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Journeys and Heroes in Piauí's Magazine Profiles: a Study on Biographic Gestures in Journalism

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Abstract

The reflections of this article focus on biographical gestures in journalism, studying them in profiles published in the magazine *piauí* magazine, especially from those identified as "figures of the republic" 30 profiles were analyzed, out of a total of 103 published profiling texts by the magazine). Using concepts how biographical illusion (BOURDIEU, 1986), biographical naivety (BAKHTIN, 2005), the journey of the hero (MARTINEZ, 2008) and the profiles in journalism (Villas Boas, 2003 and Maia, 2013), as well as reflections on the nature of the biographical gesture, the question that guides this reflection is: how and to what extent does the *piauí* magazine use the narrative strategy of profiling to offer the reader new ingredients and gradients both in the profile and in the context and social circumstances in which they are inserted?

Keywords

piauí, biographics profiles, journalism.

Tactical considerations

Journalism, in its most usual modes of expression and narrative series, has used social life as an essential raw material. This assertion is a starting point for the reflection proposed here about how, in Brazilian journalism, the narrative construction of biographical profiles has become an important strategy for the journalist to seek to move forward in relation to his daily life and directly perceptible to try to understand better the world in its complexities and opacities. It is therefore assumed at first that a biographical profile may have the potential to transcend the immediately visible dimension of the event, to counteract the circumstances and causalities that engendered it, and to bring out the overlaps, joints, nexuses, and connections it feeds.

As will be described later, biographical profiles have historically constituted, within the narrative series of journalism, a strategic bias in terms of the journalistic work of probing the immediate real. Profiles are carried out by electing and probing social actors that end up generating some type of interest depending on the roles they play, the places they occupy or even motivated by the events that they carried out. Or, often, not so much, since the human figure is always powerful to be narrativized in function of its singularities and peculiarities. Of all sorts, they are reports of an essentially memorialistic nature, for not only were they substantiated by the activation of the memories and the memorable of the profiling, but themselves, the profiles, become established as narratives feeding the repertoire of the memorable.

Using reflections on the nature of the biographical gesture, notions such as biographical illusion (BOURDIEU, 1986),, biographical naivety (BAKHTIN, 2005) the hero's journey (MARTINEZ, 2008) and profiles in journalism (VILLAS BOAS, 2003; MAIA, 2013), the question that guides this reflection, based on the analysis of profiles published by Piauí magazine, identified in series "Vultos da República", is the following: how and to what extent does the Piauí magazine use the narrative strategy of profiling to offer the reader new ingredients and other perspectives, both in the profile and in the context and social circumstances in which they are inserted?

On the empirical object chosen, piauí is a monthly journal that was released in October 2006 at the International Literary Festival of Parati - Flip, by the filmmaker João Moreira Sales and the publisher and owner of the Company of Letters, Luiz Schwarcz. Without editorial and without fixed columnists, for its publishers there are no small or large themes. They seem to believe that what really exists is good stories or badly told stories. According to its editor, João

Moreira Sales, *piauí* is not a magazine produced in writing, it is created and developed by reporters, researchers and writers who are in the field looking for exclusive and original material.

In order to observe the mentioned biographical investments of *piauí*, it was considered necessary the exploratory work in the 128 editions of the magazine, (from the first edition, in October of 2006, until May of 2017). Of this total, 103 texts were considered profiling, which shows that the profiles are considered an important resource for the journal, since 80% of the editions have brought this type of report. After this step, a first methodological procedure was developed based on content analysis, whose objective was to verify common characteristics that are repeated in the content of a text capable of grouping them in the vignettes published by *Piauí* magazine (types, figures, profiles, figures, personal stories, among others). As we will try to show ahead, the magazine seeks, in its own way, to organize such narratives adopting a typology to identify them.

In the authors' evaluation, the profiles identified as being the most relevant, and within these, the vignettes as figures of the republic (30 in total) were chosen for an observation and, among this group, by sampling (as a function of the article itself), six were given a more detailed analysis in terms of seeming to gather more elements effectively connected with the questions that move our reflection.

Our analytical work thus considered a first moment of quantification (CA), and then associated elements of Narrative Analysis (NA) and phases of the hero's journey, proposed by Martinez (2008). The purpose of this paper was to observe how the narrative strategies used by the *Piauí* magazine, in the series of figures of the republic, approach the characters in their contextual and circumstantial complexity, offering new ingredients and gradients on narrativized life histories to the reader.

The biographical as a mode of knowledge

It would not be an exaggeration to say that biographical gestures in any media-interactive environment, as Arfuch (2010), Bruck (2009) point out, have significantly deepened the immediate / mediated set of knowledge available in an intense negotiation process, one might say, in some cases, almost overlapping between past, present and expectation of future. The media, especially journalism, by its nature also documentary, ends, in its way, to refer and nourish processes of memorialistic construction. Regardless of the mediums that support them, textual and imagery registers and nourishes our perceptions of the more recent past - so to speak, a refraction of refraction.

The tensions that mark this relation between stories that, when they are placed as narratives of the present, are also instituting themselves as a substance for memory and history, reveal a complex game of temporality in which we end up constituting perceptions of events and situations which in the future will be offered as keys to the understanding of the past. A game of temporality in which journalism is not always merely ancillary, but episodically an effective marker of the senses and interpretations that will crystallize, feedback and biases (mis) understandings and (in) comprehension. In a word, journalism, in narrating, inscribes reports in the field of memory and, in doing so, also becomes a substance and a privileged place of the memorialistic game.

Journalism would thus contribute to the daily construction of the image of public personalities in reporting situations in their lives - rapid passages, experiential circumstances, the known and the hidden. And, consequently, for the construction and reconstruction of these images and the collective memory about certain people and / or situations. It is worth emphasizing that the pieces of the life-jigsaw of such personalities, assembled daily without the temporal distance by the daily narrators, serve as reference for future perceptions and interpretations and will often be used by biographers, journalists or not, as affirmation or refutation of facts, circumstances and contexts of lives of biographed/profiled.

Thus, if the profiling results from a markedly indicative work, which seeks the synthesis of its referent, that is, the life history in question, also turns out to be the result of a requirement for the director to establish a coherent narrative and that translates for the reader more than coincidences, causalities and origins of the events and circumstances on which we want to shed light. This is because what the profileist has to face are, even if obtained through interviews directly with the profiled, only fragments, fragments of a multilinear temporal set that constitute the life of the portrayed. The haze of time opacizes.

The construction of profiles generally indicates that a narrative approach has been chosen for the approach of a particular theme by the biographical bias, in a perspective that will privilege aspects directly associated with the life of the profile. Centrality of the observation, the profiling, references events / circumstances / processes that are often the main theme and interest of the narrative in question. In-depth attention to the character's characteristics, behavioral and emotional details can enable the profile designer to gain new circumstances and new facts to help them better understand what they are investigating.

On one hand, biographical profiles can be seen as a possibility of skewed access, such as door and passage, to marginally access to topics of more complex direct approach. The profile of the informer driver, the secretary who knew all the

schemes and decides to denounce them, the ex-lover of the agent denounced for involvement in illicit actions, the soldier who no longer agreed to submit to vilification and cruelty. Examples neither lack and won't lack. People who live often in the stream of what passes, but that eventually gets wet and even plunges deep into things.

On the other hand, it should be remembered that some life stories seem to draw especially the attention of those who dedicate themselves to the profiling enterprise. They are characters, in general, who have made their lives a symbol of the stories, processes and circumstances they engender and experience. Expressions such as "a life dedicated to ...", "your life is such history itself", "there is no way to separate your life story from what happened at that time ..." give a good account of how, by motivations and intentionalities of the most distinct, certain characters seem to symbolize moments in history that have gained important meaning in the lives of particular groups and societies.

Among the risks of biography is certainly the tendency to seek, a priori, that lives are arranged in coherent and linear reports. That the trajectory of a life is based on an original motivation that will be its end, but also its purpose. It is the idea of biographical illusion. Considering the notions of biographical naivety (BAKHTIN, 2005) and biographical illusion (BOURDIEU, 1986), Bruck (2013) warns of what he means to be a biographical naivety of the journalist.

By the way he relates to information and by the very nature of the mediation that, in cultural and social terms, he makes of the real, the journalist, in undertaking a biography does, according to Bakhtin, believing naively. Ingenuity that is defined, especially, besides the tendency to approach and involve with what it raises about the life of the biographer, by the search of a narrative that tries to organize linearly and coherently the course of an existence. (BRUCK, 2013)

Such narrative and narrative linearity that seduces and rounds the biographical gesture is especially prompted by Bourdieu (1986), when the French author approaches what he called a biographical illusion. For Bourdieu, biographical illusion takes hold in the a priori belief that life constitutes a whole, a coherent and oriented set "which can and must be apprehended as a unitary expression ..." (BOURDIEU, 1986, p. .184). Or, in the words of the French theorist:

To produce a life story, to treat life as a story, that is, as the coherent account of a sequence of events with meaning and direction, is perhaps to conform to a rhetorical illusion, a common representation of existence that a whole literary tradition did not stop and does not stop strengthening. (BOURDIEU, 1986, p. 185).

That is, the illusion would have less to do with relational aspects of empathy or rejection of the profileist with the profile character, but with an a priori posture of seeking, for life in reporting, a linear coherence of causes and consequences that circumstance and if as the entire life trajectory was, inexorably, an evolution, a river without interruptions, without ramifications, without deviations, droughts or floods.

In turn, Pignatari (1996) warns us that it is inevitable, in the composition of a biographical narrative, that the author makes use of operations of a fictional nature. Comparing the biography to a puzzle, Décio Pignatari points out that the director of a biography or profile has before him an immense volume of information such as documents, data collected and reminders that often also present themselves as disconnected facts, divergent accounts or contradictory and even conflicting records about the biographical profile. And that in the non-fictional biography, it is up to the biographer to search for coherence, making this existential puzzle have order and meaning instituted by linearity. Décio Pignatari referred to the work of the biographer as being of someone who "sets up an interpreting web, thanks to which he apprehends, captures, 'reads' the life of someone like the spider with the fly," from threads extracted from the most varied symbolic nature - from art to document.

It is not too much to suppose, therefore, that the biographical account is based, in large part, on this attempt to make sense and to make reasonable what Bourdieu called "extracting a logic at the same time retrospective and prospective, a consistency and a constancy", establishing logical relations of final cause and effect, of a linear sequence of facts that coherently develop and evolve. Especially in this respect, one can say that the reflections of Pierre Bourdieu and those signed before him by Mikhail Bakhtin in his *Aesthetics of verbal creation* (2005)¹ are profoundly convergent. Bakhtin, in analyzing the perspectives of the author and the character in the aesthetic activity, also pointed to this veiled agreement between biographer and biographed, in cases where what he calls the "naive author" of a "syncretic biography" is present (BAKHTIN , 2005, p.178).

Profiles in journalism

If we turn our gaze to the media, the presence of life stories is noticeable, both in the newspapers and in magazines, radio programs, news portals, among others. One of the most recurrent forms of narrativization of these stories and their

¹ The original of this work was released in 1979, a few years after the death of Mikhail Bakhtin, which occurred in 1975.

subjects is the profile, present in journalism, according to Maia (2013), since its beginnings.

According to Vilas Boas (2003), regardless of the type of narrative construction used or the type of character construction that the journalist uses - individual, type or caricature (Sodré and Ferrari, 1986) - one of the roles of the profile is to generate interest by the character portrayed, provoking reflections on objective and subjective aspects of human existence. According to him, the genre has figured in the world press for more than a century, but it was only after the 1930s that magazines and newspapers started betting on this specific type of narrative, which approaches human figures journalistically and literarily.

The *New Yorker*, *Esquire* and *Vanity Fair* are some examples of American magazines in which the genre was consecrated. In Brazil, according to Vilas Boas (2003), the magazine *O Cruzeiro e a Realidade* are also examples of quality in the profiles they published - in-depth research, description of scenes and gestures, setting and various other literary resources that enriched their texts.

Even in the face of such a marked presence, the literature of the area points to an inability to conceptual closure about the profile, a fact that allows us to launch a more ontological view on the issue, privileging the human dimension of the journalistic work involved in the elaboration of this type of text which, through the symbolic appropriation involved in the construction of its narrative, is capable of promoting the singularization of the individual constructed through the narrative and of inserting its history in space and time.

This view seems to us to be circumscribed by the certain dematerialization of the frontiers between journalism, literature and history, in this sense by dialoguing with biography. "If the biography is strongly marked by these dimensions, the profile, as a cut of moments in the life of a person, understands these discourses also from the point of view of reporting" (MAIA, 2013, 177). In this type of text, the character ceases to be the background to become the protagonist of the story, letting itself be captured by the journalist's gaze. In this sense, according to Maia (2013), we can understand the profile

as a textual composition of the subject from certain angulations that reflect the perspectives adopted both in capturing and editing. For this, it is possible to define two main classifications: a) extended angulation: in this case, the author presents the subject from a linear perspective, supported by an assertive logic, which represents an objectification of the report, a conventional narrative. b) diffuse angulation: the life story is constructed under an irregular surface, which makes the light beams reflect in all directions, with space even for the shadows, leaving the reader the task of composing this trajectory, since elements extra-interview appear throughout the text, revealing an unconventional narrative. (MAIA, 2013, p.282)

Other perspective on the profile in journalism is given by Sodr  and Ferrari (1986). According to the authors, the profile is a type of narrative that can be understood as a reportage whose focus is the character, protagonist of a story, in general of his own life.

For Sodr  and Ferrari (1986), there are three predominant types of profile construction, taking into account the position of the journalist in relation to the character to be profiled. The first one is the classic interview, in which the impression of existence of personal contact between journalist and interviewee (narratively constructed) is not necessarily required, and there is the prevalence of direct discourse. Already in the second type of construction, there is a greater approximation between the journalist and the character, which provides symbolic and relational exchanges between both, allowing the exchange of personal and aesthetic experiences, expanding the sensitive dimension of the narrative. In most cases, these texts are marked by the use of indirect speech mediated by the figure of the narrator. The third type named by Sodr  and Ferrari (1986) is characterized by the combination of the two previous types. The reporter, using dialogues and a narration mode that includes descriptive elements, among others, tries to bring to the text the moment in which the encounter with the character occurs.

However, if we look at the profiles published by the Piauí magazine, for example, as we did in the exploratory research to carry out this work, it can be noted that the adoption of only the three predominant types of profile construction (SODR  and FERRARI, 1986) or a sealed typology of character construction do not account for the complex task of narrativizing the individual, his experiences and his temporality in the contemporaneity. These texts, often due to the voices that trigger the narrative (for the construction of the profiles, besides the character, several other protagonists are heard and their voices assimilated in the text, for example), the strong presence of irony and humor (ANTUNES, 2015) provide the widening of the reader's interpretation and perception, making him more autonomous so that he walks along his own trail of meaning and draws his own conclusions about what he has read.

When we question the profile of the textual composition of a subject, we see that the journalist, in the construction of his narrative,

has the possibility of using the available material that most suits the chosen format. There are no rules to follow: it is up to the journalist to know how to transpose, for the texts, frameworks that, paradoxically, transcend subtleties, delicacies and only life histories, indispensable for the construction of past history, the present uneasiness and the future perspective. (MAIA, 2013, page 187)

In his studies, Martinez (2008) affirms that there are several ways of capturing the reader's attention, but one of them stands out for proposing a narrative pattern with which human beings have been used for millennia, pervading the mythical narratives - the structure of the hero's journey. The concept, proposed by Campbell (2005), shows that this narrative mode is divided into 17 stages divided into three phases.

The first phase is called The Departure, in which we locate the beginning of the journey. Within it, we have the following steps: the call of adventure, which is when there will be an event that will change the life of the hero; the refusal of the call, at which point the hero may have doubts about accepting or not the call that could change his life; the aid to the supernatural, which is when will appear master figures capable of advising the hero in his doubts; the passage through the first threshold, the portal that separates the hero from experience; and the belly of the whale, which occurs when the hero goes through a moment of internal reflection. The second phase, called initiation, is composed of stages: the path of evidence, which is when the hero, in his process of personal transformation, goes through trials that try to divert him from his path; the encounter with the goddess, when the hero engages emotionally with someone, dispersing his attention a little in relation to his journey; the woman as a temptation, when the hero must find the balance between the carnal and the spiritual; the harmony with the father, at which point the hero breaks with his old convictions and values, visualizing his mission in the world; the apotheosis, the hero, stripped of his old beliefs and values becomes free to reach another level of consciousness; the ultimate blessing, when experiencing another level of spiritual awareness, the hero is confronted with the ultimate challenge of transcending icon symbology. And finally, the third and last phase, is called Refusal of return. It consists of the following steps: the refusal to return, which is the moment when the hero discovers that he has to return to his origins and impart knowledge he has acquired through his experiences to his peers, the magic escape, which is the moment in which the hero, taken in denial, needs help to return to his daily life; the rescue with external aid, when other characters, external to the narrative, can come to help the hero to fulfill his fate back to his; the passage through the threshold of return, which is when the hero makes his way through the symbolic portal that leads him back to the everyday; lord of two worlds, the enlarged view of the world, acquired through the experiences of his journey, leads the hero to play a beneficent role, with sages of wisdom, among his own and freedom to live, at which point the hero allows himself enjoy a new personal biography and open to new experiences.

It is important to note here that the narrative mode activated by Campbell (2005) does not rigorously follow all phases, and in some reports such circumstances may overlap. Identifying similarities with life narratives in journalism, such as the texts classified as a profile, Martinez (2008) appropriates Joseph Campbell's hero's journey and re-signifies it taking into account the specificities of this semiotic system and the studies already carried out in this field until then. The author presents more than 10 situations / circumstances in which, through the structure of the hero's journey, one can think of profiling narratives, for "although for the purposes of describing the twelve steps of the hero's journey, this sequence need not be necessarily linear, since each plane can be put in relation to any other plane ". (Martinez, 2008, p.50).

Therefore, in the dialogue with Martinez (2008), the hero's journey is understood as an interpretive way of narrating life stories whether they are narrated in biographies, profiles, documentaries, book-reports, etc. In what concerns this article, it can be observed that the mentioned situations / circumstances are present, even in function of the textual extension of the profiles, in a fragmented and referential way in the narratives. It should be remembered that this is proper to mythical narratives. They are redesigned and updated on a uniformity, a pattern of the way of counting.

Profiles in piau: figures, types and autopfiles

As mentioned in the opening of this article, 80% of the issues brought this type of report. The magazine seeks, in its own way, to organize such narratives by adopting a typology to identify them. Altogether, in 103 editions (until the edition of May 2017, the magazine was in its 127th edition), were observed texts that were considered of profiling.

Although they are vigneted by the journal itself under the same grouping, the texts classified with the most recurrent categorizations – tipos, figuras e histórias pessoais (types, figures and personal histories) - have heterogeneity both with respect to the theme and when it comes to narrative construction, which has made it a bit more complex the construction of a corpus, given the imprecision of this separation. This is the case of the clusters referred to here as autoperfis, tipos e figuras (self-profiles, types and figures).

Already the series of *vultos* (figures), which unfolds in figures of literature, figures of culture, figures of the academy, figures of the economy, figures of the republic, among others, groups texts more cohesive in relation to the narrative and thematic structure. For being more representative in the magazine, we chose the

30 figures of the republic already published as corpus of analysis for this work. Within this set of 30 figures, a sample of six articles was defined for the analytical work.

The *Vultos* (Figures) profile series presents readers with personalities that are already known to the public due to their prominent presence in social life - in general, politicians, artists, entrepreneurs, among others. In this category, the profiles are vignettted as *Vultos da Cultura* ("Figures of culture"), *Vultos da Economia* ("Figures of the economy"), *Vultos da Academia* ("Figures of the academy"), *Vultos da Literatura* ("Figures of literature"), among others. In total, 57 figures were published, out of which 30 were called *Vultos da República* ("Figures of the republic")², which we will analyze in this article.

We also noticed the presence of the "Profile" series (11 occurrences), with a generalist tone regarding the choice of characters and themes. The texts tell the story of celebrities such as Ciro Gomes (piauí, ed. 6), Lily Marinho (piauí, ed. 4), Rodolfo Landim (piauí, ed. 52), among others.

Another category of the profiles of the piauí is the one of figures. The figures correspond to 12 profiles. They concern people who do not have, so to speak, the level of notoriety as the figures, but which the magazine understands deserve to be profiled. As an example, one can quote the profile of the former comedian Tiririca and who became a federal deputy and received the title *Tiririca no Salão* (Tiririca in the hall) (piauí, ed. 68). Or the economist Ricardo Paes de Barros, who in the 74th edition was profiled in the text entitled *O Liberal contra a miséria* (The Liberal Against Misery) (piauí, ed. 74).

We also noticed the presence of the series "Brazilian Types", represented by 23 texts in which characters are transposed between the picturesque and the caricatural, as in *A supersuperlativa* (piauí, ed. 60), which tells the story of Marluce Marlele, a bodybuilder known as the Brontosaurus Woman, or are outlined tribes such as those without a car from the city of São Paulo (piauí, ed. 58) and the Sunga Pretas, from Rio de Janeiro (piauí, ed. 08) the types of behavior common among social groups are also outlined, such as what occurs in *O neoerudito alegórico* (the allegorical neo-discourse) (piauí, ed., 59), about the intellectuals who flood their texts and talk about rhetorical elements and complex phrasal constructions that are not understood for most people, even their peers.

² Characters of the figures of the republic presented in the piauí: Dilma Rousseff (ed 31); Dilma Rousseff (ed. 34); Márcio Thomás Bastos (ed. 39); Marina Silva (ed. 40); Michel Temer (ed. 45); Lula (ed 46); Índio da Costa (ed. 47); Luciano Coutinho (ed. 49); Marco Aurélio Garcia (ed 51); Gilberto Kassab (ed. 58); Nelson Jobim (ed. 59); Gilberto Carvalho (ed. 60); Kakay (ed. 62); Eliana Calmon (ed.66); Delúbio Soares (ed. 69); Paulo Vieira de Souza (ed. 73); Geraldo Alckmin (ed 80); Kátia Rabello (ed 81); Rui Falcão (ed. 83); Carlos Lacerda (ed 91); Aécio Neves (ed. 93); Eduardo Campos (ed. 94); Paulo Skaf (eds. 95); Delfim Neto (ed. 96); Geraldo Alckmin (ed. 99); Jean Wyllys (ed.101); Eduardo Pires (ed. 114); Delcídio do Amaral (ed. 117); Jair Bolsonaro (ed. 120); Jorge Picciani (ed. 126).

Another type of profiling is the so-called "personal stories", closer to an auto-profile. They are narratives that seek to take to the reader self-centered perspectives, deeply subjective and self-descriptive of these characters. They are not a common profiling type in the journal, adding, at the end, within the analyzed set, three texts. For example, the poet and journalist Leandro Sarmatz talks about his difficulties and "bizarre" of having to live with psoriasis in the article *Uma coisa de pele* (a skin thing) (piauí ad. 123) and in *Meu reino por um banho quente* (My kingdom for a hot bath) (piauí, ed. 20), a text in which Ney Matogrosso speaks of his pride in knowing how to provide for himself and his detachment from material goods.

Heroes and tracks in piauí

In the text *A verde* (The Green) (Piauí, ed. 40), in which Daniela Pinheiro profiles Marina Silva, it is already possible to notice evidence of the presence of the hero's journey from the mustache of the text: "Broken up with PT, for various interests, Marina Silva runs the country defending a low carbon nation. " One can observe movements that suggest from the break with the past, the beginning of a new way of being and thinking, temptations and, in the end, the almost messianic sharing of experiences with the community. The interesting thing is that, in this text, the mustache shows a journey traveled by the heroine-character who is part of a great journey, lived by the protagonist of the profile in question.

Pinheiro constructively narrates Marina Silva using elements that dialogue with the heroic: daughter of a humble rubber tapper of the state of Acre, who from childhood coexisted with poverty and with scarce, who lost the mother in childhood, who, among the eight brothers, "was the one who became ill. At age 6, his blood was contaminated with mercury, which would be the source of all his health problems. He had five malaria, one leishmaniasis and three hepatitis "(piauí, ed. 40). And who, even in the face of all these adversities, became literate at the age of 16, was the city's most voted councilor, became a senator, a minister and a candidate for president of the republic. A Herculean and overcoming story.

In this profile, it is possible to identify his departure from the Workers' Party (PT) as her call of adventure, insofar as this is an event that changes his political life, preparing him to pass through the first threshold, when he leaves its comfort zone in the PT and opens up to contact with a new experience in the Green Party (PV): "Marina Silva joined the PV with the promise of leading a restructuring in the party, which has as leader in the Chamber deputy Zequinha Sarney "(Piauí, ed., 40).

Other events in her story also date back to the hero's journey, such as her encounter with the first husband, which would be associated with the encounter with the goddess, when the hero romantically evolves with someone: "she met Raimundo Souza, a technician in electronics, attending his church. It was her first boyfriend. They married and went to live in a shack on the outskirts "(piauí, ed. 40) and the harmony with the father, when Marina Silva breaks with her old religion, reflecting on her mission in the world and receiving the cure of a disease: "Marina became an Evangelical of the Assembly of God, surprising even her closest friends. According to his sister Lucia, who is from the same church, "Marina was healed thanks to God" (piauí, 40).

In the text *O Candidato S* ("The Candidate S") by Consuelo Dieguez³ (piauí, ed. 95), in which the outlined character is the former president of Fiesp, Paulo Skaf, the character's response to the adventure call is noted when Skaf, whose professional tradition has always been linked in some way to the industry and the employers' unions, accepts the challenge of entering into public life "to provide a service to society", assuming a mission in history: "to break the polarization between PT and PSDB in the state " from Sao Paulo.

Father of five, the former president of Fiesp seems to go a little further than the encounter with the goddess, when he met Luiza, his wife, and with whom he married at the age of 23. In the journey of the hero, when there is the encounter with the goddess, the character goes through a moment of dispersion in his journey, as happens with Skaf that, after his marriage and the birth of the first children, disperses of the objective to conclude the degree of Administration.

Skaf is shown by Dieguez, especially during the campaign period (which began to happen almost ten months before the official announcement of his candidacy), as someone who likes the spotlight, who makes a point of evidencing his feats (or the feats of Fiesp?), using them for election purposes. With this same purpose, is also able to be present in meetings, meetings and avail themselves of appointment counselors. That is not to stick to the crusades that hang in search of the ultimate blessing. In the case of Skaf, the search for the blessing resigns in the search for the vote. In the profile presented, Skaf raises flags (the reduction of IPTU in São Paulo, for example). The text suggests that the profile seems to take into account what their position can add to their image in the campaign in search of the blessing of the people, translated into a vote:

³ Consuelo Dieguez is one of the journalists who most subscribe to the figures of the republic, in Piauí: nine, in all. Dieguez has been working in Piauí since 2007, and is Consuelo Dieguez, a Piauí reporter since 2007. She is the author of the compilation of Billions and Lágrimas profiles, from Companhia das Letras. He worked in the newspaper O Globo, Jornal do Brasil, TV Globo and in magazines Veja and Exame.

At the end of last year, in another of his crusades, the president of Fiesp collided with the mayor of São Paulo, the petista Fernando Haddad, rising, this time, against the increase of the Property Tax and Urban Territorial, the IPTU. Fiesp was able to overturn the bill in court, after its approval by the City Council. Skaf said the increase was "abusive" and represented "real confiscation." Haddad called him a "demagogue" and said that he acted to "harm the city." (Piauí, ed., 95).

In *A bancada de um homem só* (The bench of a single man) (piauí, ed. 110), written by Adriana Abujamra, Deputy Jean Wyllys (PSOL) is presented as a type of hero urged to accept great calls for adventure in his life history. Soon in childhood, the boy Jean accepts the challenge of qualifying intellectually and leaves the family to study in an internal college, what in the future would be determinant for his professional choices that would take him to the University of Brasília as a professor; in his youth, accepts a new call of adventure by assuming himself homosexual, reconfiguring his presence in the world; already an adult, is selected for the program Big Brother Brasil (BBB) and is the champion of the edition, making it known nationally. Not far from this fact, a new call of adventure is imposed, and Jean enters politics and is elected federal deputy for Rio de Janeiro. "Until I got into politics, I was known as the Bahian who participated in Big Brother Brazil, declared to be gay on national network and was the winner of the program." In accepting this challenge, Wyllys goes through the first threshold, a fact that brings him closer to the experience, the possibility of putting into practice everything he believes and everything he has learned there. The character, now, is notorious in the media, in the political scene and among minorities, artists and intellectuals:

Transiting with ease among artists, with the sympathy of intellectuals and an expressive number of followers on the internet, the deputy has been calling attention to his flags: the defense of the rights of blacks and stigmatized minorities, such as the LGBT community, and controversial causes, such as the legalization of drugs and abortion. (Piauí, ed., 110).

Jean Wyllys, in the beginning, underwent a process of refusal of the call before accepting it and entering the political life. From the moment that Wyllys was considered to have an electoral potential, the winner of the BBB received several proposals: from his countryman Antônio Carlos Magalhães Neto, on behalf of the DEM, to Aloizio Mercadante, on behalf of the PT. He rejected all of them because he had doubts about the path he should really take, but accepted the last invitation from Heloisa Helena, president of PSOL.

However, what the profile report is trying to pass through is that, in order to follow this path, the character needed to have a lot of courage and determination,

and throughout the journey, they were constituting their vision about the world, knowing the challenges and how to face them.

The children of Dona Inalva and Mr. Jose attended the Pastorals of Youth and the Ecclesial Base Communities, movements created by progressive priests influenced by Marxism and the Second Vatican Council, with "preferential option for the poor". And they learned that social inequality should not be considered natural. "It was in the involvement with the Catholic Church that my life began to be politicized. The Church gave me access to books and a knowledge that my family and even the school I attended would not allow me," said Wyllys. (Piauí, ed., 110).

Today, Jean Wyllys seems to be living the stage of the master of both worlds, in which his more mature and enlarged vision, resulting from the experiences of his journey, leads him to play a wise role among his companions Chamber. For a long time, the deputy has changed the pieces of lyrics, typical of his lines, by excerpts from renowned theorists and, seeing the mass media as "a rich arena to be disputed", he does not fear the media insertion believing that each participation in a television program is an opportunity to get people to know their flags and to become aware of human rights. Regarding the fact that he is always in the media, whether conventional or digital, he concludes: "The audience of TV Câmara is smaller than mine on Facebook. So, if it is to speak to the general public, I speak on social networks, not in the plenary, where no one listens. "

In *O Comissário* ("The Commissary") (piauí, ed. 83), by Daniela Pinheiro, Rui Falcão, national president of the Workers' Party, is narratively constructed as someone who does not commit excesses today, has a low tone of voice and elegant behavior: "Is formal, gentle and mysterious. It is easy to imagine him as the cardinal of a conclave: controlled gestures, opaque and indecipherable gaze, pondering the imponderable in a monochordian voice "(piauí, ed. 83). A character who, at first glance, common sense would not have imagined leaving his routine as a middle-class student behind to join the armed struggle against the military dictatorship in Brazil. It all started when Falcão, at age 17, went to live with relatives in Salvador and saw for the first time a street demonstration against then-President Jânio Quadros. Until then, his involvement with the world of politics was restricted to his activities as chairman of the college. This manifestation stirred him, arousing interest and curiosity, giving the hero of this story the contact with the call of adventure.

In the midst of this political effervescence, the president of the PT lived his first meeting with the goddess, personified in his first wife, Maria Aparecida, cousin of Collor's former minister of Agriculture, Antonio Cabrera, and mother of two of his three children. Both at home and at work, his militancy was ignored. To friends who

were still part of Partidada, he confided that he had married, and that this was one of the reasons for his departure from the movement, since his wife knew nothing of his activity. In fact, on that occasion, he had already crossed the first threshold and lived his ideology as a member of the Palmares Revolutionary Armed Forces (Var-Palmares), "a Marxist-Leninist group that defended the overthrow of the military government by the arms and the implantation of a socialist regime in the country, "entering into hiding and adopting the name of Rubens de Jesus Carvalho and several other codenames.

Then, one afternoon, Falcão was arrested in his apartment and taken to the Island of Prison, located four kilometers off the coast of Rio Grande do Sul, where the hero began to tread hard on his way through the tests, broken by beatings, various other methods of torture that have tested his unwavering loyalty and his political position. Falcão did not budge.

Overcoming the trials of this process of personal traumatic transformation, which left physical and psychological sequels - according to him, almost all already overcome - and already affiliated to the PT, the character built by Pinheiro in 2013, would reach the stage master of both worlds, in which his expanded view of the world, acquired throughout his life experiences, leads him to play the beneficial role of Commissioner of a new challenge: emancipating the PT from the federal government.

However, Malu Gaspar, in *O samba do Prefeito* (Samba of the Mayor) (piauí, ed.114), tells how her character, Eduardo Paes, former mayor of Rio de Janeiro, with great manliness, conquered the city hall and received, in his management, one of the biggest sporting events in the world: the Olympics.

The son of parents representing the middle class in Rio de Janeiro, Paes already had a tendency towards politics, according to a friend of school:

On board the snack bar, the young man was traveling around the bay of Angra, attending all the parties, whether or not he had been invited. Articulate and expansive, it already gave signs of political bent. "He was always hugging people, he liked a speech, he wanted to be the center of attention" (piauí, ed.114).

Even with the manifestation of the "gift" for politics, Paes did not get involved in the student movement, like most of his colleagues. His ticket was given at the hands of his guru and political godfather, César Maia, presented to him by a friend of Maia's daughter. It was not long before the politician began asking for legal advice from Paes, who was in a law office.

In 1992, Paes had his call of adventure. Candidate for mayor of Rio, César Maia invited him to work on his campaign. Integrated with the Youth Cesar Maia, he

had a very prosaic mission: "I drove the car because he had no driver. I studied and worked during the week, and on Friday I would get in the car and stay with him. I only left on Sunday. "(Piauí, ed.114). The young man's dedication paid off. Once elected, Maia called him to work in the city hall, where he became his pupil and won a subprefecture.

His controversial actions, which in several cases involved the expropriation and removal of many families, were poorly seen by the common population and admired by one of the city's largest newspapers, O Globo. The publicity surrounding his name was so great that he set out on his way to the threshold, when he decided to go public once, applied for councilman, and won as most voted for of the country in 1996.

He had already cleared his objectives: "to be Secretary-General of the United Nations, after being mayor, governor and president of the Republic" (piauí, ed.114). However, he would have to go through the tests, at times tense and proving that would persuade him to deviate from his goal. By irony of fate, the evidence on his way was put by Cesar Maia. Because his son was entering politics, Paes guru would even ask that he give up his candidacy for deputy. Disappointed, Paes enters the belly of the whale, where he undergoes a deep process of personal reflection, and chooses to move away from the political godfather, to change his party and follow the path he has drawn for himself. "I had all the love in the world on PSDB. But, my goal was to be Mayor of Rio, and when Cabral invited me I saw that I could achieve, "said the now part of PMDB party. Change that leads you to your goal. He is elected mayor of the wonderful city with the desire to be the "mayor who has transformed the most from Rio, from Carlos Lacerda and Pereira Passos." In this sense, he worked for the construction of Porto Maravilha and for the conclusion of the Olympic works, closely monitoring spreadsheets and results.

In *O delator* (The delator) (piauí, ed. 117), profile of Delcídio do Amaral written by Malu Gaspar, we note that the narrative of the ex-senator's life story is found in progress when the narrator takes the streetcar, making his temporal cut from the moment that Delicídio is arrested, in his residence. It is from this fact that history unfolds. We came in contact with a Delicídio that was about to cross the first threshold of this historic cut: the signing of the awarding agreement, which would have earned him the number one enemy of the Partido dos Trabalhadores (PT).

For the character, the passage through the first threshold came very close to the time he was in the belly of the whale, a moment of internal reflection on what steps to take after prison: after much thinking, Delcídio do Amaral "began to

consider the hypothesis of imploding the Dilma government on the morning of November 25, 2015 ".

In his story, the figure of his wife, Maika do Amaral, is present, exercising great influence over the actions of the former senator, advising, imposing or even scolding the husband:

"What did you do?! What did you do?! I do not know you, this is not my husband! Are you offering an airplane for the guy to get away? You're crazy! "He glared at the Maika do Amaral cell phone in the first conversation with Delcídio, still on the day of his arrest. (Piauí, ed., 117).

This strong presence and influence is an indication that there was in Amaral's life his encounter with the goddess: "she participated actively in political campaigns and, whenever she had the chance, she throbbed. One of his constant scoldings was his affiliation with the PT, a party she never swallowed. "

As in the examples analyzed here, we find throughout the corpus narrative elements that reimpose the hero's journey as the construct base of the narrative plot. However, perhaps due to the nature of the profile, all linked in some way to politics, Marina Silva is the only one that approaches the transcendental stages of the hero's journey theorized by Campbell (1992). In his journey, we identify the attunement with the father and an influence of the supernatural. In contrast, the most recurrent stages in the set of characters are: the call of adventure, the passage through the first threshold, the encounter with the goddess, the belly of the whale, located in the first and second phase of the hero's journey, respectively, The departure and The initiation.

Final considerations

This article aimed to observe, focusing attention on the profiles published in more than 10 years by the journal Piauí, narrative journalistic series that use biographical gestures as a strategy to seek to transcend the immediately visible dimension of the event and, thus, to seek to deepen the understanding of social life, by contrasting the circumstances and causalities that engendered it and bring about the overlaps, articulations, nexuses and connections that it feeds.

In our understanding, in order to face the question that moved this reflection, it was correct the authors' decision to use the profiles of piauí in function, among other reasons, of the editorial characteristics of the journal itself and the importance that the biographical gestures, whether journalistic profiles or other textualities, have in this publication. Therefore, we believe that the question

that guided us, namely the ways and to what extent the Piauí uses the profiling in the construction of its narrative strategies, found relevant resonance in terms of what could be observed from the exploratory observation to the analysis of the corpus of analysis, which corresponded to around 30% of all texts considered profiling.

Another consideration that can be made after the analytical work is that the observed texts privilege perspectives and elements strongly present in the interpretive model of Joseph Campbell's journey of the hero (Cousineau, 2004), which emphasizes the phases of adventures that mix, when they do not overlap, to the very life trajectory of the profiled ones. In this perspective, it is emphasized that Martinez's (2008) appropriation of the notion of Campbell hero is an important contribution in terms of his interpretive possibilities, due to, even if tentatively, to enable readings that can provide lateralized glances on the textualities constructed by the profile: the "call", the adventures, the challenges, the new paths of the journey, the knowledge of oneself and the decisions and actions in the face of confrontations.

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