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THE QUESTION OF THE OTHER IN TELEJOURNALISM:
notes on ways of representation of alterity in in-depth reporting

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ABSTRACT – This article aims to discuss the processes of representation of the other in interpretative journalistic television narratives. In particular, we focus on in-depth reporting and its potential of construction of what we call narratives of alterity – cultural texts that lead us, at the same time, towards the discovery of the unknown and its familiarization. Anchored in the sciences of language and studies on journalistic genres, as well as in results of a research on techniques of construction of alterity in television, we propose an analytical approach by categories of difference (geographical and sociocultural) and representation strategies (the construction of borders, the authentication and production of the effect of reality, and the interaction between fictionalization and factualization). Once combined, these axes offer tools for analyzing the formation of discourses of alterity in contemporary telejournalism.
Key words: Journalism. Alterity. Representation. Television. Narratives.

A QUESTÃO DO OUTRO NO JORNALISMO TELEVISUAL:
apontamentos sobre os modos de representação da alteridade na grande reportagem

RESUMO – Este trabalho tem como objetivo discutir os processos de representação do outro em narrativas televisuais jornalísticas de caráter interpretativo. Em específico, lançamos

foco sobre a grande reportagem e seu potencial de construção do que denominamos narrativas de alteridade – textos culturais que nos conduzem, a um só tempo, rumo à descoberta do desconhecido e à familiarização. Ancorados nas ciências da linguagem e em estudos sobre gêneros jornalísticos, bem como em resultados de uma pesquisa sobre técnicas de construção da alteridade na televisão, propomos um enfoque de análise por categorias da diferença (geográfica e sociocultural) e estratégias de representação (a construção de fronteiras; a autenticação e produção do efeito de real; e a interação entre ficcionalização e factualização). Combinados, esses eixos oferecem chaves de análise para a formação de discursos associados à alteridade no telejornalismo contemporâneo.

Palavras-chave: Jornalismo. Alteridade. Representação. Televisão. Narrativas.

LA CUESTIÓN DEL OTRO EN EL PERIODISMO TELEVISIVO: notas sobre los modos de representación de la alteridad en el gran reportaje

RESUMEN – Este trabajo tiene como objetivo discutir los procesos de representación del otro en narrativas televisivas periodísticas interpretativas. En específico, ponemos foco en el gran reportaje y su potencial de construcción de lo que denominamos narrativas de alteridad - textos culturales que nos conducen, a la vez, hacia el descubrimiento de lo desconocido y la familiarización. Basados en las ciencias del lenguaje y en estudios sobre géneros periodísticos, así como en resultados de una investigación sobre técnicas de construcción de la alteridad en la televisión, proponemos un enfoque de análisis por categorías de diferencia (geográfica y sociocultural) y estrategias de representación (la construcción de fronteras, la autenticación y la producción del efecto de real y la interacción entre la ficcionalización y la factualización). Combinados, estos ejes ofrecen claves de análisis para la formación de discursos asociados a la alteridad en el tele-periodismo contemporáneo.

Palabras clave: Periodismo. Alteridad. Representación. Televisión. Narrativas.

1 Introduction: the other(s), the media – and the place of journalism

In the field of communication and media studies, there have been many attempts to question how we are reconfiguring our ways of seeing, living and being in the world because of technical mediation. Some questions immediately appear: what has changed with reporting broadcasting devices in our ways of communication and expression? How do we think, how do we position ourselves when experience becomes something based not only on our senses, but also on a perspective that reads things, subjects, and events for us?

Although they demand answers, these questions essentially serve to break certain paradigms – and one of them is the idea that

only today we deal with the dependence of representations. If, on one hand, we can take for granted that it is in the media that this issue is most evident, on the other, the challenges of seeing the world without experiencing it directly and previously have haunted us since the beginning of our lives. Our experience of the world is absolutely dependent on processes of mediation – that is, the work of reading and trespassing the real through language, aiming at its readability and translation – simply because we come into contact with narratives that speak about our surroundings, as well as from elsewhere, the distant and the unknown. Several authors (Bhabha, 1998; Woodward, 2000; Hall, 2001; Elias & Scotson, 2000; Todorov, 1993) reinforce that this dynamic has a direct connection with the establishment of cultural identities and social routines – and, to produce them, we alternate familiarization and opposition processes. Here, we observe the emergence of the question of the other as a fundamental problem of the field of communication and, extensively, of critical thinking about the media.

This brief digression brings us back to the questions of the first paragraph and makes us see them as inducing a necessary discussion about the media processes and their ability to support the ways in which me/us and the other(s) are positioned. Although connected to a long established habit, we believe that audiovisual products, in their narratives, allow us to see clearly the sociocultural impacts of these processes today, due to their complex combination of languages, their enunciative potential and their presence in the most diverse large-scale communication tools. In direct connection with a culture of mobility, the detachment of territories and the displaying of difference, we understand that television is a fertile ground for mapping the narratives of alterity, which constitute a fundamental axis for investigating the field of communication.

Within this universe, we are especially interested in the content elaborated in the journalistic area – more specifically, in television in-depth reporting. This text, therefore, is part of a broader project and focuses efforts on discussing models of in-depth journalism analysis on contemporary television. Anchored in the studies of language and journalistic practice, we propose strategies for categorizing and analyzing narratives based on the type of alterity they portray – namely, geographical or sociocultural – and typically employed resources such as testimonial authentication, the building of boundaries and the interaction between fictionalization and factualization techniques.

2 Representation, identity issues, alterity narrative: fundamental concepts

Understanding how journalism operates as a field of recognition and potential experience of alterity leads us to more general reflections on narratives and representation processes. Associated with a practice long before the context of the media, they constitute an already well established object of research, crossing areas of knowledge as diverse as the philosophy of language, psychology, social sciences and cultural studies.

The concept of representation to which we refer has fundamental foundations in Aristotle's studies: it refers to the idea, already explored in Poetics, that the processes of mimicking reality go beyond the mere imitation of a visible / perceivable reality, becoming creative productions, which express the interaction between the world and the subjectivity of those who experience it. This view gives us clues to understand that, on one hand, to represent something – through pictorial records, music, texts, artistic-cultural productions in general, etc. – will always mean the formation of a second instance, a discourse about the real; but also, on the other hand, representation is an act that is inherent to the existence in and through language.

This kind of debate is explored by authors such as Moscovici (2003) alluding to the social dimension of representations: our way of reacting to information from the outside world and the way we relate require these symbolic constructions, which "intervene and guide us towards what is visible" (2003, p. 31). For the author, who anchors his studies in social psychology, representation is a continuous process of converting the unfamiliar into common categories and images, whereby "people and groups give a physical reality to ideas and images" (p. 90).

Representation, as it is understood, is a fundamental part of communication, constituting it, justifying it and feeding its interactions with contents that only become effective socially; its central role is to guide us in the world – not far, as we shall see, from what constitutes the primary mission of journalism. From these ideas, a fundamental question is raised to the proposed research: what are the reflexes of the circulation of representations over the identities and the definitions of the self and the other? Possible answers are found in cultural studies, which see, in contemporary social experience, broad potential for updating, shaping and revising the notions of identity.

Beyond Stuart Hall's (2001) classic assertion that identities are formed and transformed in representations, we are led to think that representational systems are themselves cultural constructs: they have their specific codes and ways of seeing and thus direct the construction of identity through reading keys. As Kathryn Woodward (2000, p.19) states, "culture shapes identity by giving meaning to experience and by making it possible to choose among the various possible identities for a specific way of subjectivity". We must also recognize that the process of elaborating representations results in a growing interaction between cultures, as well as in the demarcation of identities and the consequent redefinition of limits and boundaries between the self and the other, which is what Hall (2016) calls representational systems. The circulation of content in the media in different possible means, categories, genres, formats and classifications – fiction, nonfiction, entertainment, information etc. – is, in essence, inducing increasingly complex processes of symbolic production of identities and their borders.

Authors such as Homi Bhabha (1998) point out that representations have a direct connection with power relations; they reflect concrete disputes for spaces in language procedures that seek to characterize peoples, communities and nations and thus reiterate their cohesion, often reducing diversity, shortening routes and simplifying ways of life through easily understandable statements. There is, however, a destabilizing element inherent in this "nation-writing" process: in response to the "continuous, cumulative, pedagogical" temporality, says the author, there is a "repetitive, recurring, strategy of the performative" (Bhabha, 1998, p. 207) which translates into identities continually threatened by insurgencies, struggles against stereotyping, and updates on the boundaries between the self and the other, the near and the distant – the self and the other. The social and identitary dispute reverberates in language, in conclusion.

As the author says, the narrative process is not limited to listing similarities; rigid operations of classification, value assignment, and differentiation are necessary for us to be able to map, in the scenario and cultures that surround us, what is near and what is distant. As Bhabha (1998, p. 77) says, "the demand for identification – that is, to be for an Other – implies the representation of the subject in the differentiating order of alterity".

From the reading of Bhabha, we emphasize that interactions provided by massive media or even concrete relations between

subjects are disturbing elements of the self/us and, therefore, have an important mobilizer of subjectivity in the presence of the other. And this process does not occur only in a relationship between distant communities; it also emerges in the apparently cohesive universes put under representation. Using the idea of "counter-narrative", Bhabha points out that alterity does not refer only to "a problem of the 'other' people"; it also alludes to "a question of the alterity of the people-as-one" (Bhabha, 1998, p. 213), translated into narratives permanently menaced.

Such discussions led us in previous investigations to the mapping of the narrative of alterity as a relevant conceptual operator for the study of how the processes of cultural representation resonate and are present in the media texts. In general, narratives of alterity can be understood as a logical complement to the idea of narratives of the nation, discussed by authors such as Hall (2001; 2003) and Bhabha (1998), who emphasizes the constant presence of the other in any enunciative process.

The narratives of alterity have a dual purpose: at the same time they present us with a perspective that leads to the knowledge of the other, they allow access to distant sociocultural universes, and may even be pre-existing to individual consciousness or immediate concrete experience. The alterity narrative directs us to the different while gradually contains strangeness; it makes us see the other in a certain way, guiding consensus about it and defining its elements that are brought to light in representation. It is a discursive product whose emphasis is not on similarities but differences, inviting its reader / viewer to decipher them through a socially shared repertoire. Examples of this type of text can be found in several areas: travel reports in literature, documentaries, textbooks on human and social sciences, fiction products for film and television, photo essays, artistic works and advertising content use the evocation of the other as a fundamental engine of intrigue; a powerful fuel for the capture of attention.

If we consume narratives in such a voracious way, surely some of the fascination is not in seeing the already known, but in discovering the new, the surprising, and the disturbing that, in the narrative of alterity, have a privileged place. This is a work which, although not exclusively, tends to be skillfully performed in interpretative journalistic practice.

3 The narrative of alterity in journalism

The development and consolidation of journalism at the heart of the experience of Modernity constitute a turning point in the ancient habit of elaborating narratives. Prior to the invention of the movable types and the press, the interest in reporting was something that already followed the different groupings and communities; no wonder, for authors like Vizeu (2005), journalistic language is born as an adaptation or evolution of common sense and oral narratives, strongly based on the transmission of knowledge and experiences. There is even reference to the Roman Acta Diurna (2nd century BC) as the possible first "newspaper" of history, not forgetting the role of the medieval chronicles and troubadours in transmitting information about the different landscapes of the Old World, the East and the Americas. They were still rudimentary ways of knowing the world — even if few referential techniques or solutions for expanding narrativity were still employed.

Authors such as Sodré (2009) note that the expansion of communicative practices based on an "ideology of public transparency" marks the consolidation of journalism. The circulation of information emerges as a requirement for the existence of democratic states, underpinning the liberal spirit and the ideas of equitable transmission of knowledge, citizen formation and the expression of reality. As the author says:

> Emerging historically in the passage from the absolute state to the rule of law, as a spokesman for the (civil) rights that inaugurate the modernity of citizenship, the press brings with it the ideological novelty of freedom of expression, but without completely abandoning the guarantee of some old mythological resources, such as the construction of a narrative about itself as a mythical entity that manages the truth of social facts (...). (Sodré, 2009, p. 12).

Thus, the set of ideas that support social relevance and guide the work of journalism: the defense of public interest, freedom and the democratic spirit, anchored in values such as objectivity, veracity/truth and neutrality, the supervision of powers, the problematization of critical issues of our times, throwing them into the public sphere and acting as its expression in the spaces of deliberation. The construction of a social place of its own, however, according to Sodré, is followed by the mythical transparency of a discourse that proposes to erase the subjectivity that is inherent in the processes

of representation. Although armed with rhetorical and narrative strategies from the various genres that preceded it, journalism is differentiated from other fiction texts (and other types of nonfiction texts) by what would be its basic principle: "to inform the public about current issues of public interest" and "to serve as a forum (open space) for public debate" (Benedeti, 2009, p. 23), restricting itself to the pure and factual expression of the facts and acting in a "strategic role of composition and consequently homogenizing cement of collective life" (p. 59) – as if such elements automatically required the erasure of narrativity.

The evolution of this debate, overcoming the specular perspective of journalism as a field of expression of the real, brings us back to the first topics of this text: it brings us closer not to a negation, but to the relativization of the capacity of journalism to enunciate the world. It surpasses the relation of parity with the real to suppose an approximation or contiguity; this relationship is more coherent with its insertion in the complex web of meanings mobilized by the narrative and representation processes.

Rather than manifesting an absolute truth, journalistic activity is supposed to actively contribute to the production of social reality, while at the same time being part of it, subjected to its dilemmas and contradictions. In this perspective, adopted by us, there would not be, in essence, an absolute truth, because the narrative of information goes far beyond the mere transmission of contents and acts, as Marcela Farré (2004) argues, anchored by authors such as Umberto Eco (1994), in the proposition of possible worlds, built from referentiality, but always perceived as just one possibility among many others to narrate something:

> The news is nothing other than an artistic construction of the possible truth, a communication essay that sometimes works well in the search of reference. (…) Since news is not essentially interpretative but assertive speech acts, the persuasive or perlocutory dimension is present in the acknowledgement that the news proposes to its viewer. (Farré, 2004, p. 42, free translation[1]).

We don't pretend to ignore the pertinence of such founding concepts of the area, but we mean to understand that, while operating in a socially effective reality, through the demarcation of facts, journalism also acts, in its form and structure, as a narrative with rhetorical procedures, with an intrigue – which, in relation to literature, differs in being anchored in news values and criteria that are

relevant to the profession – and compositions which are very similar to the old oral narratives and the literary genres themselves. After all, "the old integrative function of the narrative is still present in the communication of events", promoting interactions of the "historical reality with the collective imagination" (Sodré, 2009, p. 15).

Gomes (2000; 2003; 2009) adopts a similar theoretical line. Assuming that discourses always "represent a way of narrating the world and in this form the world to be lived is embedded in them", something inherently linked to a "stratification of power relations being built and maintained, because what characterizes discursivity it is precisely the determination of such relationships" (Gomes, 2003, p. 41), the author attributes to journalism a more complex function than to refer or allude to the real: it is up to journalism to confirm understandings and ultimately discipline behavior, to educate consumers of information, to orientate about what should or should not be seen, and to make verisimilitude – as opposed to the idea of an absolute truth to be represented.

According to the author, elements of the professional mindset – the detailed description of the facts and the investigation discipline; attribution/denotation, reducing dubiousness and polysemy; narrative work permeated by consensual representations; professional ethics, associated with the ideas of objectivity and impartiality – are ultimately ways of constructing visibility fields and reiterating meaning regimes. And it is through these operations that the disciplinary devices within the discourse of information are configured, stratifying and disentangling different spheres, clashes and power relations in language.

The notion of symbolic order emerges from this understanding: in the face of a tide of disconnected senses, of a world that is impossible to capture, the subject works on the design of framing dispositives, a "mesh" that allows the shaping of meaningful structures to encompass its concepts and already said statements. In these gaps to be filled, which give meaning and domesticate the real, meanings, images, circulating discourses and logical formations – social representations – are fixed in order to denote, attribute meaning and conceptualize the phenomena, inserting them in daily routinizations and anchoring them in language. In this respect, the symbolic order "organizes the world as something to see and to experience"; it is "an operation of separation that marks the nature-culture passage", or the moment "when nature is cheated" (Gomes, 2003, p. 17), domesticating it in language.

The languages of journalism, according to the author, act in two complementary directions: the first is the production of effects of reality, through which this professional area has "a corroborating role". "It is not, therefore, a redesign", says the author, "although it often seems that, by exercising criticism or vigilance, something would be being remodeled" (Gomes, 2000, p. 53). The second is the demarcation of visibility regimes, which reinforce the enunciation while exposing their ontological limitations: "bringing visibility", says Gomes (2003, p. 75), is "simply showing the world from the point of view in which it must be seen, and this point in itself is already disciplinary: the education of vision through the determination of the visible".

> We must think about visibility and vigilance in their dual role: one in which they constantly expose conflicts, the other in which they define the balance sphere in which these conflicts would be diluted. As they show, the media disciplines by the way of showing, while they show, they control by the process of showing itself. It is in relation to discipline that it is said that if something has not passed through the media there is no power of claiming; it is referring to control that it is said that if something did not pass through the media it does not exist. (Gomes, 2009, p. 3).

The connection between such processes and a certain "culture of alterity" – understandable as a phenomenon largely anchored in the transformations resulting from the processes of reinforcing global interactions between identities and cultures, having the influence of media as the central axis of articulation of interest and attention (Kellner, 2001) – becomes problematic, especially when we consider that journalism operates today as a narrative field especially relevant for the representation of alterity. If we consider it a space for the production of qualified information, oriented to the public interest, marked by the idea of public transparency, while recognizing the limitations of this work and identifying disciplinary aspects, it is assumed that the circulation of knowledge, cultures, ways of life and identities is an inherent process of journalism, constantly effected in its different genres and formats. It remains to understand the success of such a venture.

The process of interacting with alterity in journalism is not just about writing; it begins in the very environment of newsrooms and professional culture, which gradually opens to the display, representation, and interpretation of ethnic-racial, gender, and identity issues in the wake of the test of currents such as New Journalism and Literary Journalism, and of social transformations of the twentieth

century. For authors such as Allan (2014, p. 201), the rhetoric of the journalist's professional identity is situated in this debate, with the education and training of professionals playing a crucial role in stimulating a perspective that is more in line with contemporary times when producing informative material, in order to "reinvigorate the identity of the journalist as a citizen" and, reinforcing the commitment to the public spirit, to frankly discuss the ethical problems concerning the modes of representation naturalized in the newsrooms.

For authors such as Lago (2014), the issue is also related to the contact and interaction process between journalists and their sources, showing a proximity in the ways of capturing and narrating between anthropology and journalism, with possible relevant contributions from the first to the second. As the author points out, both "put the possibility of constructing narratives about alterity, which are supposed to be true, in the sense of pointing to correspondences between life as it is and life portrayed by these narratives" (Lago, 2014, p. 173).

According to the author, the contemporary experience of journalistic work often "lacks adequate tools for the full fulfillment of this conceptual horizon" (Lago, 2014, p. 175) – namely, the possible dialogues between the anthropological experience and the journalist's work. And this occurs, among other factors, because of "a structural impossibility to revive and welcome the Other in all its alterity, without reductionism and stereotypes" (Lago, 2014, p. 175).

Here, the imperatives of the work on news, of referentiality and of the presumption of transparency in journalistic processes and products impose themselves over journalists, from production to editing, hiding the character of framing and demarcation of the visible which is inherent to this field, as we have already discussed, and putting barriers to the process of broadly representing alterity in texts that translate, explain and represent it. Such imperatives, however, can be – even if partially – minimized when producing in-depth narratives.

4 The other's place in in-depth journalistic reporting

Although noticeable in more general and factual modes of reporting, such as news[2], we believe that it is in the types commonly referred to as interpretive or in-depth journalism that the narration of alterity manifests itself most fully and exercises the work of immersion

and dialogue with the other that is supposed to be ideal to journalistic praxis. More specifically, we take the in-depth reporting as a format that, due to its remarkable narrativity and potential of immersion in the marked facts, becomes a fertile ground for the exploration of socio-cultural universes with greater attention, care and detail.

The in-depth television journalistic narrative is the subject of relevant discussions that highlight its potential for the transmission of testimonies and mediated experiences of contact with social realities. As Vizeu (2005, p. 39) points out, television occupies "a fundamental role in the formation of national identity", with journalism in a prominent role – acting in the control and organization of the overabundance of local events. Although with a first focus on news production, such reflections allow the understanding of in-depth reporting as a format that enhances narrativity in the televisual field.

Features such as the predominantly iconic language; the immediacy and predominantly massive character of TV messages; the close connection with common sense; the tendency to blur borders between fiction and reality; the power of entertainment; and the permanently unstable and hybrid language and genre structure are aspects highlighted by authors such as França (2006), in an examination centered on the relationship built between public space, deliberative practices, subjects and television in the Brazilian context. Unlike cinema, which is more concerned with the construction of the diegetic universe, television has a personal enunciative flow, closer to everyday conversations. "The film, which is responsible for presenting the intrigue, must give the impression that it unfolds only so that the viewer can identify with it", says François Jost, while TV "primarily aims to establish a close connection with conversation, which implies frank exchange, eye to eye" (Jost, 2007, p. 47), driven by a lower level of concentration and a more fragmentary language, guided by zapping and access to the programming of different broadcasters, in the most varied modalities.

We can summarize that at least four elements stand out in the televisual journalistic narrative: the imperative of real-time – or the dominance of live broadcasting –; the authenticating force of the image, through the production of effects of reality; the use of narrated speech, in a conversational tone; and the testimony – of reporters, interviewees, ordinary citizens, etc. – as a communicative/narrative resource. From the so-called by Umberto Eco "paleotelevision", essentially didactic and of limited social reach, to the television marked by live broadcasting and

interactions with the viewer, a process of technological transition stands out – with the introduction of videotape and satellite communication technologies and, more recently, the incorporation of digital technologies, the production of convergent narratives and the transmediation – and produced its effects on journalistic language and its configuration of genres and formats.

Built on the same presuppositions that were present since the emergence of the mass press – objectivity, impartiality, the defense of the public interest and citizenship, etc. – with some improvements (the strength of the verifiable by the image) and some constraints, such as the imposition of entertainment as a commercial demand, television journalistic messages have, for François Jost, two characteristics: dealing with the tyranny of real-time - or that is, the ideal "of placing oneself as much as possible in the time of the event" (Jost, 2007, p. 102) – and the tyranny of the visible, that is, its need to convert any information, however complex or polysemic, in images that should accompany the text, in a referential character.

In terms of language aspects, Brazilian television journalism, in particular, can be analyzed by the discussions of authors such as Rezende (2000) and Arlindo Machado (2000). According to the latter author, in a study centered on television news, the main feature to be mapped is the production of mediation effects; in other words, unlike a narrative that openly proposes connections, interpretations and points of view that modulate certain traces of reality, the television journalist works, above all, as a mediator between the multiple voices of the public sphere, reinforcing the process of enunciation and the essentially factual and fragmentary character of the television field.

According to the author, reporters, experts, characters and spokespersons who contextualize events combine and produce remarkable polyphony in news coverage, whose purpose is to express phenomena – and not necessarily to explain and/or to put them into perspective. This mediation is due to the tacit acceptance of the enunciation process itself: instead of bringing the world closer or mirroring the world, the newscast, for Machado, is based on the succession of testimonial versions. The very notion of objectivity is consolidated, in the image, from a new structure of likelihood and effect of reality:

> There was a time when a certain cinéma vérité believed it could let the event speak for itself, with the voices that already constitute it and with the images that already define it, without explicit intervention of producers and with minimum mediation.

> In television news, however, there are only mediations; the reporters and protagonists' own statements appear as inevitable mediations and as the sine qua non condition of the telejournalistic report. (Machado, 2000, p. 102).

The elements of polyphony and mediation which are important to television journalism establish their own problems, which are translated into a language that, like the news of print journalism, tends to an extreme reduction in the complexity of events, to the point of structuring the world as a cohesive organization of social actors and phenomena. Superficiality, immediacy and a tendency towards synthesis discourse, anchored in the visible/intelligible and not open to ambiguity, contradiction and – as can be said – the complex enunciation of difference, would thus be marks of the predominant journalism model in TV broadcasters, especially in news, newscasts and live coverage.

These elements, however, are partially modified in the domain of interpretative and in-depth formats – more specifically, in the in-depth reporting, which finds in television a privileged space for the test of limits between journalistic referentiality and narrativity.

For researchers like Faro (2013), in-depth reporting should be understood as the combination of a report of an event and a narrative mapped from the journalist's immersion in the investigation process. According to the author, this format is not restricted to the episodic and the ephemeral, seeking contextual elements that relate events to the drama of human existence.

> The investigative high density journalistic narrative (...) assumes a rational set of causalities and another deductive and creative rational set around the mass of events that explain its effects, a panel to which the professional will be hopelessly committed, since he is not allowed to evade the real or reinvent reality, as with the craft of fictional creation; but neither is he given the prerogative of ignoring the potentiality and dramatic intensity of the facts. (Faro, 2013, p.78).

In a previous study (Lobato, 2016), we examined the perspectives of different authors (Medina, 1988; Faro, 2013; Sodré, 2009; Farré, 2004; Melo, 1985) regarding the differences between the factual journalistic text – especially of the news journalism genre – and the in-depth reporting, in order to map conceptual elements that would make it a separate journalistic product. From the reflections traced, two stand out: the first, analyzed by Cremilda Medina in her study of in-depth reporting, indicates conceptual openness, historical

research and the "interpretative framework of fact" (Medina, 1988, p. 134) as elements typical of this modality, which would seek the "permanent human in the immediate event"; The second is the comparison between news and reporting by Muniz Sodré, which may be analogous to the differences between a photographic portrait (the news) and a short film (the reporting) – which would always carry the proposal of "taking someone (in this case, the reader) again to the scene of an event", resorting to an "appeal to the set of perceptive senses" (Sodré, 2009, p. 171).

Through these discussions, we raised, in our investigation, five great formal characteristics of the in-depth journalistic report, namely: (a) spatiotemporal enlargement of the social fact; (b) dramatic/diegetic construction of scenes (reinforcement of narrativity); (c) reinforcement of enunciation and authorship by testimonial work; (d) singularization of the fact through characters and life stories; and (e) use of fictionalization techniques and indices. More than a rigid list of requirements of this journalistic format, we treat these characteristics as indicative elements of the approach to narrative aspects that traditionally stay outside conventional informational genres and formats.

Based on other authors who have the study of TV reporting and journalistic production as a central concern (Farré, 2004; Resende, 2012; Vizeu, 2005), as well as the observation of the production of the main open television stations in Brazil – Rede Globo, Rede Record, SBT, Band and Rede TV! – we notice the recurrence of the format in shows like *Globo Repórter*, *SBT Repórter*, *Repórter Record Investigação*, *Câmera Record*, *Profissão Repórter*, *Conexão Repórter* and *Documento Verdade*. Such programs, while adopting in-depth reporting as a fundamental narrative form, exercise the characteristics to varying degrees of depth and detail.

In the text that is narrated on TV there are creative uses of language, with emphasis on the poetic function of language and rhetoric based on life stories, relativizing the supremacy of data; in the investigation, the emphasis is on a reporter who puts himself as someone who "re-signifies daily life, referenced by his perceptions in a fissure of a ritual common to in-depth reporting programs", as pointed out by Chiarioni (2017, p. 68); as someone capable of observing, intervening and reading the real in an interpretative approach. In the aesthetic axis, the use of montage and editing techniques that emphasize the immersive process by moving image,

especially via acceleration of cuts, the emphasis on direct sound, the emphatic display of emotions through closed frames of characters, the use of soundtrack and the testing of different camera movement and angulation techniques are among the elements of the audiovisual scene incorporated into the format, as pointed out by authors such as Marcela Farré (2004).

Through the narrative strategies of in-depth reporting, these productions reiterate the existence of a type of journalism that, more or less successfully and from themes of greater or lesser impact and social relevance, tends to represent the other in its different configurations – whether exposing social issues or presenting life stories of subjects outside the hegemonic representations of certain communities, or telling curiosities about the culture of some country or certain regions of Brazil. In order to examine how this complex work of investigation, writing and editing is carried out in television, we seek to develop a proposal with methods and tools ranging from the identification of alterity categories to the examination of the modes of positioning, classification, valuation and audiovisual representation of the other.

5 Study of alterity in journalistic audiovisual: methodological proposals

The development of our research focused on the representation of alterity in television products (Lobato, 2017) identified a total of eight narrative strategies, using an analysis of a *corpus* that combined sixteen in-depth reports from *Globo Repórter* and four soap operas, also from Globo. These strategies are: the intrigue founded on alterity; the testimonial-affective rhetoric; the narratives of displacement; the adoption of "borderly" characters and subjects; the translations based on the production of opposing poles; the figuration of counter-narrative processes; the valuation of the other through attributions of meaning; and the interactions between fictionalization and factualization, which reinforce the hybridism of languages in contemporary television.

The research combined, in the *corpus*, television fiction and journalistic products, respectively in the formats of the soap opera and in-depth reporting, due to our interest in understanding, in a broader way, how representations about alterity are performed in dialogue with

the codes and assumptions of different fields of narrative. The findings of this path of analysis, summarized in the eight narrative strategies that we listed, apply to the argument that alterity and its manifestations in the form of national/local cultures, character profiles, themes and social universes in general are continually a matter of concern for audiovisual narratives in general and journalism in particular.

Thus, the mapping of the incidence of the resources presented and the analysis of programs focused on the other's issue – from soap operas partially set in countries of the Middle East until reports recorded in countries in Africa, Asia and Latin America – allowed us to confirm the hypothesis that the narrative of alterity is a model transversely present in genres and formats of the Brazilian open television, taking the other as intrigue and taking it to the center of the report, being journalism, in particular, a pertinent space of problematization about the ways in which they form and consolidate senses of belonging and identity, especially in the field of in-depth reporting.

Through the results of this investigation, we believe in the possibility of opening a model of structural analysis of the ways of representation of alterity in audiovisual journalism, focusing on in-depth reporting and productions that adopt it – including special programs such as those previously listed –, as well as special series featured in journalism programs, variety shows etc. To make the application of this model effective, the approach we propose covers two axes or levels of analysis: (a) the identification of dimensions or categories of alterity; and (b) the mapping of representation strategies and techniques.

The first stage comprises the identification, from the exploratory observation of reports presented in the TV broadcasters' programming grid, of alterity typologies, namely, "modalities" of others that are enunciated. The relevance of designating the type of alterity most dealt with by a journalistic product has as its main function to try to understand variations, recurrences and more frequent aspects in the treatment of the sociocultural universe in question according to the level of proximity of the production team and/or the audience in relation to what is shown. For such analysis, established methodologies, such as content analysis – seeking to map terms, locations, communities and the incidence of subjects / topics –, are applicable.

Assuming the idea of relativizing the positions of the self and the other in the processes of representation, we recognize

the possibility that even narratives centered on the presentation of scenario belonging to communities designated as national and/or cohesive can be placed in the field of difference – on line. with postcolonial discussions about a "counter-narrative" axis (Bhabha, 1998) that enables identity insurgencies among totalizing representation efforts.

This perspective allows us to identify two major categories of alterity: geographical and sociocultural. The first, commonly associated with statements dealing with "exotic" countries and places supposed to be mysterious to Western society, concerns the discursively produced difference to refer to communities which are far away from those for which the narrative is directed to; this is the case of a journalistic report from Brazil that addresses the ways of life and customs of a country in the Middle East – or a soap opera partially set in Central Europe or Africa produced by a Latin American broadcaster. In this case, it is "the other" in the classic sense of the term – the foreigner, exogenous or distant, the one who can seduce us by the bias of curiosity, unveiling and discovery.

Sociocultural alterity, on the other hand, deals with the cultural difference that resides above all in practices, customs and habits; it is the famous foreigner who lives next door, generated from counter-narrative processes, who can be identified in the most diverse ways in the field of representations – in television news stories that show life in the Brazilian "sertão" and the Amazon biome, in documentaries about the daily life of peripheral communities of large cities, in works of fiction that address the religious customs of certain social groups in the country itself and in literary works that deal with urban subcultures and traditional populations, among others.

Understood by Bhabha (1998) as means of revealing the supplementary, diverse and non-standard of a symbolic community, this counter-narrative process seems to us to be an enriching model for analyzing the other's configuration in the media. From the understanding of the question of identity-alterity as a reference, it allows us to broaden the range of content that can be analyzed in order to contemplate, for example, journalistic productions that at first glance deal with national identity – when, in fact, they operate in the direction of its division and problematization.

From the reading process of the procedures and resources adopted in the journalistic program *Globo Repórter*, our investigation pointed out that the processes of assimilation, translation and

representation of alterity in the form of discourse vary according to the level of cultural proximity between the approached universes and Brazilian urban reality. That is, programs that address distant countries, such as *Globo Repórter's* edition on Vietnam, broadcasted on April 5, 2013, differ, to a greater or lesser extent, from what is done to present the socio-cultural alterity of Brazilian biomes in editions of the same program about the Pantanal region (aired on December 16, 2011) or the Atlantic Forest (August 15, 2014), for example – the latter being clearly related to fictionalized rhetoric, with only the representations of supposedly "more distant" sociocultural universes having an obvious anthropological bias, with the reporter's effective observation and emphasis on character discourses and life stories. Thus, the criterion of geographical and sociocultural distance proves to be an important strategic definer for reading the modes of construction of alterity in Brazilian television.

The second research axis we propose emphasizes representation strategies. Thus, it operates as a next level of deepening the narratives of alterity: it indicates an immersion in the objects of analysis and is concerned with mapping, based on procedures that combine discourse analysis and the narratology method, language elements, resources and techniques which are recurrent in the treatment of alterity, seeking to highlight, in short, the basic structure of the construction of verbal and nonverbal communication and the values or interpretative sets present in it. The emphasis here must be on observing, in an integrated or segmented manner, the various audiovisual resources – image shots and framing; narrated text; visual effects; sound tracks and effects; vignettes; characters and interviews; passages, openings and closures with the reporter's figuration on screen; etc. – to understand how certain reports seek to analyze, translate and enunciate sociocultural universes to their audiences.

In our research, we chose to split the analysis of audiovisual products into three broad categories, defined before the corpus was closely observed. They are: (a) the works of authenticating the real from the testimony and the immersive processes around alterity; (b) the opposing strategies and the production of boundaries and meaning maps about the other, promoting their translation; and (c) the tensions and oscillations between fictionalizing and factualizing strategies in the narrated experience of alterity.

Specifically in the field of in-depth journalistic reporting, the three categories contribute to a narrative and discourse analysis

exercise that goes beyond the boundaries of the information text, putting it in tension with extranarrative factors that explain its language manifestations – there are possible interfaces here with narrative and discourse studies (Propp, 1984; Todorov, 2003; Barthes, 1973; Foucault, 1996), as well as the pragmatic analysis of the journalistic narrative, as proposed by Gonzaga Motta (2007), including different analysis instruments to detect forms, structures and real interpretations offered to the public consuming the information reports.

In the first category, considering that the testimonial and singular rhetoric of contemporary journalistic narratives produces a new type or configuration of effect of reality – a sensible or sensory one –, resignifying the classic notion of Barthes (1988), we must search for author, subjective and personalization marks that cross the texts, focusing on the analysis of characters (sources or journalists), their functions in the narrative configuration and their means of subjectivation. In our investigation, we analyzed, for example, the presence of the reporter's figure and key characters as an immersive resource in the narrated universes – with the classic news values of singularization and humanization identified as striking features in the narrative of alterity. The experience of the report presented in the reports on Singapore (shown on April 8, 2011), on Armenia (from August 22, 2014) and Laos and Cambodia (May 31, 2013) are remarkable in this regard, outlining the description and detailing of local cultures based on the journalistic team's direct experiences, including their physical journey within countries and contact with residents and specialists who, in turn, also singularize the narrated other.

The second category is concerned with deepening the critical analysis of the ways of opposition between the self and the other in the in-depth journalistic reporting. An amplified reading of the construction of the report is proposed, taking into account the way symbolic borders of identity and alterity are erected, through the attribution of social places, values and meaning maps – it is, therefore, the category in which the methodological emphasis is on discourse analysis. Here, in our research, we highlight the presence of value processes from the attribution of characteristics to the people of Asia and the Middle East – such as high spirituality, hospitality and resilience –, that is, mainly the category of geographical alterity. We are thus led to believe that the representation of the other according to a set of universal values, starting from a voice of "another one

who reads the other to me" and places him/her in the condition of an observed subject, establishes markedly disciplinary visibility regimes regarding other cultures. In the case of the *Globo Repórter* editions we analyzed, these operations have a distinctly positive bias – a perspective that presents the other as someone who can give us teachings and lessons about a full life, marked by positive values such as spirituality, warmth, and empathy.

The third category, in turn, comprises the analysis of general aesthetic elements associated with the formal construction of the report, covering, for example, the identification of teledramaturgical elements (Coutinho, 2012) in the narrative; the comparative examination of journalistic and non-journalistic content with a similar approach or theme in order to observe recurrences and differences in modes of representation; the analysis of codes and languages (verbal, visual, sound) employed to emphasize aspects of alterity; and the presence of certain indexes or fictionalization elements in the in-depth reporting – based, for example, on the identification model proposed by Marcela Farré (2004), in a study of informative telejournalism. In this regard, our investigation has observed a problematic association between *Globo Repórter* editions that address Brazil's biomes (sociocultural alterity) and a slight stylization of peoples and communities, as in the case of the "Secret Amazon" editions (broadcaster on April 29, /2013) and "O renascimento da vida no Pantanal" (December 16, 2011), essentially centered on the scientific curiosity and visual description of a journalistic expedition, with little emphasis on the effective detailing of lifestyles and social experiences in the country's regions.

6 Final considerations

In this paper, we seek to discuss issues related to the narrative of alterity and its impact on the practice of interpretative journalism in order to propose the question of the other as central to the study of sociocultural mediations in the in-depth reporting processes and formats. This analysis, connected to a broader research on the presence of alterity in audiovisual culture, reinforces the need to examine television journalism beyond the news manifestation, understanding the pregnancy of its in-depth

discourses on communities, social actors and groups and its potential of structuring perspectives about the other(s) that daily populate our concrete and mediated interactions.

Through an investigation centered on two axes, ranging from the mapping of alterity dimensions to the analysis of a *corpus* of large television reports, we believe it is possible to identify how intrigue is built around alterity and how the other's narrative is built on journalism, observing aspects of discourse production, character articulation, attribution of meaning maps, construction of identity and alterity borders, and the use of audiovisual resources to produce effects of reality and fictionalized interactions with the real.

Traces of our culture, *Globo Repórter's* in-depth reports illustrate, not without variations, contradictions, and complexities, how experiences of alterity can be narrated and conveyed, triggering certain perspectives and productions of meaning upon another — whether it is an Asian country or Africa, be it a distant community in the Amazon or a cold city in Southern Brazil. In different ways, these places beyond the boundaries of the familiar are constructed as alterity according to journalism's standard codes and assumptions, with their own emphasis on the production of verisimilitude and the effect of reality and the formation of opposite poles.

The structural frameworks of alterity narratives, as mapped in our investigations, include the existence of an intrigue founded on alterity; the testimonial-affective rhetoric; the displacement narratives; the adoption of "borderly" characters and subjects; translations based on the production of opposing poles; the figuration of counter-narrative processes; the valuation of the other through attributions of meaning; and the interactions between fictionalization and factualization. Rather than being a rigid set of procedures for analyzing alterity narratives in different media, these characteristics serve as culturally and historically situated traces of the modes of representation of others in contemporary television production, subject to verification in other genres of discourse, in other media and eventually in other fields of knowledge.

This is, therefore, the proposition of a research route that, in our first exercise, demonstrated results that match a particular reading of the enunciation processes of the other in television journalism. Although unable to exhaust the possible

paths of analysis, the two axes or levels presented here – the identification of alterity dimensions and the analysis of representation strategies – are possible ways to investigate the construction of the other by journalistic narrative, allowing the tensioning of the reading ways of the media and highlighting problems, transformations, points of differentiation and possible dilemmas faced by information discourse producers when talking to distant socio-cultural universes.

NOTES

1   In the original language: "el noticiero no es otra cosa que una construcción artística de la verdad posible, un ensayo de comunicación que acaso acierte en la búsqueda de referencia. (...) Dado que las noticias no constituyen esencialmente actos de habla interpelativos sino asertivos, la dimensión persuasiva o perlocutiva se hace presente en el hacer conocer que el noticiero se propone respecto de su espectador".

2   In this paper, as in the broader research from which it derives, we adopt the journalism genres and formats classifications based on well-known authors, such as José Marques de Melo (1985) and Luiz Beltrão (1976), as well as specific researchers from the television field. However, it is important to explain that the meaning attributed to the terms "gender" and "format" differs from that usually presented in studies on print journalism, being more clearly connected to television studies and the research developed by the author - in which in-depth reporting is treated as a journalistic format, not a genre.

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