

# Methodological Reterritorialization of Journalistic Narratives

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**Abstract** This paper presents a methodological proposal for journalistic work in the academy, using the assumptions made by Foucault, Latour, Deleuze and Guattari, among others. It is understood that given the dynamics lived by the current society, the researcher in journalism needs to seek new methodological approaches more appropriate to the particularities that involve his doing, with the final objective to seek satisfactory results for the communication process. In this case, using methods originally formulated by another field of knowledge, with the aim of delineating a new field of continuities and discontinuities in the journalistic narrative practices in vogue. It is up to the researcher to seize the fertility of concepts and work on possibilities of new articulations. The main attempt is to structure in the journalistic method other scientific knowledge handcuffed by Cartography, Network Analysis, existential and material territories and other propositions besides the New Journalism and all the current methods and cognitive presuppositions, which implies a transcendent and Evolution of the methodologies adopted.

**Keywords:** *cartography of subjectivities, cartographic journalism, journalistic narratives, teaching journalism*

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## 1. Introduction

Throughout history, it is known that the emergence of a new media did not decree the death of the existing media until then. However, some accommodations, adaptations and even reinventions were necessary for those who survived. Now, at the apex of a new media, based on contemporary hegemonic technologies, there is a disruption/restructuring in the established media.

Although it is believed that the most catastrophic predictions about the future of some traditional media are premature, the audience and circulation of the printed fall and the mass layoffs, are causing the search for new perspectives for the digital avalanche. It is believed that, in order to reverse such trends, it is necessary to invest in quality, in the deepening of journalistic production and experimentation of new approaches. This fact is seen as truth, especially when it comes to the print media, which, given the current implications, needs the rigor of a more arrested look.

Zizek [1] emphasizes: "Although it is difficult to evaluate the solidity of some predictions, one thing is certain: a extraordinary social and psychological change has been occurring before our eyes, and the impossible is becoming possible." Feyerabend [2] understands that, as a result of such transformations, the idea of a fixed method or a fixed theory of rationality is based on a very naive conception of a man and his social circumstances.

These new paradigms in their concepts present as the most reliable expression of the multiplicities of connections and heterogeneity that sprout from their distorted and

rhizomatic substrates, where "nothing else is fixed; nothing else is origin, nothing else is center, nothing else is periphery, nothing else is, definitely, anything". [3]

So, the journalistic making coming in the New Journalism with its rationality and its calculation procedures, and its techniques and report styles, need to be reviewed, along with its traditional dogmas, as neutrality, detachment and narratives always in the third person; as well as the escape of the inverted pyramid, the lead and the different degrees of prescriptions of the New Journalism.

It is understood as essential the procedural and non-linear narrative of the facts, without the concern with the literary proximity and without the pretension of constituting an independent knowledge regulated by the journalistic objectivity that it is not neutral. The linearity of the narration should only be used as a resource to help in the overlapped aspects understanding, it is far from representing the completeness of composite rhizomatic reality.

"The time notions, space, beauty, justice, transcendence, action and social participation nowadays have a different meaning from those that have been in force two or three decades ago, which requires a more refined reflection". [4] The new challenges that require new interpretations, we observe an audience that expects a "knowledge that leads to emancipation", [5] which ethical-political commitment goes through a production of changes in the current world. For this purpose, it is necessary "dilate the present", [5] look around us and see the variety of successful experiences that are changing the order of things. Then, to seek to be creative and direct the thought in new paths direction, for the construction of a journalistic making that pass through the present way of hegemonic production.

It is necessary to understand that there is a transition of paradigms that also influences the journalistic production and the knowledge, causing the abandonment of conventional criterions of rationality and positivist objectivity, with the consequent revalorization of the humanities, plurality and methodological transgression, protection of the common sense, centrality of the social sciences and, above all, the great challenge "of how to live ethical lives in a complex and ambiguous growing world". [5] The author believes that these are some of the sides that need to be understood for the new paradigm proposed.

## 2. Cartography: Beyond the New Journalism

With the previously mentioned perspectives, the cartography, derived from the work accomplished by Deleuze and Guattari, it has been used as a field research tool towards to the subjectivity studies, a complex and heterogeneous system, composed by the individual and the innumerable relationships he establishes. [6]

These understandings take into account the already well-known Foucaultian perspectives listed in the knowledge archeology, power genealogy and ethics genealogy, since the cartographic analysis is, at the same time, a derivation and an incorporation of these perspectives. [7]

As a result of these same visions, Martins and Luzio [8] understand that: "cartography configures as an experimentation looking for other ways of researching and producing knowledge in the search for new rationalities." It is not an instrument for verifying the truth, nor is it limited to criticizing positivist science, but rather it seeks to foment new ways of seeing, speaking and knowing.

That way, the propositions from cartography, can be incorporated into the exercise accomplished by the journalist who proposes themselves to "build his own path, always experimental, always adventurous" [9] in an experience of launching themselves to the "[...] challenge of making **journalism** without a certain determined form and anticipated truths that over-encode and imprison the potentialities of the encounter itself". [10]

Passos, Kastrup and Escóssia [11] complement by claiming that: "Here, then, is the meaning of cartography: courses accompaniment, implication in production processes, networks connection or rhizomes. "In the same conception Amador and Fonseca succinctly list such paths:

"It is a method to follow processes and not to represent objects, it concerns a collective of forces, it aims at an existential territory; it traces a troublesome field; it requires the the observer's point of view dissolution; it demands a certain kind of attention to the present; it requires devices to function; and, finally, it consists of a method that does not separate intervention research". [1]

Following the propositions listed above, the journalist must produce reporting their perceptions, sensations, in the encounter with their work field, where there is no neutrality of judgments, since it is subject to the most diverse interferences. Thus, in the productive process, it does not has as objective to separate subject from object, but to design the rhizome of relationships, which were externalized in the network through the forces that affected them as a journalist.

In this narrative of the scenery in "movements and transformations" the journalist must be led to reflection and to revisit the already lived, in a process of deterritorialization that allows them the construction or reopening of new territories.

From these understandings, it is understood that narratives are always provisional, functional until the time when new narratives – therefore, new sceneries – impose themselves. The journalist's craft thus involves an implication in the networks they narrate, an understanding without exteriority of their movements and deviations.

It would not be for they to try to explain the world, or even reveal it, but to penetrate the geographies of these affections, for what matters is "to participate, embark on the constitution of existential territories, constitution of reality". [3] In this perspective, Traquina warns us saying that "journalists are the modern 'storytellers' of contemporary society, part of a longer tradition of telling 'stories'". [13]

That way, the necessary knowledge can no longer be the universal, it must be taken as localized and, always. as self-knowledge in this transition.

## 3. Territorialization and Reterritorialization: Crossing the Journalistic Making

There is a change of meaning in the so-called communication age, and therefore, new strategies of action (and production) must be tried. This is because the journalistic production does not take place in the vacuum and presupposes movements towards events in the lived territories. Zanin [14] understands that: "In its discursive order, journalism moves the events of the lived world into its interior and presents, day after day, a cartography of the world that can be understood by the discourses it engenders and by the spaces in which it presents them".

It is understood that, in relation to journalistic production, in the modern social structure, the subjects are involved in a great movement of deterritorialisation, where their territories, understood as originals, are continually dismantled with the social division of labor, with the action of the universal beliefs that exceed the cadres of the tribe and ethnicity, with the machinic systems that lead them to cross more and more rapidly, the material and mental stratifications. [15]

In this perspective, the deterritorialization of the subjects involved in the process of doing journalism, is the movement by the vision that leaves the territory, "is the operation of the escape line" (other paths, other practices) and reterritorialization "is the movement of construction of the territory" [16]; in the first movement, the assemblages deterritorialize and in the second they reterritorialize as new machinic assemblages of bodies and collective of enunciation.

During the course of abandoning the territory to be reterritorialized, the journalist "scratches" a cartographic map of the fact that can be understood by the speeches they weave and by the means where they present them. The facts to be reported from the "world before it" [17] are materialized in a journalistic "reality" that, in a sense, "works in sync with other 'disciplined realities' produced

in other closed spaces and reflects the changes related to the experience and the sphere of life". [18]

The daily work of the journalist, the talk about themselves and the other, the gesture, the affectations, the singularities and the impressions must assume the centrality of the narration about the fact observed along the proposed route in the minimally lined itinerary. In the existential and material territory, the journalist must be allowed to take themselves to spaces somewhat unknown, even say: by topologies sometimes flat, sometimes steep and rugged.

The narrative context, objectification, to affect and to be affected, contain the interpretation of the world, because it involves the interaction among the subjects and the modalities of disciplining in the production process of subjects, permeated by the most varied "devices", escaping from the "literary/structural" view, characterized by the point of view chosen by the observer and not by its object which, from another point of view, could lend itself to a psychological, psychoanalytical, linguistic analysis, etc.". [19] Therefore, "following the actors" [20] in the context and in the narrative mechanics of journalism takes the form of cartography of the world, it summarizes and involves the interaction among the subjects (of power, of production, of desires and their inherent discourses).

It is understood that the journalistic narratives are no longer a map with fixed and defined topology, in an analogical relation, but digital, where everything is connected to everything, no longer obeying a symmetrical logic. It must be taken into account that we have already gone from a binary point-to-point connection to a point-multipoint-point link, a neural network-like topology (rhizome). "It does not operate by the game of opposition between the one and the multiple, it has no beginning, end or center, nor is it formed by units, but by dimensions or variable directions, besides constituting linear multiplicities at the same time as it consists of multiple lines that intersect in it, forming a mobile network, connecting points and positions". [7]

Nowadays, even wars are no longer nation against nation. The enemy now does not respond by a definite color of material territorial country. We are in a system where there are no more predefined maps, but a system where drawings are constructed along the process of a walking. "It is the journey that matters, not the point of arrival". [21]

In the indicated perspective, it is appropriate for the journalist to remember what was said by Lacoste [22], there are "very small scale cards representing the whole world to cards and plans on a very large scale, which represent, in a detailed way, relatively little extensive spaces", [23] "each place is, at the same time, the subject of a global reason and a local reason, living together dialectically" [23] and, also, Todorov's [24] observations: "Every narrative refers to a preceding narrative; the narrative is always an echo of narratives".

There are also times when there will be a need to disassemble the narrated case to pay attention to the micro cases as their intralutas that "reveal political thickness of the reality of the case [...] at this moment, the molar case is molecularized [...] configuring in a thousand cases", [11] is like seeing the rhizome becoming roots, which make possible for other rhizomes, giving the impression that the

rhizome is in expansion, "or it is a microscopic element of the root tree, a radicle, which incites the production of a rhizome". [25]

Regarding the way of doing journalism beyond the New Journalism, it is worth observing what was said by Fernando Andrade [26]: "There is a time when it is necessary to abandon the worn clothes, which already have the shape of our body, and forget our **ways**, which always lead us to the same places. It is the time of crossing: and, if we do not dare to do it, we will have remained, forever, on the margins of ourselves".

It is also worth noting what Mario Quintana [1] said: "If things are unattainable... Well! It is no reason not to want them... How sad the routes, if it were not the distant presence of the stars! "

#### 4. Methodological (mis) Places: Looking for New Possibilities

Since 2002, as professor of Print Journalism Workshop class, at the State University of Southwest of Bahia (UESB), I understand that the academy must be a permanent space for creation, reflection, ideas exchange, search for new paths and collective creation, where, experimental practices, are subject to rights and wrongs, in the search for reconfigurations in the ways of doing science.

When it comes to journalism labs, this implies moving away from the old paradigms, adapting pedagogical projects and providing new curricular matrices where other disciplines can be inserted. It also implies in enabling the students to other forms of investigation, production and narration of the reports, using knowledge handcuffed by other areas of knowledge.

In order to manage the experiments, it was necessary to define and create a writing structure whose main characteristic would be flexibility and integration among the various publishing houses. In order for us to succeed, we decided that we should not follow the paradigms proposed by the other media and, in the meeting of guidelines, we adopted the process of collective analysis of the facts imbricated to the proposed reports, in order to understand the most appropriate approach.

While the students did the production, in parallel, I sought to approach methodological concepts of scientific production as: Sentimental Cartography, Analysis of Networks, Historicity, Narrative Structures, Archeology of Knowledge, Genealogy of Power and Genealogy of Ethics. We also carried out the collective reading of text on cognition, psychology, flexible capitalism, poetry, tales and the bad consequences caused by the accelerated process of urbanization of society.

The results, in the first instance, pointed to a difficulty of understanding, by the students, about the changes proposed in the productive routines internalized in learned modes of journalistic construction.

However, in the course of the reports construction, as we walked into the apprehension of the concepts and the relation with the information sources, there was an exciting awakening for the expanded construction of the facts understanding, reflected in narratives that explained the affectation from the students, making it clear in

multifaceted issues that encompassed a multitude of implications.

The titles of some reports show the results of the methodology adopted: "**She did not lose only a house**" – about the action of a civil construction entrepreneur; "**Conquista is afraid**" – about public safety; "**Afflictions of a profession always in crisis**" – on the professional difficulties of journalists. "**Demystifying the Urban Master Plan**" – on urban mobility. "**Conquistense here, Conquistense there**" – on the social issues of the city of Vitória da Conquista.

In our case, in the Print Journalism Workshop class, in UESB, the actions undertaken do not answer everything, nor do they exhaust all possibilities, but they provide some clues. That way, it was an exercise carried out by the teacher who set out to "build his own path, always experimental, always adventurous", [9] in an experience of launching himself to the "[...] challenge of making journalism without a certain form and anticipated truths that over-encode and imprison the potentialities of the encounter itself", [10] in other words, and having the deleuzian thought as inspiration: driven no more by the will to make a decal, to follow a model or to narrate one more "reality", but in search of a creative power that brings in its core a desire to create worlds.

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