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CREATIVE NONFICTION IN JOURNALISM

NONFICȚIUNEA CREATIVĂ ÎN JURNALISM

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Defined as creative nonfiction [1, p.18], narrative journalism appears in specialized literature and as literary journalism or new journalism [2, p.109]. Conceptually, a material of this kind presents factual, well-documented information, presented in a manner that captures the reader's attention. In other words, narrative journalism represents the journalist's interpretation of real events and histories. Placed on the vector of nonfictional journalism, new journalism helps journalists to use the possibilities of creative exposure, while respecting, at the same time, the rigors of journalistic writing. There are many attempts to define narrative journalism. Well, researcher Mark Kramer defines narrative journalism as a style that contains the following elements: "scenes, characters, actions unfolding over time, a voice with personality, a relationship with the audience, a destination - a subject, a purpose and a reason" [3]. More simply, narrative journalism focuses on presenting reality in a different way, by coagulation the style of writing a report with literary-artistic writing. The origin of the journalistic texts included in this type of writing is social reality, that is, real happenings and events. At the base of these materials is the journalistic fact, but in the writing process the author uses various literary techniques, to amplify the emotional seal mobilized by the act of reading. Journalist Cristian Lupșa defines narrative journalism as a "genre that introduces literary methods into a journalistic text, without compromising the integrity of the facts" [4].

From here it emerges that a factual journalistic work is being considered, which presents characters, scenes, dialogues, which have the

role of transposing the reader into the confusion of actions, making him omnipresent and a witness to everything that happens to the characters. The author allows and encourages his heroes to confess, to convey their experiences, so that they can find out what they feel, what they think, what they dream of, what they hope for, what they regret, etc.

Due to the fact that literary journalism focuses on elucidating the humanizing aspect of life stories, the thematic spectrum addressed in these materials refers to: tolerance, discrimination, education, manhood, inner strength, love, life lessons, empathy, love, patience, forgiveness , decision-making power, etc

Undoubtedly, journalistic stories with literary elements, built on the reportage technique, have an audience, but at the same time, they have the inconvenience of being voluminous and require a lot of time and resources for their documentation and writing. Therefore, it is required to specify the fact that the generalist press is reluctant towards literary journalism texts, or newspapers obey the limits related to space. Another problem relates to the limited possibilities of journalists to document on the ground for a longer period of time. The writing of such material requires extensive, solid documentation, and this presupposes the fact that the author must live in the environment of his heroes for a longer time. Even so, this form of journalism is becoming more and more visible in the media space of the Republic of Moldova. The instability of any kind and the social problems that citizens face every day create a fertile ground for the rapid development of narrative journalism, or many people with unusual life stories could become real characters for this kind of texts.

Due to the limited space, the publication of a material of such proportions is practically inadmissible for a daily newspaper, the online environment, however, is configured as an opportune and accessible track for the acceleration of the development of narrative journalism. An eloquent example is the digital platform omenisikilometri.md.

In the following, we outline several particularities of this model of journalistic writing:

- highlights real stories, at first glance unimportant;
- explores the subject in depth;
- presents a real factual basis;
- highlights and describes emotions and creates emotions;

- has moments of tension in its structure;
- reality is described through the subjective objectivity of the journalist;
- abounds in non-retouched dialogues;
- descriptions are made in detail;
- allows to know the character of the characters;
- characters are often described through dialogues with other characters;
- figures of speech are used to describe characters, landscapes, emotions;
- the scenes are dynamic, full of vitality;
- contains elements of reality show and documentary film;
- familiar language predominates;
- the events metamorphose, due to the fact that the heroes give a personal touch to the actions.

However, the text respects the fundamental principles of writing a journalistic message. Depending on the way of approaching the theme, the narrative techniques are varied and numerous. However, narration involves certain specific skills that not all journalists possess, nor is it a mandatory requirement, because journalists write news and report on facts, a basic activity that does not insist on the mandatory talent of a storyteller. Starting from the specific interview techniques, writer and journalist Truman Capote uses these techniques to characterize the characters in his material. Thus, the author does not use the methods of classical writing to describe the characters, but only reproduces the dialogues between the characters, or between the character and the author. Readers like these conversational, non-retouched portraits, because the naturalness "charges" the text with dynamism and creates a more pronounced emotional impact. A relationship of trust is established between the character and the reader, without the candle the confession could not be produced, a spectrum skillfully managed by the author-witness.

From our point of view, narrative journalism is a model of writing in a deeply humanized personal style, in which the journalist focuses more on "how I say" than on "I have to say", or, the emotional axis precedes the informative aspect in this kind of texts. Even if all the principles of the genre are respected, the basic reference to which we refer here is talent, that ability to talk about simple, sometimes even banal things in an

original, ingenious and exciting way. This is why, the journalist-author must possess a skillful spirit of observation, to be able to translate into text the scenes to which he was an eyewitness. According to Simona Tache, "narrative journalism does, for real stories, what literature does for the stories born in the minds of the creators: it tells them in a memorable way, which moves souls, shakes minds and shakes things" [5].

In our opinion, the creation of a narrative journalistic text goes through the following stages:

- Elaboration of the empirical basis (the idea appears, the theme is established, heroes and journalistic facts are identified);
- Documentation stage (observation, interviews, notes);
- Preparing the factual basis (recording data about the central and secondary heroes, about the context, scoring the details, selecting the essential);
- Choice of structure, subject line and approach angle;
- The actual elaboration stage of the material.

In the construction of the text, special attention should be paid to the creation of visual images (the author does not tell about what is happening, but shows what is happening) and to focus attention on carefully chosen details. Namely, the detail humanizes and dynamizes the narrative and emotionally involves the reader. The technique of descriptive detailing is necessary to accurately convey the author's perceptions of the described reality, but also to help the readers to form a realistic projection of the events they indirectly witness. At the language level, the stylistic projection focuses on short phrases, simplistic, journalistic language, but not dry, literary prose procedures are used, which, in turn, amplify the artistry of the exposition. Being rendered through photographs and words, the events are framed in linguistic structures that enhance the drama (the script), combined in such a way as not only to inform, but above all to sensitize and move the reader. Reporters try to highlight not so much the actual events, but rather the impressions from the place where they took place. In this sense, the basic element of the reportage, the detail, becomes an independent structure, marked by its own script. The morphological category that potentiates the value of detail refers to adjectives, therefore their weight in linguistic structures is constant. It should also be mentioned that the tendency to turn events into small performances requires the use of words from the colloquial

style that easily adapt to the conditions of stage representation, those that do not describe, but project images. So, we observe the tendency of journalistic language to annihilate the line of demarcation between it and other types of language and to get closer and closer to conversational language, whose characteristics it assumes. As a result, elements of private speech such as colloquial style, familiar tone, slang, jargon are successfully profiled in the journalistic language, which it energizes and humanizes. The exposure of information on a double level: conversational (for which correctness is not a mandatory element) and elevated (which shows a cutting attitude for aesthetics and correctness), significantly widens the diversity of stylistic procedures used by the authors. Among these, the technique of personification is constantly exploited, especially in the process of describing landscapes or the atmosphere. In another vein, the researcher John Lyons in his work "Semantics" talks about the expressive function of language, which consists in amplifying expressiveness through semiotic means, for the direct and intentional reproduction of emotionality [6, p.121]. We can conclude from what has been presented that the stylized discourse tends to the temporary detachment of events from reality and their placement in a suggestive narrative area, thus, even if the raw fact is a banal, ordinary one, the discursive procedures place it on the border between reality and fiction.

The description, as a stylistic procedure in which the nominal group noun-adjective predominates, can appear intertwined with the narrative, and the described aspects are associated with spatial-temporal landmarks, in order to facilitate the reader's entry into the universe in which the author and the characters are located. Other discursive techniques used by the authors are humor and orality.

The sources of humor are diverse: the name of the hero, the characterization of the character, the humorous accounts, as well as the intentional exaggeration of the dimensions of the facts related and the use of humorous-sounding words. Interspersed with the orality of exposition, present through interjections, exclamations, imperatives, proverbs and direct speech, together they create the most unexpected humorous combinations.

As a conclusion, we state some essential rules in our understanding, to design a material worthy of being noticed:

- we will carefully select themes and heroes;

- we will know and understand the social environment from which the heroes come;
- we will know and understand the characters;
- we will perceive the context in which to carry out the action;
- we will extract and describe the essentials;
- we will present the details in their sequence;
- we will transform words into verbal images;
- we will report in a dynamic and exciting manner;
- we will not intervene in the actions of the characters, but we will highlight the naturalness of the behavior.

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