

A FURTHER ARRANGEMENT : RECLASSIFYING THE EDITORIAL TYPE

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Abstract :

Learning how to do journalism means learning how to produce journalistic genres. A more in-depth knowledge of the elements that constitute the most frequent types of discursive compositions of journalism requires one to have a greater knowledge about the practice itself, about the competences required to conduct journalism and, most importantly, about the linguistic actions that can be applied to each composition. Genres make up part of the institutional objectives of this social activity, in the essence of modern journalism, differentiating between *news and comments* (early eighteenth century). It deals with the relationship between discourse and reality, the dialectic of event and meaning (philosophy of language) and the concept of interpretation.

Keyword: Journalism, Distinctive learning, media

Introduction:

With new media, the notion of gender is once again being challenged. This is the reason it is garnering more attention. New formats emerge. They mix and muddle genres together. Discursive practices begin to experiment and produce new formats, which may or may not be instituted in new genres. The difference between format and gender becomes clear. The multimedia capabilities of digital media have had an impact on studies of journalistic genres. Television, radio, digital and print genres are analyzed. Traditionally (at Brazil), studies on journalistic genres were performed separately, either by media or by domain (field of knowledge). Since media is considered to be generic, the field itself is placed in the background. If we believe that what separates all forms of media is a difference in genres, it would not be possible to talk about journalism genres. Journalistic genres can only exist if the field represents the genericity of discursive types.

In our doctoral thesis (SEIXAS, 2008) we propose a departure from the classical criteria of purpose/function, style and content, and look to analyze the notion of gender according to a set of intra and extra-discursive elements, highlighting the status of participants, and the relationship between discourse, reality, and the *mídium*¹. Using the pragmatics of communication and discourse analysis we analyze the constitutive conditions of a relatively stable communicative act of journalistic discursive practice. We argue that discursive genres are relatively stable communicative

¹ The word "*mídium*" is a French word meaning "medium", used by Régis Debray (1991). We follow the decision of Dominique Maingueneau's (2001) translators of *Analysis of Communication Texts*, for whom *mídium* approaches the already adopted *media studies* and the existence of medium for another concept.

acts, not “relatively stable statements”, as per Bakhtin (1997: 252). At the end, we suggest four main genre-defining criteria for the *formation of journalistic discursive* (FJD)²: enunciative logic, argumentative strength, discursive identity (competences applied) and the potential of the *mídiu*. The enunciative logic is part of the purpose, a common criterion for genre separation in some fields of study, yet it has to do with structural analysis; the definite differentiation between institutional purpose and purpose of discursive composition. We will discuss this aspect first, before exploring the elements of the FJD.

The purpose of genre is not an institutional one

In just over 50 years of study³, journalistic genres have basically been divided by one key criterion: function/purpose. Three of the main authors from the more traditional Spanish school (Martinez Albertos, Gomis, Núñez Ladevéze - Table 1) use the terms function, purpose, communicative purpose or attitude as their main criteria - in addition to considering stylistic traits. In the North American school, influenced by communication sociology and communication rhetoric (AUSTIN, 1990; SEARLE, 1995), the parameters revolved around purpose. In Brazil, Luiz Beltrão (1976) spoke of function, while José Marques de Melo (1994) classified texts produced by the journalistic industry into categories of “intentionality” and “structural nature”.

Journalistic genre studies reflect the concerns of journalism theories. Mirror theory and constructionist theories of the 1970s focus on the news, that is, on the relationship between discourse and reality (reflecting *versus* building reality). Macrosociology theories - the theory of political and structuralist action - analyze a journalist's level of autonomy. The function and purpose focus specifically on defining each discursive unit produced by the journalistic industry, thus problematizing the level of authority, responsibility and, ultimately, autonomy of this subject. The major difference between the notions of function, purpose, communicative purpose, and attitude is the degree of collectivity and professional culture embedded in a journalist's discourse. While sociological viewpoints see function as organizational, more rhetoric ones work with the notion of intentionality recognized intersubjectively. The English and American traditions focus on the distinction between what is intentionally informative and what is explicitly opinionated.

Researchers in print, television or digital journalism almost all agree (with minor differences) on the function/purpose criterion for genre differentiation. However, there is no

² FJD is a concept taken from Roselyne Ringoot and Jean-Michel Utard (2005). It is based on Michel Foucault's concept of “discursive formation” (FOUCAULT, 1969).

³ “Theoretical production in genres has been developed in more detail since 1950. The classification theory of journalistic genres emerges as a method for the quantitative sociological analysis of press messages, following the functionalist theory of communication research, shortly after the end of World War II. This makes it a safe method for the pedagogical and market organization of journalism. The manuals institutionalize the practice and facilitate the collective work” (SEIXAS, 2009, p. 47).

consensus on what the purposes are. The most recurrent ones are report or inform, guide or give opinion, interpret or analyze, and entertain or amuse, as shown in Table 1.

Table 1 – Purposes of journalism according to scholars in the field (Spain, Brazil, USA)

Bond (1959)	MacDougall (1963)	Martínez Albertos (1974; 1983)	Beltrão (1976)	Marques de Melo (1994; 2008⁴)	Gomis (2008)	Meyer (1991)	Núñez Ladevéze (1991⁵; 1995)
Inform	Transmit information	Report	Inform	Inform	Informative interpretation		Inform
Guide			Guide	Opinionated	Opinionated interpretation		Help understand events
Interpret	Interpret	Analyze		Interpret		Interpretation with method	
Entertain			Entertain	Entertain			
				Be useful (practical)		Public journalism	
		Convince					Convince

Informing is an unquestionable purpose in journalism theories, except for the “interpretive” level of journalism, which is always under debate. Whether the function, purpose, or attitude, reporting is essentially no different from informing. Both reporting and informing presuppose knowledge of reality limited by the objectivity of facts, events, or occurrences. In fact, what we are talking about here is the definition of journalism, the notion of objectivity, and the 'interpretive' character of doing journalistic.

Marques de Melo (1994), Brazil's greatest authority on journalistic genres, wrote a thesis on free-teaching in 1983 where he mapped studies on this subject and classified only informative genres and interpretive genres, which ended up becoming a major bibliographical reference. As mentioned, his discussion is based on previous works from Beltrão (1976), although he did defend the division between informative, opinionated and interpretative journalism, as per the functionalist criterion. Marques de Melo has recently amended his proposal, including five genres which contain certain formats: 1) For the informative genre they are note, news, report and interview; 2) for the

⁴ In addition to Marques de Melo's book, the previously mentioned interview, conducted in 2008, is also considered.

⁵ Luis Núñez Ladevéze's work, from 1991, is co-authored with Josep Maria Casasús, as exhibited in the references.

opinionated genre they are editorial, commentary, article, review, column, caricature, letter and chronicle; 3) for the interpretative genre they are analysis, profile, survey, chronology and dossier; 4) for the diversional genre they are history of human interest and colorful history; and 5) for the utilitarian genre they are indicator, quote, script and service.

Five genres: the informative, opinionated, interpretative, diversional and utilitarian genre. In the 1980s, my research only indicated the predominance of information and opinion. Most people who have read such research say that I believe there are only two genres. That is not true. I only identified two genres in the daily press. Once every five years since then I research, and I've found evidence of other emerging genres. The interpretive genre, which was very strong in the 1960s and 1970s, disappeared in the 1980s, came back in the 1990s, and is now developing even more⁶.

All purposes, even consensual ones (informing), are of discursive unity. Genre studies have never noted the difference between the purpose of discursive genre and the purpose of journalism as an institution. In order to understand a discursive genre, one needs to differentiate the discursive units of the product, in terms of organization, of the *mídiu*m, and of the institution to which they belong. Josenildo Guerra proposed a key distinction between institution and organization (2008: 79-80). We have the social purpose of journalistic institutions and we have journalistic organizations and what they effectively accomplish. The former is normative, and the latter is empirical order.

While it is true that the purposes of journalistic institutions are to inform, to opine, to entertain and to provide services, it is also true that at least some discursive compositions of a journalistic product fulfill a purpose. And would it not be reasonable to assume that some frequent compositions of current journalistic products fulfill more than one institutional purpose, while others do not fulfill any? Not all discursive compositions of a journalistic product are produced by journalistic organizations. Just look at advertisements, horoscopes, *cartoons*, and even articles. Articles are generally compositions created by social actors who belong to other institutions. To what degree are journalistic institutions involved in an article? What about journalistic organizations? The analysis relates institutional functions with discursive composition functions, uniting the structural examination of enunciative logic.

⁶ Statement given by José Marques de Melo to the author on April 26, 2008. The interview is available at: <<http://generos-jornalisticos.blogspot.com/2008/05/o-que-jornalismo-possvel-entender.html>>. Access on: July 20, 2018.

Enunciative logic: dialectic of meaning

The first criterion of the FJD, enunciative logic deals with the dialectic of the event and the meaning, a fundamental problem in language and therefore a fundamental problem in journalism. The enunciative logics of discourse from journalistic institutions are constituted of a frequent relation between *objects of reality* (OR), *journalistic topics* (*topoi*) and *commitments realized through the act of language*. The ORs (the current reality) is the raw material of journalism. The vast majority of journalism studies work with the view that journalistic practice is only about facts, which is not true. First, there is a widely known difference between fact and event. A fact is something that has happened or occurred (GOMES, 2009), and is thus the result of a past action. An event is a phenomenon in process, it is happening in the now. Events may be occurring or have a certain degree of probability to occur (probable, predictable and possible). There are also a number of types of objects that are difficult to delimit and name by language. Reporting on reality involves verifying through simple observation, the so-called “objects of agreement” (PERELMAN & OLBRECHTS-TYTECA, 1996) which may be easily verifiable (subject to intersubjective observation by mere presence) and are not subject to verification (such as statistics), including statements, abstract objects impossible to verify, and even to reach agreement.

The table below presents a systematization of ORs made in our Master’s dissertation, which we updated in our doctoral thesis. We modified terms for concepts and provided further details of the types of objects. We believe that it is possible to identify the objects for the discursive genre analysis in a study.

Table 2 – Most frequent objects of reality in journalism

Dissertation (SEIXAS, 2000)	Thesis (SEIXAS, 2008)
Stating sources.	Stating authority (knowledge, experience or testimony).
Fact of observation: phenomenon that can be verified by the people’s observation. Fact occurred.	Given Fact 1) possibly verified: phenomenon that can be verified by simple intersubjective observation; 2) recent or historical past: an event which is common knowledge to a society that can be proven by documents or records.
Supposed fact: past or present fact. The individual who states the supposed fact is not sure whether it occurred or not;	Supposed fact: a fact given or stated without certainty of its realization
Conventional fact: an event that occurs by social agreement. These are contractual events. They may point to future actions. When these facts occur, they can generally be substantiated by laws,	Conventional occurrence: an occurrence that is a social commitment, usually previously scheduled. Usually indicates future actions.

rules, contracts, etc.	
Conjuncture occurrence: a future event with a certain degree of probability of occurring. Could be a consequence of current facts and events.	Occurrence in progress: occurring or about to occur, may be ritualized, possible, probable, predicted.
State of affairs and psychological state of persons (intentions, feelings). They are not observable.	State of affairs and psychological state of persons.
“Truths”: knowledge held to be true. Complex systems of connections between facts as objects of agreement, relating not only to scientific theories but also to knowledge shared and stabilized by experience, but which transcend experiences and are constantly updating.	“Truths”: 1) knowledge held to be true; 2) complex systems of connections between facts as objects of agreement, relating not only to scientific theories but also to knowledge shared and stabilized by experience, but which transcend experiences and are constantly updating. 3) data, truthful statistics from scientific knowledge.
Fact of knowledge: data, “truthful” statistics from scientific knowledge.	Data from specialized knowledge.
	Social actors (psychological state, behaviour, belief, quality, status).
	Situation of common knowledge, social knowledge common to society and, therefore, to the vehicle’s public.
	Rules: 1) norms and rules known to society; 2) norms and rules of specialized knowledge.
	Agreeing opinions at a particular point in time.

On average, according to our thesis⁷, out of all the ORs in the *news*, 50% of them are facts that can be verified or observed. Most of the ORs in *reports* are of another group: the articulation between “objects of agreement”. The articulation either by succession alone or an explicit cause and

⁷ The sample prioritized different types of occurrences and editorials that could lead to producing different journalistic genres. They are: 1) the 2007 French presidential election; 2) the Virginia Tech campus massacre in the United States; 3) the Paris, Sao Paulo and Madrid subway incidents; and 4) plastic arts exhibitions. In the book we wrote based on the thesis we explain: “We add an additional four criteria to the main criterion for choosing the analysis sample [the occurrences]: 1) journalistic vehicles; 2) media; 3) editorials and 4) period. The news outlets were selected according to: practicing ‘current journalism’ and constituting traditional and popular companies in the markets in which they operate. Six vehicles from three journalistic organizations from three countries were selected: Brazil (where studies of journalistic genres have not advanced since the 1980s), Spain (where the largest references of journalistic genres are from Brazil) and France (where genres have accompanied the history of journalism marked by its connections with literature and politics). The organizations are the traditional Le Monde S.A, Folha da Manhã S.A and El Mundo, which deal with the ‘big news’ and produce a daily paper and a web journal”(SEIXAS, 2009: 10-11).

consequence relationship seems to give rise to a third OR constructed as a statement, ones that are formed from the connection between two or more objects.

Topoïs, the second element of enunciative logic, work as common sense, as parameters of agreement, as they constitute social knowledge about objects, ideas, opinions (AMOSSY, 2006). Journalistic topics are the common places where ORs are shared by the public. They authorize certain conclusions and historically configure enunciative logics. After a thorough analysis of compositions, we came up with the most frequent journalistic topics:

- 1) *Factual topic*: intersubjective (collective) belief that journalism only deals with facts and data which can be observed or verified;
- 2) *Topic of presence*: intersubjective belief that “eyewitness testimony” is proof that a journalist/reporter has checked and verified information;
- 3) *Topic of authority*: the intersubjective belief that only the individual responsible for an event has the authority (position or knowledge) to explain, justify, or analyze;
- 4) *Topic of quantity*: the intersubjective belief that the more statements a composition has and the more people who have been spoken to, the more accurate the knowledge of reality is.

The commitments to the act of language, the third element of enunciative logic, constitute the purpose of the action actually performed in stating something. Pragmatics states that when a statement is produced, a concrete and particular statement of judgment is being made according to the conditions of success (AUSTIN, 1990; SEARLE, 1995). The commitment lies within and for the accomplishment of the linguistic act⁸. The purpose of the assertive (the most common linguistic act in journalistic compositions) is to commit the enunciator to an adequate proposition of reality. Even if the enunciator has no intent or reason to assert, if an assertion is made, that enunciator is committed to the "truth of that proposition". There is a mutual constitution between object of reality and realized commitment whereby the object of recognized reality is that which is shaped during a communicative exchange, as per the parameters of interpretation. To explain how this occurs, we will give a few examples of analyses performed in our thesis, the *corpus*⁹ of which focused on types of occurrences.

⁸ In our Master's dissertation, we came to the conclusion that only five of the 12 dimensions proposed by Austin (1990) are necessary to make utterances: 1) illocutionary purpose; 2) illocutionary strength; 3) extralinguistic institution; 4) propositional content; and 5) speaker and listener status (SEIXAS, 2000).

⁹ A total of 324 discursive compositions were analyzed. Focusing on the notion of genre, we selected traditional media (print) and new media (web journals). Four editorials were selected for compositions: international/world, daily life/society, politics/national and culture/pictures. The analysis period was for three months (March, April and May) in 2007. A random period for the study of genres presupposes that the compositions are institutionalized in social practice, and are therefore reaffirmed in everyday life.

On March 28, 2007, an occurrence took place at one of the busiest subway stations in northern Paris. This occurrence was defined as “urban guerrilla warfare”, “a violent affront”, and a “stage for violence”. Here is what happened: An individual was caught jumping over the turnstiles in the *Gare du Nord* subway and, when confronted, fought against the controllers who tried to stop him. This occurrence escalated into shops being looted and shop windows, streetlights, and trash bins being destroyed: all caught on video and in photographs. We compared the main articles from *Le Monde* and *Lemonde.fr*, *El Mundo* and *Elmundo.es*, and *Folha de S.Paulo* and *Folha Online*, and highlighted examples of how an OR was constituted from journalistic investigations carried out as an object of observation¹⁰:

Table 3 – Examples from the analysis

<p><i>Le Monde</i> (03/29/07) Questions sur les violences de la Gare du Nord Jeunes et policiers se sont affrontés durant plusieurs heures Gabriel Bourovitch et Piotr Smolar</p>	<p><i>El Mundo</i> (03/29/07) El rebrote de la guerrilla urbana calienta la campaña francesa Royal ataca a Sarkozy tras los graves incidentes ocurridos en una estación ferroviaria de París por la detención de un inmigrante desprovisto de billete RUBÉN AMON. Corresponsal</p>	<p><i>Folha de S.Paulo</i> (03/29/07) Paris police use gas against youths in subway FROM THE NEWSROOM</p>
<p>A la suite d'un banal contrôle de titre de transport, mardi 27 mars, à la gare du Nord, à Paris, de violents incidents ont éclaté vers 16 h 30. Un voyageur de 32 ans, en situation irrégulière, a été interpellé par des agents de la RATP après avoir tenté de frauder. Cette interpellation a dégénéré en affrontements entre policiers et bandes de jeunes qui se sont prolongés jusque tard dans la nuit. Ils ont provoqué des dégâts dans la gare souterraine. Treize personnes dont cinq mineurs ont été appréhendées par les forces de l'ordre et placées en garde</p>	<p>[...] La revuelta urbana se prolongó hasta la madrugada de ayer a raíz de un accidente anecdótico. Los vigilantes del metro parisino retuvieron a un inmigrante congolés desprovisto de billete, pero no sospechaban que la maniobra fuera a provocar la indignación de un grupo de jóvenes de origen africano, ni imaginaban que la revuelta pudiera contagiarse a gran escala. [...]</p>	<p>Paris police had to fire tear gas yesterday in Gare du Nord, one of the capital's main subway stations, to stop gangs of young people from looting stores and smashing shop windows. According to police, the riots began when an inspector asked to see one of the youth's train tickets. Groups of youths soon began throwing objects at the police and the confrontation began. A woman had to be hospitalized after inhaling gas. [...]</p>

¹⁰ The dynamic of the thesis is: analysis with representative examples. However, due to a lack of space, we could not include it here in this text.

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What we see in Table 3 are the initial paragraphs of the main stories that were printed in the respective newspapers/sites. The ORs in the three headlines in bold are news occurrences: the individual confronted by controllers for trying to go through the subway turnstiles without paying. The OR deals with an occurrence that is unverifiable by observation, yet is also an occurrence of an observable nature through simple observation. We know - and this is prior social knowledge - that it is possible to witness the action of the passenger jumping the turnstiles and being approached by the controllers. We can also say that the populations of the three cities that reported on the occurrence are familiar with the subway system and its rules and regulations. The OR constituted in the text is therefore the result of journalistic knowledge produced by data checking, contrasting eyewitness accounts with official sources, and possibly official documents; in short, a knowledge obtained through particular competences, such as information gathering. Proof of this is that the only vehicle in which the object is constructed as a “statement” in indirect order is in the *Folha de S.Paulo*, which did not have a correspondent at the site.

Argumentative strength: verifying or belief

The strength that the OR acquires in journalistic enunciation comes from a fact which has been verified, although it is examined by those who write the texts. The degree of likelihood that the statement accurately reflects reality derives from a universal topic which concerns the knowledge of the nature of an action, one subject to intersubjective observation. This topic gives rise to the journalistic topic of presence, whereby the condition of “eyewitness testimony” is proof that a journalist/reporter has checked and verified information. The signature, or status, of the enunciators is part of the degree of likelihood as a journalist’s name, when assigned to a text, is proof that that particular journalist was a witness to the described occurrences. The indirect discourse that *Folha de S.Paulo* used when naming the source shows that the enunciator is not responsible for the information. This knowledge, however, is not so widely known as to become a journalistic topic to be shared by *Folha's* readers. What is shared is the knowledge that, as in all other texts written for the purpose of informing, the journalistic vehicle is responsible for what it writes.

The objects of formation of journalistic discursive are, as a rule, considered verifiable. There is the idea that every OR treated by journalistic activity has the quality of verification (QV), meaning it can be verified by parameters of common knowledge or scientific knowledge. This is why there is yet another element that helps determine the likelihood of the strength of an OR in a

communicative act: the verification coefficient (VC). The verification coefficient of an OR is measured in terms of journalistic topics. This dynamic has a further element: the level of verification necessity (VN) in a specific context for a specific news occurrence. The OR may be verifiable, but there might not be any need to verify it, such is the case with eyewitness statements. The higher the VC of an object, the greater the degree of likelihood (DL) and, consequently, the closer it is to being proof.

The evidence statement is one whose ORs are objects of agreement. Therefore, moving the assertive means working with its QV and its VC so it becomes an unquestionable fact. The journalistic topics function as a system for mediating the level of evidence of objects and, consequently, in the degree of likelihood of the assertions. In this way, journalistic discourse establishes argumentative relations between discourse and reality. It has to do with argumentative strength: a dimension inherent in many discourses, which is not to be confused with argumentative purpose (ANSCOMBRE & DUCROT, 1983). Arguing and argumentative actions are different. The act of arguing may or may not be a part of argumentative thinking, as is the case in a number of journalistic organization compositions. The act of arguing does not necessarily need to have an argumentative/dissertative structure.

In general, both print and digital news present objects of agreement based on facts, reality data, contextual situations, and "truths" of specialized knowledge. This occurs because the procedural competence works precisely with the maximum amount of objects of agreement, both isolated and interrelated. The articulations between some objects seem to just occur. These articulations work on previously recognized and intersubjectively accepted connections as if they were arguments of agreement. What we call arguments of agreement are quasi logical arguments; arguments based on the structure of the real or which substantiate the structure of the real (PERELMAN & OLBRECHTS-TYTECA, 1996). These include comparative and probable (quasi logical) arguments, example and illustration arguments (which substantiate the structure of the real), and arguments of effect and authority (based on the structure of the real). The arguments, based on values, hierarchies and topics, lead to parameters of interpretation which relate the influence of institutional purpose, enunciative logic, and discursive identity.

The interpretive levels of journalistic compositions are directly related to the types of objects treated and realized in the composition, as well as to the connections between objects. As we have seen, both print and digital news generally present objects of agreement based on facts, reality data, contextual situations, and "truths" of specialized knowledge. This occurs because the procedural competence for compositions containing assertive acts means working with the maximum amount of objects of agreement, whether to enunciate them separately or to establish connections between these objects.

These levels are different for journalistic cultures in different countries. The argumentative scale seems to have more layers in France, followed by Spain and Brazil. The main reason for this lies in the constitution of journalistic discourse in these countries. While Brazil has a historical constitution linked to American journalism, France follows European journalism, according to which newspapers must have a position and journalists are allowed to share their opinion in various types of compositions.

If the arguments are based on objects of disagreement (a film critic being one example) then the degree of likelihood automatically shifts to belief in the enunciator. It works as an argument of authority, influenced by status. "The form of arguments of authority is quite constant: the opinion it proposes is accepted by the audience because an authority supports it and this authority itself supports the audience" (BRETON, 2006: 59, our translation). As Philippe Breton explains, accepting a statement is a "permanent delegation of knowledge", which highlights the topic of authority. In assertive compositions, the arguments mostly consist of a direct or indirect quote from an expert whose authority comes from knowledge, or it comes from a social actor whose authority comes from the place of speech at a given moment or from his/her experience in the field which they work in. The argumentative levels are still subject to the condition of status, as we shall see in the next section. In Brazil, only special reporters, senior journalists, columnists and editorialists have the authority to produce stories with such a high interpretative level, which includes opinionated ones, although they tend to be "marginally" opinionated.

Discursive identity: participant status

Discursive identity (BONVILLE & MOREAU, 2004)¹¹ is made up of three dimensions: communicating subject, speaker and enunciator. The communicating subject is one of poles of enunciation created by Oswald Ducrot (1984), and further developed by Patrick Charaudeau (2006), Dominique Maingueneau (2001) and Jean de Bonville and Lise Moreau (2004). The communicating subject is the actual person who writes the text or the social actor responsible for its production. The speaker is a "being of speech" who is relatively independent from each particular text because it pre-exists the text. It is the speaker who the reader recognizes in the act of communication. The enunciator is the author as manifested in the text from the evidence he leaves there.

The journalistic institution is the speaker for all the published compositions, for both the print and the news sites analyzed, as shown in the following table. As Maurice Mouillaud (1997)

¹¹ "The concept of discursive identity refers to the representation of the speaker that the communicating subjects and the actual speaker build from the linguistic clues that utterers leave in their texts" (BONVILLE & MOREAU, 2004: 321, our translation).

explains, the name of the newspaper is a set of connotations that are condensed under its name in the course of its history. The name of the newspaper is a speaker which is more or less present depending on the level of institutional interference in the composition. In “informative genre” compositions the journalistic institution generally appears as the enunciator and the speaker either through the use of a signature mark (“from the newsroom”, “Newsroom and agencies”, “*Folha Online*”, “Journalist and agencies”, “*Le Monde*”, “*El Mundo*”) or through expressions such as (“*Folha* verified”, “*El Mundo's* report did not find”, “*Le Monde* interviewed”). When only a journalist’s signature is present, that may mean that the journalistic institution is weaker in the speaker dimension, but it still depends on the status of the other participant (real reader), which could be one of the interviewed sources.

Table 4 – Genres by discursive identity

Genre	Discursive identity: communicative subject	Discursive identity: speaker	Discursive identity: enunciator
News	JO (editorial leader, editor, reporter, writer, news agency)	JI (s) + Journalist	Journalist + JI or other JI
Note	JO (editorial leader, editor, reporter, writer, news agency)	JI (s)	JI or other JI
Report	JO (editorial leader, editor, reporter, writer)	Journalist + JI	Journalist + JI
News bulletin	JO (news agency)	Other JI + JI	Other JI
Infograph	JO (editor, reporter, writer, graphic <i>designer</i>)	JI	JI + team (other JO)
Analysis	JO (editorial leader, editor, reporter, writer, news agency)	Journalist + JI	Journalist
Interview	JO (editorial leader, editor, reporter, writer)	JI + specialist social actor + journalist	JI + specialist social actor + journalist
Article	Specialist social actor +	Specialist social actor	Specialist social actor

	JO	+ JI	
Column	Columnist (journalist or social actor) + (JO)	Columnist + JI	Columnist
Critic	Critic (journalist) + JO (editor)	Critic + JI	Critic
Editorial	JO (editorialist, management, editor-in-chief)	JI	JI
Letter	Social actor + JO	None + JI	Social actor
Chronicle	Specialist social actor + JO (Brazil and France) and OJ (Spain)	Specialist social actor (Brazil and France) and Journalist + JI (Spain)	Specialist social actor (Brazil and France) and Journalist + JI (Spain)

Legend: JO = journalistic organization; JI = journalistic institution

According to Yves Agnès' manual of journalism (2002), the main reference for French journalism schools, some genres comprise part of a group called "outside opinions", where the opinions of social actors from other fields is deemed important. If the competences of recognition, procedure, field, and some discursive parts are all social actors from another field, why not separate these compositions into one type? Wouldn't it be more revealing and productive for journalism if these competences were considered as criteria for division? Competences, of course, are part of the status of individuals, one of the elements analyzed in the status of participants, along with discursive identity. The status of participants for the pole of enunciation is so important that it exerts a degree of influence on the performance of language.

Two conclusions: 1) the influence of status may lead to a certain realization of language and 2) the language acts that can be performed depend on the authorities assigned to the functions by journalistic organization, and certainly according to the stabilized market. One example is that of critics, who are considered as specialized journalists (in fine arts, theater, culture, music, and film). The status of specialized journalists conditions the acts of language that can be performed, according to attributions, competences and institutional places where speech is obtained, that is, where dialogues are held with specific objects and equivalent verification instruments. Both expert reporters and critics work with specific objects from other fields, but while expert reporters cannot,

or should not, produce opinions that judge values, critics must do exactly that; they suggest what is "good, fair, or bad". Critics then circulate in "institutional places" of the field. Whether you are a critic who covers fine art exhibitions or a critic who covers cultural products, specialized journalists use specialized discourse and, therefore, should know how to deal with these objects and the interpretation parameters of this field.

The regularity of criteria functions as the regularity of conditions in order to realize genre. Therefore, a particular enunciative logic coupled with a given discursive identity which has characteristics of the medium creates the conditions for realizing the genre.

Potentials of the *mídiu*: the environmental influence

A separate study by media established, without prior discussion, media as the primary criterion for defining genre, without even discussing how the properties of these media influenced the idea. If you can recognize an interview on radio, print, TV and news sites, surely the regular characteristics of these compositions cross over into the different characteristics of different media. Therefore, based on a comparison between systematizations of the properties of digital media (ECHEVERRÍA, 1999; PALACIOS, 2003; BARDOEL & DEUZE, 2001; MANOVICH, 2001; DÍAZ NOCI & SALAVERRÍA ALIAGA, 2003) and media studies (DEBRAY, 1991) we investigated which characteristics of the *mídiu* would be defining or only influential for changing genres. We have come to the conclusion that, within the operation of knowledge, the semiological systems, the transmission and storage systems, the interaction systems, the technical networks, the influences on (writing) techniques and the time-space relationship, there seem to be three defining properties: the transmission system, the semiological system and the time-space relationship.

One example of transmission systems is *chats* and forums on news sites. The interactivity involved in simultaneous exchanges in *chats* only exists in digital technology. What's more is that this temporality is synchronous; everyone is connected at the same time, a kind of exchange which is impossible in printed media. Even in round tables (*table ronde*) held in French newspapers where several people gather together for a single interview, there are no receiving agents to simply read. However, the potential interactivity of the media does not always operate at its maximum level. This is the case with television, whose potential instantaneousness was subjected to the logic of the *mídiu*.

The ability to choose a linguistic code (an option the multi-media semiological system provides) means that each linguistic code has a different nature and serves a particular object of reality within journalism. Moving images serve a different purpose than written text and graphics.

Moving images and still images make up one genre¹². There is still no video format in journalism that has achieved its own genre like web documentary has for film and video. To look at it differently, a change in format does not imply a change of genre, but that change can be essential for situations like a drawing not being able to be conveyed through audio; in other words, a semiological system similar to the semiological constitutive systems of the *mídiu*m. In general, it is reasonable to say that, whether in the written press or digital media, current journalism works with the same discursive formation, especially in the same country.

Final Considerations

In order for discursive compositions of FJDs to be considered a genre they must be realized in the regular combination of some elements: 1) *enunciative logic*, which occurs in the relationship between objects of reality, commitments made and journalistic topics; 2) *argumentative strength*, which occurs in the relationship between the degree of likelihood of utterances and the level of evidence of ORs, as measured by journalistic topics or the authority of the enunciator; 3) *discursive identity*, which occurs in the relationship between status (competences) and the dimensions of communicating subject, speaker and enunciator in the act of communicative exchange; and 4) *potentials of the mídiu*m.

The different combinations of these elements generate different genres. The combinations must be maintained to institutionalize a format understood as genre. Although these combinations do not grow stronger over time, the idea of regularity of criteria, especially these criteria for combinations, certainly opens up the possibility to define the complex and fundamental notion of genre in journalism.

¹² One example of this is a video about the confrontations at Gare du Nord on March 28, 2007. Available at: <http://www.lemonde.fr/a-la-une/video/2007/03/28/affrontements-a-la-gare-du-nord_888738_3208.html>. Access on: Feb. 15, 2009.

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