

## Understanding the journalistic narratives from the triple mimesis proposed by Paul Ricoeur<sup>1</sup>

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### Abstract

Assuming that the information in the newspaper arrives in the form of narratives, the aim of this paper is to reflect on how the triple mimesis, proposed by Paul Ricoeur in his trilogy on the relationship between time and narrative, is fruitful for the elucidation of mediation carried out by journalism. From the triple mimesis is possible to understand how the mediations journalistic, that are based on ethical issues, begin in the broader conditions of social environment and cultural integration of the events recounted are completed only when reading – verbal, visual, auditory or verbal-visual – with the effective participation of those who take note of the narratives in circulation.

**Keywords:** journalism, mimesis, mediation

### Introduction

In proposing the revised model of the inverted pyramid, Adelmo Genro Filho (1987) calls into question not only the aesthetic aspects of journalistic narratives, especially as the ethical and political dimensions that shape the processes of mediation that journalism provides, from the news with the social whole. Not coincidentally, the author claims that journalism is a human activity that makes it feasible to society every day knowing what happens inside her own. By making it possible for society to know itself, the news is not simply to obey a logic operating in its capture, transformation in narrative and return to the social, since this operation is completed in the act of reading, when they are assigned new meanings to the events narrated. There is in this processivity, as proposed by Genro Filho, a range of possibilities that are ontological perceived the multiple dimensions of the social in its contradictions and possibilities of revealing new paths for humanity itself, in the utopia of the author, the consummation of a society without the various class inequalities.

Regardless of the possibilities of realization of the utopia of a society without gaps political, social, cultural and economic contributions from the journalistic narratives for

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the unveiling of the multifaceted social reality, the theoretical propositions of Adelmo Genro Filho continue inspiring, especially if we take care with the author himself, to avoid attribute a role to journalism knowledge of reality as it seems like that provided by the philosophy, sociology or science. More specifically, the knowledge of the world that journalism is able to provide is not necessarily in the form of elaborate speeches about social ills, the existence of the senses or rational explanations about the dimensions of human reality, physical and natural. Although a seemingly fragmentary and fragmentary knowledge of the realities brought about by the journalism has the advantage of constantly updated about the cultural, economic, social, behavioral, ethical, political and many other events as there are daily print and electronic media give us to know.

This ability to bring the world in its contradictions is explained by Genro Filho from the perspective of the news realize, in a first level, the singularities of the happenings narrated. The singularity, however, refers to the particularity, which may come in the news itself, or suggested, making the journalistic narrative able to contextualize this event in a broader class of events to which they bind. As the news refer to events that, even in its natural dimensions, contain human expectations to make them plausible, understandable, the journalistic narratives are prefaced by "ideological and ontological assumptions that guided the production of news," as they are able to provide "ideological and ontological projection that emanates or is over the news" (GENRO FILHO, 1987, p. 195), making the newspaper account indicates something potentially universal. Taking as a graphical reference equilateral triangle, figure refers to the traditional form of pyramids, Adelmo Genro Filho makes clearer the relationship between the singular, particular and universal in a news story.

The context of particularization that will give meaning to their own singular or, in other words, that will build the journalistic fact, should be more broad and rich connections. A monthly newspaper will have to further open the angle of contextualization and generalization, thereby increasing the base of the triangle (...). Following the path of this representation, we can graphically illustrate how the ideological

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and ontological assumptions that guided the apprehension and construction of journalistic fact, often spontaneously and unaware, are suggested and projected by the news. (GENRO FILHO, 1987, p. 193.)

In the reflections of Adelmo Genro Filho we found the clue to understanding how the triple mimesis, proposed by Paul Ricoeur in his trilogy about time and narrative, is able to clarify the mediations that journalism provides everyday with the whole social issue underlying the work of Genro Filho. Although locates in theoretical perspectives and different analytical perspectives, including in respect of their objects of study, the two authors, in their analysis of different forms of narrative, point to something in common: if what is narrated is ontologically marked, we can therefore, always find marks of social, cultural, economical, finally, the broader environment in which each narrative is inscribed into circulation. There is in authors another coincidence: every narrative is re-appropriated in the act of reading, which makes dynamic ontological perspective, because what is configured in a particular narrative will receive new settings from the perspective of the reader, thus providing the creation/recreation of reality, a process that never ends.

## **Time, plot and mimesis**

The route of Paul Ricoeur (1994, 1995, 1997), in three volumes which seeks to establish connections between time and narrative, particularly in fictional narratives and historical studies, beginning with St. Augustine and his discussions of the time and their meanings and by Aristotle, with reflections on the weaving of the plot. Warning that there is no theoretical unity among the authors used to support the reflections about the temporal dimensions and construction of the plot in the narrative, and, especially, that St. Augustine do not submit a time to weave the plot, while Aristotle does not subject the construction of the plot to time, Ricoeur proposes that it is precisely the time and the weaving of the plot elements central to any narrative. In the words of the author, "(...) the time becomes human time as it is articulated in a narrative, and narrative achieves its full meaning when it becomes a condition of temporal existence "(RICOEUR, 1994, p. 85).

From St. Augustine Ricoeur retain especially the difficult to define precisely what is the time, since it is wrapped in a quandary that seems to have no solution. If the past is no more, the future has not come yet and present is just a fleeting moment, how to explain the time? Still other questions arise: the time is just a physical dimension, there is a "being" time? Even if the answers are not always clear or lasting, we can be said that there are dimensions of time beyond the chronological, like the psychological dimensions, able to make similar chronological different times for different people because each one is experiencing private experiences of the world. Thus, time can only make sense, therefore, get rid of quandary imprisoning that prevents a minimal rational explanation about your condition, if we take the reality of human temporality. This can either refer to notions of eternity and time of relaxation or finitude. But essentially, the time makes sense only as part of the memory of mankind as to what can be salvaged, but also as they can, to some extent, be predicted.

What allows man to take the time as covering the past, makes projections about the future and fix the present? For Ricoeur, the answer lies in narrating.

On behalf of the right to say that the past and future are in some way? Again, on behalf of what we say and do to their purpose. Now, what we say and do about it? We relate the things we consider true and predict events that occur as we had anticipated. It is therefore always the language, as the experience, the action, which is articulated, which resists the assault of the skeptics. Now, anticipate is predict and narrating is "discerning by the spirit". (RICOEUR, 1994, pp. 25-26.)

Without ignoring the discussions of Ricoeur extends about other issues concerning the time in St. Augustine, as the difficulties of measuring it, the issues surrounding eternity, and more, we are able to synthesize that time only becomes plausibly, explained, by memory, which in turn requires some form of maintenance, operations that will enable their recovery. The narratives are exactly what allow the time being, regardless of its transfer to the past, its projection into the future or its fugacity in the present. Narrate, thus, is permanent action update, is the human capacity to make the present more than a moment soon to be lost from memory. We narrate to create idealized worlds, the fables that make up imaginary worlds, fantastic realities suggest, but also to seek rational explanations, to understand our past, for example, conforming proposition of Hayden

White (1994) that historical explanations can be understood as grand narratives about the events of mankind. Taking the narrative structures can also be a strategy to make it more palatable subjects whose descriptions can be too arid, as suggested by Jean-Francois Lyotard (1998) about the use of narrative methods in science. And we know that the journalistic narratives, although particularize against other forms of telling the world, to make known events, are also ways to update, while the historical record in its most elementary human actions in telling them every day, at the very moment they are happening, what is now possible by the technologies that provide "real time" as the Internet, radio and television transmissions.

But time by itself, does not complement the explanation that Paul Ricoeur pursues to the narrative. If time is a fundamental dimension of any act of narrating, telling a story is not just the update of the events described, which will have its full meaning only as caught in an plot, or built from one plot. The act of composing is thus the weaving of the logic of what is narrated, making possible the existence of order where apparently only fragments reigned. With reference to the propositions of Aristotle on the composition and characteristics of the tragedy, Ricoeur proposes that the plot is configured as a "representation of action" (Ricoeur, 1994, p. 59). Remember that other authors may appear plot as the construction of scripts or as the proper conception of storytelling.

If time is a key element in reference to the narrative, to coordinate it with the notion of plot, is clear that, in the narrative, time does not necessarily correspond to the happening. Time becomes the narrative itself, that can make use of the narrator strategies to stretch actions that had little significance in the happening, shortening actions that lasted more than suggests that the time used to narrate them, making references to the past as well as projections into the future, among a host of other devices (see COIMBRA, 1993, especially regarding the temporal modalities of narratives in the reporting). But for Ricoeur, there is something more important to understanding the plot, which is, in part, their elucidation from the Aristotelian concept of mimesis. If the plot is the representation of action, "there is virtual identity between the two expressions: imitation or representation of action and agency of the facts"

(Ricoeur, 1994, p. 59).

Thus,

Is excluded from the beginning, for this equivalence, any interpretation of Aristotle's mimesis in terms of copy, identical replica. The imitation or representation is a mimetic activity while producing something, namely, precisely the facts available to the weaving of the plot. At once we left the employment of Platonic mimesis, both in his job as metaphysical in its technical sense in Republic III, which opposes the narrative "by mimesis" to the narrative "simple." (...). Let us Plato's metaphorical mimesis given in connection with the concept of participation, by virtue of which things imitate the ideas and works of art imitating things. While the Platonic mimesis away the artwork two degrees of the ideal model which is their ultimate foundation, the mimesis of Aristotle has only an area of development: human making, the art of composition. (RICOEUR, 1994, p. 60.)

Because of the purposes of our text, which seeks approximations of the concepts of time, plot and mimesis with the journalistic narrative, we refer to Ricoeur books for details about the issues which relate to narrative forms in the arts. Similarly, here also we are not concerned the differences between tragedy, comedy or drama and its implications for a theory of narrative. It is fundamental to us, on the other hand, think the weaving of the plot as the moment of synthesis of a narrative, even as the possibility of making a concrete story. In the words of Ricoeur, "compose the plot would make intelligible come from accidental, the universal from singular, the necessary or credible from the episodic" (RICOEUR, 1994, p. 70). It is also essential to note that Ricoeur's mimesis is not imitation of life or any other means imitative, but putting into action the relationship between time and weaving of the plot. In this process is that life, fictionally articulated or narrated from actual happenings involving real people, makes sense. In other words, for he can only be understood mimesis as imitation in a metaphorical sense, precisely that which tells of an "imitation of action". In the narrative imitation becomes precisely the action of weaving a plot, to make it possible to narrate an event, a story or a life course.

That brings us to the proposition that most interests us: the triple mimesis. If we already know that mimesis is not just an imitation, or if it is, the imitation is not merely resemble something that already exists, but the very concrete action to make the

narrative, the triple mimesis further clarify these relationships, while that calls attention to the ethical dimensions involved in any act of narrating. From a world pre-configured, mimesis I represents more closely the ethical, the social world in its complexity, mimesis II is the act of configuration the strong presence of a narrator, but also to mediate between mimesis I and mimesis III, which corresponds to the reconfiguration time which marks the active presence of the reader. In the synthesis of Marcela Farré, in a proposition about the journalistic production as construction of possible worlds, from strategies of fictionalization, we have

1. The prefiguration or mimesis I, which provides the model of ethical world or representation of the real, as presuppositions of truth, that the reader has been fixed.
2. The configuration or mimesis II is the domain of poesis, of the mechanisms for creation that different instances narrators realize.
3. The reconfiguration or mimesis III is the sphere that brings in receptor activity with update persuasive and emotive. (FARRÉ, 2004. P. 143.)

What we have, therefore, is the mediation by the weaving of the plot, carried forward from the world that serves as a reference, and the set of people who will be expose to the narrative, noting that reading is not a mere moment of passivity in front of the text. It is also to make concrete the relationship between time and plot as Paul Ricoeur summarizes by saying that "we followed, therefore, the destiny of a prefigured time in a refigured time, through the mediation of a configured time" (RICOEUR, 1994, p. 87).

In mimesis I the prefigured world presents itself in three dimensions: structural, symbolic and temporal. The first concerns, more immediately, the very most important narrative forms for a particular society, comprising a set of rules considered relevant to a good way to tell, or a narrative tradition. The second shows a collection of myths, beliefs, values, ethical and moral issues, finally, to a wide range of typical manifestations of culture. The latter is articulator of meanings by referring to the various possibilities that the temporality, chronological or otherwise, is a carrier. In Ricoeur's explanation:

Whatever may be the driving force of innovation in the field of poetic composition of our temporal experience, the composition of the plot is rooted in a pre-understanding of the world and action: the intelligible

structures, symbolic of their sources and their temporal character. These traits are more descriptive than deducted. In this sense, nothing requires that the list is closed. However, their number follows a progression easy to establish. First, if it is true that the plot is an imitation of action, primary responsibility is required: the ability to identify the action in general by their structural features; a semantic of the action explicit this first competence. Moreover, if imitation is to produce an articulated meaning of the action, is required an additional competence: the ability to identify what I call the symbolic mediations of action, in a sense of the word symbol that Cassirer became a classic and cultural anthropology (...) adopted. Finally, these symbolical articulations of the action are carrying by more precisely temporal character, whence proceed most directly the ability of the action to be narrated and perhaps the need to narrate it. (RICOEUR, 1994, p. 88.)

The trait most evident in mimesis I is its demand for an ethical necessity, since rooted in concrete situations in the world of reference for the narrative that will appear. The symbolic references that structure the narrative, giving it directions, is not immutable, is part of the dynamics of transformations that the narratives will help achieved. This is the additional reason for there to be ethical commitment. Ethical sense that is in the assertion of Ricoeur (1994, p. 101): "What one sees in their wealth, the sense of mimesis I: to imitate or represent action is first pre-understanding what occurs in the human action: with its semantics, with its symbolic, with its temporality." We have here another important dimension to Paul Ricoeur in the trilogy *Time and Narrative*, but reappears in several other works in which, either taking care of the quandary of the time, the problem of memory and forgetting (2007), or thinking about the relationships between sameness and selfhood (1991, 2008): the hermeneutic character of human action and experience. The hermeneutic dimension is a distinctive feature of the triple mimesis, in carrying out the processes prefigurative, configurative and refigurative, it places man and his need for interpretation in the center of the narratives gestures.

If in Mimesis I we have the prefigured world, mimesis II is the act of weaving a plot, understanding, moreover, that the plot is the mediator par excellence between the world that precedes the narrative and what comes after the circulation's social narrative. Make sense of the world and allow the emergence of new meanings to this same world is the role played by mimesis II.

Putting mimesis II between an earlier stage and a later stage of



mimesis, I seek not only to find it and frame it. I want to better understand its role in mediating between the upstream and downstream of the configuration. Mimesis II is only an intermediate position because it has a mediation function. Now, this function of mediation stems from the dynamic character of the setting operation that makes us prefer the term the fabric of plot than the plot and the disposal than the system. This dynamism is that the plot would exercise in its own text field, a function of integration and in this sense, mediation, allowing it to operate out of that field itself, a greater range of mediation between the pre-understanding and if I may say, post-order understanding of the action and its temporal features. (RICOEUR, 1994, pp. 102-103)

Time of synthesis and configuration of the world prefigured, mimesis II performs mediation with reading of the narrative, [that defines](#), in a nutshell, mimesis III. But not only. In establishing the mediation of mimesis I and mimesis III, mimesis II establishes what Ricoeur calls the "hermeneutic circle", not only for the reason that it is itself mimesis II who allows the world prefigured the reconfiguration, essentially interpretive act, but also by the fact that the narratives are privileged forms of knowledge-making of the world. In more detail, as well Ricoeur presents mimesis III:

This stage corresponds to what H. G. Gadamer, in his philosophical hermeneutics, called "application". Aristotle himself suggests this latter sense of mimesis practices in several passages of his Poetics, while you worry less about the audience in his Poetics than in his rhetoric, in which the theory of persuasion is fully regulated by the receiving capacity of the auditorium. But when he says that poetry "teaches" the universal, that the tragedy "representing the pity and terror, this makes debugging a kind of emotions," or when he mentions that we have the pleasure of seeing frightening or regrettable incidents to compete reversal of fortune that is the tragedy - means that it is right in the listener or the reader who follows the path of mimesis. Generalizing beyond Aristotle would say that mimesis III marks the intersection between the world of text and the world of the listener or reader. The intersection, therefore, the world configured by the poem and the world in which effective action exhibits and displays its specific temporality. (Ricoeur, 1994, p. 110)

Mimesis III calls, so, the reader of the narrative to be integrated into the plot, but as we alluded to, not passively, but as one who plays the role of refiguring, making complete the hermeneutic circle. Although filiation in another theory, but in the same perspective of concern, the aesthetics of reception (cf., among others, GUMBRECHT, ISER, and JAUSS, 2002) has been important for understanding the broader forms of mimesis III,

although not naming them as Ricoeur, who also makes use of authors affiliated with the aesthetics of reception to better clarify it.

## **Journalism and narrative**

If we start these reflections affirming journalism as a form of narrative, it is necessary to check some conditions that make such assertion possible, since the previous reflections subscribe to theories about the stories of fiction and historiography, which deals with Paul Ricoeur. To get started, the news tells us of daily events, updating us as to what unfolds around us. From a certain point of view, therefore, the newspaper story is inscribed, apparently, as a mark in this most obvious of temporalities, which poses the problem of the time it drains quickly. But the equation is not so simple as a warning Hector Borrat, in a study that takes the form of journalistic information from the references in the narrative, to reach a mediation process, especially politicians, exercised by journalism.

The actuality is not pure brief moment. Lasts. It is the historical present, of variable duration, synchronously' context with what is happening elsewhere, and diachronically with different pasts and futures, short, medium or long term. Precisely because it lasts, the actuality calls the report: It needs to be told to be known. (BORRAT, 2006, p. 280)

To tell the present, journalism makes use of various narrative strategies such as simple reports, interviews, stories, chronicles and other possible forms, not chosen randomly, but in terms of aesthetic goals, and why not, from an intention to create effect, which always correspond to the ways of reading potentially as many as the number of readers, a process that can be explained by the triple mimesis. This operation of narrating the present, to tell the world factually, as well Borrat points, is not confined to a mere referentiality here and now, but is associated with references to the past, while also projecting a future, at a minimum the read operation, process that, enrolled in mimesis III, is always on the horizon of textual production. In this sense, the relational dimension inscribed in the triple mimesis creates a certain expectation of reading, but

cannot end a single possibility of perceiving the world from the happenings narrated by through processes of text organization, that use, among others, the strategies framework, that not to go too far in its characterization, consisting in the selection of aspects of the events that they attribute to intelligibility (TUCHMAN, 1978; SILVEIRINHA, 2005). Temporality, in addition to chronological or psychological marks on a journalistic narrative, involves complex capture operations of the problems that any prospect of dealing with the terms past, present and future time imposes to whom predisposes to tell about happenings of any nature.

Moreover, the journalistic narratives, always referential, because relate to something outside and whose specialist area is also the sources of information, not only on storytellers, need instruments that make them legitimate, reason why are undertaken efforts to give them an appearance of objectivity, though this is just an ideal. Thus, according to Cristina Ponte,

Using the concepts of narratology, we consider that in the axiological dimension of journalism there is an ideal external focus – objective, without interference – in particular on the separation between reporting and commentary. On the other hand, the instrumental dimension of the selection of the facts, and especially in its construction as an account of the report, the focus becomes closer to knowing, makes use of the superior knowledge provided, the narrator can control the events reported, characters who play them, the time they move, the scenarios in which they are located. (PONTE, 2005, p. 46)

This necessity of legitimization of the narratives from the journalistic ideal of objectivity puts in another dimension the role traditionally occupied by the narrators in mimesis II, requiring them to strictly observe the ethical principles of mimesis I, otherwise collapse the very reliability of the information disclosed by journalism, without which the consumption of news may not become a habit, or the credibility of the media that put them in circulation can come down. Not been for the most obvious reason, to consider the cultural, moral and ethical prefigured, would that be because mimesis III requires readers of the narratives that share the same environment prefigured, enabling them not only the apprehension of any gaps between the said and done, as well as in condition of recreators of the world offered by the narratives. Of

course, we have assumed that each particular happening journalistically narrated is open to interpretations and disputes since in its occurrence, which leads away from any naive reading would suggest that the perfect synchronization between happenings and faithful reproduction of its occurrence and developments by the narratives news.

Since the senses of the contemporary happenings of the natural and social worlds are disputed narratively, we have a certain centrality of the news media in this process. And so, recognizing the importance of journalism for the today understands, says Mar de Fontcuberta, when study the relationships between the processes of interaction and narrative journalism:

In a media society who narrates, **tells** and in large part built cultural identities are the media. We cannot talk about identity without speaking of the concept of otherness. For Gustafsson otherness can be used in two senses: first in its ontological sense that there is something quite different, or not identical, in comparison to what is the same as itself, and second, in the image which has a subject (often collective from) another. This construction of the other images is now held largely by the media. (FONTCUBERTA, 2005, p. 76)

The importance of journalism as a mediator between events and readers of news stories, as could not be otherwise, puts a number of ethical issues as points of reflection when we think about the news. The principal, as we stated construction of news as the narratives, implying, thus, the processes of weaving the plot concerns the boundaries between narrating the happening reliably, so, perform ethically mimesis II, and create realities without connection with mimesis I, which would reduce the necessary confidence for the realization of mimesis III. Of the many discussions already proposed, which implies journalism as a fictional narrative is perhaps the most recurrent, it being understood here the fictionalization as a real trick of concealment, which may appear, for example, in a form of sensationalist journalism. The question, however, has been elucidated from scholars that proposing the approximation with the techniques of fictional narrative as aesthetic resource that does not necessarily hurt the ethical aspects, until could even favoring them, as says Cristina Ponte (2005), when demonstrate how much the realistic literature of the late nineteenth century was important for the flourish of social commitment to the closer investigation by journalists. See also studies that

deal with the New Journalism (BULHÕES, 2007; BRIDGE, 2005, among others). There seems to be good agreement on the fact that to make use of narrative resources in all of its extensions, as evidenced by comparisons with literary modes of narration, **not** involves breaking with the ethical principles of journalistic narrative (FARRÉ, 2002, among others). Narrating using the resources of fiction, according to Marcela Farré, is different from making use of fabulation.

Narration is the attribution of meaning, is a hinge that fuses a language with an interpretation of the world and in doing so, brings together individuals and actions (individuals and properties), giving an added value to the story: understanding. In this way, it transcends the explanatory character of logical arguments. The explanation locates something in the reality showing its connections with other real things, but not to respond in this manner they are and how they might be otherwise. (...) Telling in this sense does not mean thinking journalistic discourse as a place of fabulation. It comes to recognizing, on the one hand, the ethical presence of an enunciator that organizes the report and shows in their choices, leaving open the possibility of the receiver to acknowledge his presence viewfinder. On the other hand, it must be noted that not every news story has the virtues of narrative; in this sense, it here is distinguished from chronic as of other reports that follow what Miguel Bastenier calls "genres dry" (the brief, for example). (FARRÉ, 2004. p. 138)

Following the tracks of Marcela Farré, but also returning to the beginning of these reflections, if narrate is to make sense to the world, journalistic narratives, as proposed by Adelmo Genro Filho, are able to view, from the singularity, the wider connections with the particular and the universal, process that has similarities with the proposals of the triple mimesis of Paul Ricoeur, safeguarding the differences of theoretical and methodological perspectives between the two authors. Thus, not seems inappropriate to say that the triple mimesis constitutes, par excellence, the mediation process that journalism, from their narratives, can potentially make to the social whole. In mimesis I, for example, we find the references used in journalistic frameworks (see, about the frameworks, among others, TUCHMAN, 1978; GITLIN, 2003; HALLIN, 2005; SILVEIRINHA, 2005). As Paul Ricoeur says, the triple mimesis constitutes a hermeneutic circle, which makes possible to not only understand the world, as the dynamic construction of the narrative and the mediation that she provides. It does not seem unfounded to propose that the same is applicable to news stories on his deal with

the social world. And especially, that the happenings narrated by journalism bear the marks of a world prefigured, mediated by the configuration of the narrators of journalism, but just buying the full sense, though not necessarily unambiguous, from the multiple readings that are the subject matter.

## **About other dimensions of the narratives**

Some legitimate questions may arise from the proposition that the ways of telling the world of journalism and its happenings can be considered forms of narrative. Because of this first possibility of question, one another derive from it, now on the appropriation of the propositions of the triple mimesis as a way to elucidate the relationship between journalism and the processes of narration and its implications on the social world, particularly those referenced in the ethical requirements of reporting processes. The first doubt would be more directly related to the original purpose of Paul Ricoeur to conceptually develop the notion of narrative, inscribed in a philosophical effort to understanding the relationship between time and weave of plot in the process of construction of fictional and historical narratives. The second doubt unfolds, it says, first, about the possibilities of considers narratives as ways of telling the news happenings of the world, and then, about the expediency to taking the triple mimesis as explaining power to the ethical dimensions involved in the process of giving watching the news.

The first of these questions requires us to follow the clues left by Paul Ricoeur in the trilogy about the relationship between time and narrative and in other works in which he takes up the challenges of the weaving of the plot. Although at first sight is the author limiting his thoughts to the historical and fictional narratives, it is important to remember that at various moments he proposes fictional narratives as anchor points, such as possibilities for the human being to say to you, your world, from fabulations, constructions of worlds than the one inhabited by us. In other words, in Ricoeur we found an indication that the ethical and moral premises founded in fictional narratives, especially from the construction of characters and their relationships with other

characters and the dynamics of the world they inhabit, are privileged entries to understand our ways of problematizing these same dimensions in our "real lives" (RICOEUR, 1991, 1994, 1995, 1997).

But that's not all. In expanding the possibilities opened up by the triple mimesis as explanation of the narratives process, Paul Ricoeur extends this concept beyond the forms of narrating fictional and historical, as we found in his reflections on the relationship between memory, history and forgetting (2007), by treating the act of building as one of the characteristics of the architectural process:

In "Architecture et narrativité," *Catalogue de La Mostra "Identità e Differenze"*, Triennale de Milan, 1994, I tried to transpose to the architectural plan categories associated to the triple mimesis exposed in *Time and Narrative (...)*: prefiguration, configuration, refiguration. I pointed out in the act of inhabiting the prefiguration of the architectural act, to the extent that the need for shelter and circulation draws the interior of the housing and the intervals to go. In turn, the act of building is given as the equivalent space of narrative configuration by composition of the plot; of the narrative to the edifice, it is the intention of internal coherence that animates the intelligence of the narrator and the builder. Finally, dwelling, resulting from the building, was considered the equivalent of "refiguring" which, in the order of the narrative is produced in the reading: the resident, as the reader, accepts to build with their expectations and also its resistance and its response. I concluded the essay with a compliment of itinerancy. (RICOEUR, 2007, p. 159, with highlights of the author.)

The itinerancy, taking especially in his metaphorical dimension, also implied in the Ricoeur's proposition, is more than mere allusion to transformations possible of architectural modes to occupy different spaces, be they the residences we inhabit, are the cities that host houses, buildings, monuments and urban furniture. The itinerancy is indicative of the hermeneutical relationship that we narratively establish with our worlds, making them acquire senses, but especially, to be modified as new articulations between the weaving of the plot and the temporalities emerge. Narrating, as the author points out, is to make human time, as well as the form par excellence to save it, preserve it, is an act that not confined to literary and historical narratives as well as spreads for dimensions of human activities that can achieve the architecture, cinema, fine arts and a host of other actions of men, among them the methods of counting the happenings

activated by journalism.

The most explicit reference about something that approximates the whole of journalistic narrative forms we found in Ricoeur, in this sense, is in Volume III of his trilogy about time and narrative, on the topic in which the author discusses the problem of memory, the contemporary, the time of the private individual destiny and the public time of history.

However, exists between memory and historical background a partial coverage that contributes to the constitution of an anonymous time, halfway between the public time and private time. The canonical example in this regard is the narratives collected from the mouth of the ancestors: my grandfather might have told me in my youth, about happenings of beings who I could not meet. Thus, it becomes porous the boundary between the historical past of individual memory (as seen in the history of the recent past - the most dangerous kind! - that combines the testimony of survivors to the documentary traces of its authors). The memory of the ancestor is in partial interaction with the memory of their descendants, and this intersection takes place in a common present **that** may itself be have all grades, from the intimacy of us until the anonymous *notice* (emphasis added). It is thus build a bridge between past history, understood as the time of the dead and time before my birth. If we trace the chain of memories, history tends to a relation in terms of us, which extends continuously from the earliest days of mankind to the present. (RICOEUR, 1997, pp. 193-194)

Situate the report, although Ricoeur does not make explicit what his meant by it, if a journalistic genre or the effort to report, is to put among the new forms of narrative textual practices of journalism **as well as** assign it role in this encounter between past and present, public time and private time in history. Even though journalism does not "make history" as many of their operators suggest, especially to highlight the centrality of the news media in the discussions and changes in contemporary societies, it is impossible to deny that the journalistic narratives – even framed by individual interests, institutional constraints and professional ethos – constitutes valuable documents on times and societies, helping to revealing the contradictions and the ways in which power games and contests of meaning is presented to social actors. At a minimum, these narratives are able to point out the most relevant thematic of each historical moment, providing clues for investigators to seek beyond implicated in each happening narrated



by journalism. Journalistic narratives are, in this view, part of what Paul Ricoeur calls as its effort to "catch up" time, to humanize him, since his total understanding always refers to a condition of impossibility.

In addition to the possibility of considering the news production as part of productions human narratives suggested by the fragment to the notice of the citation in the text of Paul Ricoeur, the authors quoted above are unanimous in speaking of the possibility of reference to journalistic productions as narratives, even considerations surrounding certain textual forms, such as the brief report, which would be deprived of minimum characteristics of a narrative. Brazilian authors, such as Luiz Gonzaga Motta (2007), *although* analyzing the journalistic production in distinct terms from we propose, also identify with the news modalities – as well as other textual media forms – narrative forms, modes of articulation that tell the world. In this way we have been thinking is that the journalistic narratives as a possibility not only of textual analysis – which may involve the recognition of informational text genres as methodological starting point – but even as a way to stage the disputes of meaning and power plays involved in the definition of the happenings that are caught by the news story. In another instance, when investigating the journalistic coverage on homophobia, we found that at least the news – understood here as any kind of telling the world and its happenings – are endowed with potentialities of narrativity (CARVALHO, 2010). In this way, when the analysis is, for example, on covering the same happening, implying a different series of texts, such as single notes, interviews, reports, articles, essays, letters to the editor, editorials and other textual forms, it is possible see how narrativity appears, if not via a direct text alone endowed with all the potential stories, at least through the construction of the plot over a certain timeframe in which, among other possibilities, characters emerge, others make focus or other lose relief, as an happening, in the case of our research on homophobia, will acquires new dimensions depending on the different meanings that social actors claim to it.

If the narrative is at least a journalistic text production capability, we claim that analysis of the news production may have narratives as a privileged entrance. In this sense, it is not just to work methodically the narratives from of the potential that narrative genres

can offer, including not to fall into the traps so common in attempts to analyze the journalistic production as a function of narrative genres seen from the perspective of reductionist characteristics inherent, immutable and not subject to mutual contamination allowing, pushed the limits, for example, understand how literary and fictional contributions can enrich the understanding of factual reports. It is also possible establish other dimensions of methodological possibilities to understand, starting from narrative, more broadly society itself, as we find in the proposition of Bruno Souza Leal (2006) of taking the narratives also in its metaphorical sense of enlightenment about the world.

Regards the triple mimesis, we would like to reinforce that we do not intend all the journalistic productions are entered beforehand in the ethical precepts that the activity requires. We also emphasize another aspect, [which concerns](#) to the methodological potentialities involved in the proposition of Paul Ricoeur on the triple mimesis and the appropriations that we have here of the hermeneutic circle. We glimpse that not only the ethics emerges as a central problem when dealing with journalistic narratives, but that the triple mimesis puts on the scene other elements of the weaving of the plot in its relations with temporality. Therefore, analysis of journalistic narratives can potentially bring up questions as who are the actors on the scene in the dispute of meanings that define the contours of the happenings narrated; who are the personages which are mobilized by the text; what say the respondents to the production of reports, but also what they suggest want to hide; what are the power relations that emerge and/or are obscured by the news story; how narratives deal with time, not only in its chronological dimension, but also psychological and other possible; as memory or forgetfulness are activated in these narratives, in addition to a number of other analytical possibilities.

The triple mimesis becomes thus more than a form to see how a prefigured world is a kind of reference point for configuration processes, always open to new configurations that the reading acts will mobilize. She becomes the potentiality to deal with the journalistic narratives with reference to ethical and aesthetic dimensions, in which what emerges, in the end, are traits of the societies in which these narratives are produced and circulate.

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