

**“CROSS THAT BORDER, CLOSE THAT GAP”: FONSEQUIAN
CINEMATIC LITERATURE AS AN INTANGIBLE ASSET**

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ABSTRACT: This article will employ literature from emerging fields of studies in Economics, Accounting and Business to argue for the possibility of monetizing Rubem Fonseca’s Intellectual Capital. The present research on Sociology of Literature is based on the results of a dissertation on Intermediality which took as object the language of film in the Brazilian contemporary writer Rubem Fonseca’s literary fiction (cf. Lopes, 2021). This dissertation had concluded that Fonseca’s appropriation of the rhetoric of film is instrumental in enhancing the realism, immediacy and readability of the novels, and therefore in increasing their salability.

Fueled by cinema, the accessibility of Fonseca’s *broadbrow* fiction will be framed in a postmodernist protocol of reading capable of crossing the border between high and lowbrow audiences, thus closing a sociologic gap between elites and masses. With a view to boosting the healthy sales of Fonseca’s books in Portugal even further, this article will

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suggest that Fonseca's publishers market his ingenious transmedial recipe for commercial success to low and middlebrow market segments the writing of Fonseca is accessible to, but which, according to the evidence presented in the Appendix of the aforementioned dissertation, do not yet consume his books.

This article will further propose a strategy for the measurement of Rubem Fonseca's value as an intangible asset of *Sextante*, Rubem Fonseca's Portuguese publishing house. The microeconomic benefits of such monetization for the company will be highlighted. The benefits of increasing the sales of Fonseca's *broadbrow* literature at the macroeconomic level will also be emphasized, namely the generation of wealth and promotion of sustainability through the extension of literacy.

KEY WORDS: Cinematic literature; Rubem Fonseca; Intellectual Capital; Sustainability.

RESUMO: Este artigo empregará investigação de áreas emergentes na Economia, Contabilidade e Negócios para argumentar a possibilidade de monetizar o Capital Intelectual de Rubem Fonseca. O presente estudo em Sociologia da Literatura é baseado nos resultados de uma dissertação em Intermedialidade que tomou como objeto a linguagem do cinema na ficção literária do escritor brasileiro contemporâneo Rubem Fonseca (cf. Lopes, 2021). Esta dissertação concluiu que a apropriação da retórica do cinema operada por Fonseca é instrumental em aumentar o realismo, imediatez e legibilidade dos seus romances, e assim em incrementar as vendas dos mesmos.

Fomentada pelo cinema, a acessibilidade da ficção *broadbrow* de Fonseca será enquadrada num protocolo de leitura pósmoderno capaz de atravessar a fronteira entre públicos eruditos e menos literatos, fechando assim a lacuna sociológica entre elites e massas. Com vista a incrementar ainda mais as vendas saudáveis dos livros de Fonseca em Portugal, este artigo exortará os editores literários a estender o *marketing* destes livros a leitores menos literatos aos quais a escrita de Fonseca é acessível mas que, de acordo com os dados apresentados no Apêndice de Lopes (2021), ainda não consomem os seus livros.

O artigo terminará propondo estratégias de mensuração do valor do autor enquanto *bem intangível* da Sextante, editora de Rubem Fonseca em Portugal. Os benefícios microeconómicos de tal monetização de Capital Intelectual para a empresa são salientados, assim como os benefícios macroeconómicos da comercialização da literatura cinematográfica e *broadbrow* de Fonseca a nível da geração de riqueza e promoção da sustentabilidade através da extensão da literacia.

PALAVRAS CHAVE: Literatura cinematográfica; Rubem Fonseca; Capital Intelectual; Sustentabilidade.

“Cross that border, close that gap”: Fonsequian cinematic literature as an intangible asset²

The practice of film-seeing [will] create a public for a new kind of literature – film-literature.

Dorothy Richardson

1.1 Rubem Fonseca’s readable fiction as accessible to a *broadbrow* audience

This article is based on the results of a dissertation on Intermediality which took as object the language of film in the Brazilian contemporary writer Rubem Fonseca’s literary fiction (cf. Lopes, 2021). This dissertation had concluded that Fonseca’s appropriation of the rhetoric of film is instrumental in enhancing the realism, immediacy and readability of the novels, and therefore in increasing their salability. To enhance the credibility of such argumentation, I have collected an in-depth interview with the Literary Director of *Sextante*, João Rodrigues, who assesses the commercial success of Rubem Fonseca’s books both in Portugal and in Brazil, enumerates their retailers, estimates the number of Fonseca’s Portuguese readers and segments his target market. Besides quoted throughout this article, the transcript of this interview can be found in the Appendix of Lopes, 2021,

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as it provides empirical evidence of the arguments developed during the course of this article.³

Despite matching Bede Scott's idea of pleasurable reading – described as “the kind of literature that requires a minimal degree of effort to read and does whatever it takes to keep us turning the pages” (2013, p.1) –, Fonseca's narrative delights would be poorly described by classical definitions of ‘middlebrow’ such as the one provided by Nicola Wilson as “a kind of writing or experience that is inclusive and pleasurable but fundamentally inauthentic and conventional” (2018, p.317), to the extent which is based on “values of collection and acquisition, visual and domestic display” (p.322).

Fonseca's novels are a manifold construct of both demanding and immediate levels of narrative complexity, containing not only references to both the high-brow Portuguese and Western literary canons, but also baser references to a low-brow culture of the elemental pleasures of food and wine, alongside an appropriation of pulp literature and other mass-culture ingredients such as detective-story clichés, stereotypical violence and sex. As such, they are better fitted in J. B. Priestley's (1927) positive notion of *broadbrow*, defined as a democratic and inclusive critical faculty promoting eclecticism in taste, which strikes “a balance between emotion and thought” (p.165). Fonseca's unabashed blend of intellectualism and pulp claims precisely the reconfiguration of eclecticism as a valuable cultural positioning which Priestley's concept of *broadbrow* is meant to foster, enacting a positive reassessment of mass culture (cf. Pollentier, 2012, p.47).

The concept of *broadbrow* also seems more adequate to the corpus than middlebrow because Fonseca's work is a rare and happy case which boosts simultaneously, to resort to Pierre Bourdieu's (1983) influential taxonomies, both *symbolic capital* – translated in literary awards, critical praise from renowned press and institutionalization in academic curricula – and *economic capital* – sales whose assessment and relative profitability are patent in the Appendix of the dissertation on whose results this article is based (cf. Lopes, 2021, pp.3-8). This serendipitous coincidence already resists Bourdieu's theoretical apparatus which tends to ascribe the growth of one capital to the decrease of the other in inverse proportion. In fact, as Caroline Pollentier (2012) remarks, Bourdieu's (1984) concept of *art moyen* in *Distinction: A*

³ My gratitude to Lúcia Pinho e Melo, for having facilitated the contact with *Sextante* publishing house, and to João Rodrigues, for his accessibility, and especially his generous share and sharp remarks.

Social Critique of the Judgement of Taste is not even a perfect fit for the British concept of middlebrow – which could describe Fonseca’s cultural appeal – for proving itself derogatory, in that it still equates middlebrow culture in relation to ‘legitimate art’. While doing this, Bourdieu not only clings to an ideal of ‘pure art’, but also ends up pitting commercial art against high art, therefore eclipsing the intermediate category he had championed photography to epitomize in his earlier *Photography: a middle-brow art* (1990). By demoting middlebrow to the average ground of a practice that aspires to legitimize itself by ascending to high-culture,⁴ Bourdieu perpetuates the negative connotation thought to be at the origin of the term, in a *Punch* (1925) magazine cartoon whose speech hints at the inauthenticity and lack of self-reliance of the category: “The BBC claim to have discovered a new type, the ‘middlebrow’. It consists of people who are hoping that one day they will get used to the stuff they ought to like” (p.673).

Nevertheless, we shall adopt Bourdieu’s epistemic maneuver towards a non-essentialist conception of *middlebrowness* as a *relational attitude* rather than a substantial object: “what makes middle-brow culture is the middle-class relation to culture – mistaken identity, misplaced belief, allodoxia” (1984, p.327). The relational quality of *middlebrowness* in Bourdieu enables the same aesthetic object to shift from middle- to high-culture and vice-versa according to socially and historically determined fluctuations of taste. Thus, the middlebrow quality of Fonseca’s fiction shall be defined by the “intellectual on holidays from acting as such” (Lopes, 2021, Appendix, p.6) attitude that the educated reader adopts when consuming Fonseca’s novels, according to editor João Rodrigues’ characterization of Fonseca’s Portuguese target audience, rather than by an intrinsic characteristic of the prose object or even a class-restricted market segment. This definition of *middlebrowness* brings us in tune with Kate Macdonald’s approach of middlebrow literature as that which offers “experiences not anchored to a desire to be considered intellectual or fashionable, but to the enjoyment of the individual” (2011, p.8). Macdonald admits the possibility of envisaging middlebrow as simply “a type of reading, available to anyone” (p.7) or “a state of mind” (p.11) in a cultural continuum, detaching the concept from the fixity of a stratum of society and the sturdiness of a class of book, which again dallies nicely with Rodrigues’ findings presented in the Appendix, when he segments Fonseca’s target audience as “educated readers” “on holidays from being intellectual” (Lopes, 2021, Appendix, p.6).

⁴ “middlebrow culture owes some of its charm [...] to the references to legitimate culture it contains” (Bourdieu, 1984, p.323), because “the petit bourgeois is filled with reverence for culture” (p.321).

Departing from Macdonald, Lara de Die overlaps the cultural concept *middlebrowness* with “readability” – as a reaction of a reader which includes ease and speed of the reading process – and “accessibility” – as a style that is enjoyable and undemanding (2015, p.67).

As Bede Scott (2013, p.3) observes, postmodernism reintroduced typically light contemporary genres such as the detective story or the thriller – both narrative staples of Fonseca’s fiction – into canonical masterpieces, thus reawakening a sense of pleasure extraneous to the *avant garde*. Fonseca’s reliance on detective story plots inscribes his work in what Clive E. Hill named “the intellectual detective fiction”, a genre which is also historically associated with the middlebrow (2011, p.38). Bede Scott’s definition of lightness suits Fonseca’s style in that, for him, “it is not the content of a narrative that generates this quality so much as its *attitude* towards that content, (...) its ‘tone’” (Scott, 2013, pp.4-5; my italics). Scott then defines narrative tone as “a narrative’s governing affective (...) structure of feeling *vis-à-vis* the world it describes and the audience it addresses” (p.5). As we can see in the Appendix of Lopes (2021), the *broadbrowness* of Fonseca is less defined by a narrowing down of his audience to a less educated or class-marked parcel of the population than by the carefree attitude of a reader playing truant from behaving as an intellectual, and it is in this (sometimes playfully self-reflexive) carefree spirit that Fonseca addresses his faithful audience.

The value of familiarity which, in the case of Fonseca, springs from an appropriation of conventions of commercial cinema that had nurtured his readers, is also defining of *middlebrowness*, according to Wilson (2018, p.319). The familiarity of codes suffuses Fonsequian narrative with an “immediate or accelerated legibility” (Scott, 2013, p.36) which speeds the consumption process, thus ensuring the artifacts the high commercial presence and success we can find documented in the Appendix, and which is also a feature of middlebrow literature (cf. MacDonald, 2011, p.11; Hill, 2011, p.52).

1.1.1 Fonseca’s *broadbrowness* as a postmodernist closing of the gap

Le cinéma sera populaire ou il n’y sera pas.

Louis Moussinac

As early as 1975, Leslie A. Fiedler observed recent American fiction to be closing a gap between elite and mass culture, further exhorting his contemporary novelists to keep on crossing a threshold between high and pop art whose demise would mean an advance

into a postmodernism aesthetics appropriate to his contemporary mass industrial culture (cf. 1987, p.344). Singling out the western, science fiction, pornography and the detective story (both the latter explored by Fonseca) as privileged genres for a synthesis to be operated between high and pop literature, Fiedler (1987) welcomes the political implications of this aesthetical blend, ultimately an expire of hierarchical class bias inherent to the enduring dichotomy of audiences. According to Fiedler, the crossing of these aesthetical borders and consequent increase of reading accessibility would be tantamount to abridging an anachronistic gap between obsoletely stratified market segments.

In this manner, Fiedler refers to the Western literature contemporary of Rubem Fonseca as crossing the border between high- and low-brow culture, thus closing the gap between elites and masses. As Rubem Fonseca's display of erudition coalesces with popular forms such as crime fiction and the codes of mass cinema, his style represents a successful intercultural alliance, as revealed by the intermedial analysis carried out in Lopes (2021). To the extent that it is an intermedial approach which uncovers the lucrative cinematicity of Fonseca's literature, the hermeneutic operation which unveils the commercial potential of Fonseca's novels is also an intercultural one: "only intercultural analysis can give [an object] this character, through a paradigm of hybrid, segmentary and heterogeneous thinking" (Sarmiento, 2014, p.606). As Clara Sarmiento (2014) emphasizes, "no fact is intercultural *per se*" (p.606): "interculturalism [is not] an attribute of the object, [but] a hermeneutic option, an epistemological approach" (*Ibidem*). Since it is often the influence of film that makes his books accessible, thus consumable, this seems to me to be a case in which film closes the gap, that is, in which film is instrumental in bridging high and lowbrow readers, especially in the age of internet natives.

1.1.2 Factors contributing to the scalability of sales of Fonseca's cinematic literature

Since Hollywood cinema is a more massified industry of culture than the novel, even in detective story genres, the assimilation of its conventions by narrative fiction carried out by Rubem Fonseca could only contribute to make his novels more palatable to a reader acculturated to the rhetoric of film, and therefore more consumable and salable. The expansion of the market segment which accounts for Rubem Fonseca's considerable reading audience only occurs to the extent that the strategies appropriated

are highly conventional of wide-audience popular films to which we are constantly exposed.

The techniques exemplified in Lopes (2021), such as *showing*, visual immediacy and indirect characterization all contribute to speed the reading and interpretive process in that imaging is more immediate than propositional thinking (cf. Ryan, 2004; Collins, 1991); ellipses, montage and other cinematographic editing techniques also speed the narrative flow. In the words of João Rodrigues, “cinema brings a new culture, a new way of looking, a rush, a different speed... Life is faster, so it has to be told faster. And the adequation of words to that is a lesson that was certainly taught by film” (Lopes, 2021, Appendix, p.8).

This appropriation of cinematographic rhetoric only boosts literary readability in the context of a reading audience educated by the cinematograph: hence the market segmentation carried out by João Rodrigues in terms of age when he estimates Rubem Fonseca’s readers are in their 30s, 40s or over (cf. Lopes, 2021, Appendix, p.6). Furthermore, the contamination of literary narrative by film only succeeds in fostering readability in the historical context of a postmodernist chronotope – as Mikhail Bakhtin (1981) would put it –, in which the cinephile reader is extremely familiarized with film and audiovisual language as the staple diet of his narrative consumption (cf. Denzin, 1995; Cutting, 2016).

1.1.3 A gap in the market

For a long time, I have been recommending Rubem Fonseca’s books to people who are not highly intellectualized with great success. I therefore expected that the Portuguese publisher of his books would confirm my intuition that his *broadbrow* literature is consumed by readers of several levels of education. Instead, João Rodrigues narrows down his market segment to male readers in their 40s or over, educated both in literature and film, in an on holidays from acting as intellectual disposition (cf. Lopes, 2021, Appendix, p.6). While acknowledging the intrinsic accessibility of Fonseca’s literature and admitting its debt to the cinematic rhetoric which underlies it, Rodrigues informs us that Fonseca’s ingeniously lucrative transmedial proposal, though fulfilling its sales objectives, is not yet living up to its commercial potential: “[his readers] don’t *have* to be well-read, but they usually *are*” (*Ibidem*). Thus, I conclude there is still a gap between the audience targeted by Fonseca and the Portuguese consumers who approach his books

with a buying intention. The interview leaves us room to wonder whether Fonseca “sells more, of course, a lot more” (Lopes, 2021, Appendix, p.7) in Brazil than in Portugal because at home his books are consumed by a larger target market, perhaps including low to middlebrow readers, while in Portugal they are shelved under the more exclusive label of foreign, especially Brazilian literature, over which prejudice still looms for the lowbrow reader. To adapt the famous witticism loosely attributed to George Bernard Shaw, Portugal and Brazil are two countries divided by a common language.

I hope this article contributes to bridge that gap, by raising awareness to the commercial potential of the author, and egging publishers to market his work before low to middlebrow segments of yet unaware or distrustful but potentially satisfied readers. The diffusion of Francisco José Viegas’ slogan “É Rubem, é bom!” shows Sextante is already willing to campaign for Fonseca using marketing tools (cf. Lopes, 2021, Appendix, p.4).

As explained soon in 1.2, this awareness raising can be achieved through the monetization of Fonseca’s Intellectual Capital. At a microeconomic level, *Sextante* and *Porto Editora* would benefit immensely from a market expansion which would add value to the companies. At the macroeconomic level, the boost in literacy provided by a more comprehensive market of Fonseca’s consumers would generate wealth through the increase of sustainability.

1.2 Elements of Intellectual Capital

In the following subsections, I shall argue that Fonsequian cinematic literature can be treated as a financial-economic reality known as *intangible asset*, encompassed by the broader notion of Intellectual Capital. The purpose of 1.2 is to describe and emphasize the commercial value of Fonseca’s literary expertise, providing the management of publishing houses with means to extract *value* and *wealth* from cinematic literature.

As it can be seen from the following Table, the International Federation of Accountants (IFAC) considers three main vectors as constituting the so-called Intellectual Capital (cf. Dzinkowski, 1998, p.7).

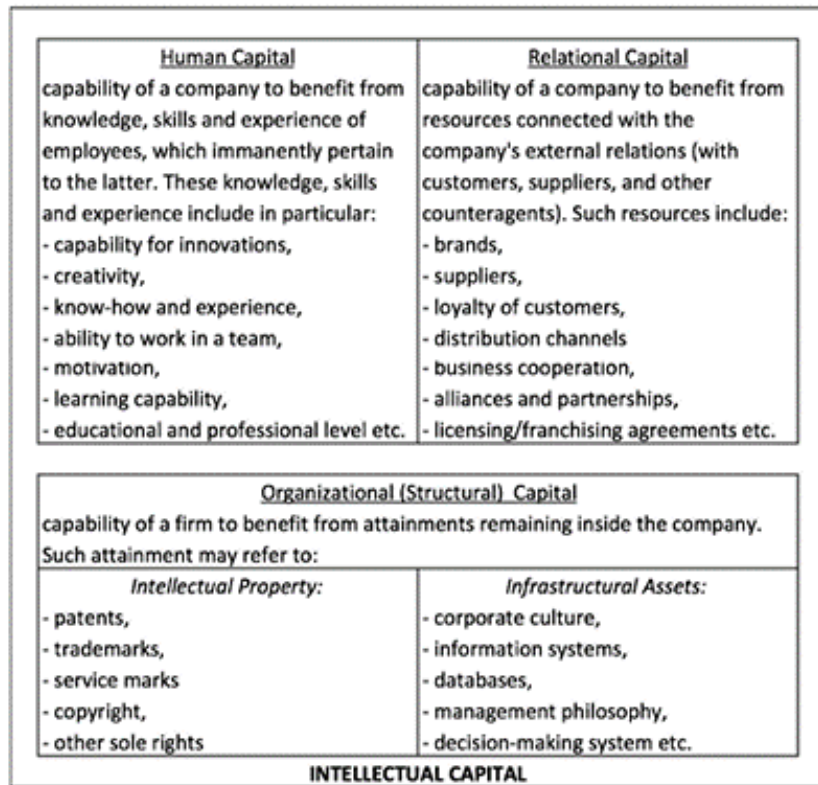


Figure 1: The components of Intellectual Capital according to IFAC.

Source: Volkov & Garanina, 2008, p.65

According to the IFAC, “human capital refers to the know-how, capabilities, skills, and expertise of the human members of the organization” (1998, p.9). In turn, relational (customer) capital is defined as resources related to the external relations of the organization, that is, with customers, suppliers, and other stakeholders (cf. pp.9-10). Organizational (structural) capital is defined by the IFAC as the knowledge stored in the organization. Organizational capital is the foundation of an organization, since it provides tools (management philosophy, processes, culture) for the preservation and dissemination of knowledge. Organizational resources are owned and controlled by the company (cf. p.9).

The value created by the interaction of these three components lies at the intersection of these three forms of capital, as can be seen in Figure 2:

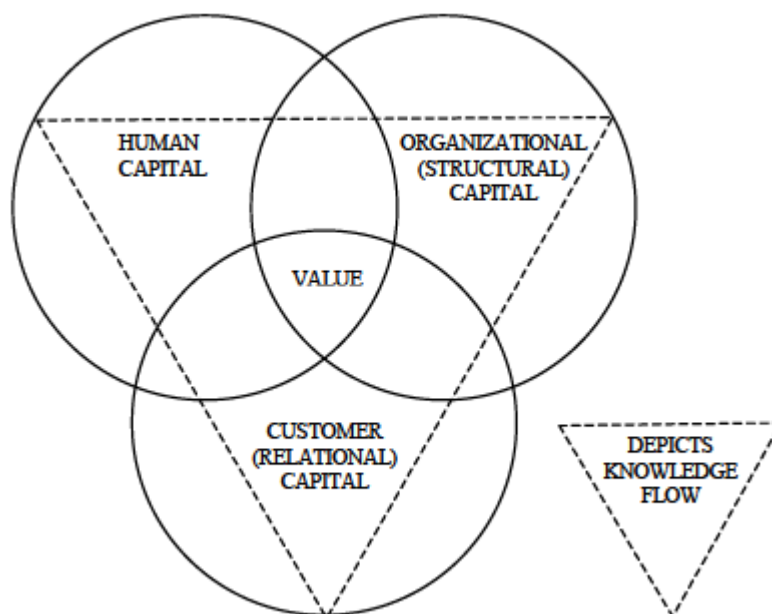


Figure 2: The relational value of Intellectual Capital.

Source: Dzinkowski, 1998, p.8.

Lying at the center of knowledge flow, *value* is a financial-economic reality generated by companies at the microeconomic level which depends and capitalizes on the potential and coordination of all the three elements of Intellectual Capital. As Lopes (2021) has testified to the richness of Rubem Fonseca’s human capital by emphasizing the commercial potential of his know-how in cinematic literature and 1.1.3 has just suggested marketing to middlebrow segments in order to increase the relational capital of *Sextante*, let us see what else can be done to improve the organizational capital of Fonseca’s publishers.

1.2.1 Fonseca’s Intellectual Capital at the microeconomic level

Envisaging *Sextante*, the Portuguese publishing house where Rubem Fonseca has been publishing his books since 2010, as a company, we shall adopt Meetakshi Pant’s definition (2017, p.811), according to which Intellectual Capital “includes intangible assets that are the real source of creation of value in a company”. Similarly to Dzinkowski, Pant (*Ibidem*) divides Intellectual Capital into three vectors: 1) *relational capital* – the relation between the organization and its vendors, suppliers, customers and innovation centers; 2) *human capital* – the expert personnel; 3) *organizational capital* – the decision support system, the information management system and the aggregated know-how of all human and non-human capital. Unlike Dzinkowski, Pant locates know-how in

organizational capital instead of in human one, but this will be interpreted as emphasizing that the aggregating of and capitalizing on the writers' know-how ultimately depends on the company's organizational and structural skills.

Firstly, as far as *relational capital* is concerned, I consider the bookshops and other outlets referred by João Rodrigues as *vendors*, highlighting that *Continente* and *Fnac* are the best vendors of Rubem Fonseca's books (cf. Lopes, 2021, Appendix, p.8). I also consider the reading audience Rodrigues segments as "male readers in their forties or over" (Lopes, 2021, Appendix, p.6), "educated in both literature and cinema" (*Ibidem*), approaching the consumer good in an "on holidays from being an intellectual" (*Ibidem*) attitude as the *customers* of the product of the Intellectual Capital we seek to pinpoint. Rubem's house in Copacabana where he writes from can be seen as an *innovation center* where cinematic literature, a valuable intangible asset to *Sextante's* business activity, is produced. In 2010, when *Sextante* was merged into Porto Editora, Fonseca's copyright was bought. Following Pant (2017), we consider this trade as an acquisition of *innovation capital*, which refers to "the intellectual property, commercial rights which include trademarks and copyrights" (p.811).

Secondly, we consider Rubem Fonseca as part of the *human capital* of *Sextante*, since he is a personal force which adds value to his publishing house in the same manner as the "talent, potential and expertise" (*Ibidem*) of a company's employee. Thirdly, his *know-how* in producing cinematic literature is part of the *organizational capital* of *Sextante*.

Pant further classifies *intangible asset* as an Accounting modality of Intellectual Capital, together with immaterial assets, defining them as assets that "can't be touched or seen" (*Ibidem*), yet "identifiable as separate assets" (*Ibidem*), such as brands or trademarks, and that require a lot of time and effort to be created so as to "strengthen demand" (*Ibidem*). We thereby consider Rubem Fonseca's 'cinematic literature', the intermedial mental construct Lopes (2021) has endeavored to describe and exemplify, as an *intangible asset* of *Sextante*, in that Fonseca's appropriation of cinematographic language, such as continuity editing and other mass cinema's codes, has been keeping the sales of his books in Portugal high, maintaining them at a profitable level, as admitted by João Rodrigues, who assesses him as the best-selling literary author of *Sextante* (cf. Lopes, 2021, Appendix, p.4): "every Rubem's book I have published in Portugal sold above [the] line. I have always made money with them" (p.8); "I wish Don DeLillo, Peter

Carey or Ismael Cadaré sold as much” (p.4). In Portugal alone, where Rubem Fonseca sells a lot less than in Brazil (cf. p.7), 18 000 copies of his books have been sold in the last ten years (cf. p.4). If the period in which Rubem Fonseca was sold by *Campo das Letras* is considered as well, the figure adds up to 30 000 copies, which is miraculous for a literary author (cf. *Ibidem*). The ownership of this intangible asset by *Sextante* has greatly increased the *market value* of the company, as “both the tangible and intangible assets are reflected by the market value of the company” (Pant, 2017, p.812).

In his seminal article “Developing Intellectual Capital at Skandia” (1997), Leif Edvinsson introduces us to Skandia own method for capturing the true value potential of the organization with the help of Skandia Value Scheme described in Figure 3.

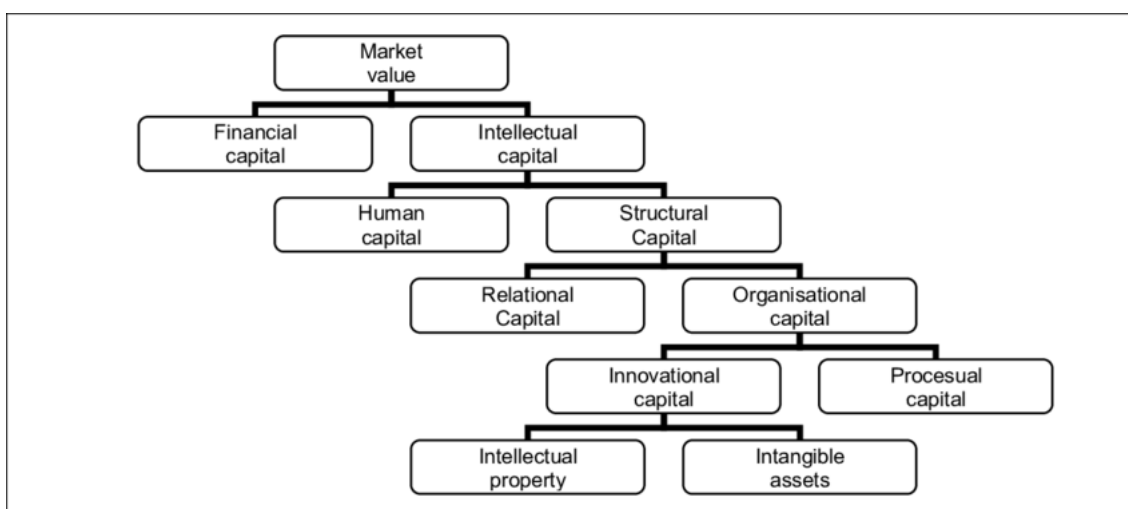


Figure 3: The Skandia value scheme.

Source: Edvinsson, 1997, p.369.

According to Leif Edvinsson’s model-structure of Intellectual Capital at Skandia insurance company, the role of cinematic literature as an intangible asset can be traced back to the market value of *Sextante*. In my opinion, this model could perfectly be used by *Sextante* to evaluate its Intellectual Capital. Furthermore, it would help management to define the *value* of intangible assets such as cinematic literature, by means of a more technical approach, concerning Intermediality Studies and the specific effects of its conveyance on the success of salability of a certain intangible asset. I therefore conclude it would be profitable to *Sextante*, and feasible as part of a larger company well-equipped with resources such as *Porto Editora*, to start assessing its market value through the measurement of its intangible assets, since there are already Accounting formulae to do

so (cf. Bontis, 2001; Dzinkowski, 1998; Guthrie *et al.*, 2018, pp.111-480; Volkov & Garanina, 2008). As it is intangible but not immensurable, Rubem Fonseca's Intellectual Capital is yet to be measured in any country's organization. With this article, I wish to bring the commercial value of literary expertise to the attention of the management of publishing organizations, reminding them the value that can be extracted from Intellectual Capital. I also mean to demonstrate that intangible assets are already the object of a vast array of scientific literature, that can easily, safely and profitably be put into practice by the management of a publishing house.

1.2.2 Fonseca's Intellectual Capital at the macroeconomic level

At the macroeconomic level, Rubem Fonseca's cinematic literature brings individual and collective improvement to his readers, since it educates them through pleasure. As we have seen, his literature casts a wider net than exclusively erudite authors similarly laureated with awards, since the detective story genre and cinematic rhetoric engage deep-seated desires of the reader. The empirical author himself has always been committed to expanding literacy and taking reading to the common man. In a chronicle from *O Romance Morreu* (2007), the autobiographical speaker is proud to insist that his hired cleaner spend at least two hours reading from his library.

Indeed, at the thematic level, Rubem Fonseca's fiction shows socio-economic concern, which is not by itself a salable ingredient. Rubem Fonseca's engagement can be seen in the empirical author's famous entrepreneurial gesture of setting up small libraries in the stairwells of Rio de Janeiro's underground. As his commitment to raising literacy and extending it to the less literate is sugarcoated with the salable lace of cinema, Rubem Fonseca succeeds in enriching the wealth of communities by making society more sustainable. As UNESCO assures in its post-2015 development agenda, "culture-sensitive approaches have demonstrated concretely how one can address both the economic and the human rights dimensions of poverty at the same time" (2012, p.5). Regarding sustainability as an element of value and wealth, Rubem Fonseca seems to be in tune with John Dumay's reasoning that the more informed citizens are, the more productive they will be at work (cf. 2018a; 2018b). As Rubem Fonseca conveys in *High art*, empathy can trigger progress when the pleasure of the individual generates collective revenues. Since "culture is the framework in which human beings fully develop their personality" (Maraña, 2010, p.23), literary art changes how we interact with each other, therefore

societal conditions evolve accordingly and become currency of what is continuously received as value and wealth.

In contemporary research, John Dumay *et al.* (2018a) critically redefine Intellectual Capital as “value in four ways: monetary, utility, social, and sustainable value” (p.2). As a promotor of literacy, Rubem Fonseca’s cinematic literature has a social and sustainable worth which adds value to the communities in which it is read, which has already been acknowledged by the prestigious organizations who have awarded it prizes (cf. Lopes 2021).

Furthermore, Dumay *et al.* (2018b) remind us that “wealth creation, rather than value creation, [...] is having a resurgence” (p.22), as it is no longer sustainable for companies “to put profits before people and the environment” (*Ibidem*). Rubem Fonseca’s work can definitely contribute to the creation of *wealth*, if his value is not only recognized but also calculated and marketed.

As Rodrigues informs us, Fonseca has, from his early publications, been influential in other Brazilian writers (cf. Lopes, 2021, Appendix, p.7), namely the Brazilian Tabajara Ruas, whom the publisher finds “very cinematic too” (*Ibidem*). The unravelling of transmedial composition methods carried out by Lopes 2021 can make this knowledge accessible to Portuguese novelists (as well as artists from other nationalities) who seek to increase their readability and extend their audience in the business of the cultural industry of literature.

To conclude, Fonseca’s cinematic literature’s value and wealth as an intangible asset increases in direct proportion to its *broadbrowness*, that is, its postmodern ability to cross the border between high literary art and the popular conventions of mass film, thus closing the gap between high and lowbrow audiences.

Conclusion

After assessing the commercial success of Fonseca’s books in Portugal and Brazil, this article has proceeded to exhort publishing houses to extend the marketing of his books to low and middlebrow audiences, with a view to fulfilling the sales potential Lopes (2021) has found in Fonseca’s ingeniously salable transmedial recipe.

A strategy for the measurement of the author’s value as an *intangible asset* of *Sextante*, Rubem Fonseca’s Portuguese publishing house, has been proposed. While the Appendix to Lopes (2021) testifies to the health of Fonseca’s sales in Portugal, this article has concluded that the monetization of Fonseca’s Intellectual Capital is possible, feasible

according to the means of *Sextante* as a branch of *Porto Editora*, and would be lucrative both at the microeconomic level, adding value to the company, and the macroeconomic level, generating wealth by increasing the sustainability of communities.

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