

ADVANCED LITERARY JOURNALISM AND ARTISANS NARRATIVES: signs for research in Tourism

JORNALISMO LITERÁRIO AVANÇADO E NARRATIVAS ARTESÃS: sinalizadores para a pesquisa em Turismo
PERIODISMO LITERARIO AVANZADO Y NARRATIVAS ARTESANAS: banderas para la investigación en Turismo

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ABSTRACT:

The present text has the purpose of studying the proposition of entanglement of the Advanced Literary Journalism (ALJ) with the production of "artisans' narratives", having as purpose to propose signs for research in Tourism. The article presents the concept of the ALJ and the comprehension of Tourism, as Ecosystemic-Path of Deterritorialization. The methodological aspects are composed by the Cartography of Knowledge. Artisans narratives correspond to the field of research, with relates of life stories from street artisans, entangled with personal records from the diary of research. The production allows thinking on ALJ and the artisans narratives as fields of potentialities, for the upcoming of researches that comprehend Tourism and its transversalities, in its complexity.

KEYWORDS Research; Advanced Literary Journalism; Artisans Narratives; Tourism.

Introduction

The present article has the purpose of studying the proposal of entanglement of Advanced Literary Journalism (ALJ) with the production of "artisans narratives", having as goal to propose signs for the research in Tourism.

The production is due to developed researches in the University of Caxias do Sul (UCS): the first performed as a Monograph, presented in the graduation course of Social Communication – Journalism, entitled: ARTISANS NARRATIVES: SIGNS FOR LOVING JOURNALISM. *Approximation with the Urban Tribe of Street Artisans in Caxias do Sul/RS* (2016) and as follows, being currently developed, the production of the dissertation: *"WHO DOES NOT LIVE FROM THE SEA, LIVES FROM WHAT?": Signs of Tourism 'tug' in Torres/RS, analyzed from narratives of locals (2019-2021)*, from the Program of Post-Graduation in Tourism and Hospitality (PPGTURH). It is highlighted the bond of the productions with Amorcomtur! – Group of Studies in Communication, Tourism, Loveliness and Autopoiesis (CNPq-UCS). In a broader sense, this text is also linked with other researches, developed in the PPGTURH, entitled TOURISM-COMMUNICATION-SUBJECTIVE ECOSYSTEMS: Theoretical-Methodological Signs, in the Study of Tourism-

Communication-Subjective Ecosystems, considered form an Eco-systemic, Chaotic and Autopoiesis characteristic (started in 2018) and *'CON-VERSE' AMORCOMTUR! – PLACES AND SUBJECTS! Sensitive transversal narratives, involving subjects in process of deterritorialization – Brazil, Spain, Portugal, Italy, Mexico, Colombia, Egypt, Saudi Arabia and India (2020-2022)*.

The discussions on communication practice, form the production of daily narratives, guided by a human logic, sensitive, are entangled with Tourism, in the eco-systemic view. They have shown to be an interesting field, to reflect on tourism activity and the process of research of this area, also starting from a sensitive logic, considering the singularities and the ecosystemic complexity of the knowledge-doing from this universe of knowledge.

The purpose within this text consists in presenting the relation established between the history of life of one of the researchers and the history of life from street artisans, in Caxias do Sul/RS, who contributed for the research presented in 2016. The research currently being developed, in the Mastering course, reflects the maturation of the discussion, the entanglements with the tourism knowledge-doing and the continuity of the reflection over the production of research, in Tourism. These are studies produced with the characteristic assumptions of Amorcomtur!.

It is important to say, in this moment of the text, that researches developed in the group of research are guided by the epistemological dimension of the Complex-Path Science, constituted by entangled thoughts with the holistic and integrated view of Science. In this theoretical conversation, are highlighted as authors Roberto Crema (1989), Fritjof Capra (1992), Edgar Morin (2005).

Crema (1989) proposes the entanglement between the holistic view and Science, calling it holistic paradigm. For him, this paradigm is composed by principles that consider that each element of a whole carries a little of this whole, reflecting the dimensions of the own field. Another point highlighted by the author, in the holistic paradigm, is the interaction object-observer, pointing out that the human being is part of the Universe's dynamic, being able to act upon it, going beyond chance and causality (Crema, 1989).

There is approximation, in this sense, with the ideas of Fritjof Capra (1992), who discuss the principles of profound ecology, such as comprehension of science in its full dimension, complex and as a path of several knowledge. "The profound ecological perception recognizes the fundamental interdependence of all phenomena, and the fact that, as individuals and societies, we are all fit into nature's cyclic processes [...]" (Capra, 1992, p. 25).

The aspects presented by the authors, substrate of guidance for the scientific production in Amorcomtur!, are aligned with the proposal of a responsible ecosystemic attitude by part of the authors and researchers. The subject who investigates recognizes the reality as object of study, also realizing the details presented by the field, the biotic and abiotic elements, materials, abstract and subjective which compose the contemporary complexity of the research.

The attitude of the research that attributes sensitive characteristics, with affection – in the sense of affection, exchange affection (Baptista, 2012) – is capable of approximating multiple knowledge, important point for the theory of complexity, presented by Morin (2005), the ‘religion of knowledge’. In addition, the author says that understanding the social phenomena are composed by a trespass relation, it is to consider the complexity as an existence proposal, where it is possible to recognize the wires that form the path.

This way, the histories of life from street artisans, in Caxias do Sul/RS, marked by daily scenes in their displacements, have trespassed to the history of life of the researcher, currently mastering student, who has ‘found her tribe’ through the artisan doing, reflecting into the production of the research and sustaining, subjectively, the discussion on tourism knowing-doing, in the mastering course. It is understood, therefore, that sharing the histories of these characters, in artisans narratives, considered from the ALJ, can be potentiality for the Tourism research and its transversalities, being able to contribute somehow, to think on the production of qualitative research.

By now, it is punctuated in this text, the items: the perspective of Advanced Literary Journalism (ALJ); the methodological strategy Cartography of Knowledge, in which are highlighted the Personal Path of Knowledge, in the construction of narratives – communication and scientific – sowing the multiple knowledge; the artisans narratives with entanglement of life histories from street artisans and from the researcher; and the final considerations, in the closing of the discussion on the Tourism research.

Advanced Literary Journalism

The concept of ALJ, presented by Edvaldo Pereira Lima (2009) and also developed by Monica Martinez (2019), has as one of its basis the rupture regarding the link to the communication practice with the objectivity and Cartesian reductionist of Modern Science. In addition, there is the questioning regarding the individualization process and production in series from the Industrial Revolution.

Cremilda Medina (1993) mentions that this rupture transformed the XX Century in the Era of Uncertainties, being the communication intrinsically linked with the

construction of a new way of looking and thinking about society. Within this sense, the relation journalism-literature was proposed by the Literary Journalism, as an alternative of telling the reality, the daily activities, with the production of narratives entangled with techniques of literary writing, with poetic transversalizations from the genre of writing.

For Lima (2009), thus, it is needed to go beyond this relation and to consider the journalistic narrative, from other languages. The ALJ advances in the comprehension of the relation journalism-literature, opening the daily narrative field to other techniques, not only writing, such as art, dance, music, photography, painting, crafts, etc.

In the entanglement of practices, to produce the journalistic narrative, the author embodies to the comprehension of ALJ the concept of trip, describing the practice as

[...] a trip of discovery by the real territory, bu all worlds which constitute what we think is reality. The literature of the real dynamically changes throughout time, as all that exists. Nothing is static, only our eyes accept illusions. Everything is in motion. All the time. (Lima, 2009, p. 436).

From this trip, in the displacement performed by the subjects and the narrative, Monica Martinez presents another characteristic of the type of writing in journalism: the ability to establish affection and bonding, through the narrative (Martinez & Heidemann, 2019). The narratives produced, from the ALJ, by considering the details of the daily scene, make the reader closer to the complexity of the reality. "When emerging in the flavors and troubles of a certain narrative, the reader may be affected by it and, later, may develop a bond with what was narrated, just as with a certain character or even with a certain style from the author" (Martinez & Heidemann, 2019, p. 11).

To reach in depth and treat reality in its complexity, in the narrative – according to the ALJ – the author must dive into the scene, for real, to be supplied of multiple techniques to tell the history, but, before that, it is necessary to closely relate with reality.

This also happens with the research (in Tourism, in this case). The subject who investigates needs to dive into the field, walk with close attention as one who walks in a forest for the first time. The interactions with the dimension of the research, whether theoretical or empiric, are moments marked by singularities that must contribute with the production of scientific knowledge and for the growth of the researcher. If the relation with the object of the study is of proximity, greater are the chances of the investigation to think on such object in a holistic, integrated form.

Another interesting position of the Advanced Literary Journalism is the transdisciplinary. The ALJ "[...] integrates, in summary, contributions of distinct fields of knowledge, improving a new group of paradigms to comprehend what real is" (Lima, 2009, p. 439). Also part, are the premises of the ALJ the quantum physics, with the idea

of constitution of the macro space by micro spaces of energy, and the theory of morphogenetic fields “[...] that show the non-rational connection between living beings from the same species, going beyond borders of space and time [...]” (Lima, 2009, p. 441).

Transdisciplinary also marks the tourism knowing-doing, transversalizing several universes of knowledge, in the production of scientific knowledge in Tourism. This happens in the present text, for example, with the entanglement of Communication, by the own ALJ and the artisans narratives, in the construction of signs for the process of research. Transdisciplinary is one of the aspects that enables the comprehension of Tourism as Ecosystemic-Path starting from the thought of Mario Beni and Marutschka Moesch (2017), Susana Gastal (2002) and the vision of Tourism Ecosystem by Maria Luiza Cardinale Baptista (2020).

Therefore, the relation proposed in the present text aims at contributing for the development of research in the interface Tourism-Communication, fields thoughts as ecosystemic-paths. In this case, artisans narratives are considered, guided by the ALJ, noticed in the movement – investigative, tourism, communication – and marked by the contemporary complexity.

Cartography of Knowledge

The methodological aspects are composed, mainly, from the methodological strategy of the Cartography of Knowledge (Baptista, 2014, 2017, 2020). It is highlighted that the Cartography of Knowledge is considered a strategy, since it is constituted as a guide of thought in which it is directed for the action, aiming at the execution. In case of the research, it is a strategy that directs approximations and actions in a complex, processed, rhizomatically and chaotic logic. In this sense, there is the possibility that it may be combined with methods and techniques, already traditional, depending on the alignment with the object of study.

The Cartography of Knowledge invites the investigator to appreciate the path of the research, giving value to its subjective aspect, which improves the subject for the production. Its organization in four big paths (Personal Knowledge Path, Theoretical Knowledge Path, Production Plant Path and Intuitive Dimension of the Research Path) establishes a close relation with the object; it proposes a loving approximation – in the sense of ethics in the relation and intensity of the affection – with the authors and their theories; and it allows entanglement of the theoretical knowledge with the practice of developing the field research.

Developed by Baptista, throughout over 30 years of researches and teaching in Methodology of Research, this methodological strategy derives from the proposal presented by Suely Rolnik, of the transposition from the geography concept, to the methodological universe, specially linked to the existential psycho-social territories. Rolnik (2006) states that Cartography is the drawing of the landscape, accompanied by its alterations. According to the author, the cartography is performed in the movement of dismantlement of worlds and construction of others “[...] worlds that are created to express contemporary affections, regarding which the present universes have become obsolete” (Rolnik, 2006, p. 23).

From Rolnik’s (2006) Manual of Cartography, in association to a path of authors and inspirations of empiric experience, as researcher and teacher, Baptista proposes the path of trails from the Cartography of Knowledge. It is about a strategy which involves assumptions that aids the researcher to relate to the complexity of the daily reality with the research being developed. It allows to see the trails where the research may follow, reminding that such process is in constant mutation, reinventing itself at every moment, where *“All the entries are good, as long as the exists are multiple”* (Rolnik, 2006, p. 65, highlighted by the author).

As previously said, there are four big trails that compose the Cartography of Knowledge. Those trails happen without hierarchy or over-position, all of them have the same matter of importance for the research. The posture to develop the paths in parallel is coherent with the proposition of Rolnik (2006) and also with the scenery of mutation of Science, in which the landscape is constantly altered, moving itself. This is why it is important to comprehend the dynamic of the paths, revisiting them for new records and readings.

Anyway, by guidance of Baptista (2014), it is interesting that the investigator start with the Personal Knowledge Path. This is because, for the author, it is the moment in which *“the investigator must seek reflection on what one knows about the subject”* (Baptista, 2014, p. 350).

The Theoretical Knowledge Path is responsible for the choice of the authors, who will accompany the investigator during the research. Then, after deciding what one knows, *a priori*, from the chosen theme and defining the main concepts that guide the research, one can work with the definition of the theories which will sustain the proposals presented by the researcher. With this, one can focus on the systematization of the references, according to the guidance of Baptista (2014, p. 351),

[...] I propose that the research establishes a board with the subjects and the theoretical references found on each one of them. This board is important, since it helps visualizing the theoretical cartography and its investigative lines. [...] It is about, here, also, of a cartography board-sketch, which is constantly redone, highlighting the already read texts, already effectively worked on.

The process of interaction with the authors, is not only essential for the construction of the scientific text, but also reinforces and trims the personal knowledge of the researcher.

Another big path is the Production Plant, which deals with approximation and investigative actions that will be undertaken by the researcher, to 'live the research'. Baptista (2014) indicates that, both approximations as well as investigative actions, should be chosen according to the type of research, the purpose of the study. With approximations, the author suggests "[...] systematic observation, informal conversation, preliminary exploration of material and/or documents, therefore, should be engaged techniques of approximations with the phenomenon to be studied" (Baptista, 2014, p. 351).

It is needed to highlight the importance of registering the experiences in a Research Diary "[...] a kind of logbook, from this intellectual journey, which is the knowledge produced in the research" (Baptista, 2014, p. 351).

The last big trail from Cartography of Knowledge is the Intuitive Dimension Path of the Research. This path dimensions that the knowledge is not produced only in conscious level, "[...] in the stages of rational thinking. When someone investigates, this subject invests oneself in direction of the object passion-research and this means that the whole subject researches and vibrates with the investig[action]" (Baptista, 2014, p. 352). Therefore, it is possible that the solution for the research problem would appear in a moment of "not research", where the researcher connects oneself with abstract levels, unconscious, awakening theoretical aspects and of analysis of the object not noticed before by the researcher.

The path also enables the researcher to realize subjective details from the scenes, a kind of "capture" of what was not said with materiality by the field. The entanglements that sustained the researched path become closer from the researcher by the Intuitive Dimension Path of the Research.

As proposal of the present article deeply relates with the Path of Personal Knowledge, it is important to go through it with more attention than the rest of it. Therefore, this moment from the text is dedicated to the walk by the Personal Knowledge Path and its contributions for the 'matrix-researches' and for the present text.

Baptista (2014, p. 350) says that “Whomever chose a subject to research is because ‘knows something’ about it – even if intuitively”, therefore the recommendation is that the researcher should start the way following this path. The exercise of writing what one already knows helps to comprehend where the research may follow and give confidence to the researcher to feel even closer to the subject. This writing stimulates a duty in research, which Rolnik (2006) would call “strategy from desire”, in this case: strategies of the desire to research.

The path is highlighted, since the personal knowledge of one of the researchers took her to an encounter with the urban tribe from street artisans, since even before the relation with the communication and the research, there was the relation with those subjects that she would find in the daily way to work. In addition, the relation with crafts comes from the family environment, growing up with the grandmother, mother and artisans sisters and having, herself, the production as financial resource in the beginning of graduation.

To recognize the crafts action as contribution to (re) think the journalism practice was already a device of affection for the development of research; thus, the interaction with street artisans, in Caxias do Sul/RS, has shown essential to present, in the research, social questionings, provoked by subjects rarely known as subjects beyond their own lives, daily characters who have also something to say.

The aspects approached by street artisans allowed to deepen the discussion developed by the entanglement with Tourism, with ramifications facing the process of deterritorialization, caused by the nomad conditions from street artisans. This way, it can be noticed that the approximation with multiple knowledge: multiple knowledge from the researcher, multiple knowledge from artisans and theoretical knowledge, have also contributed, for the research in Tourism, showing other possibility of production of knowledge and recognition from several theoretical and empirical resources in research.

Since they have author character, of life histories, the relates will be presented ‘sowed’ to the discussion of the present study (in a production of artisan research). In the following section, the text is presented composed by sections from speeches of the street artisans and pieces of the Personal Knowledge Path of the researcher; therefore, in first person, gotten up by theoretical-epistemological reflections already mentioned in the text.

Artisans Narratives

"When I am producing on the street the vibe is the one that I have in that moment, OK" I have to understand that people will stop to talk or I will have to change places... these stops will be in the piece that I am doing at the time." (Pedrinho¹, 2016, our highlight).

It is understood to be coherent with the theoretical-epistemological view from this text to start the section already with a part of the speech from a street artisan. From it, it is proposed a discussion on the complex dimension of the research in Tourism. Pedrinho states that the handmaid production, on the street, is composed by what it provides. In addition to the available materials, the interactions that appear, in the process of production, are reflected in the crafts, in the tying of strings or on the marked trace by the metal pliers.

The research, in Tourism, is marked by such diversity. The 'street' of the research leaves its marks on the researcher subject and on the production presented by her. The interactions with the field start from the 'vibe' of that moment, which makes the research to be flexible, in the sense of development, different approaches, necessary for the 'investigative landscape'. To recognize this means to recognize the complex dimension of the field, which needs to be 'sowed' calmly, in an artisan way, in a guided way by crafts. In this process, a path of lines and knots is recognized, traced in the composition of the research. In addition to the marks presented by the researcher, there are others that may constitute other ways of investigation.

As previously said, it is comprehended Tourism as Ecosystemic-Path of Deterritorialization, being it the development of a tourism through improvement of subjects, involved in the ecosystemic path of the place in which the tourism practice occurs. This comprehension goes beyond the practice of research in Tourism. In the studies of Amorcomtur!, the dimension path transversalizes Science, Tourism, Communication and Subjectivity.

Within this sense, according to Beni & Moesch (2017, p. 432),

Tourism is a human process, goes beyond the understanding as function of an economic system. As a singular process, it needs re-meaning of the imposition relations and to the values put as cultural patrimony.

Therefore, to think of tourism nowadays is to turn oneself to a complex path of views, which dwell on a way full of entanglements, which are 'sowed' in a social environment. It is about a path from a multi-inter-transdisciplinary path, as pointed out

¹ The characters that appear in the article had their names altered, as a form to preserve their privacy. The alias used here are the same used in the research Artisans Narratives, from 2016.

by Lima & Baptista (2017), which it moves as in a trip, through a journey of concepts, definitions, debates.

Within this sense, as an improvement device of subjects and considered as human social process, street artisans and tourists are involved by the desire of movement. To answer the provocation “tell me your history”, performed by the researcher, street artisans relate the relation established with other artisans, who told their stories from road.

“I already wanted to get out of the house, wanted to support myself with a cool job, that I liked it. Then, one day, at the neighbor’s house there was some crazy dude that did crafts to sell on the street, he was going to spend some time renting a room. Dude, when I heard his stories I was sure I was going to get this road, together (laughter).” (Téo, 2016, our highlight).

“On the beach, still young, I always stopped to see the arts of the dude that stayed on the sidewalk. I bought some stuff, sometimes, but I always liked to chit chat, I said I knew how to make some stitches, learned other (laughter). I really liked to feel the freedom they had, to listen to the histories they told. I decided to make crafts to know other places, to also travel.” (Jean, 2016).

From ‘telling’ life stories from street artisans, the reflection on the wanting potentiality of the trip narratives appeared, in Tourism. In this sense, also the desire to be subject of one’s own life, of feeling building one’s own path. It can be highlighted the report done in a diary of research in the construction of the Personal Knowledge Path of the research, with the entanglement of knowledge in the research.

“[...] it seems to me that the sense of freedom that the way of work provide to the artisans is what holds them in movement. I also believe that the power to live from one’s art means to sustain life, with what the hands are capable of producing. This may encourage people to want to live the live of the ‘crazy dude on the road’.” (Researcher, 2015).

This entanglement, important for the ‘re-connection of knowledge’, according to Morin (2005), expresses the diversity of aspects that may appear in the research in Tourism and its transversalities, the idea is reinforced by entanglement between the universes of knowledge from Tourism and from Communication, in the construction of tourism knowing-doing.

Another important aspect, which was born from life histories, is referred to the community thought, cozy, which transversalizes the relations with street artisans.

“Nobody was born to live alone. We were born to live in a community. The human being always needed and will always need people to progress, to survive. This is what today’s people are not aware yet. They

will not get along fine because they have more or less money, OK? They will live fine if they are with whom they like around. What everybody needs to understand is this, then the world will be good.” (Pedrinho, 2016, our highlight).

“When we welcome ourselves, we show the other person that she/he is just like us. That she/he chose to life otherwise. The person is stuck in the system that I am here, getting myself free from it. But everyone is a son of God, so we must trust ourselves likewise.” (Clarinda, 2016, our highlight).

It is believed that this way should also happen with/in the research, it is necessary to recognize other knowledge, which diverge or complement each other, but are complementary, one way or the other, in the proposal of knowledge over the studied subject. To welcome the other, in research in Tourism, may mean to look to tourism places starting from fresh views, which is the case developed in the Master Course – ‘*One who does not live from the sea, lives from what?* (2019-2021) – in which the discussion is proposed by the relation of locals with the city and with the tourism activity.

The conception that the production, whether its crafts or scientific, may contribute to the development of a reality guided by the ideas of ecosystemic responsibility and loveliness, in the sense of ‘ethics in the relation’ (Maturana, 1998), proposes a reflection on the production of knowledge and the dialogue from the academy with the society. These points appear in the registry of the researcher as well as in the speech of an artisan:

“It is interesting to think that me and the street artisans see crafts as a way of life, but in ‘different systems’. We are close to the idea of showing how crafts is important to a lot of people, but what if my feeling of ‘researcher-artisan’ also does not relate to the comprehension of world from these subjects? I think that my research is due to give spaces to narratives from subjects that only appear in journalism when expressing the exotic is needed, which goes out of normality. I know that these people may assume more important roles.” (Researcher, 2015).

“Look, you are here, in the middle of us. This is beautiful, man! As you way, you are taking the street inside the academy. I read a lot about Marx, and also read about Bourdieu, lots of Foucault to defend what I believe.” (Cláudia, 2016).

Final considerations

The entanglement between both researchers that made the present article to appear provided a new contact with the registries from the research developed in another moment, allowing that other reflections would be made, on both the material presented, as well as on the current research. To review the Personal Path of Knowledge

and the relates from street artisans, in Caxias do Sul/RS, adds 'new' abstract fields to feel the research and shows aspects which may contribute to the approximation with the narratives from locals from Torres/RS, in the text to the mastering course. These ramifications, from the visit of the registered material, are treated, this way, as intrinsic results in the produced present text.

Based on considerations on the purpose of the article – to propose signs for the research in tourism, from the experience with the artisans narratives and from ALJ – the reflection presents interesting aspects to reflect the 'doing' research, in Tourism.

It is needed to say that is noticed, in the communication and tourism practices, marks of the logic of production in series, impersonal, from mechanical processes, with strong presence of a machinery and/or technological apparatus, which characterizes the system of production after the Industrial Revolution. All these development, however, was guided by the assumptions of the Scientific Revolution: mechanization of the production, fragmentation of the processes, emphasis on productivity, considered by mathematical bias and emphasis on the concrete manifestation of such production. This way, it is possible to notice the characteristics also in the scientific scenery.

In tourism activity, specially, such characteristics have become visible from the 20th. century, with the advance of the studies that prioritized the economic dimension of Tourism². The mass Tourism and the process of tourism may transform the place in scenery of related disputes, between residents and tourists, since this process may fragment the tourism destination, as the case of Barcelona, in Spain: the Catalan city has seen its tourism grow after the 1992 Olympics and nowadays, suffers with manifestations of locals against tourism, such as tourismfobia.

Tourism is a universe of knowledge, involving knowing and doing, markedly trans-disciplinary. Epistemological studies from such field have been challenging in the sense of comprehending the complexity from composition, associated to the speed of transformations.

Within this sense, the Advanced Literary Journalism, in the condition of counterpoint to reductionist, fragmentation and productivity disclosed by the Modern Science, in Communication, highlights these marks, also, in Tourism. The approximation only in the economic dimension of the activity, has shattered the studies in the universe of knowledge. The aspects of contemplation of the whole, which sustain the ALJ, may

² A detailed review, in time table, from the concept of Tourism was performed by Helena Charko Ribeiro, in a doctoral thesis entitled *Tourism and Health: tourism signs in Porto Alegre, related by the users of the Health Unique System (SUS) and their companions, in processes of displacements, presented in 2019*, in PPGHTUR.

help the research process in Tourism to consider the complexity and the dynamic that a trans-disciplinary area has.

The proposal of diving into the reality to compose the journalistic narrative, brought by the ALJ, may be taken to Tourism, as a way of looking to the reality, practice, the doing of a tourism destination, recognizing the ecosystem and, from this, to propose knowledge that are close to the web-path that composes the location. It is believed that, as well as the journalistic narrative, the scientific narrative also needs this diving in reality, before being told to society, in a mutual exercise of approximation. In addition, it demands an amplification of the sensitivity, for the capture of details, apprehension of abstract universes of meanings.

Besides these two signs, the ALJ still contributes to the research in Tourism, when sustains that the multiple practices and techniques are important to produce the daily narrative. Just like it is possible in Communication to provide oneself with several instruments to weave the narrative, Science is also a field to reflect on this. Are researchers used to produce their investigations, considering the multiple practices and techniques? How do they relate? This implies an investment – as inherent process of the investigation – plurimethodological, cartographic, in the comprehension of the complex ecosystems.

A complex reality, as one such as Tourism, with a Complex-Path of Deterritorialization, needs to be felt, crossed, with the aid of the multiplicity, searching for a rhizomatically composition of a path of devices, which enable the several investigative paths, with approximations and investigation actions. Here it is possible to notice the sign that appears from the artisans narratives, the concept assumption Artesania. The assumption has been discussed by researchers in transversal studies in current researches.

Among the reflections that Artesania allows, in Tourism research, it is highlighted the idea appears as counter-position to the epistemological assumptions previously quoted, in this section. The subject 'artisan-researcher' recognizes oneself in the research. One weaves the web-path, knowing as a component string, braided and tracer. Therefore, one leaves a little bit of oneself in the knowledge built, does and redoes the path crossed until the production of the 'peace' – article, report, project, monograph, dissertation or thesis. One also transforms oneself from it throughout the process. In the artisan logic, the process of production is so (or more) relevant than the final result, which means, the path crossed, the wires of the path, the discoveries, the points raised must be recognized as knowledge as well. The path that forms when the strings are entangled may help consider interesting aspects of the main purpose.

Finally, in a second moment of coherence with the theoretical-epistemological view of the present text, it is considered to conclude with the speech of the researcher, at the end of the constructed investigation with the street artisans, in Caxias do Sul/RS. A narrative weaved by many hands, entangling knowledge meanwhile activating their doings, in motion.

With street artisans the future journalist that speaks has learned the care of creating a text as one braids the strings of a strong entanglement and capable of presented life composed and shared with people with defined thoughts and open to recognize the world every day. It is signed, therefore, the importance of the other in the journalistic narrative, not as source, but as lead role of one's own history. (Researcher, 2016).

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RESUMO:

O presente texto tem como objeto de estudo a proposição de entrelaçamento do Jornalismo Literário Avançado (JLA) com a

produção de 'narrativas artesanais', tendo como objetivo propor sinalizadores para a pesquisa em Turismo. O artigo apresenta o conceito de JLA e a compreensão de Turismo, como

Trama-Eossistêmica de Desterritorialização. Os aspectos metodológicos são compostos pela Cartografia de Saberes. Narrativas artesãs correspondem ao campo de pesquisa, com relatos de histórias de vida de artesãos de rua, entrelaçados com registros pessoais de diário de pesquisa. A produção permite pensar no JLA e as narrativas artesãs como campos de potencialidades, para a brotação de pesquisas que compreendam o Turismo e suas transversalidades, em sua complexidade.

PALAVRAS-CHAVE: Pesquisa; Jornalismo Literário Avançado; Narrativas artesãs; Turismo.

presenta el concepto de ALJ y la comprensión del Turismo, como Camino Ecosistémico de Desterritorialización. Los aspectos metodológicos están compuestos por la Cartografía del Conocimiento. Las narrativas de los artesanos corresponden al campo de la investigación, con relatos de historias de vida de artesanos callejeros, entrelazados con registros personales del diario de investigación. La producción permite pensar en ALJ y las narrativas de los artesanos como campos de potencialidades, para el surgimiento de investigaciones que comprendan el Turismo y sus transversalidades, en su complejidad.

PALABRAS-CLAVES: Investigación; Periodismo literario avanzado; Narrativas de artesanos; Turismo.

RESUMEN:

El presente texto tiene como propósito estudiar la propuesta de enredo del Periodismo Literario Avanzado (ALJ) con la producción de "narrativas de artesanos", teniendo como propósito proponer signos para la investigación en Turismo. El artículo