

DRAMATURGY INSERTED INTO THE DISCOURSE OF TV JOURNALISM

COUTINHO, ILUSKA. DRAMATURGIA DO TELEJORNALISMO: A NARRATIVA DA INFORMAÇÃO EM REDE E NAS EMISSORAS DE TELEVISÃO DE JUIZ DE FORA-MG. RIO DE JANEIRO: MAUAD X, 2012. 247 P.

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TV does not come only into our homes. It comes into our lives, determining behavior patterns, arousing desire to consumption, proposing topics for discussion in everyday life and, more than all this, telling us what happens in the world. But it is not just a window that allows us to see what happens out there. TV prompts us to react, love or hate what we are doing, it drives us to take sides, to choose a position, to support one or another side in any dispute, from sports to politics.

More than pay attention to what TV tells us, it is important to look at the way it tells us. It is precisely that look that Iluska Coutinho put us up to take, over the pages of her book *Dramaturgia do telejornalismo: a narrativa da informação em rede e nas emissoras de televisão de Juiz de Fora-MG* (TN: in English, *Dramaturgy of TV journalism: the narrative of information on networks and television stations in Juiz de Fora, Minas Gerais*). After all, television talks and shows, and it uses a narrative, a verbal and nonverbal language, that draws our attention to what is being said. More than just hear and see, people focuses their attention on the message and gets inside the stories told through that dynamic mosaic of TV luminous screen.

Coutinho proposes us to think about the way the stories are told, in order to attract our sight and hearing. It's the dramatic language, a secular technique to hold people's attention. She seeks her theoretical basis in Ancient Greece to remind us that Aristotle used drama in classical Greek philosophy. In Aristotle, comes the first and most cited reference to drama – his work known as *Poetics*. Among his lessons,

the philosopher taught his students at Athenian Lyceum that all arts are generally imitations. It is called the *Corpus Aristotelicum*, dedicated to the study of the arts and imitations. And, among the various modes of imitation, would be included the static visuals resources, colors and lines, and also the sound stimuli, i.e., the imitation by rhythm, word and melody.

The author believes that it belongs to drama, understood as the imitation or enactment of actions, the requirement of its construction through a text or a script. And she emphasizes that it is from this perspective that one must understand the narrative, as a textual construction that appraises the structure and dramatic elements. TV values such aspects. In television news, texts and narrative constructions compose the visual and audio sets that help to make up images, sounds, silences, music, voices – all these elements enchained by the journalistic editing.

The book introduces readers to the dramaturgy in television journalism, preferred way of accessing information of many citizens and TV viewers in Brazil. The search for parallels between news and drama as a way to analyze the information on TV might, at first glance, seem heretical, as if the use of the term drama would represent a dangerous approach to entertainment, or worse, to the field of sensationalism. Despite an initial strangeness, the analysis of newscasts editions, nationally and locally aired, reveals that the news exhibited on television is structured as a daily drama. It is from an expectation, often evidenced by the anchors, that text and editions are timely structured and organized. To know the “end” or outcome of this daily drama, the TV viewer follows the course of this story along each edition of television news.

The notion of dramaturgy in television journalism comprises, besides the aspects of acting and the “*spectacularization*” of the facts, the organization of material edited, in texts and images, in order to give the viewer the course of actions lived and experienced by the actions of the various characters placed on the scene.

It is worthy to mention that the mining city of Juiz de Fora is a perfect portrait of our immense Brazil. Located in the region of Zona da Mata, state of Minas Gerais, it brings together aspects and peculiarities found throughout the national territory. Watching the programs shown by local broadcasters is to bring before us what happens on Brazilian television. The high sense of pride of this city regarding to its past and present is a strong stimulus to help us build a bright future, for Juiz de Fora and Brazil. And the book of Iluska Coutinho has this virtue. The

dramaturgical narrative presented in the journalistic programming of Juiz de Fora's broadcasters is perfectly compatible with what Brazil sees on TV – except, of course, the regional peculiarities and the different accents that Brazilians from north to south, from east to west, proudly pronounce, evidencing the influence of our varied colonization. The local, attentive and penetrating look brings us a needful lesson to help us see how Brazilian television shows our country.

The book offers us a pleasant journey through the pathways of television speech, with appropriate emphasis in television journalism, working area of Professor Iluska Coutinho, in the Undergraduate and Graduate courses of Communication Department at Federal University of Juiz de Fora (UFJF). It is an enjoyable and in-depth read that unravels the intricacies of dramaturgy incorporated into the discourse of the Brazilian television journalism. Surely, after reading this, we will have another point of view about what TV shows us.

REFERENCES

COUTINHO, Iluska. **Dramaturgia do telejornalismo**: a narrativa da informação em rede e nas emissoras de televisão de Juiz de Fora-MG. Rio de Janeiro: Mauad X, 2012. 247 p.

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