

## BIOGRAPHICAL CONTRIBUTIONS OF JUCA KFOURI AND TINHORÃO TO THE HISTORY OF BRAZILIAN JOURNALISM


CONTRIBUIÇÕES BIOGRÁFICAS DE JUCA KFOURI E TINHORÃO À HISTÓRIA DO JORNALISMO BRASILEIRO

CONTRIBUCIONES BIOGRÁFICAS DE JUCA KFOURI Y TINHORÃO A LA HISTORIA DEL PERIODISMO BRASILEÑO

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### ABSTRACT:

The article aims to evaluate two biographical books by press professionals as instruments to rescue the history of Brazilian journalism. In the study, two works are analyzed for the performance of both in specific editorials of journalism: sports and cultural, respectively: *Juca Kfouri: O militante da notícia* (ALENCAR, 2006) and *Tinhorão: O legendário* (LORENZOTTI, 2010). Through three categories observed in the reading of the biographies - journalistic environment, spaces of belonging and legacy of the biographer -, it appears that the books highlight characteristics of the profession, prioritize the protagonist's memory and assist in the understanding of the Brazilian journalistic past. And, thus, they can serve as a brief script (albeit partial) for a biographical perspective on the history of journalism in important moments of 20th century in Brazil.

**KEYWORDS:** History of Journalism; Journalistic biographies; Juca Kfouri; Tinhorão; University publishers.

## Introduction

This text is a partial contribution of the results of a research work to the author's master's degree, carried out at the Post-Graduation Program in Journalism at Universidade Estadual de Ponta Grossa (UEPG). The investigation turned its attention to the biographical production of journalists published in university publishers linked to the Associação Brasileira de Editoras Universitárias (ABEU) from 1998 to 2018. Of the 29 works found, 14 were protagonists who worked in Brazilian journalism. Thus, the dissertation opted for a cut of eight books that could offer a mosaic of the activities of the press professionals in order to contribute to the rescue of professional aspects and to illuminate the history of Brazilian journalism.

The proposal of the text is to evaluate two of these works: *Juca Kfourir: O militante da notícia* (ALENCAR, 2006) and *Tinhorão: O legendário* (LORENZOTTI, 2010). Both were biographed when they were alive. Juca was born in 1950 and he holds a degree in Social Sciences; Tinhorão is from 1928 and he is graduated in two faculties: Law and Journalism. But, above all, the two stood out for their performance in periodicals, the first in the sports area and the second in the Culture research. It was from those experiences that the article has made efforts to answer the following problem: How do the life stories of Juca Kfourir and Tinhorão help to understand the past of Brazilian journalism?

For organizational purposes, the article follows a brief reflection on the protagonists in question and, in the third part, the analysis of the works from the characteristics observed during the reading: journalism environment, spaces of belonging and the legacy of the biographer. Those topics served as analysis categories (BAUER, 2000). One last point, the final considerations.

## Protagonists in question

As a cultural work in book format, the genre biography represents the life of a subject. As much as the intention is to reconstruct someone's past, it is impossible to state that a certain trajectory happened in that linear, chronological way (BOURDIEU, 2001). On the other hand, gender is an alternative research method, in which someone's life story helps in the social understanding of a period. "More than a challenge, writing life stories is a unique possibility to immerse into the past, in the intimacy of the interviewees. It is the dichotomy between the real and the personal, the production and

the rupture. It is, actually, in our view, the renewal of the present<sup>1</sup>" (GOBBI, 2011, pp. 84, own translation).

Before presenting the file of each biography selected for the sample, in addition to a brief identification of the author and the biographer, it will be necessary to mention the backstage of the making of the biographical work. In many biographies, where possible, the biographer reveals the reason for choosing the protagonist, the sources consulted, the methods used and the difficulties in obtaining the information.

He feels the need to explain himself to the readers, to anticipate to them what they will discover in terms of new issues and openings of unpublished files. The biographer justifies his choice and emphasizes the arguments that will lead to a closer relationship with the chosen character, due to his research, his sensitivity and his commitments. (DOSSE, 2015, pp. 95, own translation).<sup>2</sup>

For professor Miquel Rodrigo Alsina (2009), the effectiveness of journalistic discourse is characterized as a pragmatic fiduciary contract, that is, the individual buys and agrees with what he reads. "We must believe that what is said is true, and that it actually happened anyway. [...] The strategy consists of building a discourse in which one can believe<sup>3</sup>" (RODRIGO ALSINA, 2009, pp. 48, own translation). The agreement reflects the legitimacy of the journalist's social function, which demonstrates the need to promote transparency in the work. "For this reason, we make the information sources that the journalist consulted appear in the informational discourse, the journalist uses quotation marks to quote technical testimonies [...] so that there may be no doubt about him<sup>4</sup>", explains Rodrigo Alsina (2009, pp. 48-49, own translation).

The choice of books - *Juca Kfour: O militante da notícia* and *Tinhorão: O legendário* - is due to the performance of both in specific editorials of journalism: Juca, who revolutionized the sports coverage of the country, especially when he was in charge

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<sup>1</sup> Original text: Mais que um desafio, escrever histórias de vida é uma possibilidade singular de mergulhar no passado, no íntimo dos entrevistados. É a dicotomia entre o real e o pessoal, a produção e a ruptura. É, na verdade, a nosso ver, a renovação do presente.

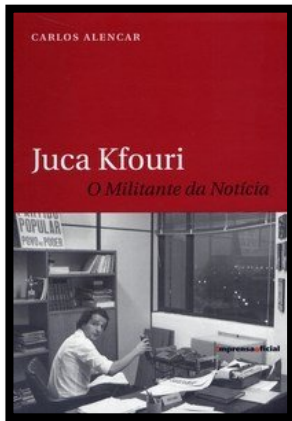
<sup>2</sup> Original text: Ele sente a necessidade de se explicar junto aos leitores, de antecipar-lhes o que irão descobrir em termos de questões novas e aberturas de arquivos inéditos. O biógrafo justifica sua escolha e enfatiza os argumentos que ensejarão uma maior proximidade com a personagem escolhida, em função de suas pesquisas, de sua sensibilidade e de seus compromissos

<sup>3</sup> Original text: Devemos acreditar que isso que se diz é verdade, e que aconteceu de fato assim mesmo. [...] A estratégia consiste em construir um discurso no qual se possa acreditar.

<sup>4</sup> Original text: Por essa razão, fazemos com que apareçam no discurso informativo as fontes da informação que o jornalista consultou, o jornalista lança mão das aspas para citar depoimentos técnicos [...] para que não haja dúvidas sobre ele.

of the newsroom Placar and Tinhoão, for their extensive cultural research, mainly Brazilian popular music. In addition, both were part of the *Imprensa em Pauta*<sup>5</sup> collection, edited by the *Oficial do Estado de São Paulo* (Imesp)<sup>6</sup>.

**Figure 1:** Cover of Juca Kfouri's biography



**Source:** ALENCAR (2006).

*Juca Kfouri: O militante da notícia*

**Author:** Carlos Alencar

**Biographer:** José Carlos Amaral Kfouri (Juca Kfouri)

**Publisher:** Imesp

**Year:** 2006

**Number of pages:** 212 pp.

**Size:** 13 x 19 cm.

ISBN 85-7060-356-8

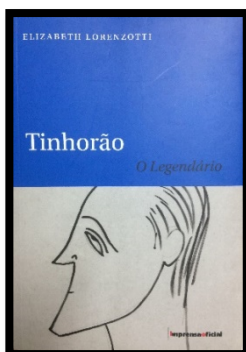
The book is part of the *Imprensa em Pauta* collection, edited by Imesp. Therefore, the text prioritizes details of the character in the journalistic environment. Juca Kfouri, graduated in Social Sciences, is portrayed from the relationship with soccer, whether in Journalism by means of his passages in the magazines Placar and Playboy, in the union activity or in the relation to politics. Born in 1950, the book deals with Kfouri's life mainly from 1964, when he was related to the guerrilla movement.

<sup>5</sup> The collection also had two more works: *Paulo Francis: Polemista Profissional* (2010), written by Paulo Eduardo Nogueira; *Roberto Müller Filho: Intuição, política e jornalismo* (2010), of Maria Helena Tachinardi.

<sup>6</sup> Available in: <https://livraria.imprensaoficial.com.br/>. Accessed on: May 22 2020.

In reading the book, it is observed that Juca Kfourri became a reference professional in the sports press, as Alberto Dines tells in the preface to the work. "Through soccer - since the politics and the economy were shielded by the military regime and its civilian partners -, Juca faced the power, the system, the web of vested interests that had become fat in the shadow of the dictatorship<sup>7</sup>" (ALENCAR, 2006, pp. 10, own translation). The point of view converges when Alencar (2006, pp. 40, own translation) remembers one of the guidelines that was awarded: the matter of the bubbles in the players' feet. "In the first game he played, of his Corinthians, of course, what caught his attention in the locker room he did not know was the player's calloused foot. He was amazed at the bunions, stepped nails, blisters, in short, a deplorable state<sup>8</sup>". Thus, the sport's agenda would begin beyond the standard coverage of the game, with goals, substitutions and comments.

There are 26 chapters in which Carlos Alencar prioritizes the history of Juca's remarkable moments and, consequently, of sports journalism. Chapters seven stand out - *Máfia da loteria abala as estruturas do futebol*, on Placar clash regarding the possibility of investigating and covering other sports and reporting on corruption in the results; eleven - *Sorte e teimosia desvendam a identidade de Carlos Zéfiro*, regarding Juca's first story at the head of Playboy; twelve - *Camisinha, enfim, liberada na Playboy*, about the militancy of the biographer in wanting the magazine to defend the use of condoms; thirteen - *Sociólogo ataca de promotor público no mundo da bola*, scandals against sports officials and fourteen - *Sogro e genro entram na lista negra de Placar*, investigations against João Havelange and Ricardo Teixeira. There is no bibliographic reference at the end of the book. The only oral source that is evidenced by reading is that of Juca himself.



**Figure 2:** Cover of José Ramos Tinhorão's biography

<sup>7</sup> Original text: Através do futebol – já que a política e a economia estavam blindadas pelo regime militar e seus parceiros civis -, Juca enfrentava o poder, o sistema, a teia de interesses escusos que se cevara à sombra da ditadura.

<sup>8</sup> Original text: No primeiro jogo a que foi, do seu Corinthians, é claro, o que lhe chamou sua atenção no vestiário que não conhecia foi o pé calejado do jogador. Ficou espantado com os joanetes, unhas pisadas, bolhas, enfim, um estado deplorável.

Source: LORENZOTTI (2010).

*Tinhorão: O legendário*

**Author:** Elisabeth Lorenzotti

**Biographer:** José Ramos Tinhorão

**Publisher:** Imesp

**Year:** 2010

**Number of pages:** 280 pp.

**Size:** 13 x 19 cm.

ISBN 978-85-7060-735-5

Born on the São Paulo State coast (Santos/SP) on February 7 1928, José Ramos went early to Rio de Janeiro (aged 10), and he was present in the history of journalism from 1953 when he joined the *Diário Carioca*, a periodical where he earned the nickname Tinhorão that would mark his career and would still be recognized by the caption texts as well as the acid criticisms of the cultural environment. However, despite the work in writing - reflected in the author's extensive description of the professional environment, the biographer became a reference in posterity due to studies on popular music.

A singular character in the history of Brazilian journalism, he is the only one who, from his articles in newspapers, started to build another career, that of the historian of urban culture. Today, his articles gathered in books are a respectable source of studies and research, as well as all his work as a historian<sup>9</sup>. (LORENZOTTI, 2010, pp. 7, own translation).

The first nine of the 13 chapters are focused on the career of the biographer, a life that also relates to the history of journalism along the Rio-São Paulo axis: from an intern who wrote notes for the function of copywriter; freelance life; changes in newspaper routines, in addition to the modernization reform in *Jornal do Brasil*. The final chapters deal with the studies of Tinhorão, "[...] an almost hermit, a lonely cultural activist<sup>10</sup>" (LORENZOTTI, 2010, pp. 9, own translation).

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<sup>9</sup> Original text: Personagem singular da história do jornalismo brasileiro, trata-se do único que, a partir de seus artigos em jornais, começou a construir uma outra carreira, a de historiador da cultura urbana. Hoje, seus artigos reunidos em livros são respeitável fonte de estudos e pesquisas, assim como toda sua obra de historiador.

<sup>10</sup> Original text: [...] um quase ermitão, um militante solitário da cultura.

Main source of the work, Tinhorão becomes at times supporting, due to the simple fact of sharing space with other professionals such as Janio de Freitas, Nilson Lage, Carlos Castello Branco. In total, journalist Elisabeth Lorenzotti uses 77 references, including 13 books, 34 articles, 24 works by Tinhorão, in addition to six of them published in Portugal. As attachments, the author presents 16 texts of the biographer.

### Elements for a history of Brazilian journalism

The third part of the article, with the proposal to characterize the history of Brazilian journalism through the biographies of journalists published in the period from 1998 to 2018 in university publishers, this study highlights three situations that are repeated in the reading of the eight biographical works: "journalism environment", "Spaces of belonging" and "legacy of the biographer". Transformed into categories (BAUER, 2000), the three cases help in a better understanding, as they illustrate two "pasts" (presents) of professionals who found in journalism an alternative to the flow of knowledge.

#### Journalism environment

The first category is the "journalism environment", which functions as a characterization of editorial offices and professional routines (TUCHMAN, 1983). In it, the biographical journalists take the opportunity to contextualize times and places, they use descriptions and even intercross stories of other journalists who lived with the biographer. It is a way to remember the characters - sometimes anonymous - who helped make the history of the local journalism.

In the 1950s, Brazilian journalism recorded a wave of changes. Inspired by the cultural renewals that emerged in cinema, music and theater, periodicals contributed to the renewal of the stylistic standard. According to Abreu (2008), *Última Hora*, with the application of new communication techniques; *Diário Carioca*, which inaugurated the lead style and *Jornal do Brasil* stand out in the field. In the biography about Tinhorão, there is a notion of the importance of knowing the backstage of *Diário Carioca*. Although the periodical was known for the constant delay in salaries (LORENZOTTI, 2010), the daily was a pioneer in the country in preparing the first writing manual. Based on American newspapers, the document had 16 pages; however, it was very synthetic. Among the recommendations of the manual were to occupy the first paragraph with concise information, "[...] clarifying most of the following questions related to the event: what?,

who?, where?, how? and why<sup>11</sup>?" (LORENZOTTI, 2010, pp. 34, own translation). The manual also addressed to other issues, which shows a certain stylistic concern:

To order the development of the rest of the news by the hierarchy of the importance and timeliness of the details.

To use short paragraphs and to avoid unnecessary, qualifying, mainly biased words and phrases. Only exceptionally to use periods with more than four typed lines. [...]

To read always the material before handing it over, unless time permits. [...]

To avoid formulas and generic expressions whenever precise information and details are available. (LORENZOTTI, 2010, pp. 35, own translation).<sup>12</sup>

The period of the military dictatorship (1964-1985) also contributed to shaping the character and thinking of another professional future in the press. From a guerrilla to a Social Sciences student, from an intern in the Documentation and Research sector at Abril to an employee of the publishing house, Juca Kfoury learned to deal with challenges, sudden changes and even covered journalism. During the pro-Amnesty movement and the metalworkers' strikes at ABC São Paulo, another strike broke out, now involving the journalistic category in 1979. In defense of a single 25% increase for every category, Juca was ahead of the mobilization as head of the picket.

As the adherence by the publisher's membership was 100%, he changed the trench and he went to inspect the comrades' strike at *Estadão*. There, in front of the Mesquita family empire, two strikers were wounded in a confrontation with the police. At Folha's group, the picket was able to delay the departure of trucks until about 2 a.m., but it was rejected with bombs, batons, kicks and punches. [...] The struggle of journalists for better salaries lasted six days and was in vain. The class received a readjustment of only 16% offered by the employers' union and still suffered retaliation. (ALENCAR, 2006, pp. 49-50, own translation).<sup>13</sup>

<sup>11</sup> Original text: [...] esclarecendo o maior número das seguintes perguntas relativas ao acontecimento: o quê?, quem?, onde?, como? e, por quê?.

<sup>12</sup> Original text: Ordenar o desenvolvimento do resto da notícia pela hierarquia da importância e atualidade dos pormenores. Usar parágrafos curtos e evitar palavras desnecessárias, qualificativos, principalmente tendenciosos, e frases feitas. Só excepcionalmente usar períodos com mais de quatro linhas datilografadas. [...] Ler sempre a própria matéria antes de entregá-la, a menos que o tempo não permita. [...] Evitar fórmulas e expressões genéricas sempre que se disponha de informações e pormenores precisos.

<sup>13</sup> Original text: Como a adesão dos jornalistas da editora foi de 100%, ele mudou de trincheira e foi fiscalizar a greve dos companheiros no Estadão. Lá, em frente ao império da família Mesquita, dois grevistas acabaram feridos em confronto com a polícia. No grupo Folha, o piquete conseguiu retardar a saída de caminhões até cerca das 2 horas da madrugada, mas foi rechaçado com bombas, cassetetes, pontapés e socos. [...] A luta dos jornalistas por melhores salários durou seis dias e foi em vão. A classe recebeu de reajuste apenas os 16% oferecidos pelo sindicato patronal e ainda sofreu com retaliações.



In the current perspective of studies of social movements, it is, of course, always debatable to evaluate a strike movement only on the basis of immediate, generally economic or salary demands, because the lessons and experiences, whether from the actors directly involved and also to future generations always leave marks and lessons, which go well beyond the polarized finding in victory vs. defeat. Therefore, it is worth considering the author-biographer's assessment of the historical moment. Consider, further, that the struggles for social rights are not conclusive, but they project future developments, in the same proportion that they are driven by past experiences. It is the logic of a disputed and constructed story, which analysts or writers must understand when recording events. The history of Brazilian journalism is told in fragments, by means of memories, sentimental memories, work experiences. Many of them are of restricted interest to the place where the biographer lived, but nothing underestimated in view of the importance of adding to the historical framework, the customs, difficulties and overcoming of protagonists who helped to make journalism a fundamental piece for the periodic construction of social reality (BERGER; LUCKMANN, 2001). Next, the living spaces of the biographer.

### Spaces of belonging

The second category observed in reading is the "spaces of belonging" of the biographer throughout history. In addition to the playing field of journalism, a space that appears as a setting for the activities of the biographer, there are other areas that, in a way that is imbricated with journalism, help to form the profile of the protagonist.

The literary field is one of the examples analyzed in Tinhorão's biography. In the dialogue with the protagonist, Lorenzotti (2010, pp. 117, own translation) exposes the influence of journalism when the biographer migrated from a reporter to a researcher and author of 28 books - until the year 2010. "I write an average of one book every two years. I work on Sundays, holidays, and journalism helps a lot. Almost every start of a chapter in my book, if you look closely, is a conflict. That's journalism, it does not have that academic language rancidity<sup>14</sup>". Although graduated in Law and Journalism, with a post-graduate degree in Social History, Tinhorão admits hurt among academic intellectuals (LORENZOTTI, 2010).

<sup>14</sup> Original text: Escrevo em média um livro a cada dois anos. Trabalho aos domingos, feriados, e o jornalismo ajuda muito. Quase todo início de capítulo de livro meu, se você olhar bem, é um trabalho penoso. Isso é o jornalismo que dá, não tem aquele ranço de linguagem acadêmica.

But how should Tinhorão be recognized by the Academy, instead of a journalist, a curious one? He replies: "As a historian of urban culture with an interest primarily directed to the phenomenon of the creation and production of music in the city, modernly called popular music". (LORENZOTTI, 2010, pp. 118, own translation).<sup>15</sup>

Politics also serves as an overview of the protagonist's activities, as in the story of Juca Kfourì. In addition to having acted in the guerrilla movement under the pseudonym of Bira and militated in favor of the journalistic class during the time at the head of the newsrooms, Juca Kfourì approached politics at times, such as when the Democracia Corinthiana<sup>16</sup> movement was created. As a faithful supporter of the São Paulo club, Juca became involved in the cause, present in the most daring decisions "[...] hiring, firing, team selection, date and place of gatherings and other things that, before, were only the top hats. Everything was resolved in the vote. And the votes had the same weight: from the reserve goalkeeper to the club president<sup>17</sup>". (ALENCAR, 2006, pp. 69-70, own translation).

The commitment to the success of Democracia Corinthiana joined the useful with the pleasant for Juca. In addition to be a noble cause, in the sense of valuing the individual freedoms he defended so much, self-management allowed the journalist to have close contact with two passions in his life: soccer and Corinthians. This deep feeling ended up generating three books, produced in the intervals among his multiple work activities. (ALENCAR, 2006, pp. 73, own translation).<sup>18</sup>

<sup>15</sup> Original text: Mas de que forma Tinhorão deveria ser reconhecido pela Academia, em lugar de um jornalista, um curioso? Ele responde: "Como um historiador de cultura urbana com interesse primordialmente dirigido ao fenômeno da criação e produção de música da cidade, modernamente chamada música popular

<sup>16</sup> At the beginning of the 1980s, rocked by the terminal changes of the military regime, Democracia Corinthiana emerged as a pioneering attitude of socialization in the midst of soccer, starting with Sport Clube Corinthians Paulista. In addition to distributing prizes to all those who were part of the group, from cleaners, drivers, massage therapists to players, coaching staff and management, the movement advocated more libertarian acts such as the end of pre-game concentration, since for them, the important thing it was the result inside the lawn.

<sup>17</sup> Original text: [...] contratações, demissões, escalação da equipe, data e local de concentrações e outras coisas que, antes, cabiam somente aos cartolas. Tudo era resolvido no voto. E os votos tinham o mesmo peso: do goleiro reserva ao presidente do club.

<sup>18</sup> Original text: O engajamento no sucesso da Democracia Corinthiana uniu o útil ao agradável para Juca. Além de a causa ser nobre, no sentido de valorizar as liberdades individuais que ele tanto defendia, a autogestão permitiu que o jornalista travasse um contato estreito com duas paixões de sua vida: o futebol e o Corinthians. Esse sentimento profundo acabou gerando três livros, produzidos nos intervalos entre suas múltiplas atividades de trabalho.

In face of what was discussed in this topic dedicated to “spaces of belonging”, multiple individuals are perceived in a single being, since most of the biographies did not act only in journalism. The narrative itself reveals the diverse fields that the biographer crosses to overcome the stages of life. It is even suggested that the ease with which the protagonist operated in the different spaces is his own quality, which makes him unique and deserving of a memory - or tribute - in a biography. That is why, in the topic that follows, the text highlights the legacy of the two protagonists to academic, professional and historical studies of journalism.

#### Legacy of the biographer

Discussing the “legacy of the biographer” is not equivalent to claiming any inheritance in the family sense, but to highlight the contributions of the protagonists to the development of the journalistic field. In a sample that includes eight press professionals, with activities in different areas - not only restricted to journalism -, times and places, one can understand the true role of each character in the history of Brazilian journalism, a fact that justifies the choice of books for the search clipping.

In the specific field of cultural journalism, José Ramos Tinhorão achieved all the merits; however, still, if you can declare, you are not remembered as you should. Before being known for the pioneering studies of national music, still at *Diário Carioca*, 'Tinhorão' "[...] became known for the special way of enjoying a photo with journalistic value, but without a story that justifies a news"<sup>19</sup> (LORENZOTI, 2010, pp. 44, own translation). Two of the copy editing functions were to improve the text, “[...] what was done at that time by placing dashes under letters that needed to be noted as capital letters, accentuating, inserting intertitles; the other way is to rewrite the text, to cut it, to explain it better, in short, to take advantage of the information and to write it all over again”<sup>20</sup> (LORENZOTI, 2010, pp. 45, own translation).

As living only on rewriting was almost impossible, Tinhorão independently sought to migrate to scientific books, by means of studies of Brazilian popular music, focusing on an area that had already involved him since the beginning of citizen training. “In the 1950s and 1960s, economic development, increasingly guided by American influence [...] was reflected in the establishment of new standards in the cultural industry.

<sup>19</sup> Original text: [...] ficou conhecido pelo jeito especial de aproveitar uma foto com valor jornalístico, mas sem história que justificasse uma notícia.

<sup>20</sup> Original text: [...] o que se fazia naquela época colocando traços sob letras que precisavam ser notadas como maiúsculas, acentuando, inserindo intertítulos; a outra forma é reescrever o texto, cortar, explicar melhor, enfim, aproveitar a informação e escrever tudo de novo.

It changed the country and changed its culture<sup>21</sup>” (LORENZOTTI, 2010, pp. 160, own translation). Long before Ruy Castro celebrated bossa nova in *Chega de saudade*<sup>22</sup>, Tinhorão was already doing a thorough analysis of the musical renewal, in addition to a vast investigation in the face of forgotten national rhythms. “Any study of cultural journalism in the field of criticism of popular culture will have to consider your work. Thus, the ‘obligatory forgetting’ imposed by the hegemonic media was fleeting, his articles were perennial in books<sup>23</sup>” (LORENZOTTI, 2010, pp. 163, own translation).

Although he was always a political articulator - he was one of the co-organizers of the book *A verdade vencerá* (2018)<sup>24</sup>, a collection of testimonies collected from former President Luiz Inácio Lula da Silva -, Juca Kfoury innovated news coverage when he was at the head of *Placar* and *Playboy* newsrooms.

The sports agenda was changed: instead of worshipping the star or the emotions of the ball, *Placar* innovated by diving into the management of the sport. The administrative side was exposed, for example, in the investigation into millionaire scandals of the Federação Paulista de Futebol (ALENCAR, 2006). Between 1991 and 1994, Juca also took over the *Playboy* magazine and printed his investigative style on it. In the first article, he proposed to unveil the identity of Carlos Zéfiro, author of the erotic comics popularly known as catechism, responsible for the sexual initiation of many Brazilians.

Another very revered agenda at *Playboy* was Juca's militancy in favor of condom use. According to the deputy director of Abril at the time, Thomaz Souto Corrêa, one could not talk about condoms, firearms and baldness remedies (ALENCAR, 2006). Associating sex with death would be the end of the magazine, since *Playboy* celebrated life, especially male pleasure. The article received 12 pages, it was celebrated with the prize of the World Health organization and it influenced the American matrix. According to Juca, “The Americans did not like disobedience at first, but after the award the concept changed. The Indian Harish Scha, who supervised the branches, was against it at first and

<sup>21</sup> Original text: Nas décadas de 1950 e 1960, o desenvolvimento econômico, pautado cada vez mais pela influência norte-americana [...] refletia-se no estabelecimento de novos padrões da indústria cultural. Mudava o país e mudava sua cultura.

<sup>22</sup> The book was originally published in 1990 by the publisher Companhia das Letras. As a continuation, the journalist Ruy Castro wrote *A onda que se ergueu no mar* in 2001 by the same publisher.

<sup>23</sup> Original text: qualquer estudo sobre jornalismo cultural na área de crítica da cultura popular terá de levar em conta seu trabalho. Assim, o ‘esquecimento obrigatório’ imposto pela mídia hegemônica foi passageiro, seus artigos se perenizaram em livros.

<sup>24</sup> Available in: <https://www.boitempoeditorial.com.br/produto/a-verdade-vencera-784>. Accessed on Feb. 02 2020.

then he congratulated the Brazilian Playboy team”<sup>25</sup> (ALENCAR, 2006, pp. 89, own translation).

As the purpose of the article was to understand how the life stories of Juca Kfourì and Tinhorão help to understand the past of Brazilian journalism, it was noticed that, in the two life stories exposed in this research, the “journalism environment”, the “spaces of belonging” and the “legacy of the biographer” were interwoven. The task of separating aspects of the profession into three categories of interpretation provided a new look at the biographical segment, not only as a marketing category, but as a segment that serves as a tool for rescuing and preserving the memory of professionals remembered for having contributed in some aspect from the press, such as José Ramos Tinhorão and Juca Kfourì, but who collaborated in the construction of the history of Brazilian journalism.

### Final considerations

It is important to highlight the biography as an instrument for valuing anonymous people, whose importance stands out locally. However, although it serves as a fair tribute, it concerns the laudatory way that the trajectories are retold. The nostalgic bias is always reflected in a speech that highlights authorial qualities, with rare mentions that could damage the image, often without the use of different sources. It is not comparable to a hagiography, described by Dosse (2015) as a sanctified life story. The fact is that, because they have local importance and still have prestige in the professional niche, the biographical trajectories value the successful past. Although it is not the intention of this work, a public-reader projection is visualized in the works: in the case of Juca Kfourì's and Tinhorão's biographies, which are part of *Imprensa em Pauta* collection, from Imesp, where the text works as a tribute when prioritizing details and marks of the characters' lives in the journalism environment. In this way, the probable readers tend to be individuals who know the characters or want to go deeper into their professional routine.

One analyzed feature is that, in all eight biographies, the main character is the guiding thread of the story. In other words, individual approaches help to understand a global context. A notable example was Juca Kfourì's biography, an important figure in sports journalism. Although graduated in Social Sciences, Kfourì was a professional journalist and he also served in the journalists' union activity and served on the advisory board of the Ministry of Sports at the time when Edson Arantes do Nascimento, known

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<sup>25</sup> Original text: Os americanos não gostaram da desobediência no primeiro momento, mas depois do prêmio mudou o conceito. O indiano Harish Scha, que fiscalizava as filiais, ficou contra no início e depois parabenizou a equipe da Playboy brasileira.

as Pelé, was responsible for the portfolio during the first government FHC (1995-2002). In light of this, it is inferred that the protagonist's volatility in belonging to multiple spaces helps in understanding the individual, as well as serving a contextual mark.

Temporality is another characteristic identified, since biographers preferred not to tell life stories according to linearity. In the work about Tinhorão, Lorenzotti (2010) recounts the past from the protagonist's memories, supported by books, articles and other interviewees. Thus, biographies are not chronological and resemble thematic or fractal chapters, a suggestion defended by Pena (2004, pp. 62, own translation): "Identity is decentralized and fragmented. [...] Class, gender, sexuality, ethnicity, nationality, race and so many other identifications form a complex, unstable and often displaced structure. In the contradictions and displacements are the fractals of identity<sup>26</sup>."

In order to "[...] do justice to certain figures that the official history has forgotten or depreciated<sup>27</sup>" (DOSSE, 2015, pp. 76, own translation) and, still, so that the legacy of anonymous journalists or distinguished press professionals is treated with equal importance at the same level, the study presented here seeks to shed light on moments of the recent past, seeking to motivate readers, students, teachers, journalists and others interested in the history of Brazilian journalism. After all, a biography always goes far beyond the punctual description of a life story, as it dialogues with the marks of a lifetime, struggle, human survival and social history.

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<sup>26</sup> Original text: A identidade é descentrada e fragmentada. [...] Classe, gênero, sexualidade, etnia, nacionalidade, raça e outras tantas identificações formam uma estrutura complexa, instável e, muitas vezes, deslocada. Nas contradições e deslocamentos estão os fractais da identidade.

<sup>27</sup> Original text: [...] do justice to certain figures that the official history has forgotten or depreciated.

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**RESUMO:**

O artigo visa avaliar dois livros biográficos de profissionais da imprensa enquanto instrumentos para o resgate da história do jornalismo brasileiro. No estudo, são analisadas as obras *Juca Kfourí: O militante da notícia* (ALENCAR, 2006) e *Tinhorão: O legendário* (LORENZOTTI, 2010) pela atuação de ambos em editoriais específicas do jornalismo: esportiva e cultural, respectivamente. Através de três categorias observadas na leitura das biografias – ambiente jornalístico, espaços de pertencimento e legado do biografado –, infere-se que os livros destacam características da profissão, priorizam a memória do protagonista e auxiliam na compreensão do passado jornalístico brasileiro. E, assim, podem servir de breve roteiro (embora parcial) para uma perspectiva biográfica da história do jornalismo em importantes momentos do século XX no Brasil.

**PALAVRAS-CHAVE:** História do jornalismo; Biografias jornalísticas; Juca Kfourí; Tinhorão; Editorias Universitárias.

**RESUMEN:**

El artículo tiene como objetivo evaluar dos libros biográficos de profesionales de la prensa como instrumentos para rescatar la historia del periodismo brasileño. En el estudio, las obras *Juca Kfourí: O militante da notícia* (ALENCAR, 2006) y *Tinhorão: O legendário* (LORENZOTTI, 2010) se analizan para el desempeño de ambas en editoriales específicas de periodismo: deportes y cultura, respectivamente. Se observaron tres categorías observadas en las biografías (ambiente periodístico, espacios de pertenencia y legado del biógrafo), parece que los libros resaltan las características de la profesión, priorizan la memoria del protagonista y ayudan a comprender el

pasado periodístico brasileño. Y, por lo tanto, pueden servir como un guión breve (aunque parcial) para una perspectiva biográfica sobre la historia del periodismo en momentos importantes del siglo XX em Brasil.

**PALAVRAS CLAVE:** Historia del periodismo; Biografías periodísticas; Juca Kfourir; Tinhorão; Editores universitarios.