

# Literary resources used by Leila Guerriero in her journalistic profiles

## *Recursos literarios empleados por Leila Guerriero en sus perfiles periodísticos*



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### **Abstract:**

The journalistic profile is one of the great genres of the New Journalism, and generally speaking, of Anglo-Saxon journalism as well. In the last three decades, the profile has experienced tremendous growth within narrative journalism in the Spanish language, and one of its contributors has been Leila Guerriero. The objective of this article is to present the literary resources that Guerriero uses in her profiles. To this end, we have carried out a content analysis of her profiles based on the categories established by Gérard Genette, as well as the literary resource analysis model of Professor Domínguez Caparrós. The results of our study have allowed us to demonstrate that Guerriero's profiles are linked to the New Journalism of the USA, while at the same time they provide a distinct, personal vision of such journalism, in addition to an original way of writing narrative journalism that brings it closer to the domain of literature.

### **Keywords:**

Journalistic genres; profile; narrative journalism; the New Latin American Journalism; Leila Guerriero.

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### **Resumen:**

*El perfil o profile es uno de los grandes géneros del New Journalism y del periodismo anglosajón en general. En las últimas tres décadas ha vivido un auge dentro del periodismo narrativo en español y entre las periodistas que han contribuido a ello se encuentra Leila Guerriero. El objetivo de este artículo es mostrar la diversidad de recursos literarios que emplea Guerriero en sus perfiles. Para ello, hemos realizado un análisis de contenido de sus perfiles basándonos, por un lado, en las categorías establecidas por Gérard Genette y, por otro, en el modelo de análisis de los recursos literarios del profesor Domínguez Caparrós. El resultado nos ha permitido demostrar que los perfiles de Guerriero entroncan con el New Journalism estadounidense a la vez que aportan una visión distinta y personal del mismo y una forma original de escribir periodismo narrativo que los acerca a la categoría de obra literaria.*

### **Palabras clave:**

*Géneros periodísticos; perfil; periodismo narrativo; Nuevo Periodismo Latinoamericano, Leila Guerriero.*

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## 1. Introduction

“More than simply asking questions, one must use the art of observation in order to create a good profile. Our job as journalists is to review the legend that a person recounts about him or herself”, states Leila Guerriero in a workshop entitled *Periodismo narrativo: reporteo, mirada y estilo*, (Narrative Journalism: reportage, observation and style), which she conducted on 24 May 2017 at the *Fundación Gabo* (Gabo Foundation, 2017). This definition contains the basic features of the profile: it implies “the art of observing” the person being profiled, and consists of “examining the legend a person tells about him or herself”. In other words, a profile involves the journalistic investigation of a person, focusing on areas that no one has yet examined, with the intention of illuminating obscure aspects of the person.

The term *profile* has been widely recognized and used in Anglo-Saxon journalism. According to Johnson (1972), it had already been mentioned in 1925 in one of the great magazines of literary journalism, *The New Yorker*, and was included in classic manuals such as Brennecke and Clark’s *Magazine article writing*, 1942. Profiles published by *The New Yorker* magazine were instrumental in the development and consolidation of the genre (Friedlander and Lee, 1988: 203): “For magazines, profiles tend to have the characteristics granted by *The New Yorker*, which coined the term and established a high standard of quality by which profiles are still judged”. In the 1960s and 70s, the New Journalism of the USA made the profile article one of its star genres thanks to the proliferation of magazines with sufficient interest and space to commission long-form profiles from their contributors. *Esquire*, *Rolling Stone*, *Harper’s Magazine* and the *New York Times Magazine*, among others, published profile stories written by journalists who are now as widely known as Gay Talese and Norman Mailer.

Its introduction into Spanish-language journalism has been slower. Only in the last three decades has it been defined as such, with its own characteristics that differentiate it from other similar genres considered “biographical”, such as the profile or personal interview, although it does not appear in the style guides of *El Mundo*, *ABC* and *Vocento*. It is mentioned in the *Libro de Redacción de La Vanguardia* (the *La Vanguardia* Style Guide) (2004), but as part of the reporting genre and without a date or signature. In the 2002 edition of the *El País Style Guide*, the profile is regarded as a sub-genre of the interview format, and the 2014 edition of the same style guide adds that it “mixes elements of a news report and a statement interview” (2014: 51). Moreover, there is hardly any theoretical research, and only one rudimentary book dedicated exclusively to this genre: *El perfil periodístico* (The Journalistic Profile) (2010), by Belén de Rosendo.

However, in the last two decades, several authors have begun to classify the profile among journalistic genres. Vilamor (2000) distinguishes between informative genres – including the profile, biography, profile interview, and obituary– and genres that are opinion-related, infographic, and digital. As such, this author gives biographical formats their own entity (2000: 52). In their work entitled, *Tipología de géneros periodísticos en España. Hacia un nuevo paradigma* (Typology of Journalistic Genres in Spain. Toward a New Paradigm), López Pan and Sánchez (1998) used current criteria to classify the genres into the following: immediate reporting genres such as news and the chronicle, and broad current affairs such as reportage, interviews and profiles (1998: 15-35). In *El estilo del periodista*, (The Journalist’s Style) (2014), Alex Grijelmo differentiates between two genres similar to the profile: the interview-profile and the report-profile. He describes the

interview-profile as “another way of writing interviews where interpretation and description come together” (2014: 111), and the report-profile as a story that focuses on a person or personality (2014: 74-75).

Added to this is the appearance of a plethora of journals devoted to narrative journalism in Spanish (both on paper and in digital format), which has contributed decisively to the boom of the profile and the emergence of a new generation of journalists, among whom the Argentine Leila Guerriero stands out. Guerriero is one of the great representatives of narrative journalism in the Spanish language and has mastered all genres, although the profile is where she has reached the pinnacle of eminence and originality. However, her work has not yet been analysed, and this article will attempt to fill the void.

The aim of this study is to show that Leila Guerriero's profiles connect with the New Journalism of the USA, while at the same time they provide a different and personal view of the genre. Guerriero uses a considerable amount of the resources available to the New Journalism that Tom Wolfe had already listed in *The New Journalism* (1973), such as the construction of scenes that are not in chronological order and a comprehensive portrait of the environment, the main character, and the secondary characters as well. But this work wants to show that her contribution is genuine. In short, the intention is to check whether the journalism practiced by Leila Guerriero is an original way of carrying out narrative journalism and, specifically, whether she has provided an innovative style of writing profiles that brings them closer to the category of literary work.

## 2. Methodology

This research will address the study of Leila Guerriero's profiles through classic content analysis based on reading as an instrument for collecting information. Unlike common reading, the type we refer to must be carried out using the scientific method. In other words, according to Kerlinger (2002), it must be systematic, objective, arguable, and valid. Moreover, it must allow one to discover scientifically both the “meanings” (thematic analysis) and the “signifiers” (formal features, procedures, and conventions) of a text (Wimmer and Dominick, 1996). The analysis will be systematic, as all content will be treated in a similar way and it will be objective, as any personal bias that might affect the results will be avoided.

According to Bardin (1986: 32), content analysis is seen as a set of communication analysis techniques that aims to obtain indicators (quantitative or otherwise) through systematic and objective procedures of description of the message content, while at the same time inferring knowledge about the conditions of production/reception (inferred variables) of these messages. Therefore, we can say that in a text there is a relationship between the frequency of appearance of certain linguistic units and the interest of the person producing the text.

Albert Chillón (2014) states that in journalism there is a desire for literary work, to use the resources of literature, language and style to be able to “accurately” narrate reality (2014: 15-16). This is the point of view taken by this study, and such a perspective would be used in the analysis of the narrative elements of a journalistic work of non-fiction, as well as a work of fiction. For this reason, in order to study the style in Leila Guerriero's profiles, we will start from the theories of one of the great literary critics and the father of narratology, Gérard Genette (1989), who developed a temporal diagram for the

stories: *the récit*, the actual order of events in the text; *l'histoire*, the actual sequence of events; and the *narration*, or the act of story-telling and its own temporal evolution which is very useful in journalistic texts. Genette poses a text analysis in relation to the problems of the narrative: temporal distortions of order, duration, frequency, mode and voice.

What is literary language? Are Leila Guerriero's profiles written in literary language? Professor of Literary Theory José Domínguez Caparrós explains the concept of literary language in his *Introducción al comentario de textos* (Introduction to Textual Commentary) (1985):

From Russian formalism to the present day, there have been many attempts to find the specifics of literary language. The problem had already been raised in another manner with the old Rhetoric, which concerns whether literary language is different, and if so, what it differs from: What is the norm from which literary language departs? What is the grammar of literary language? (1985: 14).

To answer these questions, Domínguez Caparrós suggests using a text analysis model in which a distinction can be made between system and reference. Within this system would be the word (morphology), the sentence (syntax), and the meaning (semantics).

This model, considered to be highly clarifying, has been used in this paper in order to study Guerriero's literary resources, highlighting those that are most effective in achieving an intense, literary expression.

As for the universe, a case study has been carried out of Leila Guerriero's profiles published in various media between 2001 and 2012, and gathered in two anthologies: *Frutos Extraños* (*crónicas reunidas* 2001-2008), Strange Results (chronicle collection) (Guerriero, 2012), and *Plano Americano*, (American Portrait) (Guerriero, 2013), which are the only anthologies dedicated entirely to Leila Guerriero that manage to offer a single version of the various anthologies circulating on the Internet. These two anthologies have been reprinted by several publishers. This research has used the *Alfaguara* edition of 2012 and the Diego Portales University 2013 release, which were the two original publications. The former includes 16 journalistic texts, of which 13 are profiles and 3 are chronicles. The latter is composed of 21 texts that are profiles. A total of 34 profiles have been obtained, from which 3 must be removed, as they are repeated, in other words, there are actually 31 profiles in the anthologies. To these are added the two profile books published by Leila Guerriero: *Una historia sencilla* (A simple story) (Guerriero, 2013), and *Opus Gelber* (Guerriero, 2019). The researcher of this paper consider it relevant to include the study of profile-books in the profile corpus, as they form part of Guerriero's journalistic work, due to the fact that their structure and style are the same as those of the profiles published in the media, and they share with the latter their lack of immediate timeliness, another of the characteristics of this journalist's profiles. The only feature that differentiates the profile-books from the profiles published in the media is their length, yet it is precisely this extension that provides a vast array of possibilities for the investigation of literary resources. Thus, the profiles published in the media together with the two profile-books make a total corpus of 33 profiles, which is the basis of this study.

### 3. Analysis of the profile in Leila Guerriero's work

#### 3.1. Biography

Leila Guerriero was born in 1967 in the city of Junín in the Buenos Aires province. She graduated with a degree in Tourism from the University of Junín, even though she never worked in that industry, as well as Humanities at the University of Buenos Aires. In 1992, she left a story entitled *Kilómetro cero* (Kilometre Zero) at the reception desk of the Argentinean newspaper *Página/12*, which has a cultural supplement, *Página/30* (coordinated by the writer Rodrigo Fresán) that is used to publish readers' stories. This time they not only published Guerriero's story, but also hired her. Her first assignment was a report on the traffic chaos in Buenos Aires. From that first report until now, Guerriero has published articles in countless Argentinian and Latin American newspapers and journals. Guerriero is a self-taught journalist who has never studied in a journalism faculty nor in a journalism academy.

Guerriero is currently the editor of the Southern Region for the journals *Gatopardo* and *Travesías*, in addition to being director of the collection entitled the *Mirada crónica* (Chronicle observer), from the publishing house Tusquets Argentina, and since 2016 she has been in charge of the Journalism Specialisation of the Tomás Eloy Martínez Foundation (Buenos Aires). In addition, she also concurrently publishes articles in media outlets throughout the Spanish-speaking world: *La Nación* and Rolling Stone of Argentina; *El País* and Vanity Fair of Spain; *El Malpensante* and Soho of Colombia; *Etiqueta Negra* of Peru; *Milenio*, *Letras Libres*, *Gatopardo* and *Travesías* of Mexico; *Paula*, *El Mercurio* and *Las Últimas noticias* of Chile; *El País* of Uruguay; *Granta* of the United Kingdom; and others. Furthermore, Leila Guerriero has received countless journalistic awards: in 2010, her text entitled, *El rastro en los huesos* (Vestiges on the bones), published in *El País Semanal* and *Gatopardo*, received the CEMEX+FNPI award.

In 2013, Guerriero won the *González Ruano* journalism award from the *Mapfre* Foundation for her text entitled, *El bovarismo, dos mujeres y un pueblo de la Pampa* (Bovarism, two women and a town in the Pampas), published in the Colombian journal *El Malpensante* (2012). In 2014, she was awarded the Konex Prize. Finally, in 2019 she was lauded the 14th Manuel Vázquez Montalbán International Journalism Prize.

#### 3.2. The style of Leila Guerriero

Leila Guerriero's style in her profiles has now become a highly regarded feature. In order to examine her style, we have employed the categories of the French literary theorist Gérard Genette, who proposes an analysis of the text in relation to the problems of the story: temporary distortions of order, duration, frequency, mode and voice.

In his work entitled *Figures III*, published in 1972 (1989), Genette states that the story describes the succession of events, whether real or fictitious, that are the object of the narrative discourse and its various relationships of concatenation, opposition, repetition, etc. In order to analyse narrative discourse, Genette explains that the analysis involves "the study of the relations, on the one hand, between this discourse and the events it relates, and on the other hand, between this discourse itself and the act that produces it, whether real... or fictitious" (1989: 81-87).

Genette defines the problems of storytelling (1989: 81-87) as problems related to the following:

- Time: temporal relations between story and diegesis
- Mode: modalities of narrative representation
- Voice: how the narration is involved in the story, and the relationship between the narrator and the audience.

### 3.2.1. Time: temporary distortions of order. Analepsis, prolepsis and anachrony in Leila Guerriero's work: the rhythm (I)

When we confront the order of disposition of events or time segments in narrative discourse with the order of succession of those same events or time segments in history, narrative anachronisms are produced, that is, different forms of discordance between the order of the story and the order of the narrative, among which are analepsis and prolepsis.

According to Genette, analepsis consists of “Any subsequent evocation of an event prior to the point in history where we find ourselves” (1989: 104). The anachrony can also consist of a prolepsis: “Any narrative manoeuvre that consists of telling or evoking a subsequent event in advance” (Genette, 1989:121).

Guerriero uses analepsis and prolepsis with a high level of frequency, and sometimes even includes one within the other. Below, we analyse several examples of the profile of Argentinean artist *Guillermo Kuitca. Un artista del mundo inmóvil* (Guillermo Kuitca. An artist from a motionless world) (Guerriero, 2013). In the following example there is an analepsis: (“at thirteen he became”); and a prolepsis (“what he would not be again for a long time: a success”). In other words, she tells us that Kuitca was successful at thirteen, but that he wasn't successful for a long time afterwards. The she announces that he will again be successful in the future. Guerriero is highly frugal in her use of resources: in one sentence she summarises a person's life for us: “At thirteen he became what he would not be again for a long time: a success” (2013: 79).

In the story, Guerriero describes the scene when she first arrives at Kuitca's house. Everything is narrated in the present tense, and suddenly she introduces a very brief analepsis that provides clues as to what the character is like: “outrageous”.

When Guillermo Kuitca appears, coming down the stairs that lead to the upper floors, he does not look like someone who has been out of control (2013: 78).

There are other examples of prolepsis. In the first, there is a description in which the entire paragraph is the present tense until Guerriero uses the prolepsis to anticipate that there will be more interviews, and to foresee how Kuitca will behave in those interviews.

And when he raises his head, with light-colored eyes, he has a gaze that he will have again at other times: remorseful, and completely sad (2013: 80).

In the second example, Guerriero is narrating his biography in the past when she suddenly leaps in time to the future, almost as if it were a prediction. It is a prolepsis within an analepsis.

Meanwhile, he lived at his parents' house and was precisely in the centre of a dark vortex, and even though he could not have known it, *Siete últimas canciones* (The Last Seven Songs) would be the last show he would do in his country for the next seventeen years (2013: 83).

In *Facundo Cabral, Soy leyenda* (Facundo Cabral, I am a Legend), published in the anthology entitled *Plano Americano*, (American Portrait) (2013), Leila Guerriero narrates a long encounter with the famous Argentinean singer-songwriter

while interspersing information about his biography. There are two levels of information: that given by Cabral in his conversations, and that provided by Guerriero. In the information that Guerriero gives us, she anticipates using prolepsis what the singer-songwriter's life will be like, which is a life that we will discover later. These are prolepses that sound almost like prophecies.

-I have no memories of that time. I was not interested in anything. I just wanted to sleep and die in my sleep. I didn't want to live. Waking up was a torture. It seemed to me that life would always be like that.  
But life was something else (2013: 200).

The prolepsis is a resource that Guerriero uses to provide small doses of information that sustain the story on a narrative thread of constant tension.

In addition, Guerriero is capable of narrating the future to us from the past, or in other words, within an analepsis she introduces a prolepsis; or from the future she returns to the past, so that within a prolepsis she introduces an analepsis. Mastery in achieving these leaps across time is one of the identifying features of her writing. Following is an example of a paragraph created as an analepsis with a leap into the future, or a prolepsis, but which is still in the past, which is found in the work entitled *Facundo Cabral, Soy leyenda* (Facundo Cabral, I am a legend):

Two days later he returned to Tierra del Fuego by plane with a job offer for his mother as a custodian in a school in Tandil, in the south of the Buenos Aires Province. Thus, Facundo began to live in a city where, four years later and at the light of a candle, he would begin to discover sex at the hand of Mirna, the shoemaker's daughter, on the worn fabric of a very green sofa (2013: 201).

### 3.2.2. *Time: temporary distortions of duration*

In terms of temporary distortions of duration, Genette distinguishes the summary story, or the story in which time is accelerated; the descriptive pause, in which time stops or freezes; the temporal ellipsis, or omission in the sequence of narrative discourse of segments of the story being told. The latter can be explicit, with an indication of the time elapsed, "two years later..."; it can be implicit, as it is not stated in the text but can be inferred; and hypothetical, as it is impossible to locate and is revealed a posteriori (1989: 144-171).

According to Genette, in the classic fictional narrative there is a rhythm that emerges from the opposition and alternation between non-dramatic summary stories that would have the function of keeping the reader waiting and being a liaison with dramatic scenes that play a decisive role in the action. As we will see below, Leila Guerriero's story does not leave any of the traditional narrative movements untouched, so that her texts acquire a special rhythm, which goes even beyond the rhythm of the classic fictional narrative of which Genette speaks.

To understand from where the rhythm proceeds, it is necessary to first understand the concept of frequency. Genette explains (1989: 172) that narrative frequency can be defined as the relations of frequency between narrative and diegesis. An event is not only likely to occur, but can also be reproduced or repeated. We can say that a story can narrate:

- once what happened once: this would be a singulative scene
- n times what has happened n times: this would be a repetition of a singulative scene

- n times what happened one: this would be a repeating narrative
- one time what happened several times: iterative narrative

Leila Guerriero's profiles and, in general, the profiles of the New Latin American Journalism, are usually written with real-time dialogue scenes, or what we might call "singulative scenes". These are, in turn, a characteristic of the New Journalism of the USA: recreating scenes with complete dialogues and detailed descriptions of the atmosphere and characters. In the extensive profile-book on Argentinean pianist Bruno Gelber (Opus Gelber, 2019), Guerriero recreates entire dialogues between the protagonist and the narrator, or between the protagonist and the people he invites to his home, or between the narrator and some of her interviewees. Some are slow-moving, with delays in descriptions of voice, tone, and appearance, yet they are often very fast, especially those of the narrator's phone conversations with the protagonist:

- Hello, sweetheart. She fell in love with you.
- Who?
- Susana Reta.
- Ah. She has some great paintings. She showed them to me.
- She told me you saw them alone.
- No. She showed them to me. How could I get into the rooms of someone else's house by myself?
- What did you talk about?
- You, most of all.
- No, I know you talked about other things.
- About what?
- I know everything you talked about.
- I'm going to call Gino Bogani. Will you tell him?
- You do what you have to do. You don't have to ask my permission. You are going to do what you want anyway.
- How do you know?
- Because I know you (2019: 260-261)

As we have mentioned, the rhythm of short story is sometimes based on the alternation of the summary and scenes, but also on the alternation of the iterative and the singulative narration (Genette, 1989: 199), as we can see below. Leila Guerriero achieves rhythm by alternating summary stories (the protagonist's biography, for example) with dialogical scenes. The paragraphs in Guillermo Kuitca's profile are arranged as follows: a description, usually of some room in his house, such as the kitchen, study, living room, hall, etc., or a descriptive narrative about some period of his life, followed by a dialogue with Kuitca in which the voice that questions (the voice of the narrator) has often been silenced, and only the answer to the question is made available, which tends to be conclusive and gives highly relevant information about the character. In other words, a summary story is combined with (singulative) dramatic scenes:

He started using cocaine in 1983, one year after beginning the series, *Nadie olvida nada* (Nobody forgets anything), and continued to do so, steadily and increasingly, until 1987...



–When I was in the workshop, using cocaine and painting, something happened that did not happen in other circumstances. I worked on the TV series *Siete últimas canciones* (The Last Seven Songs) completely doped up. The thing about cocaine was not what it let you do, but what it did not let you to do...

The paintings entitled *Tres días y Tres noches* (Three Days and Three Nights): couples united in dry mating, a milky mist most apparent. A violent trace of happiness when it finishes.

–I’m sure that’s how long those days lasted. Three days and three nights (Guerriero, 2013: 84-85).

Leila Guerriero also achieves rhythm by alternating the frequency relationship between storytelling and diegesis, but not only the singulative and the iterative narration, or in other words, narrating once what happened only once, and relating once or in a single time what has happened  $n$  number of times, but also by telling  $n$  number of times what has happened  $n$  times, and by telling  $n$  times what has happened only once. In the extensive profile on Bruno Gelber (2019), she uses this literary resource constantly. For example, every time she visits the protagonist in his home she narrates her arrival, which takes place in the same way with slight variations: she narrates  $n$  times a scene that happens  $n$  times. Furthermore, after going innumerable times, Guerriero plays with this resource: she narrates it in a simplified way, pausing the narrative to introduce a prolepsis that announces that the visits to Bruno Gelber will be repeated over a long period of time, “over a period of months”, and she adds that the fact that he calls her a “wonder” means an important step in the relationship that is established between the two of them.

Let us compare how it is narrated the first time she arrives at the house and how it is narrated successively. The first time there is a detailed description of the building and the doorway before arriving at the scene that is repeated throughout the book. In flat number 12, Juana waits. She holds open one of the very tall double doors, two metres of fine wood. To open them from inside or outside, the alarm must be disconnected from the flat, as it is active at all times. Juana is short and petite, with a discreet yet robust appearance: well-defined breasts, narrow hips, lean thighs. Her tied back hair is dark and straight...

–Hello. It’s nice to meet you. Leila.

–I’m pleased to meet you too. How are you? Juana

And for the first time, she says something that she will repeat for months:

–“Come in, come in. Mr. Gelber is expecting you”.

She always says “come in” two times (Guerriero, 2019: 15-16).

In the subsequent narrations of the arrival, there is no need to describe the building or the portal: Guerriero goes straight to the scene, which is repeated throughout the book.

On Friday the 5<sup>th</sup> of May at six o’clock in the evening I have to ring the bell several times in flat no. 12. The weather is cold. The city looks sad and gloomy. Juana answers and tells me she is coming down, but then a neighbour opens the door and lets me in.

My steps in the hall, the lift, the doorbell, Juana.

– “Come in, come in. Mr. Gelber is expecting you”.

In the living room, in front of an oversized cup of tea, he performs the same pushing movement to get up.

– Hello Bruno

–Hello wonderful! How are you? (2019: 116).

In the last third of the book, thanks to the ellipses, the description of the arrival has already become a text with the rhythmic resonance of a poem.

The 14th of September.

My steps in the hall.

The lift.

The doorbell.

Juana.

-“Come in, come in. Mr. Gelber is expecting you”.

The corner of the hall, the living room.

- Sweeeeeeheart! –he says, exaggerating the “e” while pushing the armrests of the chair with his hands, and then with his fists on the table to get up (2019: 262-263).

This introduction to the lengthy scenes that take place in Bruno Gelber’s house is like the beginning of a children’s story, as in “once upon a time”. It places the reader in a tense situation, making them wonder what will happen in the house this time around, or what new discoveries the reader will make of Bruno Gelber. It creates excitement and provides rhythm. We can see this aspect in the following example of iteration:

He calls. Juana answers.

-Yes, can you bring me some pills?

He calls. Juana answers.

-What happened to the light? Why is it dim?

He calls. Juana answers.

-Don’t forget, you have to go shopping; puree for dinner.

He calls. Juana answers.

-Turn on the balcony light, as I said before.

There are days like this (2019: 265-266).

### 3.2.3. *Mode and voice*

It is important to discern who is narrating (voice) and who is observing (mode or point of view from which it is narrated). Historically, there has been a great deal of confusion between mode and voice; between who sees and who speaks. Cleanth Brooks and Robert Penn Warren proposed the term “narrative focus” in 1943 (Genette, 1989: 241-242) as the equivalent of “point of view”, and defined four typologies: omniscient narrator, which Todorov symbolises by the formula, Narrator > Character –narrator knows more than the character– or says more than any character knows; Narrator = Character –the narrator says what such a character knows– this is the story with a point of view; or Narrator < Character –the narrator says less than the character knows, which is the objective story.

Genette, on the other hand, uses the term *focalization*. Furthermore, he talks about the following:

- Non-focalization or zero focalization narration, which would be the classic story in which the narrator knows more than the character

- internal focalization, whether fixed, variable or multiple, in which the narrator tells what such a character knows
- external focalization, in which the narrator knows only what he or she is observing from the outside

With regard to voice, Genette distinguishes two types of stories: heterodiegetic, or a narrator who is absent from the story being told; homodiegetic, or a narrator present as a character in the story, who may in turn be the protagonist of his or her own story, or the narrator may play a secondary role as an observer or witness. Leila Guerriero appears in most of her texts as a weak, homodiegetic narrator: she plays a secondary role as an observer. Sometimes she is so secondary that she disappears from the story and one can say that she is a heterodiegetic narrator, but with a question or minor reflection, she makes the reader aware that she is still there. In the case of Guerriero, it would be interesting to apply the Aare typology (2016), which distinguishes between the following: a reconstructed third-person narrator who has not been present in the reality, as the story has been made up of testimonies and documents; touched-up third-person narrator: he or she has been present in the situation, but disappears from the text, the story is created from direct observation; dimmed first-person narrator: he or she has been present in the reality, but appears only occasionally in the text, as the story is built from direct observation; consonant first-person narrator: focused on the narrator's experience, the scenes are based on direct observation; dissonant first-person narrator: he or she is focused on narrating the experiences of the author of the text, as the scenes are created from observation and direct experience.

This typology helps us to make a first classification within her profiles: in her works on deceased figures such as the Uruguayan poet Idea Vilariño (*Idea Vilariño. Esa mujer*) (2013), as an example, she expresses herself as a reconstructed third person: she has not been present in that reality, as the story is recreated with testimonies and documents. Guerriero talks to an entire group of people who knew the poet, such as brothers, friends, and critics, as she looks for written testimonies, recorded voices, and photos. She also visits the places where *Vilariño* lived, and dives into her poems. As an example, in order to write about the poet's funeral, Guerriero retrieves news from the newspaper library:

“It was not an act with multitudes attending the ceremony”, said the article in Uruguay's *El País* newspaper, which announced that Idea Vilariño had died on 28 April 2009. Three months later, on 24 July, the Cultural section of the same newspaper dedicated a comprehensive report to her, and the cover note signed by Rosario Peyrou began by quoting a phrase from the critic Emir Rodríguez Monegal: “One day we will be remembered as the contemporaries of Idea Vilariño” (Guerriero, 2013: 49).

In terms of mode, it is necessary in this type of profile to refer to a non or *zero* focalization story, which is the classic narrative in which the narrator knows more than the protagonist does, revealing her life as seen from a distance, knowing what will happen to her and how she will end up: returning to the case of Idea Vilariño, the profile begins with her funeral, so the narrator knows much more than her character. Moreover, there is also an internal focalization in which the narrator states what such a figure knows. In other words, going back to case of Idea Vilariño, the narrator unravels what the characters she interviews say for the profile.

In the case of a second differentiation, which would correspond to the profiles of living personalities, we would speak in terms of the voice, of an dimmed third person: the narrator has been present in reality, but appears only occasionally in the text, and the story is built from direct observation. As for the mode, it would be internal focalization: the narrator says

what such a character knows; with long passages of external focalization; the narrator knows only what he or she observes; and on rare occasions non-focalization story; the narrator knows more than the character.

In the profile of *Facundo Cabral* (2013), Guerriero uses all three forms of focalization. It is written in a dimmed third person –the narrator occasionally appears in the text: we can read Cabral’s answers, but not the questions the narrator asks him; or Cabral’s questions, but not the narrator’s answers.

- Tell me if there are any wells. I can only look forward. I can’t see either downwards or upwards.
- The wooden walking stick probes the tiles of the Plaza San Martín, one of the most elegant parts of the city.
- Will you come with me to pay for the phone? (2013: 199)

The text has an internal focalization; the narrator says what Cabral knows, interspersed with brief passages of external focalization; and the narrator knows only what he or she observes, as in the case of Cabral’s dialogues with people on the street, in which the narrator is a mere observer, acting as a camera that captures what lies in front:

- At the mobile phone company’s payment office, Facundo Cabral waits in line in front of one of the windows.
- Come on up, says one woman, and Cabral moves forward.
- Hello. What’s your name, my dear?
- Ivana.
- Ivana, you are the light of my window, and for me, life without Ivana is worthless. How much is it, Ivana?...
- Ivana smiles, checks something on her computer and asks:
- Are you Cabral, Rodolfo Enrique? (Guerriero, 2019: 201-202).

In the profile-book *Opus Gelber* (2019), there is a curious gradation in the appearance of the narrator. The story is narrated in the first person, but this first person sometimes seems like a dimmed third-person. At the beginning of the book, the first person rarely appears, but her presence increases as the story unfolds, and to the extent that the narrator-journalist becomes more involved in the relationship with his interviewed character. The relationship between the two is a kind of love affair in which the narrator also becomes the protagonist: Leila Guerriero’s character appears and the character allows herself to be seduced by Bruno Gelber. This process of seduction needs to be narrated in the first person. Firstly, Leila Guerriero as the character observes Bruno Gelber’s home, Bruno Gelber himself, as well as his friends from an outside point of view (external focalization). After months of meetings and interviews, the character of Leila Guerriero becomes part of Bruno Gelber’s life, or a part of the story she is telling.

According to what has been analysed, it can be said that Leila’s profiles are mostly written in a dimmed third person, as she has been present in reality, but appears only occasionally in the text, and the story is built from direct observation. At times, in the case of deceased people, this third person becomes a reconstructed third person, and at other times, as in Bruno Gelber’s profile, it becomes a consonant and perhaps even dissonant first person. In other words, she narrates her own experiences and life experiences, though always in a subtle way. Applying Genette’s terminology, she changes from a heterodiegetic narrator who is absent from the story she is telling to one that is homodiegetic, present as a character in the story, but always playing a secondary role of observer or witness.

As we have pointed out, one can speak of internal focalization in terms of perspective or mode: the narrator says what such a character knows with long passages of external focalization; the narrator knows only what he or she observes, with rarely zero focalization; the narrator knows more than the character, or even by distorting this last concept, there is false zero focalization: Guerriero pretends to know more than the character, but this is not the case.

This complexity of mode and voice and the undermining of traditional canons of journalism provides literary quality to Guerriero's work. However, we would now like to continue the analysis of her work and delve more deeply into her literary resources.

#### 3.2.4. *Literary resources*

What is literary language? Are Leila Guerriero's profiles written in literary language? In his *Introducción al comentario de textos* (Introduction to Text Commentary) (1985), José Domínguez Caparrós states the following with regard to literary language:

...there have been many attempts to discover the specifics of literary language. The problem had already been addressed in another way with the old Rhetoric, and the focus was placed on whether or not literary language was different, and if so, from what does it differ? What is the standard from which literary language deviates? What is the grammar of literary language? (1985:14).

Domínguez Caparrós proposes a model of text analysis in which he distinguishes between system and reference. Within the system, there would be the word (morphology), the phrase (syntax) and the meaning (semantics). In turn, phenomena related to this linguistic unit have been studied within the word (rhyme, alliteration, paranomasia, anagrams, or wordplay, among others) (1985: 35). Within a sentence, changes can occur in its structure, resulting in elliptical procedures (asyndeton, parataxis...); broadening of the structure (parentheses, concatenation of elements, enumeration and parallelism, as well as polysyndeton; and variation in the order of the elements of the sentence and in the concordances (anacolouthon, indirect style, hyperbaton...) (1985: 53-54). Moreover, there can be changes of meaning in the signification, which gives way to tropes.

As for the reference, Domínguez Caparrós speaks of designation: "By designation, we meant the reference of language to an extra-linguistic reality" (1985: 95). As stated by this professor, the rhetorical figures included in this segment of the text analysis "refer to the context and/or referent, are present in one or several words, undergo a test of veracity, give a "false" result, and have an incidental entity" (1985: 97).

This research has used the model of Domínguez Caparrós and will highlight the most effective resources for achieving intense, proper literary expression. Those that have the greatest application in the case of Guerriero are the following: alliteration, wordplay, parallelism, ellipsis, variations in the element order of the sentence and in concordances such as anacolouthon; tropes such as metaphors, oxymorons, antitheses, comparisons, metonymy-synecdoche, and the rhetorical figures of the designation such as hyperbole, pleonasm, or irony.

When applying this analysis to the study of the word in Guerriero's profiles, resources commonly found include alliteration (predominance of the same sound in the accented syllables of the same group of words), paranomasia (grouping of

words with etymological relatedness or casual phonic similarity), derivation (the use of words derived from the same root), wordplay, and all phenomena related to phonetics. This is one of the characteristics in which the influence of her poetic readings can be clearly perceived. We will now see an example of *Guillermo Kuitca. Un artista del mundo inmóvil* (Guillermo Kuitca. An artist from a motionless world):

There is a hotel room, there is a window, there is a duvet turning red in the evening light. There is a city called Columbus, in the American state of Ohio, and in the room, there is a man who writes... (2013: 77).

In this fragment of Guillermo Kuitca's profile there are several alliterations: "there is, room, man, Ohio"; "room, window"; and "duvet, red, sunset". In addition, there is also parallelism: the word "there is" is repeated five times in three lines with the identical grammatical structure.

According to logical analysis, it is common that not all the elements that would appear in the sentence are explicit. This procedure can be described as elliptical (Domínguez Caparrós, 1985: 57). Guerriero uses a wide range of ellipsis figures, such as the asyndeton, or lack of union between two or more members, and the parataxis, which is a preference for coordination over subordination. At the same time, she also uses figures that make the sentence look enhanced, such as the polysyndeton, which consists of coordinating several linguistic elements with ample conjunctions (1985: 60).

The ellipsis figures in Guerriero's texts have an effect similar to that of rushing: they increase the speed and give the text a hectic rhythm. Following is an example of asyndeton in *Guillermo Kuitca. Un artista del mundo inmóvil* (Guillermo Kuitca. An artist from a motionless world):

In all of them, there are empty beds, baby carriages rolling down the frightening stairs in clear reference to the *Acorazado Potemkin* (Battleship Potemkin), as well as beds where children sleep on the verge of being crushed by a mother's beatings, reclining chairs, tiny human figures surrounded by walls the size of tsunami waves, couples entangled in sterile mating (2013: 81-82).

Other figures used by the journalist are those related to the element order of the sentence or of the concordance. Among them are the anacolouthon, which is a break in concordance in a given period; the free indirect style is a kind of anacolouthon, due to the fact that while the construction preserves the verbal forms and persons of the indirect style, the word order and tone are those of the direct style (Domínguez Caparrós, 1985: 63). The following is an example of a mixture of the direct and indirect style from *Guillermo Kuitca. Un artista del mundo inmóvil* (Guillermo Kuitca. An artist from a motionless world):

He wears a light jumper, wide trousers, and short hair. The voice is very soft and distant when he says to look at who has arrived.

–Look who has arrived (2013: 78)

Figures that have to do with meaning are also common. In other words, we are referring to tropes, such as the metaphor, oxymoron, antithesis, comparison, and metonymy-synecdoche. The metaphor is one of the literary resources used most by Guerriero. An example is provided in the profile entitled *Guillermo Kuitca. Un artista del mundo inmóvil* (Guillermo Kuitca. An artist from a motionless world), when Guerriero describes what is on his shelves: "objects left behind by a careless tide" (2013: 80). Consider the profile of *Hebe Uhart. La escritora oculta* (Hebe Uhart. The hidden writer) (2013: 286-

298), in which we find highly creative metaphors and comparisons. For example, in the phrase “declaration of principles of that benevolent state of discretion in which she lives and under which the tectonic layers of human tragedy creak”, we have metaphors and synaesthesia: the tectonic layers of human tragedy creak. Guerriero comments on words that are “deliberately left unprotected under the acid rain of whatever it’s called”. When she speaks, Hebe Uhart arranges the words “like pieces of a puzzle”. Regarding her way of writing, Guerriero comments as follows: “On the backdrop of her tender silence, of her sulking tragedy, she displays the cruelty of the pack”, where we also find the personification of silence, of tragedy.

Metonymy is very common, as well as the oxymoron: “It was the well-known secret of national literature”. In almost all of her work, metonymies abound, an example of which can be found in her profile entitled *Nicanor Parra. Buscando a Nicanor* (Nicanor Parra. Looking for Nicanor) (2013: 18-34): “his competitive nature”, “painted by the punks of *Las Cruces*”; and the synesthesias: “in his heyday”; “cyclopean suspicion”, “fierce footprint”. In the profile entitled *Máquina Fogwill* (Fogwill Machine) (2013: 35-48), we find synesthesias, “humming in a surgical tone, blue, indifferent”.

Through designation, Domínguez Caparrós considers “the reference of the language to an extra-linguistic reality” (1985: 95). Among her rhetorical figures, the following stand out in their use by Guerriero: hyperbole (exaggeration beyond what is plausible), antithesis (opposition of two thoughts of arbitrary syntactic amplitude - words, phrases, periods), which in turn is related to the oxymoron. Finally, there is irony (expressing a thought with a vocabulary that denotes precisely the opposite).

In the profile entitled *Nicanor Parra. Buscando a Nicanor* (Nicanor Parra. Looking for Nicanor) (2013: 18-34), we find hyperbole as well: “He is a man, but he could be something else: a catastrophe, a roar, the wind”. In the next paragraph, this increases: “He is a man, but he could be a dragon, the death rattle of a volcano, the rigidity that precedes an earthquake”. Antitheses also abound: “An inhuman force in a world made by men”.

Irony is another resource she uses often. We can see an example of this in the profile entitled *Hebe Uhart. La escritora oculta* (Hebe Uhart. The Hidden Writer) (2012: 288): “She was not a precocious reader, nor did she have artistic uncles or a vocation for writing”, which are three common places often used in journalism to talk about the origins of a writer.

In the profile *El hombre del telón* (The curtain man) (2012), which recounts the story of the curtain restorer in the *Colón* Theatre in Buenos Aires, the protagonist constantly refers to himself, and each sentence begins with the personal first-person pronoun “I”. Throughout the profile there are clear examples of pleonasm, and these act as a precise reminder of how lonely the man is: he is alone with his idea of how to mend the magnificent curtain, a great responsibility for which he receives no support. The ending is a great mix of pleonasm in a tragic tone with an ironic point: “I don’t know what will become of me now, but I don’t care” (2012: 289).

### 3.3. New Journalism Resources

Tom Wolfe described the New Journalism as that which applies the techniques of realistic fiction. Journalist Robert S. Boynton explains the concept in the prologue to his book entitled *The New Journalism*:

Reproduction of entire dialogues, instead of the fragments used in daily journalism; scene by scene development, just like a film; the incorporation of various points of view, rather than telling a story only from the narrator's perspective; and attention paid to details that convey the status of the interviewee, such as appearance and behaviour. Strictly speaking, the New Journalism can be read as a story (Boynton, 2005: XVI).

Guerriero uses some of these techniques, an example of which is the creation of scenes and the reproduction of entire dialogues. She takes the latter technique to the highest level in her book-profiles. In *Opus Gelber* (2019), the dialogues take up several pages and help one to understand the psychology of the character, and also the nature of the relationship that is gradually being established between the journalist, who is already a character in the story, and the person being profiled. This re-enactment of dialogue, at times apparently banal, is a resource found in all of her profiles. Sometimes they are dialogues that occur in person, and other times they are telephone conversations. Even in cases when the person Guerriero calls does not want to talk or give her an interview, the journalist chooses to transcribe the conversation rather than report that the person refused to give her an interview.

The creation of scenes is one of Guerriero's trademarks. In all of her profiles, we find at least one scene in which she places the character in his or her environment with tidy descriptions and make the person act, and even interact, with other characters. The reader sees the interviewee in a way that is nearly like watching a film: how the person moves, how he or she breathes, and how they speak. This is what Tom Wolfe called the act of recounting the subjective or emotional life of the characters. He explains it thoroughly when he describes how a New Journalism reporter carries out his or her work:

It seemed important to be on the scene when dramatic events took place, to get the dialogue, the gestures, the facial expressions, and the details of the surroundings.

The idea was to offer a completely objective description, but with something extra, which was something that readers had only been able to obtain through novels and stories: the subjective or emotional life of the characters (Wolfe, 1972: 18).

Everything explained by Wolfe appears in Guerriero's scenes. It also has to do with her mastery of description and with another characteristic of the New Journalism: paying attention to details that convey the status of the interviewees, such as their appearance and behaviour. Guerriero describes the atmosphere, such as the light, to which she gives great importance, as well as the smell and textures... all of the sensations that our senses can capture. She also depicts the way the interviewee is dressed and the details of his or her surroundings.

The scenes are sometimes fragmented, starting with a paragraph, followed by a paragraph of information, and then returning to the scene. In the profile on the young woman imprisoned for parricide, entitled *Sueños de libertad* (Dreams of Freedom) (2012), Guerriero goes to visit her in prison. She describes where the prison is located in detail, what its interior looks like, what happens when the prisoner is called, and her first meeting with the woman. In the next paragraph, she continues with other information, but later returns to the first conversation with the young woman, and follows that same technique throughout the profile. It seems as though the first scene of the prison was a single scene with a postponed ending that extended along the entire profile as a guiding thread. Let us look at the start of the scene on page 37:



It is 2008. Rain has been falling for two months in the province of Jujuy. The road that leads to Penal Unit Number 3, a women's prison that shares land with Penal Unit Number 2 for men, is covered in mud.

On both sides of the road there is wire, and a landscape that insists on innocence: eucalyptus, fruit trees. Unit 3 is a small prison: there are 21 women, some with their children. The building is U-shaped....

-Tejerinaaaaaaaaaa!!! –shouts a warden dressed in dark grey.

-Hello.

Romina Tejerina has the manner of a beauty queen: she gives a kiss and arranges her hair behind her ear.

-Oh, look at that lovely little bird (2012: 49).

#### 4. Conclusions

1. The profile is one of the great genres of the New Journalism, and of Anglo-Saxon journalism in general. In the last three decades, there has been a rise in Spanish-language narrative journalism, and Leila Guerriero is among the journalists who have contributed to this movement. Guerriero has been working in journalism since 1992, but it was not until 2001 that she started to specialise in the profile genre. In the two voluminous anthologies dedicated exclusively to her work, which include *Frutos Extraños (crónicas reunidas 2001-2008)* Strange Results (chronicle collection 2001-2008) (2012, Alfaguara), and *Plano Americano (American Portrait)* (2013, Universidad Diego Portales). The former includes 16 journalistic texts, of which 13 are profiles and 3 are chronicles. The latter is composed of 21 profile articles. If we add the two profile books published by Leila Guerriero, *Una historia sencilla (A simple story)* (2013, Anagrama) and *Opus Gelber* (2019, Anagrama), we realise that most of Guerriero's journalistic work has been devoted to profiles, in which she has become a master wordsmith.
2. Unlike a significant number of texts of the New Latin American Journalism, Leila Guerriero's profiles do not include the 'I'-narrator. They have been written mostly in a dimmed third person style, as she has actually been there but appears only occasionally in the text because the story is built from direct observation. Moreover, on rare occasions, she is a narrator who is present in the story as one of the characters, but she always plays a secondary role as an observer. In terms of perspective or mode, one can speak of internal focalization; the narrator says what such a character knows with long passages of external focalization; the narrator knows only what he or she observes, and rarely with zero focalization; and the narrator knows more than the character, or even by distorting this last concept, there is false non-focalization: Guerriero feigns knowing more than the character, but this is not true. This complexity of mode and voice and the subversion of the traditional canons of journalism are features that gives originality to Guerriero's work.
3. Leila Guerriero's style in her profiles is defined by rhythm and musicality. In order to obtain rhythm, she uses temporal distortions of order (analepsis, prolepsis, and anachrony), and those of duration that are related to frequency as ellipsis. In order to obtain musicality, she uses all the literary resources at her disposal, including alliteration, paranomasia, derivation, word games, and in general, all of those related to phonetics. It is also very common for Guerriero to use those related to the sentence elements or to the concordance (anacolouthon, free indirect style) and to the meaning (tropes as a metaphor, oxymoron, antithesis, comparison, or metonymy-synecdoche).

Thus, Guerriero's style acquires an outstanding formal richness. She explores literary resources without ever losing sight of content. In other words, form and content go hand in hand for Guerriero. At the same time, she achieves a musicality and rhythm in her writing that sometimes brings her work close to poetry.

4. Guerriero takes certain resources from the New Journalism that are also present in fictional literature, such as the construction of scenes, the transcription of entire dialogues, and the description of details that indicate the status of the person profiled, ranging from clothing and physical appearance to the surroundings. Moreover, she leaves out those that do not fit with her style, such as variation in point of view.
5. As has been demonstrated, Leila Guerriero's profiles have certain peculiarities that have shaped her own highly unique style. Her use of New Journalism resources, the complexity of mode and voice, and the variety and richness of the literary resources she uses, which in turn impregnate her texts with rhythm and musicality, lead us to affirm that she has created a very personal way of carrying out journalistic work. She is remarkably rigorous in her investigations, which often last months or even years, as can be seen in her book-profiles. Guerriero is also highly meticulous in reflecting the information she has collected, yet at the same time she is exceptionally creative and original in her writing. For all of the reasons stated above, and as a result of having studied her profiles by applying analysis models to delve deeper into the literary works examined, it can be concluded that Leila Guerriero has created a style of narrative journalistic writing that has brought her profiles close to the status of literature.

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