

The Reportage of a Fictionist, The Fiction of a Journalist:

A Case Study on the Journalistic and Literary Complementarity of Nick Joaquin and

Vicente Sotto's Works on National Events

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Master of Arts in Literature

By

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This Masteral Thesis entitled **The Reportage of a Fictionist, The Fiction of a Journalist: A Case Study on the Journalistic and Literary Complementarity of Nick Joaquin and Vicente Sotto's Works on National Events** prepared and submitted by **Crina Escabarte-Tanongon** in partial fulfillment of the requirements for the degree **Master of Arts in Literature** has been examined and is recommended for acceptance and approval for Oral Examination

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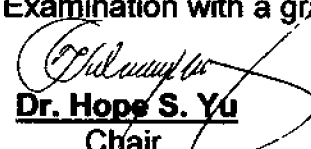

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Abstract

This study examined the complementarity of journalistic and literary elements of the writings of Nick Joaquin and Vicente Sotto on national events. Guided by the textual analysis method, the study used categories or elements of literature, namely: characterization, narrative technique, point of view, and symbolism in assessing the reportage of Joaquin while the stories of Sotto were screened in terms of journalism principles, such as news writing techniques, accuracy of facts, attention to details, and objectivity. A purposive non-probability sampling was used in choosing which works of Joaquin and Sotto were to be included as samples. Mas'ud Zavarzadeh's theory on nonfiction was used in determining the complementarity of fact and fiction in the stories of Joaquin and Sotto.

Chapter IV proved that Joaquin's news features are literary because these contain elements of superb characterization, drama and suspense, thought-provoking symbols and memorable theme. Meanwhile, Chapter V revealed that Sotto's stories are journalistic because of the writer's breaking of the main and complicated story into sub-stories, use of short and simple sentences, reference to factual historical events highlighting the pact at Biak-na-Bato and the Spanish-American war, attention to details and use of objective point-of-view in narration.

Chapter VI applied Mas'ud Zavarzadeh's requirements for nonfiction in evaluating the complementarity of journalistic and literary elements in the works of Joaquin and Sotto. This chapter showed that Joaquin maintains his aesthetic control over his stories (in-referential) and sticks to the verifiability of his facts (out-referential). Joaquin was able to stamp his private view of reality out of his blending of fact and

fiction Like Joaquin's, Sotto's stories were also found to have fused journalistic and literary elements Sotto was able to keep his aesthetic control over his works and events in his stories were proven to have existed in reality But the censorship imposed by American authority on publications in 1900s restricted Sotto from revealing his facts, thus, he resorted to allusions. Allusions and a few factual details in Sotto's stories were not enough for Sotto to achieve Zavarzadeh's final requirement, the recreation of a new reality out of blending literary and journalistic elements but Sotto was still able to express his vision of a free country through his major characters

It was concluded in Chapter VII that Filipino writers are at par with their counterparts in advanced countries as evidenced in Joaquin and Sotto's works which were written even before the term for the fusion of journalistic and literary elements was coined in the 90s As early as 1900s, Sotto experimented on blending fact with fiction making his works prototypes of journalistic fiction On the other hand, Joaquin proved again his being a great versatile writer switching from one genre to another and still making his new genre as great as his old His reportage in *The Quartet of the Tiger Moon* is as great as his fiction

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Chapter 1

THE PROBLEM AND ITS SCOPE

INTRODUCTION

Rationale of the Study

When Nick Joaquin experimented on journalistic writing in the 1960s, he might not have realized that he was already into creative nonfiction, a term that had yet to be coined 30 years later. Sixty years before Joaquin's foray into journalistic experimentation, Vicente Sotto would have been even more clueless to journalistic fiction than Joaquin as Sotto himself applied journalistic elements to his writing of fiction in the 1900s.

Creative nonfiction started as an experimental reporting style in the 1950s (Gutkind, 1997). In this style, news stories were presented artistically while journalistic principles of objectivity, fairness and balance were retained. However, there was no term yet coined for fiction that contains the elements of news reporting such as objectivity, short sentences, and accuracy of details. So far, creative nonfiction or literary journalism has been the term used to refer to the fusion of journalistic and literary elements in one work. In the 1960s, creative nonfiction became a trend in the US and other western countries. But, the term "creative nonfiction" was first recognized as legitimate in the 1990s as articles of this genre appeared in *Vanity Fair*, *The New York Times*, and *The New Yorker* (Gutkind, 2005).

In the Philippines, a writer as both journalist and creative artist can be found as early as the American period. Some of these journalists/creative artists were Amado Hernandez, Jose Corazon de Jesus, Faustino Aguilar, Benigno Ramos, Pedro