imagine a biography of a fictional character, but it would not be the kind of biography that I should want to write. Though I write nonfiction, this does not mean that I do not read fiction: on



the contrary, I consume more novels than any other type of book. My last biography was of the

novelist John le Carré; if I had not gained so much pleasure from reading his work, I doubt if I would have enjoyed writing his life.

I notice that dedicated readers of fiction tend towards new books. I am probably unusual, in that I am as likely to read a novel written 100 years ago as one of those shortlisted for this year's Booker. I am only slightly embarrassed to admit that the novel I am reading at the moment is by Marcel Proust.

In any case I feel that those readers who restrict themselves to fiction may be denying themselves pleasure as well as instruction. I would argue that biography can be as enriching and as entertaining as fiction. To those who doubt the truth of this, I recommend anything by Michael Holroyd or Richard Holmes or Selina Hastings. At its best, biography teaches us about life itself, just as fiction does. "I esteem biography, as giving us what comes near to ourselves, what we can turn to use," Johnson told Boswell during their tour of the Hebrides. The great man had written almost every type of book, including works of both fiction and biography, so he knew a thing or two.

Jane Smiley: *Readers want to know not only what happened, but also how it looked, sounded, smelled, felt, what it meant then, and what it means now.*

The goal of every author of every piece of writing is to get the reader willingly to suspend disbelief. Every piece of writing puts forth some logical argument and some theory of cause and effect for the simple reason that words, especially prose words, are sequential. The author and the reader both know that if the author doesn't provide the logic, the reader will. But the logic of events and people as they exist in the world isn't self-evident, and narrators of fiction and narrators of nonfiction have different ways of putting together their logical systems.

Nonfiction, history, is about what

Continued on next page

TRUE STORY *Continued from previous page*

is known to be, or generally accepted to be, accurate. Facts are like archeological finds—they must strike us as tangible and real, therefore likely, plausible, attested, but also new and revelatory. The promise of nonfiction is that it is accurate, and therefore, like an archeological site, incomplete—here are the stone walls, here is part of a mosaic, here are two goblets.



My theory concerns what these objects might mean, how they might be connected to an earthquake for which there is evidence,

but I cannot go too far toward completeness or the reader, who might otherwise enjoy my narrative, will cease to be willing to suspend disbelief in its accuracy. It is certain that after I die, more tangible evidence will surface, some plates, some clay tablets, a skull with a spike pounded into the cranium, and so theories will change, and I will be praised for having stuck to the facts as they were then understood.

But the history of literature shows that listeners and readers want to know not only what happened, but also how it looked, sounded, smelled, felt, and also what it meant then and what it means now. They want to know but also to experience, and therefore they seek completeness, and so they willingly suspend disbelief in fiction (*The Odyssey*, *the Book of Genesis*, *Waverley*, *Flashman*). What they get from these sources is not only pleasure, but emotional education, the exercise of the imagination, an enlargement of the inner life. A writer of fiction also has a theory, a theory about what happened, and also about whether the past and the present are similar, whether people change or remain the same. As with the archaeologist, my theory, if I am a fiction writer, will be found wanting

after I die, but pleasure in my stories may linger (*War and Peace*) or surge (*The Private Memoirs and Confessions of a Justified Sinner*). Chances are that in order to construct my narrative, I did plenty of research, but just as with historians, I know that as yet undiscovered sources will turn up. The test for my theory will not be whether my narrative is factually accurate. It will be whether my idea of human nature retains immediacy.

As a reader, I love both history and historical novels. What I get from

What went
wrong in the 17th century
could go
wrong very soon in
in our world

Geoffrey Parker's *Global Crisis* is insight into what did go wrong for humans of the 17th century and what could go wrong very soon in our world. What I get from Eleanor Catton's *The Luminaries* is a tight, suspenseful formal puzzle combined with the feeling that I know how men in New Zealand in the 1860s are experiencing their world. Both are fascinating and valuable. Why should I forgo either?

David Kynaston: *After four decades of writing history books, I continue to feel a sense of inferiority to those who practise out-and-out literature.*

Fiction or nonfiction? I can only answer subjectively and autobiographically. From the start, reading modern history at Oxford in the early 1970s, I knew somehow that I was in the second-class carriage. Those doing English were more interesting, more glamorous, altogether more "it." Years later, Martin Amis gave

some comfort by retrospectively wishing he'd done it the other way round, but deep down, after four decades of writing history books, I continue to feel a sense of inferiority to those who practise out-and-out literature.

Why is fiction (leaving aside poetry and drama) superior? Not just because it reflects an intrinsically more creative process, but because at its best it is capable of getting inside the heads of people with a richness, complexity and profundity that no other genre (written or otherwise) can. I've read plenty of history and biography in my time, but never come across anyone who has meant quite as much to me as Pierre or Prince Andrei, Levin or Anna.

Of course, Tolstoy is on a pedestal—assuredly the greatest novelist. Dickens falls short, unable or unwilling to drill down into those heads; Flaubert is too contemptuous of his characters; Joyce takes that fateful wrong turn after *Dubliners*. But plenty of others do do it—Austen, Eliot, Fontane, Forster, Proust, Grossman, even in my time Pym and Powell—and, not to avoid the unavoidable cliché, enrich immeasurably our awareness of being human, even teach us how to live.

But there is something to be said, by me anyway, on the other side. Those might be my desert island authors—no question—yet it has been nonfiction that has at least as decisively shaped my



view of the world, certainly once I was a young adult. George Orwell's *The Lion and*

the Unicorn gave me a compelling sense of 20th-century Britain; CLR James's *Beyond a Boundary*, the greatest ever cricket book, enlarged the possibilities of history; the devastating memoirs of Nadezhda Man-

Continued on next page

TRUE STORY *Continued from previous page*

delstam, widow of the poet Osip, belatedly made me realise that liberty ultimately trumps equality; EP Thompson's *The Poverty of Theory*, his brutal but painstaking attack on the French philosopher Louis Althusser, taught me the virtues of empiricism. Now in my mid-60s, I am as happy (like many men my age) to turn to a biography or autobiography—at the moment Adam Mars-Jones's *Kid Gloves*—as I try to understand the epoch I have passed through.

Even so, when the chips are down, nothing quite beats the right novel. Three years ago, I happened to be re-reading Anthony Trollope's *The Warden* when I was diagnosed with cancer. During the anxious days and especially nights that followed, it did the job—and I was, and remain, grateful.

Caroline Sanderson: *Nonfiction can do anything fiction can do; and often does it better.*

"So you're a published writer," says the person at the party. "What novels have you written?" Why do we so often think of fiction as the outstanding form? As nonfiction previewer for the Bookseller, and the author of five nonfiction books of my own, I am often moved to question why fiction dominates our conversations about books.

The numbers certainly don't support fiction's pre-eminence. Novels are not what the majority of people buy, nor are they where most money is made. According to BookScan, in a printed book market worth £1.24bn between January



and October this year, almost 40% of sales came from general (ie, non-academic) nonfiction, compared with 27%

from adult fiction. And sales of hardback nonfiction are booming too: up 8.3% on

2014.

The problem is that the very term "nonfiction" is supremely unhelpful; a big, baggy anti-moniker that conceals a multitude of possibilities. It masks the fact that nonfiction can do anything fiction can do; and often does it better. Tell an exuberant, unruly true story of ordinary, conflicted people like Alexandra Fuller's *Leaving Before the Rains Come*. Evoke faraway worlds which barely seem of the 21st century, like Colin Thubron's *To a Mountain in Tibet*. Help us feel the thick presence of a time when our ancestors lived and breathed, as Yuval Noah Harari does in *Sapiens*.

The best nonfiction trumps fiction by combining the allure of a true story with the recounting of realities we are better off for knowing. By comparison, fiction is only made-up stuff.

Kerry Hudson: *Yes, this is "made up" but this is also the most truthful thing I have to give you.*

As a teen I left small town libraries all over the U.K. with novels stacked up to my chest and under my chin. I'd go home, lie in bed with the books scattered around me and luxuriate in the possibility of disappearing into different worlds, spending time with characters who mostly behaved as I wanted and expected them to and even if they didn't, the pages could be closed, the book abandoned. Beyond that bed was the council estate, caravan or B&B we were living in, usually in a rough area with all the grim certainties of life on the margins. Fiction was my fantasy island and I avoided nonfiction—reality was something I had plenty of, thank you very much.

But reality bites and holds on tight and, as a writer, though it felt natural I would write fiction I still need an absolute truth, something "real" to begin from. I will stretch and twist that reality, filter it through various fictional smoke and mirrors, expand and compress its meaning but at the centre of each book there is that grain of "this really hap-



pened." Everything is built around that and I hope my readers feel that honesty. Yes, this is "made up" but this is also the most truth-

ful thing I have to give you.

I finally discovered nonfiction when I was in my 20s and far from the life I'd had. I read [the slave memoir] *The Interesting Narrative of the Life of Olaudah Equiano*, Primo Levi's *If This Is a Man* and Janice Galloway's *This Is Not About Me* and realised it was time to leave my island and start exploring new worlds. I finally understood at the heart of most narratives, fiction or fact, there is human complexity and us readers trying to understand our own stories through the telling of others'. And then I wrote my own. ♦

The above is reprinted, with permission, from the 6 December 2015 issue of *The Guardian*; the original can be found at <<http://www.theguardian.com/books/2015/dec/06/based-on-a-true-story--geoff-dyer-fine-line-between-fact-and-fiction-nonfiction>>.

Dyer, the principal author, has published four novels: *Paris Trance*, *The Search*, *The Colour of Memory*, and *Jeff in Venice*, *Death in Varanasi* and two collections of essays, *Anglo-English Attitudes* and *Working the Room*. A collection of essays from the last 20 years entitled *Otherwise Known as the Human Condition* was published in the U.S. in 2011 and won the National Book Critics Circle Award for Criticism. His most recent book *Another Great Day at Sea: Life Aboard the USS George H W Bush* was published in 2014 (US: Pantheon, U.K.: Visual Editions), and a new book, *White Sands*, will be published in May 2016 (Pantheon, U.S.; Canongate, U.K.).

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Frontiers of Narrative Studies

Vol. 3 No. 1 | June 2017

Call for Papers

**“Narrative and Narcissism: Conceptual Frameworks, Cultural Contexts,
and Interdisciplinary Interfaces”**

Deadline for Submission: 30 September 2016

A key concept found within Greek mythology, narcissism (Greek: *Νάρκισσος*, *Narkissos*) has travelled over the years from one discipline to another. Originally a concept established and developed within a large body of Greek narratives, the concept of narcissism later travelled to the sciences and came to be associated with psychopathology and the names of Sigmund Freud, C. G. Jung, Heinz Kohut, Otto F. Kernberg, and other psychoanalysts. In the wake of the neurological turn, the psychology of narcissism is again high on the research agendas not only of psychoanalysts but also historians, political scientists, and business scholars who have drawn on the term in their examinations of connections between people, culture, and behaviors regarding, for instance, leadership styles and CEO narcissism (A. Chatterjee). Literary and cultural critics have capitalized on the term as well, exploring both authorial narcissism understood as a source of creativity and textual narcissism as a tool for examining and theorizing metafictional texts (L. Hutcheon). Unlike already existing research on the concept of narcissism, “Narrative and Narcissism: Conceptual Frameworks, Cultural Contexts, and Interdisciplinary Interfaces”, a special issue of *Frontiers of Narrative Studies* guest-edited by Dr. Nora Berning (Justus Liebig University Gießen, Germany), attempts to move beyond the analysis of narcissism through the lens of a single discipline, medium, or culture. Rather, it seeks to bring together thematically related essays that focus on interdisciplinary conceptualizations of narcissism in a wide range of media including literary writing, oral narratives, film, television, journalism, graphic narratives, music, dance, etc. as well as representations of the phenomenon of narcissism in literary and non-literary narratives such as novels, short stories, political speeches, business reports, interviews, and press releases.

Exploring the interdisciplinary interfaces of narrative and narcissism from a variety of different angles and with the help of various conceptual frameworks, the contributions to this issue will shed light on new developments and approaches in the domains of both narrative and narcissism and the processes of translating knowledge from one realm into the other. More specifically, the issue aims at adapting, reframing, and theorizing the concept of narrative in conjunction with the psychological as well as socio-historical typologies of various kinds of narcissisms so that the concept and typologies can be fruitfully used as “an interpretive framework for understanding a wide range of cultural phenomena” (J. F. Batten). The second aim of this issue is to show how changing cultural contexts (including, for instance, technological advancements, the emergence of new media, the privatization of modern life, the rise of individualism, and the lack of empathy both on individual and collective levels with regard to the broader living environment, or *Umwelt*) have nurtured a culture of narcissism that is characterized by an inward, or self-reflexive, turn. This turn has led to new critical approaches and methods for unmasking novelistic tendencies of self-obsession and self-love.

Hutcheon, for instance, distinguishes in her comprehensive analysis of metafiction between overt diegetic and linguistic types of literary narcissism and their covert counterparts, both diegetic and linguistic. Similar distinctions can be made with regard to the visual arts or pop cultural and musical responses to narcissism, which are based on related, yet also unique, narrative construction principles and framing strategies (W. Wolf). Against this background, the third aim of this issue is to explore the possibilities that narratives of all sorts offer as media for coming to terms with narcissistic strains in Western and non-Western cultures and with the ‘narcissistic narratives’ these cultures have brought forth. Lastly, this issue addresses the question of which functions narratives fulfill as media of cultural self-reflection and critique of emerging forms of narcissism in the process of modernization, with a particular focus on contemporary narratives. In sum, by reframing, developing, and theorizing the interdisciplinary interfaces between narrative and narcissism, this issue seeks to enlarge the conceptual and interpretive repertoire of narrative studies and to furnish it with new descriptive and analytical resources.

Please submit papers of 6,000-8,000 words by 30 September 2016. Submissions should be sent to [Dr. Nora Berning at Nora.Berning@gcsc.uni-giessen.de](mailto:Nora.Berning@gcsc.uni-giessen.de), include an abstract of about 200 words, a short biography of the author, a list of keywords, and the main body of the essay. *Frontiers of Narrative Studies* is a peer-reviewed academic journal published by De Gruyter Mouton.

SVETLANA ALEXIEVICH AND THE NOBEL PRIZE FOR LITERATURES

A musing on why the first full-time journalist to win the Prize is certainly deserving.

By John Hartsock, SUNY Cortland (U.S.A.)

Since it was announced last fall that journalist Svetlana Alexievich was to receive the Nobel Prize for Literature, I have had several musings about her receiving the honor. I have long been fascinated by her work, using it in my classes, but had all but concluded that she



REFLECTIVE
ESSAY

had become largely forgotten, at least here in the United States. I am very glad I was wrong.

I first discovered her literary journalism when I walked into a second-hand bookstore in New Paltz, New York around 1993.

There, in a bin, was a collection of *Granta* magazines. I bought a half dozen or so, and among them one contained her article “Boys in Zinc,” excerpted from her book *Zinky Boys*. It is an account of how family and friends learned of the deaths of loved ones serving in the Soviet military in the Soviet war in Afghanistan.

What I was immediately struck by was Alexievich’s eye for emotional description that took on an ironic resonance. Even today, more than twenty years later, “Boys in Zinc” remains one of my favorite works of literary journalism. And for me it comes back to the resonance, one I think is hard earned now that I know more about Alexievich’s method. Here is one example of a mother who goes to visit her son’s grave:

I feel I’m going to visit my son. Those first days I stayed there all night. It wasn’t frightening. I’m waiting for the spring, for a little flower to burst through to me out of the ground. I planted snowdrops, so I would have a

greeting from my son as early as possible. They come to me from down there, from him.

I’ll sit with him until evening and far on into the night. Sometimes I don’t realize I’ve started wailing until I scare the birds, a whole squall of crows, circling and flapping above until I come to my senses and stop.

What struck me was the second paragraph, how amid the mother’s reminiscence, and indeed a reverie in which a bereaved sought comfort, she would start wailing in grief, and only realize it when the scared crows erupted

She uses
immersive journalism,
but it is
immersion in other people’s
emotional lives

in flight: We detect the expression of a raw and visceral emotional trauma. It takes a finely tuned ear, I think, to pick up on such ironies, such that a reverie itself can be a kind of grief.

But, as I said, it is all the more remarkable because of Alexievich’s method. Hers is very much an immersion journalism. In her case it is an immersion into other people’s emotional lives. Alexievich engages in extensive interviewing with a tape recorder. And from what I can tell, she lets her interviewees talk on at length. This is no one-hour interview with a subject for a conventional feature story in a newspaper or magazine. The result is that her subjects slowly open up emotionally as Alexievich earns their trust. And it is a process that can go on for days.

But here is where the challenge only begins, I think. Because as anyone who has conducted interviews before

knows from experience, transcribing is exceptionally tedious. I don’t know if Alexievich transcribes all of her interviews, or focuses only on what seems most relevant. But I do know she engages in extensive transcription. And she has said that out of 100 pages of transcription she may use only ten lines of material. But here it is her nuanced sensitivity to emotional revelation that serves her so well when selecting that one page, as I hope the example cited above illustrates. Moreover, her training is no small part of that sensitivity. Formally she studied journalism in university. But more broadly she is steeped in the Russian literary tradition—Tolstoy, Dostoevsky, Lermontov, Pushkin, et al. (even though she is Belorussian since the breakup of the Soviet Union, she acknowledges her debt to Russian literature). It is that combination that provides her a unique vantage point. Yet today, I wonder, how many of those who are studying journalism are steeped in their literary tradition? And how many of those who are studying literature who have an interest in literary journalism are steeped in the obligations, philosophy and methods of journalism? Few, I suspect.

But there is something else. So much of Alexievich’s work does not sound like she is engaged in an interview, at least as we understand it in the United States as a conventional Q&A. Indeed, the first time I read the *Granta* article, I didn’t think of it as an interview at all. Instead, to me it read almost like interior monologue, even stream of consciousness, and that’s what I thought it was. At the least, what we have is someone else’s personal voice recovered by Alexievich. And it is one inflected with a visceral emotionalism. I find that a remarkable accomplishment, that we can feel we enter the minds and emotions of the subjects, instead of feeling we are being spoken to at a distance by the subjects in a conventional Q&A.

Another dimension to her work is

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ALEXIEVICH *Continued from previous page*

the cumulative effect of the stories of the different speakers. As Tom Connery has noted of the 1890s American version, one of the powers of literary journalism is the power of extended natural conversation. This is opposite the “talking heads” of so much conventional journalism in which interviewees are simply responding to journalists’ questions—in essence journalists are pulling the strings for the answers they solicit. Extended natural conversation, contemporaneous as the speaker drinks their cup of tea or pets their cat and becomes more trusting of their interviewer, permits them to speak their own story as best they understand it. And that can be as revealing, if not more revealing, than stiff responses designed to satisfy the professional journalist.

In Alexievich’s accounts the effect is magnified: you have extended conversation after extended conversation, which creates a kind of polyphony of voices, as the Nobel Committee noted, in which no one is dominant. The result is a rich tapestry, or a dialogic of competing voices, as opposed to the monologic of a single authorial voice. From this polyphony the reader is invited to orchestrate their own interpretation from such disparate testimonies.

Finally, the award of the Nobel

is of course important for breaking down the traditional (and I believe arbitrary) boundaries that some would establish between literature and journalism, in effect the disciplinary myopia that for so long relegated such works to a kind of gray nether world. After all, and as best I’ve been able to tell, Alexievich is the first Nobel recipient to be awarded the prize in literature for work that is basically journalism. I can only hope this trend will continue. But I am not necessarily confident it will. I detected this resistance in the New Yorker article on Alexievich’s award published at the end of October, which otherwise I found quite insightful. As the author, Masha Gessen (a journalist and human rights activist who is sister to the English translator of Alexievich’s *Voices from Chernobyl*), noted, “the border between journalism and literature is inviolable,” in the Russian (and presumably Belorussian) experience.

While this generally may have been the case in that part of the world as in mine (and I say “may” because I think of the earlier similar journalism of the factographic narrative ocherk from the 1920s, as well as the work of Belorussian Ales Adamovich, who was Alexievich’s most important mentor), it contrasts with what Alexievich herself has said:

“Documentary prose ought to transcend the strict boundaries between the formats of literature and journalism.” Both, then, are requisite for what follows.

In any event, I hope we see more of that transcendence. It is necessary because as Alexievich has also astutely observed, “Content ruptures form.” ♦

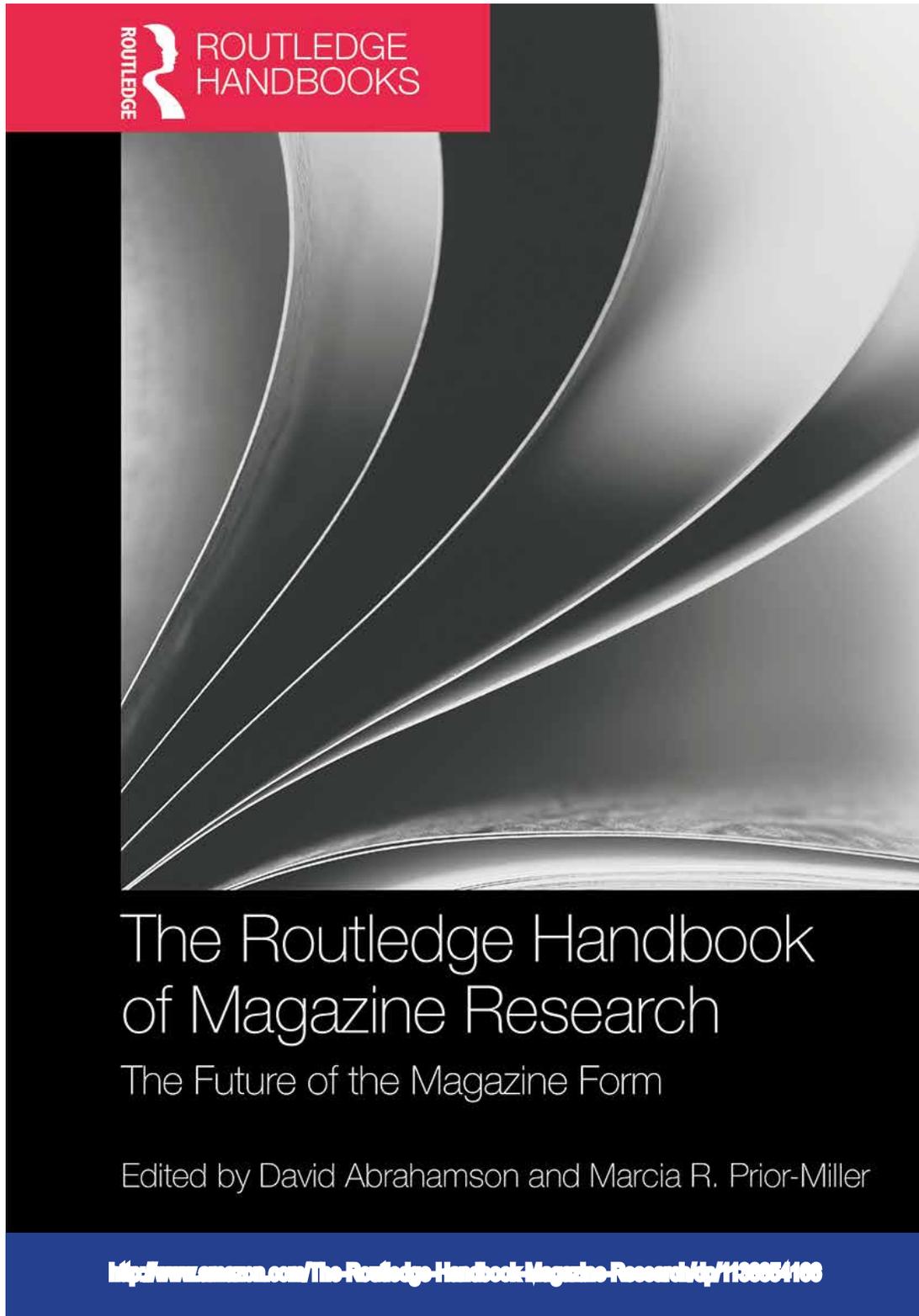


WOMEN AS PUBLIC INTELLECTUALS AT ALA IN MAY

A special panel, “Woman Thinking: Public Intellectualism in U.S. Periodical Culture” will take place at the annual meeting of the American Literature Association in San Francisco, CA, on 26-29 May 2016. Co-sponsored by the Research Society for American Periodicals and author societies including the Lydia Maria Child Society, the Anna Julia Cooper Society, the Catharine Maria Sedgwick Society, the Edwidge Danticat Society, the Margaret Fuller Society, the Society for Rebecca Harding Davis and Her World, the Emily Dickinson International Society, and the Elizabeth Oakes Smith Society. Historically, women have been excluded from the markers of intellectualism available to men, ranging from the academy to the church to the state. American periodical culture provided an alternative forum for women thinkers to participate in intellectual exchange and, in so doing, influence public opinion, critique societal practices, and advance human knowledge and freedom. While illuminating studies have linked women’s periodical work to their activism, less attention has been paid to the ways that women have engaged with periodical culture to establish themselves as “intellectual” authorities in the public mind. The panel will explore the relationship between women’s periodical work and public intellectualism in America. For more information, please contact Sarah Oliver at <sarah.oliver@du.edu>.

TRANSNATIONAL PRINT STUDIES MEETING IN JUNE

A two-day symposium entitled “Across Borders: Print and Periodical Studies in Motion” will be held at the New York City College of Technology-CUNY on 9-10 June 2016. Focused on a growing body of scholarship dedicated to understanding border crossings and recovering the transnational and hemispheric dimensions of print cultural history, the meeting will feature new theoretical and historical approaches. The two-day symposium will include a keynote address and a guided tour of New York City’s historic Printing House Square. For more information, please contact Mark Noonan <mnoonan@citytech.cuny.edu> or Florian Freitag <freitagf@uni-mainz.de>.



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 1300-663 Lisboa
 PORTUGAL
 w/+351-213-619-430
 isoares@iscsp.ulisboa.pt

FIRST VICE PRESIDENT

Thomas B. Connery
 University of St. Thomas
 Department of Communication and Journalism
 2115 Summit Ave.
 St. Paul, MN 55105
 U.S.A.
 w/+1-651-962-5265, h/+1-651-647-0048, fax/+1-651-962-6360
 tbconnery@stthomas.edu

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Rob Alexander
 Brock University
 Department of English Languages and Literature
 St. Catharines, Ontario L2S 3A1
 CANADA
 w/+905-688-5550 x3886
 ralexander@brocku.ca

TREASURER

Bill Reynolds
 Ryerson University
 School of Journalism, 350 Victoria St.
 Toronto, Ontario M5B 2K3
 CANADA
 w/+1-416-979-5000 x6294, h/+1-416-535-0892
 reynolds@ryerson.ca

SECRETARY

David Abrahamson
 Northwestern University
 Medill School of Journalism, 1845 Sheridan Rd.
 Evanston, IL 60208
 U.S.A.
 w/+1-847-467-4159, h/+1-847-332-2223, fax/+1-847-332-1088
 d-abrahamson@northwestern.edu

CHAIR, RESEARCH COMMITTEE

Joshua Rolland
 University of Maine
 Department of Communication and Journalism + Honors College
 416 Dunn Hall
 Orono, ME 04469
 U.S.A.
 h/+1-314-550-9156
 joshua.rolland@maine.edu

CHAIR, PROGRAM COMMITTEE

Rob Alexander
 Brock University
 Department of English Languages and Literature
 St. Catharines, Ontario L2S 3A1
 CANADA
 w/+905-688-5550 x3886
 ralexander@brocku.ca

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Ashlee Nelson
 Victoria University of Wellington
 School of English, Film, Theatre and Media Studies
 Wellington 6140
 NEW ZEALAND
 ashlee.nelson@vuw.ac.nz

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John Bak
 Université de Lorraine
 Centre de Télé-enseignement Universitaire (CTU), 42-44, avenue de la Liberation, B.P. 3397
 54015 Nancy
 FRANCE
 w/+33-(0)383-968-448, h/+33-(0)383-261-476, fax/+33-(0)383-968-449
 john.bak@univ-nancy2.fr

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Lisa Phillips
 State University of New York at New Paltz
 Department of Digital Media and Journalism
 New Paltz, NY 12561
 U.S.A.
 w/+1-845-257-3573
 phillipl@newpaltz.edu

CHAIR, ACLA ORGANIZING COMMITTEE

Rob Alexander
 Brock University
 Department of English Languages and Literature
 St. Catharines, Ontario L2S 3A1
 CANADA
 w/+905-688-5550 x3886
 ralexander@brocku.ca

CO-CHAIRS, CONFERENCE PLANNING COMMITTEE

Hilde van Belle
 Katholieke Universiteit Leuven
 Campus Antwerpen
 Sint-Andriesstraat 2 / 2000 Antwerp
 BELGIUM
 w/+32-3-206-0491
 hilde.vanbelle@lessius.eu

David Abrahamson
 Northwestern University
 Medill School of Journalism, 1845 Sheridan Rd.
 Evanston, IL 60208
 U.S.A.
 w/+1-847-467-4159, h/+1-847-332-2223, fax/+1-847-332-1088
 d-abrahamson@northwestern.edu

CHAIR, GRADUATE STUDENT COMMITTEE

Maitrayee Basu
 Middlesex University
 School of Media and Performing Arts
 London NW4 4BT
 U.K.
 h/+44-778-974-8762
 maitrayeeb49@gmail.com

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Rob Alexander
 Brock University
 Department of English Languages and Literature
 St. Catharines, Ontario L2S 3A1
 CANADA
 w/+905-688-5550 x3886
 ralexander@brocku.ca

Isabelle Meuret
 Université Libre de Bruxelles
 Campus du Solbosch, ULB CP123, avenue F.D. Roosevelt 50
 1050 Bruxelles
 BELGIUM
 w/+32-(0)2-650-4061, fax/+32-(0)2-650-2450
 imeuret@ulb.ac.be

WEBMASTER

Nicholas Jackson
 804 Anacapa Street
 Santa Barbara, CA 93101
 U.S.A.
 cell/+1-815-341-8122
 nicholas.b.jackson@gmail.com

MEMBERS, AWARDS COMMITTEE

Isabel Soares (chair)
 Universidade de Lisboa
 Instituto Superior de Ciências Sociais e Políticas
 Pólo Universitário do Alto da Ajuda, Rua Almerindo Lessa
 1300-663 Lisboa
 PORTUGAL
 w/+351-213-619-430
 isoares@iscsp.ulisboa.pt

Hilde van Belle
 Katholieke Universiteit Leuven
 Campus Antwerpen
 Sint-Andriesstraat 2 / 2000 Antwerp
 BELGIUM
 w/+32-3-206-0491
 hilde.vanbelle@lessius.eu

NOMINATED IALJS OFFICERS AND CHAIRS, 2016-2018 *continued*

Maria Lassila-Merisalo
Lassilantie 53
13430 Hameenlinna
FINLAND
cell/+358-50-525-5819
maria.lassila-merisalo@iki.fi

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Alice Donat Trindade
Universidade de Lisboa
Instituto Superior de Ciências Sociais e Políticas
Pólo Universitário do Alto da Ajuda, Rua Almerindo Lessa
1300-663 Lisboa
PORTUGAL
w/+351-213-619-430, fax/+351-213-619-442
atrindade@iscsp.ulisboa.pt

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Ashlee Nelson
Victoria University of Wellington
School of English, Film, Theatre and Media Studies
Wellington 6140
NEW ZEALAND
ashlee.nelson@vuw.ac.nz

EDITOR, LITERARY JOURNALISM STUDIES

Bill Reynolds
Ryerson University
School of Journalism, 350 Victoria St.
Toronto, Ontario M5B 2K3
CANADA
w/+1-416-979-5000 x6294, h/+1-416-535-0892
reynolds@ryerson.ca

ASSOCIATE EDITORS, LITERARY JOURNALISM STUDIES

Lynn Cunningham
Ryerson University
School of Journalism, 350 Victoria St.
Toronto, Ontario M5B 2K3
CANADA
w/+1-416-979-5000 x6294, h/+1-416-203-0803
lcunning@ryerson.ca

William Dow
American University of Paris
Department of Comparative Literature
147, rue de Grenelle
75007 Paris
FRANCE
w/+33-1-4062-0600 ext 718
william.dow@wanadoo.fr

Miles Maguire
University of Wisconsin - Oshkosh
Department of Journalism
Oshkosh, WI 54901
U.S.A.
w/+1-920-424-7148
maguirem@uwosh.edu

Roberta Maguire
University of Wisconsin - Oshkosh
Department of English
Oshkosh, WI 54901
U.S.A.
w/+1-920-424-0862
maguire@uwosh.edu

BOOK REVIEW EDITOR, LITERARY JOURNALISM STUDIES

Nancy L. Roberts
Nancy L. Roberts
Department of Communication
1400 Washington Avenue
Albany, NY 12222
U.S.A.
w/+1-518-442-4884, h/+1-518-583-8965, fax/+1-518-442-3884
nroberts@albany.edu

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John Bak
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Université de Lorraine
Centre de Télé-enseignement Universitaire (CTU), 54015 Nancy

FRANCE
w/+33-(0)383-968-448, h/+33-(0)383-261-476, fax/+33-(0)383-968-449
john.bak@univ-nancy2.fr

Jo Bech-Karlsen
BI Norwegian Business School
Department of Communication, Culture and Languages, N-0442 Oslo
NORWAY
w/+47-90-566-907
jo.bech-karlsen@bi.no

Susan Greenberg
University of Roehampton
Department of English and Creative Writing, 80 Roehampton Lane
London SW15 5PH
UNITED KINGDOM
w/+44-20-8392-3257
s.greenberg@roehampton.ac.U.K.

John Hartsock
(founding editor, *Literary Journalism Studies*)
State University of New York College at Cortland, Department of Communication Studies
Cortland, NY 13045
U.S.A.
w/+1-607-753-4103, h/+1-607-749-6756, fax/607-753-5970
hartsockj@cortland.edu

Richard Lance Keeble
University of Lincoln
Lincoln School of Journalism, Brayford Pool
Lincoln LN6 7TS
UNITED KINGDOM
w/+44-(0)1522-886-940
rkeeble@lincoln.ac.uk

Jenny McKay
University of Sunderland
Research Centre for Media and Cultural Studies, Sunderland SR6 0DD, Scotland
UNITED KINGDOM
w/+44-(0)191-515-2157
jenny.mckay@sunderland.ac.uk

Lindsay Morton
Avondale College
Department of Humanities & Creative Arts, Cooranbong, New South Wales 2265
AUSTRALIA
Fax/+61-(02)-4980-2118
lindsay.morton@avondale.edu.au

John J. Pauly
Marquette University
Diederich College of Communication
Milwaukee, WI 53201
U.S.A.
w/+1-414-288-3588, cell/+1-414-313-7949, fax/414-288-6400
john.pauly@marquette.edu

Norman Sims
University of Massachusetts, Amherst
77 Back Ashuelot Road
Winchester, NH 03470
U.S.A.
h/+1-413-774-2970
normsims@me.com

Alice Donat Trindade
Universidade de Lisboa
Instituto Superior de Ciências Sociais e Políticas
Pólo Universitário do Alto da Ajuda, Rua Almerindo Lessa
1300-663 Lisboa
PORTUGAL
w/+351-213-619-430, fax/+351-213-619-442
atrindade@iscsp.ulisboa.pt

Doug Underwood
University of Washington
Department of Communication, Box 353740
Seattle, WA 98195
U.S.A.
w/+1-206-685-9377
dunder@u.washington.edu

T H E N E W S L E T T E R O F T H E I A L J S



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