



# New media and discourse



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# HYPOTHESIS



- The phenomenon of new media coincides with the death of the modern era.
- The social process of transition towards the postmodern society and the technological innovations which made possible the new media are two parallel processes, mutually independent, but indivisible in the time and the space.
- Both processes influenced the discourse typical for the new media, in a parallel and intertwine way.



- Two world wars and the seismic swarm of the local wars or clashes marked,
- during the “short century” (1914-1989 – Hobsbawm),
- the transition from the economy and culture of the imperial society
  - of the spheres of interests and
  - of the rigid ideologies
- towards the globalized society.



- The cultural transition was reflected in
- antimodern eclecticism and/or deconstruction in the
  - literature (Joyce),
  - painting (Malevič),
  - music (Honegger), and
  - literary language (Beckett, Borges etc.), which influenced the media language.



- Aesthetics of deconstruction, structural analysis, and post structural synthesis were soon followed by
  - a kind of deconstruction of the “old” media contents (including the myth of certain and objective information),
  - a globalization of the media industry, and
  - a (con)fusion of the information and entertainment into a infotainment



- Digitalization coincides with the postmodern tendency of denying or devaluating of materiality; the virtual world is anti-modern by its structure (even when it is not fantastic).
- Internet (as a distributive possibility - and as a way of thinking) coincides with the economic globalization and the cultural “mondialization”



# THE END OF THE MODERN AGE



Modern	Post-modern
industry	service
capitalization of the production	creative finance (hedge funds)
the press (Gutenberg)	Internet
literary discourse	media discourse
national state	treaty, community, union
collective freedom (national, religious etc.)	individual freedom
repressed classes	alienated individuals



- postindustrial technological revolution - beginning of the end of the modern era;
- linotype and stereotype: creation of a stereotypical unidirectional mass information;
- telegraph and telephone: globalization of the bidirectional textual and oral information;
- photography, cinema, gramophone, recorder, video recorder: recording and reproduction of unidirectional audio and/or visual information;



- **electronic media (radio, tv):**
  - global transmission of unidirectional audio and/or visual information;
  - return of the oral discourse,
  - preponderance of the visual information;
  - possible multimedia;
- **internet:**
  - multimedia and
  - interactivity



- Communication in the postmodern era: creation of social contacts in the virtual dimension, and the possibility of the protective anonymity:
  - Facebook
  - Twitter
  - avatars
  - nicknames



# DISCOURSE



- Webster: dis·course \ˈdis-ˈkōrs, dis-ˈ\ n [ME *discours*, fr. ML & LL *discursus*; ML, argument, fr. LL, conversation, fr. L, act of running about, fr. *discurrere* to run about, fr. *dis-* + *currere* to run — more at [car](#)] (14c)



- **1** *archaic*: the capacity of orderly thought or procedure : [rationality](#)
- **2** : verbal interchange of ideas ; *esp*: [conversation](#)
- **3 a** : formal and orderly and usu. extended expression of thought on a subject **b** : connected speech or writing **c** : a linguistic unit (as a conversation or a story) larger than a sentence
- **4** *obs*: social familiarity
- **5** : a mode of organizing knowledge, ideas, or experience that is rooted in language and its concrete contexts (as history or institutions) <critical ~>



- Discourse (in different languages) as a
  - spontaneous speech (French)
  - formal communication (English)
  - type or style (Italian)



- Contexts of the term „discourse“:
  - linguistic
  - cultural
  - socio psychological



- Discourse Studies (Teun van Dijk)
  - Discourse as structure
  - Discourse as process
  - Discourse as social interaction



- Discourse – identifying way of presenting of facts and/or views



- Discourse levels (horizontal classification)
  - conversational (speech)
  - written (text)
  - visual
  - auditory
  - multimediatic



- Discourse types (vertical classification, styles)
  - private
  - public
  - specialized



- Discourse through the time:
  - synchronical
  - diachronical
- Discourse in the communication:
  - unidirectional (monologue)
  - bidirectional (dialogue)
  - interactive



- Discourse applicated in the social practice
  - oral vs. textual (Eric A. Havelock, Marshall McLuhan, Walter J. Ong)
  - literary discourse
  - media discourse
  - ideology discourse
  - advertising discourse
  - etc., etc.



- Discourse in the new media:
  - multimediatric
  - public
  - interactive
- Media discourse is dialogical by itself, implicitly or explicitly; new media discourse is explicitly dialogical, because of their inherent interactivity.



- Media discourse is polidiscursive (Charraudau)
  - New media discourse is realized inside the polifunctional public communication frame;
  - New media discourse functions simultaneously
    - synchronically (like “old” electronic media) and
    - diachronically (like books, photos, records etc.)
  - New media discourse is realized and functioning on the several mutually superposed levels.



- On the narrative level the new media discourse still follows the matrix of the oral discourse, codified through the antic Greek and Latin logic and rhetoric (Aristotle, Hermagoras, Victorinus - the rules known as 5W);
- On the stylistic level the new media take advantage of being less exposed to the pressure of the market logic and therefore are less motivated to create a muddled virtual discursive view on the reality;
- On the content level the new media express the surplus of techno optimism on one side, and produce more social panic, on the other;
- Ideological level - to be discussed



# MEDIA DISCOURSE AND ORALITY

Latin	Locus (τόπος)	German	English
Quis?	a persona	Wer?	Who?
Quid?	a re	Was?	What?
Ubi?	a loco	Wo?	Where?
Quibus auxiliis?	ab instrumento	Womit?	[With what?]
Cur?	a causa	Warum?	Why?
Quomodo?	a modo	Wie?	How?
Quando?	a tempore	Wann?	When?

- Aristotel (384-322): Τόποι; Hermagoras
- C. Marius Victorinus (before 291-364?): *quis, quid, cur, ubi, quando, quemadmodum, quibus adminiculis*
- Matthieu de Vendôme (cca 1170): *Quis, quid, ubi, quibus auxiliis, cur, quomodo, quando*. Same: St. Thomas Aquinas (1225-1274); St. Alfonso Maria de' Liguori (1696-1787); Joachim Georg Darjes (1714-1791)
- William Cleaver Wilkinson (1833-1920): *What? Why? What of it?*
- Rudyard Kipling (1865-1936): *I Keep six honest serving-men: / (They taught me all I knew) / Their names are What and Where and When / And How and Why and Who.*

- „*Optimus est enim orator qui, dicendo animos audientium, et docet et delectat et permovet*“ (M. Tulli Ciceronis *De optimo genere oratorum*, I, 1)
- „*tria videnda sunt oratori: quid dicat et quod quidque loco et quo modo*“ (M. Tulli Ciceronis *Orator*, 43)
- „*...vis oratoris omnis in augendo minuendoque consistit*“ (M. Fabii Quintiliani *Institutio oratoria* Liber VIII, 3, LXXXIX)
- *Optimus orator est qui paucis verbis plurima dicit.* (Tertullianus ?)



# NEW MEDIA DISCOURSE IN THE POSTMODERN AGE



- In the cultural sphere postmodernism is said to be characterized by the rejection of
  - objective truth and
  - global cultural narrative.
- Postmodernism avoids the use of sharp classifications:
  - imperial-colonial
  - male-female
  - straight-gay



Modernism	Postmodernism
identity	difference
unity	plurality
authority	alterity
certainty	skepticism

Modernism	Postmodernism
ideology	pragmatism
subjectivity & objectivity	hermeneutic circle (Heidegger 1927)
construction	deconstruction
static regime	discursive regime (Foucault 1975)



# MEDIA DISCOURSE AND IDEOLOGY



- Hegemony discourse
  - τόποι / loci comunes
  - cult motives
  - themes of “higher order” (*ubi maior...*)
  - marginalized discourse (minority in defensive)
  - victimized discourse (minority in offensive)



- Style as effect of the hierarchy organized control mechanisms (Robert de Beaugrande)
  - discourse for special purposes
  - bureaucracy discourse
  - media discourse (case study: infotainment)



- Alterisation (Homi Bhabha, Edward W. Said, Maria Todorova...) through
  - ideology discourse (case study: Morlachs in European Literature)
  - media discourse



# MEDIA DISCOURSE: DILEMMAS

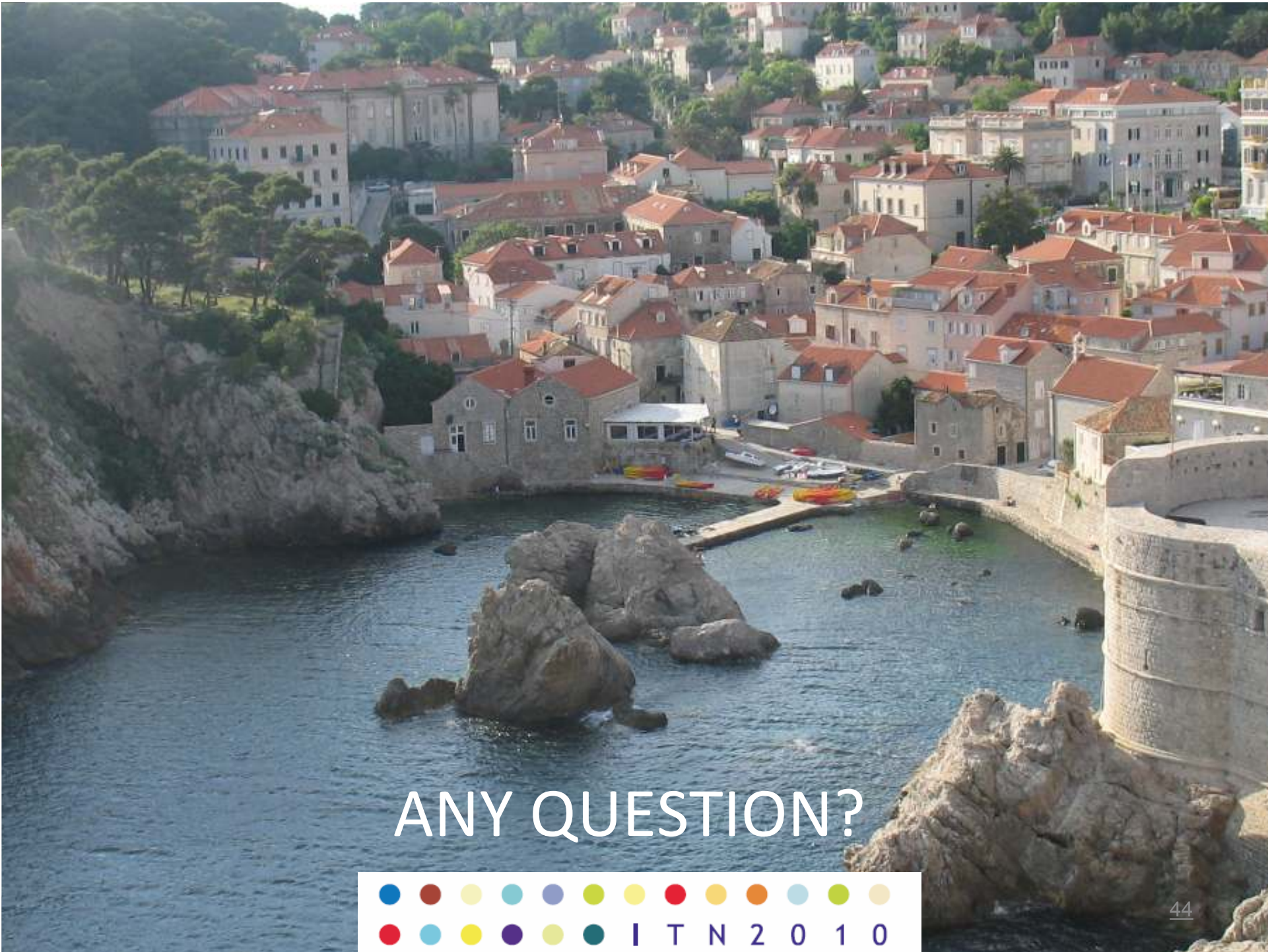


- real projection of reality?
- virtual projection of reality?
- virtual projection which oppresses, changes and/or replaces the “real reality”?

- Les médias ne transmettent pas ce qui se passe dans la réalité sociale, ils imposent ce qu'ils construisent de l'espace public. L'information est essentiellement affaire de langage et le langage n'est pas transparent au monde; il présente sa propre opacité à travers laquelle se construisent une vision et un sens particulier du monde.
- Même l'image, que l'on croyait la plus apte à refléter le monde tel qu'il est, a sa propre opacité que l'on découvre de façon patente lorsqu'elle [...] se met au service du faux (Timișoara, le cormoran de la guerre du Golfe).
- Son idéologie du « montrer à tout prix », du « rendre visible l'invisible » et du « sélectionner ce qui est le plus frappant » (les trains qui n'arrivent pas à l'heure) lui fait construire une vision parcellaire de cet espace public, une vision adéquate à ses objectifs mais bien éloignée d'un reflet fidèle.
  - *Le discours d'information médiatique : La construction du miroir social* (Patrick Charaudeau)



- „Old“ and new media: discourse differences
  - regarding real vs. virtual?
  - regarding the stereotypes (case study: identification of any hegemony discourse)?
  - regarding interactivity: has it to be seen a priori as a participative (e-democracy) – or the receptor (a citizen) remains a passive object of the “information”?



ANY QUESTION?





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