Media and Communication 2

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Introduction

The philosophy of media is an approach of reflecting upon the world that always finds and emphasizes the power and importance of systems and instruments of mediation. Music, words, photography, images, buildings, and even prayer... these are all media that determine human experience, human life, as well as thinking itself.

There is no truth outside the medium of language, and language, as Walter Benjamin once said, only shows us the linguistic dimension of truth.

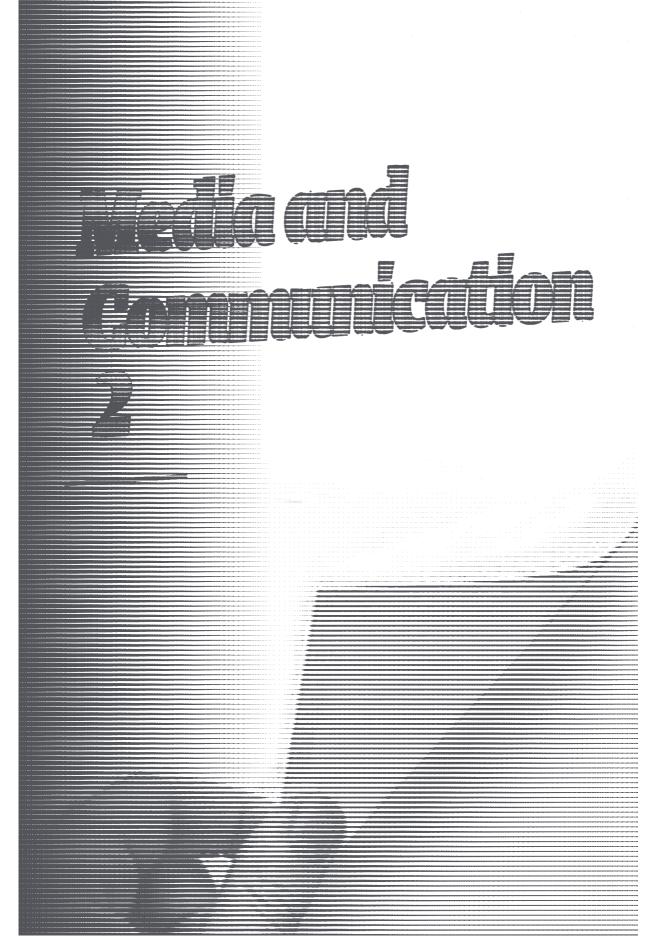
Each age has developed the media according to its dominant techniques. These techniques have also determined the ways of experiencing the world and behaviour – ideologies, worldviews, religions. The modern digital age has brought us, more clearly than ever before, an awareness of the media influencing every segment of human life.

Our communication is determined by the medium we use. The medium, in turn, is determined by the technique that underlies all media. The technical dimension thus significantly affects the forms of perception, habits, and the ways of shaping one's own messages and receiving those from others.

The philosophy of media is at the foundation of all communication science. It is sometimes taken for granted and mostly ignored, but it is there.

In the past fifteen years, groups of researchers have emerged in the territory of former Yugoslavia, completely independently, whose work may be categorized under the broad umbrella of the philosophy of media. Perhaps the unfortunate, mostly submissive role of the media in the past war was an inspiration for this new exploration of the media. Perhaps it was the influence of the philosophy of language and aesthetics that led the philosophers to question the media dimension of any mediation. In any case, a number of groups and institutions have become involved in this research.

University North is one of the Croatian centres that explore approaches related to the philosophy of media and the communication sciences. We have been enthusiastically working for years on scholarly journals that we see as a precondition for relevant research work and for positioning University North as a prominent research centre for the philosophy of media in the world.





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The Possibility of Gritique in an Era ruled by the Media

Key words criticism, media, capitalism, new media art

Abstract Taking the philosophy of media as a starting point, this text examines the possibilities, forms and status of critique in our times which are dominated, at least in the West, by what is known as media culture. On the one hand, the text avoids reducing systemic and strategic critique of capitalism to merely a critical point of view, while on the other it problematizes and examines the critique of modern media practices. The authors implicitly conclude that merely asking these questions paves the road to comprehensive critical action, within the existing systems of this media universe, as well as beyond it, i.e. in the particular socioeconomic system of thought and action. This text also examines the possibility of achieving critical practices through art, and in the context of emerging new technologies. Possibilities for critique within the framework of new media art are explored in particular, as this might revolutionize not only media practices, but also the social, historical and economical practices of capitalism as such.

Kako je moguća kritika u eri vladavine medija?

Ključne riječi kritika, mediji, kapitalizam, novomedijska umetnost

Sažetak U članku se, sa stanovišta filozofije medija, otvara pitanje o potencijalima, načinima i položaju kritike u našem dobu koje karakteriše, bar kada je reč o zapadnim kulturnim krugovima, dominacija tzv. medijske kulture. S jedne strane, izbegava se redukcija sistemske i strateške kritike sveta kapitala na puko kritičko mišljenje, dok se, s druge strane, problemski preispituje kritika delujuća unutar savremenih medijskih praksi. Autori implicitno zaključuju da je već samo otvaranje ovakvih pitanja utiranje puta za sveobuhvatno kritičko delovanje, kako unutar zatečenih sistema medijskog univerzuma, tako i izvan njega, odnosno u konkretnom društveno-ekonomskom sistemu mišlienia i delovania. Takođe, u tekstu se razmatra mogućnost kritičkih praksi posredstvom umetnosti, odnosno unutar konteksta dejstva novih tehnologija. U tom smislu, posebno se istražuju potencijali za kritiku u okvirima novomedijske umetnosti, što bi trebalo da predstavlja uvod u revolucionisanje ne samo medijske, već i društveno-povesno-ekonomske prakse u eri kapitalizma.

Critique is in our times most often defined as critical thinking. We however see this as an erroneous approach: defining critique as critical thinking on the one hand means to trivialize and simplify the concept, as well as to severely narrow down its meaning, since such a general definition omits the possibility to use critique in art and other phenomena such as the media. On the other hand, equating critique with critical thinking is an interpretation advanced mainly by modern psychology, which often reduces it to formal types of analysis, structured in a particular way. Our task here is to examine the possibility of critique in this age of media, primarily from a philosophical point of view¹, i.e. within the framework of the philosophy of media. To put it more precisely – we examine the possibility of media practice as critical practice, and the position new media art holds within it.

In the most general sense, critique for us does not represent only a way of thinking, it incorporates critical theory as well as effective critical practice. In other words, it is impossible to reduce critique to critical thinking because it sometimes goes beyond concepts and logical thinking/judgment. We therefore see critical practice as a practice of abstract thought and practical action, in line with Fichte's Tathandlung, for example. Unlike Kant and Fichte however, for whom selfawareness is the foundation of consciousness, it is our view that consciousness and critical thinking are founded on class divisions and conflicts. The effectiveness of critique as such is therefore the force necessary for destroying the self-sufficiency of self-awareness as well as speculation on pure concepts – a self-sufficiency that may be defined as the fuel validating the spirit of capitalism which encourages its development.

Critique is used here in its broader sense. We interpret it not only as critical thinking, but as a position taken on thinking itself and on its openness towards further processes of concept dialectics. This includes developments in thinking which instead speculative syntheses and conclusions, lead to criticism that penetrates (social) practice and is realized within it (a position parallel to Adorno's critique through negative dialectics and resolution of class conflict in reality). In our opinion this needs a mimetic impulse taken from reality as well as an aesthetic impulse from the media and the arts. The text therefore insists on critique as interpreted by the media

1 A Facebook page celebrating the so-called Philosophy Week (Serbia, 2020) defined critical thinking in somewhat popular terms, but adequate to our research. Critical thinking means cognition and evaluation. and is linked within a systematic whole: 'Critical thinking entails the ability to express one's own views; to plan communication and express one's opinion in a manner enabling it to be understood completely; the ability to link all significant elements of the topic under discussion; to establish a logical structure of opinion within which the stated facts make sense: to represent ideas in such a way that they are interlinked - so that conclusions which logically follow might be naturally drawn from them.' Posted on Facebook: 3rd February 2020. accessed: 4th February 2020.

and contemporary art, realized in a technologically mediated space.

Certainly, the shift from negative developments of the concept to its practical resolution is not to be carried out partially or uncritically. This then implies a revolution – both in thought and in reality (including the existing cultural, artistic and media reality). The interpretation context itself however is generally marked by unreflected speculation (in finance for example) and the so-called 'crisis of representation'2 which on the one hand pushes the concept as well as conceptual critique into theoretical positions which in their production generally support the capitalist world³, and on the other hand in terms of non-conceptual elements of art, leads to a process of 'dematerialization', which is at the same time another form of speculation.4 We believe modern media are at the centre of this dematerialization process (in culture as a whole). This is why the primary issue to focus on in this era of media reign is the possibility of criticism within philosophy and aesthetics.

Moving away from speculation and keeping within systemic critique, we examine how problem thinking can operate inside the media environment, with particular emphasis on artistic practice within media which takes a negative view of reality thus losing the strength of its foundation (in a tangible reality), but retaining the position of negative movement (as defined by Adorno in the field of modern art). In other words, we analyse critique as a concept but expand its dialectic to the domain of assessment and value. Evaluation does not always mean conceptualization; it can also contain an element of aesthetics which is why we take media and art as our subject matter. The critical position we primarily wish to examine and establish here does not always coincide - as per accepted opinion - with certain media content or objects of artistic representation. Following Adorno's unfinished theory of aesthetics, we essentially deal with forms/genres of media and art which take a critical stance on reality, simultaneously aiming to change it in a radical way.

It appears that the media of today are not particularly suited to critical review in general. Although in analysing their own function TV networks mostly keep to the traditional triad (information, education and entertainment), and a critical

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2 This crisis may be interpreted as a general crisis and a crisis in terms of value and evaluation: 'Goux describes the tendency of capitalist exchange towards abstraction and the tendency of 'dematerialisation' in art as two sides of the same general crisis in representation, punctuated by historically traceable crises in the value form.' Marina Vishmidt, 'Notes on Speculation as a Mode of Production in Art and Capital', in: Micha Kozowski. Agnieszka Kurant, Jan Sowa, Krystian Szadkowski and Jakub Szreder (eds.), Joy Forever: The Political Economy of Social Creativity, Free/ SlowUniversty of Warsaw, MayFlyBooks, London, 2014, p. 48.

3 Ibid, pp. 47-62.

4 Ibid

approach should include information as well as education and even entertainment, modern TV networks mainly operate uncritically. Almost all types of media content are treated as goods even when they are distributed through so-called public services. Since commercial content almost always lacks a critical approach, it generally seems that in the domain of television and modern media a critical stance is some exotic property that is sometimes desirable and most often not.

One possible objection from the point of view of any commercial media operating on the market, is that critical processes should once again be incorporated in the education system, as well as in science and politics. Meanwhile, media industries exchange information and sensory experiences on the free market and should therefore be free from the pressure exerted by the state and conservative intellectuals, as the competitive relationship between products on the market can replace 'traditional' critique in the media. Contrary to this, the horizon of expectation regarding modern media appears to have remained unchanged in the general public - just as any other goods which are produced, distributed and consumed on the media market, information must include elements of independence and/or neutrality and sometimes criticism, unless it is exempted from this due to its specific type (such as the tabloid press or pornography). In this process the surviving critique in modern media is most often seen in terms of genre: there is social criticism, moral criticism, etc., or in terms of specialized fields - literary, art, music criticism etc. In addition to this, criticism is seen as a mediating form in the culture industry between artists, managers and the audience with the apparent function of ensuring larger profits.5

As authors of this text however, we are not interested in how partial critique gains ground in the media sphere, or its status, although such a critique is also marginalized, defensive and in practice often exposed to be pseudo-critique. We believe the fundamental problem of criticism in the media is ingrained in the system and relates to technology and the general ideology of media processes. If we assume technology is 'neutral in terms of value', it can serve both the ruling regime of thinking as well as systematic criticism. This issue essentially relates to freedom of the media and more specifically – to phenomena of censorship, auto-censorship and 'political

5 See: Introduction... available at: https:// www.jstor.org/stable/ pdf/41064885.pdf?seq=1. correctness' (as well as the limits of these). Contrary to this, all commercial media and most public services can be seen as supporting the current regime in place (regardless of daily politics), since they provide services to one and the same regime of 'being and thought', i.e. capitalism. This regime, as is well-known, aims to control the media through market mechanisms; systemic criticism is of course aimed precisely against such a set of views which joins together capitalism and the media acting within it, seeing it as a unified industry. This industry today is technologically advanced to a high degree and is increasingly digitized, on all fronts.

Possibilities for critique in these times defined by digital media and the theory and practice of Big Data⁶, especially in the information age of late stage capitalism - have lately been offered by Assange, Snowden, Manning and their followers. In commenting on their activities, some called these subversive actions carried out online and on social networks - 'an art of rebellion.' This 'art of rebellion' appearing in the 'age of terror' (fear) is actually a transcendental and immanent critique of the media environment: transcendental as it operates outside the system, and immanent because it criticizes the world of information and media through using its own language and resources. Such a critique characteristically adopts one of the following approaches - one includes publishing information that had been safeguarded and controlled by certain regimes and secret services, and the other means fighting to make such activities a norm for media and social practice. Alongside these broad strokes of active critique in the field of global information, possibilities for democratic action through critique (in a technologized form of democracy) are also available in the sphere of so-called social media (Twitter, Facebook) which are in essence impossible to control, despite numerous attempts to do so. The problem with critical views stated in such environments is that actually these media have not been developed for critique but for other purposes.

Although *prima facie* this new media space appears to be open to the exchange of different opinions (views) and to critical action – both for individuals and for groups – it is actually a *topos* of 'prosumption' (an instance of simultaneously consuming and producing content), and therefore represents an exploitation of the users' work. Criticism produced here

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6 Comp., e.g., Shui Yu, Song Guo (eds.), Data Concepts, Theories, and Applications, eBook, Springer International Publishing, Switzerland, 2016.

7 See: Geoffroy de Lagasnerie, The Art of Revolt: Snowden, Assange, Manning, Stanford University Press, USA, 2017.

is therefore less efficient in practice or it reverses its critical facet into its opposite, as evidenced by 'revolutions' initiated on social networks (social media). The most famous examples include the Arab Spring and the global Occupy movement - a failed attempt at reviving 1968 student protests, supported by new media. In an article on critical theory and digital media, Jonathan Gray⁸ claims all these revolutions have actually been colonized by megacorporations and that internet media systems serve other purposes - these are in short, new ways of accumulating capital. The ways in which profit is gained on the networks, through marketing or 'mechanized exploitation of users', regardless of whether they use critique or other media forms and content, are always the same - companies operating in digital media exploit participants through the ideology of 'Playbour', obscuring labour within something that apparently constitutes play.9

External to these online and social network environments of work and play, but actually within the same domain, new forms of artistic expression emerge, characterized by critical engagement. This nonconceptual critical practice is not only a matter of the technology that shapes it, but also of those aesthetic moments which within shaping it may introduce impulses necessary for social change. It is our belief that just as the avant-garde in art questioned not only previous theories (of art) but social practice itself, expectations regarding new media art are not merely a matter of technical solutions in terms of innovative artistic expression, but also a potential starting point for radical change.

Similar to Assange, Snowden and other activists in terms of their engagement within the framework of media-political action, alternative and guerrilla action in modern art also uses the media as a message. This 'message', in addition to being, in McLuhan's sense, the choice to use media for critical action, is simultaneously an artistic 'message' that operates owing to its particular aesthetic/media form. In this sense, one further issue related to the previous ones is the possible critical engagement of (new) media through art. This problem is today analysed not only in philosophy, aesthetics, media and art theory, but also by modern artists creating in the media environment, as well as media (h)ac(k)tivists, ecologists and others.¹⁰

8 See: Review of David M.
Berry, Critical Theory and
the Digital, in: Jonathan
Gray, 'On Critical Theories
and Digital Media', Krisis,
Journal for contemporary
philosophy, available at:
https://www.academia.
edu/11823682/On_Critical_
Theories_and_Digital_
Media, accessed: 9th
February 2020.

9 Ibid.

10 Comp. e.g. with the topic of the interdisciplinary symposium at the University of Birmingham (2018) titled 'Critical Media in the Arts: Time, Materiality, Ecology', available at: https://www.birmingham.ac.uk/schools/lcahm/departments/ music/events/2018/critical-media-in-the-arts.aspxm, accessed: 11th February 2020.

Generally speaking, and based on historical occurrence, any discussion on new media art necessarily presupposes examination, analysis and theoretical explication of its critical dimension. Here however we must stress that understanding the concept of new media in accordance with its definition in the theory of art does not completely match the interpretation of the term in media studies, although as a wider concept it includes the meanings it has in the fields that primarily focus on understanding media practices. It is only on the basis of a differentially established perspective that we can see the existence of new media art as an expression of surpassing the conventionally established framework of artistic action, instead of viewing it as an adjustment of creative work to modern technological possibilities.

Development of new media art has always followed attitudes advancing wider social critique. The search for a radically new art encompasses early avant-garde artistic movements, concept art, land art, happenings, performance and experiments with possibilities of expression in new technologies within the development of multimedia art. In this way new media art manifests resistance and opposition to the existing social, economic and political framework of events. Its radical position does not remain at the level of formal analysis, but is primarily aimed at transforming the role of art in society. Development of art in general is marked by a search for new possibilities of expression, development of styles, i.e. artistic movements, as well as implementation of contemporary technological knowledge resulting in innovative new techniques and implementing new practices at the level of artistic methods. In this sense new forms of expression are not separate from the emergence of new media art. However, its foundation and direction cannot be equated with the stated (general) interests of art and research.

Failed attempts at understanding it and marginalizing radical social intervention as the central focus and basic principle in art of the new media is to a certain point the result of identifying it as *new media* art which highlights the interpretation of its radical position only at the formal level, that is, at the level of analysing *new* media of artistic expression. The consequences of such a view which might completely overturn the basic position on the development

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Divna Vuksanović Dragan Galović of new media, can also be found at the level of theoretical approaches to its interpretation (in the history and theory of art, aesthetics and art criticism), as well as within modern art practices. The most explicit critique of such an approach is offered perhaps by John Cage who has said that radicalism in art is not defined by its form but by its destructive action within the existing social and historical context. However, despite not being generally accepted, the strength of conservative action in the theoretical and artistic developments mentioned, are not to be underestimated since their increase has the power to completely alter the direction and approach to a historical interpretation of the development of new media art.

It is precisely such circumstances that bring this question into focus - what is the possibility for critique in this era of media rule? Does the increasingly strong commitment in society to developing new media technologies reveal the problem of form as the central principle for establishing new aesthetic value systems? If an era identifies itself through the methods/technologies/processes of transferring information and the possibilities for accessing them, instead of identifying with the quality/foundation/historical perspective of artistic and any other creative expression, is there any space left for other forms of radical action that do not relate to the development of technology?

The current narrowing and simplification of the paradigm for understanding new media art, prompted by the already mentioned change in the interpretation focus, introduces into modern art those art practices which identify with new media art according to the criterion of being based on so-called new (artistic) media, but without the main criterion of being defined as the art of new media. Despite the fact this focus in art and research may be considered as perfectly legitimate, the criterion for classifying these works should be thoroughly examined.

One should ask to what extent are new media actually new, a question posed already in the 1990s by Lev Manovich. Focusing on understanding the essence of media, Manovich first questioned the supposed level of newness at the formal level, suggesting, in accordance with this view, the introduction of the term meta-media or post-media, which in his later

works initiates the development of a so-called post-media aesthetic. ¹¹ Further following this line of interpretation, the issue to be highlighted is – whether results of innovation/improvement manifested at the formal level, can be considered essentially new in an era of media, i.e. of prevailing media and communication industries.

In circumstances when innovating/surpassing/developing media which in some segment differ from existing ones represents an expression of greater consolidation and stronger development of dominant industries, such changes remain within the framework of activities supporting the status quo, and they cannot be considered entirely new at the level of their social influence. The fact is that the revolutionary effect in emerging new media technologies does not exist in the age of powerful media and media-technological industries, whose development is based on a relatively fast exchange of products available on the market. The process of declining revolutionary effect exerted by the media is also highlighted by Manovich in his analyses, as he notes that new media normalize the revolutionary effect of avant-garde art movements. 12 In this sense, viewed from a wider historical perspective, the new media era can be considered to be a post-media era, in the context of extinguishing revolutionary possibilities traditionally highlighted by the emergence of new media technologies. This however is still not reason enough to accept the position that any implementation of new media in art lacks fighting power. This is primarily true in instances when new media in artistic expression are not part of the dissemination and absorption of media industries. Only if it develops and acts outside the context of dominant powers of social guidance, can the medium in the so-called era of media rule as we understand it, keep the revolutionary power to subvert existing social-historical relations.

A significantly wider scope of critical action in new media art as well as a theoretical approach to its fighting potential can be identified in the different ways the media are used today, as well as in the open possibilities of meaning a particular work carries. The theory behind this view is primarily in John Fiske encouraging the subversive potential in popular culture, and in postmodernist views of texts resisting any imposed meanings (comp. Derrida), or even in the traditional view that

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11 Lev Manovich, 'Avantgarde as Software: From 'New Vision' to New Media', in: Sretenović, Dejan (ed.), *Metamedia*, Centre for contemporary art, Belgrade, 2001.

12 Ibid.

art represents a space free of thought. Even a cursory glance at some new media artworks with a strong critical dimension, such as BirderXing Guide (Heath Bunting and Kayle Brandon, 2002), Zapatista Tactical FloodNet (Electronic Disturbance Theater, 1998), [domestic] (Mary Flanagan, 2003), Second Life Dumpster (Hajoe Moderegger and Franziska Lamprecht, 2007). The Mad Dog Performance (Oleg Kulik, 1994), etc., link this position with modern art practice.

Modern art therefore, and this is true for understanding new media art as well, has not lost its critical potential. Its revolutionary strength might be obscured by actions, approaches and uncritical interpretations through which the perspective of understanding new media art is equated with examining the expressive possibilities of new media technologies and tools. The consequences of such a position becoming authoritative due to the social influence of media industries are however not be found only in the domain of expressing social criticism through art, but in art criticism itself which, seduced by the fetishization of formal principles in creative expression, can often exclude from the art world precisely those works expressing the strongest social criticism, precisely because they cannot be included in the generally accepted classification systems at the formal level.

Through new media art and in modern social, economic and historical circumstances, critical engagement which is socially marginalized but still quite productive, faces the challenge of possibilities for its expression and activity being partially eliminated, which leads to a total failure to be recognized as artistic expression. This development in prevailing theories and practices of modern art is primarily the effect of the analysed discursive and artistic-poetic repositioning of (artistic) critical engagement in the media and overall sphere of human activities. Certainly, maintaining critical and revolutionary practices in modern times must include the existence of problem-based theories such as the philosophy of media, which can encourage and support a fundamental change in reality.

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The Body: Narcissism of the Media

Key words body, narcissism, media, globalization, stereotypes, consumerism

Abstract The popular media industry of spectacle with instruments of 'seduction' produces 'voluntary cosent' of man in acceptance, imitation and evaluation of distribution of corporate consumer culture. In this world man plays role beyond his ontological need and self-conscious realization of subject as thinking creature.

The aim of this paper is to problematize socio-cultural phenomenology of body transfiguration, impressions and experiences in opticum of consumerist globalization.

The new construction of 'new' body is modeled on techniques of instrumentalisation, stereotyping and hybridization of narcissism as the primary reprezentational principle of such media experience.

Tijelo - medijski narcizam

Ključne riječi tijelo, narcizam, mediji, globalizacija, stereotipizacija, konzumerizam

Sažetak Popularna medijska spektakl industrija instrumentima 'zavođenja' proizvodi 'dobrovoljnu saglasnost' čovjeka u prihvatanju, oponašanju i vredonosnoj distribuciji korporativno-potrošačke kulture. U tom svijetu čovjek igra uloge van njegovih ontoloških potreba i samosvjesne realizacije subjekta kao misaonog bića.

Rad ima za cilj problematizaciju socijalno-kulturološke fenomenologije transfiguracije, prikazivanja i doživljaja tijela u optikumu konzumerističke globalizacije.

Novokonstrukcija 'novog' tijela modelira se tehnikama instrumentalizacije, stereotipizacije i hibridizacije narcizma kao primarnog prikazivačkog načela takvog medijskog iskustva.

Introduction

In a world of transgression, in which numerous changes are happening rapidly and in which the principle and approach of ambiguity are favoured, we are all elements, particles of the same network of media industry. The uniform ephemeral glow of (entertainment) industry has abolished the traditional body as it existed up to that point, establishing the sensation of encounter with (one's own) body. The postmodern body in the conflict between the erotoid and the tanatoid is in the shadow of the media industry. The modern-day body industry is a multimedia model of advertising-mental construction and a form of simulation of media-generated narcissism. It is simulation because of the *lack* as well as the *surplus*. Thus, the simulation is transformed into a media resolution that virtualizes the alleged catharsis. The industrial body becomes a stereotype or a starting point in processing the visual and linguistic discourse of representation of the body in the media text of postmodern culture. The theory of discourse as a theory of practice, that is, the way in which the language of the media defines the reality, helps us reflect critically on the reality and deconstruct it contextually through the model and ideal of beauty, which women are to strive for according to the media. This imaginary problem has generated a highprofit multi-industry with the task to correct and represent the body in accordance with the patterns, clichés, and the key of the media language. The media (self)-realization, in synthesis with the multidisciplinary industrial optics, 'allows for' a description of the invisible – of someone who is not there. Instead of being the attention of human imagination, where the boundaries of everyday world disappear for a moment, the body of today loses its memory and becomes a mere physical object that surrounds us. The real space of dynamic sensitivity of the body is beyond the hidden areas of the human spirit. Such visualization/screening of the industrial body, in which there is no story, nullifies imagination and closes the possibility of diverse (subjective)

interpretations. Thus the persona of the body is today reduced to mere polarity and a simple dichotomy on the line of the 'either-or' formulation. The body industry provides a substitute for the copy that needs to become independent and materialized/realized in the image. The discourse of such an act is an evolution into a new, non-existent existence.

Today, industry uses the body to search for an ever-new identity and to explore different aspects of one and the same expression. Like in Brechtian irony, the 'body' is offered a cure for transience.

In the industrialized body of the 'looking good' value system, protection is sought and a psychological substitute is determined through the body, which has the (outwardly imposed) role. The psychological life of this representation ranges between the sexes with disintegrating body parts and a libido that is infinitely prone to competition. As Julia Kristeva notes: 'If the woman's body did not lack, Don Juan would be happy with this 'Sex which is not Don Juan". The final, industrial body is produced as the very emblem of a man's desire. Such a body is only and merely physically given and dominated by aesthetic standards imposed from the outside, which whenever they are reached, get quickly replaced by new and unattainable ideals and parameters. It is not accidental that, in order to encourage media literacy, the Australian government obliged the editors of magazines to indicate the altered photographs of models that were significantly processed or 'photo-shopped'. The importance of this warning becomes clear given the global terror of the advertising industry, which claims that a woman whose physique does not correspond to the 'Barbie mould' does not love her body, or rather that she is dissatisfied with it, and that it needs to be modified according to the norms of beauty 'devised' for her by someone else. As an image of vanishing, the biological body of today is merely an offprint of an event that fades, both before our eyes and from our memory. What is embodied is the shape of the body as an 'impossible encounter' with the 'object' of desire.

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The language of the body

MY BODY WRITES IN LANGUAGE. MY BODY HURTS THROUGH LANGUAGE. LET'S CALL IT A DREAM STATE, OR THE LANGUAGE OF THE BODY, as Kathy Acker writes (Bodies of Work). Indeed, does the body have a language, or what is the language of the body today? Acker states: The Body does not lie. It does NOT LIE BECAUSE IT DOES NOT HAVE A LANGUAGE TO LIE. Does the body seek its own language, or does the language seek the body beyond its patriarchal definitions? The body both speaks and writes in its own language. The language of the body is not linear; it is fragmented and again unfinished. The body formulates a meta-symbolic representation of the text in its language. This language denies or confirms the body. The body as desire. The body as the order of the (sur-)real in which the body is (not) seen in the opposition between subject and object. The language of the body intervenes in both space and time. That language can be a (non-)arbitrary propaganda, a media story, or a new industry fetish. In its manifestation, this language is in the triangle of the media replica, the mimesis of patriarchy, and the inability to exist. Where is the body in all this?

The language of the body depends on construction – the construct of associations. When these links are broken, the association itself disappears. People read this suggestion of the language of the body in different ways. This leads to (in-)visible events that become an integral part of our reality. This process is continuously subjected to random contrasting of space behind and in front, through the (language of the) body. In this way, a place or places are formed that penetrate the narrative logic of the language, that is, the syntactic hierarchization of the system of communication – of being embodied in the language of the body.

The language of the body is a non-verbal construct for the projection of social roles, through which identity or imitation concepts are self-actualized, their content generating towards the acquisition of desirability, social inclusion, or emotional reflection. The bold language of the body transforms a person and extracts from him or her what is untouchable, tabooed, non-liberated, that which everyone carries within himself. According to the levels of imaginary roles, the non-verbal

expression metamorphosizes, accentuates, and emphasizes the symbolism of gesture, movement, or space. Language is inseparable from space in this discourse. Space (re-)structures language, gives it new meanings, directs or synchronizes man and action. As such, language is always in space, as without space it does not exist and does not send messages. New spaces also address the new linguistic attribution of the body. Interaction between place and language is a social symbolism of assumed roles, concepts, and strategies. Displacement of the language of the body from space is the impossibility of representing being, i.e. social existence, which is ultimately not convergent even with narcissistic culture. The body is the space of space. As such, the body is a map of symbols, roles, and requirements. The body is a dichotomy of either-or, of conceptualizing or deconceptualizing space. Conceptualization of the place, through the body, is a question of the meaning of the body's identity. The space of the speaking body (Hora from the Greek verb horein - to assign place, content), as Julia Kristeva has put it, is a kind of original bodily pre-signifier. Thus, place becomes possible through the body. And the nonplaces (Marc Augé) acquire the intimate narrative character of the territory of the language of the body, revealed in space.

Essentially, the language of the body is a relationship, but only as a process. Through the language of the body, as an erotic process, an interpersonal relationship is possible. The language of the body as a machine for producing the new sense of the body merges thought and rapture, measure and ecstasy. But then again, the language of the body as a 'visual machine' for producing the postmodern sense blocks many other possibilities. Hence, it has symbolic, universal, psychological, anthropological, and sociological meanings. But judging by the global universalization of the text of the language of the body, one would say that the body of today is following the esoteric advice of Baudelaire 'sur le maquillage'. Whether painted, truly alive, moving or at rest, the language of the body is the starting point for reviving the body itself. The language of the body is Name. Not a Name among other Names, but a language that communicates and opens up to the Other. The language of the body is thus realized as a biological, ontological, and mythological text. Essentially, the language of the body is actually a script before the script. From the point of view of

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subatomic micro-communication, the language of the body is a continuous, universal, and permanent communication channel open to new reflections on the body's representative role. The language of the body is in constant conflict between intimate sensuality and strong associative visuality of external expression. Such a body has long been 'out there' in a new chapter of its visual history, which provokes, incites, and stimulates the meanings of visions and views of imaginative 'play'. In the space of such visuality, that is, the projection of the self, the body is often separated/split due to an imaginary craving of the imagined connected text of space. That is why place-space and illogical movement often displace the language of the body into the un-read associativity of signs and meanings.

Global enclosure in the dominant language of television has established a straight-line communication of an 'eyeoriented' culture. Instead of opening one's eyes, television has closed them, depriving man of a rational sense of the nature of communication of the language of the body. The language of the body does not question the language of the media. On the contrary, it is merely a replica of the media, materialized in an unquestioned key. The language of the body meets the requirements of the aesthetic and value standards of the media without a dialogue. Essentially, the body is a ubiquitous promoter of the media industry, and often its predecessor, which even by (un-)consciously stepping through the uninhabited places of the text of the body seeks new paths of media power and media existence.

The empty body

The post-postmodern, multimedia era of emotional hypocrisy has taken away the soul from the body by trying out a new concept of visuality. The staging of the movements of this new chapter of visuality, intended to provoke, stimulate, and enrich, essentially yields an 'empty body'. Such a body is merely a currency of the provoked uniform aesthetics of the consume-centred media profile. Under the economic shell of the phenomenon to impress the 'world of money', the destroyed game of the body magic is lost and transformed

into a new, problematic media frame, in which the body is packaged and visually distributed. Such a compound is not natural and often borders on bad taste. According to Eduard Spranger, personality types are shaped according to the value choice and value hierarchy, which in the context of this panel suggests that aesthetic favouritism and body promotion is the postmodern value substrate of dominant preference. In any case, the body is a passive object of the cloning and copying trend, which as such is strongly involved in creating a new multimedia world. The safety of the body privileged through the experience of sensual rapture, touch, and smell has obtained its visual equivalent of a 'close-up' as a fetishized aspect of an essentially empty body. The body as an object does not signify anything, or more precisely, it only signifies absence as an expression of the unconscious in the visual field. The consequent question of this discourse is: whose is the desire, and for what? Is the observer led to reflect on the eroticism. of the body, or is he unquestionably 'offered' the knowledge of the limited expanse of the body as the highest form of visual construction? In this episteme, the truth about the (empty) body should be sought in a mix of different multimedia ideas and a mixture of elements in the game of truth and deception.

In complex discursive formations, perception of the body ranges from obsession to resisting the image. Here the biological determines the psychological, because the body is situated and connoted as the desire in/for the image under the label of fetishism. Laura Mulvey has pointed out the universal tendency of men to fetishize the entire body of a woman – as an attempt to make the totality represent the 'missing' part. What can be seen is known/recognized as desire. The counterpoint is the 'empty body'. The body is no longer an anatomical term. It is increasingly a socio-psychological term that transcends the social conventions of the opposition between the female and male roles. The postmodern reading of the text of the (empty) body, as a signified associated with a signifier, is no longer dictated by the anatomy of a man or a woman, but by the discursive system of the society. Reading the original bio-ontological body must be either male or female. Deconstructing the body in its visual plurality contributes to the exploration and shifting of the boundaries of the transmission of cultural codes in the global context of body

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perception. On the other hand, the focus of the body is on rethinking the diversity of women's ideas and interpretations. Through the body, the representation of the female presence in the world is definitely transnational in nature. The transnational community imposes aesthetic principles as a series of multiplied hegemonic systems. The supreme principle predominates seeing the body in a transnational key. From the position of the media as a centre of perception, this discourse does not know binary oppositions such as West and East, progressive and regressive, traditional and modern, European and exotic.

The processes of emphasizing the media fragmentation of the body or the corporeal correspond to the images of a complex multiple identity, at the heart of which is the central question to whom the body belongs: the individual, the media, or the society. The postmodern epoch has given a new trajectory to the body, limited by the proportions of the sphere of forms, i.e. the imposed 'catalogues' in whose space the (pre-)set desirability is realized. The vulgar manipulation of corporeality, given through the form, invalidates the symbolic exchange of subjectivities. In such procedures, instead of the biological skill of maturation, the body turns into a melancholy of vanishing as a natural reaction and response to the unsustainability of the projected, the artificial. The language of the empty body has thus redefined the biological rhythmical nature of the rapture of the heart, secret, emotion, symbol, etc. In the drama of the trapped body, the multimedia memory of illogical, overcrowded aesthetic scenes is recognized as an unquestioned and functional fact of new manifestation. Bareness, as a physical and spiritual expression of the cruelty of a world that does not support individuality, is merely a linguistic-stylistic abbreviation that reveals the mechanisms of encrypting new corporeality.

In the dimension of total visibility, we live a paradox where we no longer see anything. There is no longer a principle of credibility or reality of the body that would confirm its existence. The atavistic fear of biological finality and the megalomania of outward appeal have led to a cynical (re-) formulation of the body, which does not want to be questioned. A question is the beginning of a dialogue and the 'empty body'

is dominated by a monologue of the serial industry type. The culmination of the act is a fact by which the postmodern observer is consciously adapted to the (in-)authenticity and (un-)certainty of the 'monologue of the empty body'. Formulating the fundamental questions of the body in a new way, in the widest range from cosmetic surgery to genetic engineering, where (not) accepting one's own body also means (not) accepting one's own limitation, makes us wonder with much existential anxiety – what is human body today? Does the postmodern body belong in its immanent capacity or is it merely a confirmation of the achieved media (self-)realization is a question of the qualities (and forms) of the modern world at the heart of which the corporate obsession with the body, eternal youth, and sexual freedoms prevents existence in the original 'spiritual body'.

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The utopian body

In 1975, Michel Foucault analysed the 'medical view' as one of the components of the modern 'societies of control', which in the context of the Nietzschean idea of revaluating (all) values generates the deformation of the newly established postmodern phenomena. Almost forty years later, the market democracy again prescribes, practically dictates a desirable view of the state of our bodies. Objectively speaking, there would be nothing provoking in it were it not for the laws of the market, which knows/recognizes only its own interests in everything, even in the body. The vitalist demands of the 'open' market ignore the fact that the care of the utopian body is (also) a matter of personal responsibility, personal morality, etc. The media, numerous clinics, advertising agents, cosmetic and aesthetic surgery centres are each in their own way - but with the same goal - (re-)defining our view of our body as a 'duty, obligation, and responsibility' of caring for one's 'perfect appearance and a perfect body.' Responsibility for a 'body culture' that is displaced, or rather positioned in the formula of a utopian body, is not a publicly formulated ethical discursive plane of genuine concern; on the contrary, it is a mere paternalist and consumerist-capitalist currency that seeks to

live at the costs of our body. The reality thus construed raises ontological questions about the status of the (transformed) reality itself, about the relationship between mind and body, more specifically about the relationship between life in the biological and life in the utopian body. If one keeps in mind that the body cannot be separated from the spirit, i.e. psyche, then the utopian body is essentially a disembodied body formatted on a virtual composition of multimedia self-deception.

By changing the operational mode of the optics of power, the space of media public also transforms the role of the body as a social-psychological and anthropological-biological category. The body, that is, the desire for its utopianism legitimizes the social character of that 'fact' as a new relational entity in the social system of observation, exposure and exhibitionism, and the transformation of power. In the (re-) presentation of such a subject, the postmodern individual is most afraid to go unnoticed and invisible, notes the German sociologist Markus Schroer (2010: 461).

Consequently to the raised issue, this relational discourse will also raise the question about the originality - immediacy of one's physical existence in the world. If, then, one neglects or removes the ontological foundation of our givenness, then the body is only an object and an exhibition, which, in the desire and intention to be renown, cannot be known. The ubiquity of the body in the media space eliminates the order of knowledge as an experience of one's own corporeality. The universally proclaimed new biopolitics of leanness seems seductive in its rhetorical mantra – healthy lifestyles based on a dietary regime, sports, and nutrition, leave no one indifferent. Accordingly, various global anti-aging organizations such as the European Academy of Quality of Life and Longevity, Institute for Longevity, or Institute for Extension of Life are inaugurated, but that is only the tip of the iceberg of the postmodern multimedia façade, which always accuses only you for having 'neglected your body,' without regard for the regularity of biosocial laws! Speaking at the level of body care, François Cusset has said that health is no longer just a state of balance, but also an ideal encompassed by the term 'form', which has been in vogue in France since the early 1980s (2008: 23).

The policy of body care has becomes transnational and transcultural, as is, after all, the multicorporate global capital itself. Pharmaceutical giants and their partners are continuously developing a 'responsible' stance aimed at internalizing control over the body as life politics, i.e. 'biopolitics'. The culture of proclaimed care is so influential that in the us they have even introduced penalties for stubborn workers 'who do not manage to achieve optimal weight' (according to Cusset 2008: 23). The body thus programmed, or rather experienced, becomes both expropriated and extraterritorialized; it is a redistributive market unit for the media, the pharmacists, the fashion agents, and other management forms of sale of the measurable equivalents of consumerist culture. Targeted, multiplied action is proclaimed by means of advertising exhibitionism, which the French monthly Vital, by inviting a person to 'become a personality' or to 'realize' himself or herself, has summarized in the slogan: 'Do you find it difficult to see your navel?'

From the time of ancient Greek civilization, where even religious ceremonies entailed competitions of bared, mostly athletic bodies, to the projection of modern-day models, the imperatives of desirability of the utopian body have remained the same. Incorporating such awareness into our physical field problematizes/generates issues of intellectual, emotional, and social development, as well as the development of creative potentials. The universally proclaimed context of the multimedia sociology of the body abolishes desire and experience, because the person is the observer of something that is and is not his or her own existence (D. Anzie).

Briefly, 'thanks to' the technologized and mediatized existence in the realm of sensory amplifiers and virtual worlds, which have abolished the curiosity, exploration and struggle of existence, one cannot be a subject open to himself and others, to all his senses. The extensive desire to (self-)observe the body as the dominant form of (self-) presence in the age of multimedialism has turned into a negation of the very meaning of the body. By searching for utopian 'identity dreams' through aesthetic-visual communication, the body in its (re-) design essentially positions itself in the finality of the sign as a materialized vision of conquering the imagined space of

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realized or materialized corporeality. The social 'acceptability' of the utopian body does not only speak about the formal nature of the changed role of the body in space and time, but also and essentially about a structural change in the patterns of identity realization at the heart of which is the primacy of visualization. That is why, unfortunately, man is less and less a HOMO CREATOR.

Full body art

'I came up with the idea of having them paint me with drills that had felt pens attached to them. I stripped myself naked, although in local schools male models were forbidden to do that, only women were allowed... Both the professors and the students of that school painted over me. There were about three hundred people and each had one minute.' These are the words of artist Dragan Ilić about his performance Human Canvas, which he gave in 1979 for the students of the Brisbane's College of Art. This radical performance, covered by all the local media, violated the law because the artist should not have been naked, but was eventually defended in court with the argument of artistic freedom. All professors were fired from the Brisbane college and a video of the performance is still to be found in the school's records, says Dragan Ilić (2019).

The introductory words for the treated subject narrative will serve as a reflection and expression of artistic plasticization and the interaction between the artist and the body. In this spirit, let us start from the hypothesis that the body is an illusion. Conscious, unconscious, emotional, aesthetic, ethical, perceptive, or some other concept from the circle that self-defines illusion. Illusions change the experience, or rather dimensions - spaces, times, senses, and the sur-reality. The angle of observation transfigures the experience of the body. In the illusion, bodies are merged and separated, co-existing as oversized personalities.

The template of the 'reality illusion' manifests itself paradigmatically (also) through the art technique of full body art, as work on the naked human body, by means of painted bodies, given artistic techniques, different colours, or colours similar to the human body. Simulating sameness, or projecting sameness, is a template for illusion itself. In the artistic composite of the 'new body' we situate the imaginary settings, the limits of the performative, the power of the body, but no less the power of – thoughts. In this relational discourse of real-unreal body, the line of the body is explored, its in-finity. In a technical, artistic sense, the body is the emitter of the desired, perfect, utopian.

These artistic compositions, in our memories of our bodies and body experiences, and again not only our own, are detected as possible identity forms of our lifelines. These lines will range from pain, pleasure, consumerism, rituals, customs, lust, intervention on the body, to the mythologization of the body. Postmodern pluralism, whatever it may mean in its praxis, perceives the body as a tool – an instrument in emitting the dichotomy of confirmation-contestation. Nothing in between. In this expanded field of art as a meta-narrative, life is displaced, replaced, and imaginated. Certainly it is a space of expressive languages of techniques and reflections on the self-experienced body as the avant-garde space of new visuality. Identity, gender, tradition, ethics, aesthetics, and freedom are the signifying maps detect corporeal spatiality. In this territory, the conceptuality of the body is deconstructed in a broader form, from ancient narrativity to consumerist banality.

Body art has its own history, evolution, conceptual forms of maturation, 'growth' and the role of the body in this discourse. From the rudimentary drawings of our distant ancestors and the ritual exposures of the body to various myths and deities, through the aestheticization of the body as a form of attractiveness to the composites of radical constructs, the body is a distinctive, original, living human canvas of self-expression of artistic freedom.

We will wonder whether within the body punctum and the humanoid-robotoid trajectories, there are cognitions beyond the sensory cognitions of the world. From liberation to melancholy, where the world of the body is. The Body: Narcissism of the Media

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Body art is, among other things, a platform for political engagement, the radicalization of the body as an emitter of social policies, that is, the shaping of social identity and its transfer to a broader social discourse. As a canvas of political resistance, the body confronts and clashes, positioning itself as a showcase of political dramatization within which its visuality expresses an attitude, domination, and disagreement with the points of the body that in this literally 'naked' corporeal way, radicalize the political discourse. Between the urban alternative of the body art scene and the language of the body in this performative form, there is a wide line of the human canvas within which there are intimacies, conflicts. contexts, attitudes, emotions, and resistances.

The physical essence, by this expression, abolishes the boundaries of the communicative, thus becoming itself a boundary. Illustrative-demonstrative statements are modules of variation in theme, intuition, subconsciousness, intention, and purpose in the realization of the message. Even in situations and places where the body is not a space for collective demonstration of the act, like in a visual expression of the standard setting of the artistic concept, it has a political meta-narrative.

Thus, in whatever way we may put it, from whichever analytical-observational plane we may situate the body, it is equally a traditional and a postmodern expression of artistic freedom, imagination, and play. Limited only by spirit and creation, the boundaries of the body are boundless variations within which the world of both ontology and gnoseology is positioned. Each artistically transferable point of the body is also a continuation of the line, like a prosthesis of human (im-)perfection. Body art thus disarms and liberates the body from biological bounds, directing it to new spatialities that become telling and artistically impressive. The sum of the individual points of a body thus painted is also a sum of collective experiences, pain, scars, the struggle of Eros and Thanatos, the survived yet even more non-experienced body. This new 'revival' of the body seduces and translates into new experiences, asks questions and provokes answers.

Body art is an equally provoking text that calls for a dialogue the perfect, beautiful body, shaped by civilization, as a premise of someone or something else, outside of the meyou, we-you relationship. In this relational discourse, body art also fights against the mediological forms of presenting its body as an enemy, an imaginary enemy in the imperfection of its proportions, dimensions, shapes, weight, and age. Body art, whether individual or publicly conceptual, can also be positioned in this discourse as a form of guerrilla warfare, a continuous action in response to the imperfection of the body. It is also a struggle against the various forms of mimicries of the all-modern age, in which alleged understanding and acquiescence are essentially indicative of misunderstanding and non-questioning. This is why body art is the focal point of the broadest, civilizational dialogue, of this subject matter and the ensuing, coexisting ones. Regarding the implications for a total mass-media possession of the individual – physical, spiritual, mental, voluntary, it is only natural that one of the motives for deconstructing these issues is in a time of universal seduction, complacency, and narcissism.

Body art communicates between nature, biology, sociology, intuition, and imagination. As a corrective mechanism of the field, more or less, this art form questions the cosmogonic trajectories within which we face challenges, the boundaries set by our bodies and set before our bodies. Against the whiteness of the *human canvas*, we self-define spaces of beginnings and new beginnings, as the always first steps of the body in meta-physical movement.

With this art form, the body is in continuous motion, both linear and nonlinear. Each point is an expression of a distant imaginary point that returns through some observational prism to the world of our imagined or long-experienced points, identifications with them, griefs and joys. The point of that punctum is never a soulless, static unit. On the contrary, as a creative charade of power within the imagination of the body, it is a vitalist energy that, through its unconcealed aura, collects other points of artistic as well as psychological imagery.

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If, in scientific terms, body symmetry is an emblem of the biological elite, then body art can also be viewed as a compensation or equivalent to corporeal symmetry, and moreover, all artistic asymmetry will be seen or experienced as a targeted, engaged disruption of the order of idealized phenomena. Asymmetry as a rebellion, a provocation, a rejection of the clicheization and ready-made labelling of aesthetic concepts.

In its appearance and conceptuality, body art abolishes all genetic-biological constraints through variation of forms, within which it is nevertheless emphasized that there are no absolute symmetries, absolute perfection or order.

In the metaphorical sense, body art abolishes the space overflowing with the mediated body, space of all sorts of emptiness - spiritual, value, ethical, aesthetic... Outside of arbitration in the relations of respectable paradigms, it is only the question of intriguing broader social collage that, in this way as well, yearns for interaction and the organic unity of dialogical, explorative forms. Essentially, it is a striking call against the self-abolishment of man.

As an original unfettered freedom, this form of art is a mediated tenderness of poetic expression in which the dream is the art of discovery. In this act of revelation, we are witnessing the transcendental renewal of birth as innocence, chastity, purity, and the beauty of becoming. In these images, there freedom with which body art begins and ends is sublimated.

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Philosophy and Gonsciousness in the Future: Gyborgs and Artificial Intelligence waiting for Immortality

Key words future, philosophy, cyborgs, communication, media, consciousness, artificial intelligence

Abstract Natural sciences and technologies place artificial intelligence, robotics and cyborgs at the centre of human attention. However, virtual and augmented reality and the unthinkable possibilities of the future media and communication between individuals and social groups might be deeper and broader than we think, and evolve in forms we have not hoped for. If philosophy wants to focus on the essence of scientific-technical age, it must reflect on the very foundations of computer-operational thinking, because artificial intelligence has already started to develop its own consciousness and may, in the future, devise a strategy of development beyond man and without man.

Filozofija i svjesnost u budućnosti – kiborzi i umjetna inteligencija uiščekivanju besmrtnosti

Ključne riječi budućnost, filozofija, kiborzi, komunikacija, mediji, svjesnost, umjetna inteligencija

Sažetak Prirodne znanosti i tehnologije stavljaju u središte ljudske pozornosti umjetnu inteligenciju, robotiku i kiborge. Međutim, virtualna i proširena stvarnost te nezamislive mogućnosti budućih medija i komunikacija između pojedinaca i društvenih skupina mogle bi biti dublje i šire nego što mislimo i razvijati se u oblicima kojima se još ne nadamo. Ako se filozofija želi orijentirati u biti znanstveno – tehničkog doba, ona mora misliti same temelje računalno – operativnog mišljenja jer umjetna inteligencija već danas razvija vlastitu svjesnost, a u budućnosti i strategiju razvoja mimo čovjeka i bez čovjeka.

The missing link between animals and the real human being is most likely ourselves — Konrad Lorenz

Questions such as 'When will robots acquire consciousness?' or 'Can machines replace the human brain?' or 'At what point will artificial intelligence overpower human and what will happen then?' were once reserved mainly for science fiction and as such often outside the interest of philosophy. sp authors such as Arthur Clarke, Isaac Asimov, Stanisław Lem, or Ray Bradbury were perceived as the heralds or pioneers in discussions about the future or even its 'contours'. Modern discoveries and insights, especially since the end of the past century, have confirmed some of their visionary solutions, which is why questions about the future are now increasingly considered in relation to the present quantity and quality of scientific-technological development. It has become clear that the future is already here, among us, and that it must be seen in its essence if we are to direct it towards human ends.

The future has been gradually accepted as an area of new research in which the human mind will re-examine not only its rational, but also its ethical abilities. Michio Kaku emphasizes that predicting the future has long been the subject of human desires and dreams, from ancient history to the latest technologies. Regardless of these dreams from the ancient times to the SF authors. Kaku has seen it as one of the essential features of human nature and human civilization. For him, its key feature is to 'translate thinking into reality' and to fight the prejudice that it is impossible to predict more closely the world, let's say, in a hundred years. Despite the obstacles, he considers thinking about the future as an indispensable part of scientific work, and this kind of philosophy simply needs to be fostered and developed. Therefore, it is also important to 'closely examine the work of the leading scientists who are building prototypes of the technologies that will change our future... The prototypes of all these technologies already exist.'2

1 Kaku refers to persons such as Jules Verne, who in his literary works precursors of the later sF novels - could 'see' with great precision all the details of the future development of technology and what it would cause. Similar were the projects of Leonardo Da Vinci, and one of the common features of the two visionaries was their trust in science and an extrapolation of the achievements of their own era into what they believed - and predicted - would almost certainly follow. It is interesting to see how one of today's leading scholars emphasizes the importance of vision in both of them, the writer and the painter, noting that, for him, they - like many other visionaries are not just representatives of their 'genres', but rare individuals who seriously, responsibly, and consciously thought about the future.

2 Michio Kaku, Physics of the Future: How Science Will Shape Human Destiny and Our Daily Lives by the Year 2100 (New York and London: Doubleday, 2011), e-book, 35-36.

When thinking about the future within the development of science and technology, it is important to establish an 'inevitable condition,' namely a higher level of awareness among people, scientists and/or visionaries about the way in which the mind can reach assumptions about what is to come. Kaku seems to be pessimistically concluding that predictions about the turn of the 22nd century are nevertheless a discouraging task, although not because of some limitation of human thought or the methods of philosophizing-about-the-future.

The problem is, first and foremost, in the rapid and increasing pace of change, the sudden leaps in the development of science and technology that are difficult to follow, especially when it comes to the humanist understanding of the consequences of this 'ever-accelerating science,' as well as the uneven development of the society and human psychology. In the last few decades alone, practically more scientific knowledge has been collected than in all of the past, and such dynamics of scientific breakthroughs in technology and the human understanding of these changes will surely accelerate even more by the end of this century.

Any even remotely philosophical understanding of this accelerated change, of its rhythm and dynamics, conceals a sort of absurdity. The classic way of understanding and thinking, in which analysis and synthesis (inside and outside) yield a specific 'category', a closed system that interprets something and provides a solid basis for further thinking, has lost some of its characteristics. Future thinking, as well as thinking (about) the future, has become increasingly elusive when it comes to a compact definition and constitution of long-term determinants to be used in classical observation in terms of 'subject and object'. I am specifically referring to the accelerating change and especially the breadth of discoveries and insights regarding cybernetics, virtual reality, cyborgization in the application of the most advanced technologies, and finally what we call 'artificial intelligence,' which we even fear in public debates.3

A similar concern is partly voiced in public, even among the professionals and scientists, in relation to the new issues of postmodern reality and environment, such as cyberspace, Philosophy and Consciousness in the Future: Cyborgs and Artificial Intelligence waiting for Immortality

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3 It would take more space to explain how the present and future of the so-called artificial intelligence has outgrown the original analyses dealing with 'machines', 'robotics', and androids. In perhaps less than a decade, instead of the aforementioned 'frame' of the topics, scientists (as well as general public) have focused on algorithms, cyborgs, humanoid robots that we will hardly be able to distinguish from human beings, conversations with programs that are already about to pass the Turing Test, and artificial intelligence that is able to produce further AI based on its own experience. Not to mention the fact that the gradual 'disappearance' of the digital age (to which part of the older population has not yet even become accustomed) is being proclaimed in favour of an 'age of artificial intelligence.'

cyberbody,⁴ and anything else that focuses on the possibilities of different forms of human existence, i.e. the coexistence and permeation of organic and inorganic life, all the way down to the quantum and bio-computers, or implanting various 'gadgets' in one's body, from limbs and internal organs to the brain itself.

Mike Featherstone and Roger Burrows have pointed out that 'those people who lived a few decades before the Renaissance were unable to see it coming. This belief that something completely new could be just around the corner, that humankind still has an open future, is one which has been challenged by postmodern theory with its attacks on the modernist metanarratives of progress and 'the new'.5 They have indicated the ambivalent feelings, prognoses, and conclusions related to the likewise increasing postmodern pessimism based on their analysis of everyday events around global wars, climate change, inequality, and conservative brakes hindering the advancement of science and technology. while at the same time there seem to surge new utopian understandings about a turning point leading to the future and solving almost all accumulated problems, even those that are vet to emerge.

A good mental exercise for questioning human prediction skills are musings from the 1960s, which did not envision computers in daily life 30 years later, preferring prognoses about robotic development?! Some, like Mark Poster, believed that at the turn of the millennium we would be in some sort of a historic situation, same as at the time of the emergence of urban trading culture in feudalism, since the end of the twentieth century brought about unpredictable upheavals in media development, from the advent of the Internet to the emergence of social networks.

Featherstone and Burrows have added something that is crucial to our consideration of consciousness and artificial intelligence: 'It is not just the possible reconstitutions of social life and culture which interest us in this journal, it is the impact of these changes on the body, too. It is here that developments of technology point towards the possibilities of post-bodied and post-human forms of existence. If the development of technology has entailed a process of the extension of the body and bodily functions to enable us to

4 For a broader discussion, including trans-humanist premises and reflections 'beyond' the usual ones in the humanities, see also: Nenad Vertovšek and Ivana Greguric-Knežević, 'Filozofija budućih kiberprostora i transhumanistička stvarnost' [The philosophy of future cyberspaces and the trans-humanist reality], Filozofska istraživanja 149 (1/2018), 99-116.

5 Mike Featherstone and Roger Burrows (ed.), Cyberspace, Cyberbodies, Cyberpunk: Cultures of Technological Embodiment (London, Thousand Oaks, and New Delhi: Sage Publications, 1995), 1.

6 It is especially interesting that these two authors foresaw from their own time (the beginning of the new millennium) that in twenty years (which is our time) computers, information technology, and electronic media would surely play the central role in predictions. Nevertheless, they wondered: 'Is there still the disturbing possibility that we could have missed something which will emerge and have crucial significance?' Is artificial intelligence that 'something' and is the true arrival of AI in our worlds still due, are we partly late in our predictions, and when will the greatest and most powerful change happen? The questions are, of course, innumerable, one leading to another due to so many different answers.

control the environment more efficiently, it offers the ultimate possibility of the displacement of the material body from the confines of its immediate lived space. Questions about the new forms of human existence thus run parallel to those on new consciousness, which would not only relate to our present human perception, to understanding the world around us with our existing senses and mind, but also to consciousness that would include not only the organic life we know, but also various non-human (which is different than inhuman) elements of existence and being.

A deeper reflection on post-corporeality and assessment of the post-human aspects that would be at the heart of a future philosophy, and not only of the history of man and the essence of the human species, is actually part of the future 'story' of the coexistence and co-operation of the known man and that which could arise from enhancing the general and specific human traits and potentials. Also, the human mind will probably have to come to terms with the need to master some new segments of the future science and technology, first of all in connection with changes in the concept of the corporeal and the real, and then also with what we mean now (and what we will mean in the future) when we talk about 'artificial intelligence' (quotation marks are here because the present concepts and definitions are likely to be insufficient, too narrow, and too imprecise for what is coming).8 It becomes even more difficult when we try to imagine the 'consciousness' of what we call AI today, and the question is what we will call it in the decades to come, and it sounds again like sf when we take into account the possibility that AI may have its own proper names and definitions to refer to itself!

Non-human issues are related not only to cyborgs as trans-human beings, but also to robots as the post-human mechanical descendants who are becoming increasingly significant participants in scientific and technical realities. Tendentially, they will take over the entire physical and mental work of man and replace biology with technology. Thus, 'we seem determined to give human qualities to objects and content to treat each other as things.'9 Without artificial intelligence, a robot is just a mechanical machine that is switched on and off according to certain tasks it performs in a given program. By incorporating artificial intelligence equal to

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7 M. Featherstone and R. Burrows, *Cyberspace*, *Cyberbodies*, *Cyberpunk*, 2.

8 Even now most humans and the human 'public' completely imprecisely and inaccurately speak about 'machines' and 'robots' largely as some kind of mechanical beings, technologically adjusted and collapsible. This has also defined the AI development, as it is once again believed that humanoid robots will receive intelligent circuits. The possibilities offered by the quantum computational future and the already mentioned compounds of biological entities and neuralcomputational are less often considered, probably because they are difficult to imagine for most.

9 Sherry Turkle, Alone Together: Why We Expect More from Technology and Less from Each Other (New York: Basic Books, 2011), xiv. human, or super-intelligence embedded in the future, robots will be able to pursue strategic goals of intelligence or super-intelligence that by no means need to align with human goals. Since cybernetic science and technology measure the entire life of a human being against the binary code of a question of robotic consciousness and empathy with respect to the human parents, artificial intelligence will solve it by incorporating software that mimics the appropriate emotions and ethical principles. Time will show whether the overall behaviour of artificial intelligence and super-intelligence in our mechanical offspring, who will autonomously create its own counterparts, will be analogous to human and in coexistence with man.

Another direction for the application of artificial intelligence is to create a networked virtual world that allows for a disembodied journey through infinite space and time. Today, biological man is in a relationship and in line with the virtual world, which is not a copy of the human one, but a world based on its own foundation set by artificial intelligence. With the advent of human cyborgization, the network becomes a part of us – within us. When encountering a computer, a part of our mind seems to become part of it – according to Turkle, it indeed becomes that – another self, a mirror of the mind. In this encounter, where man sees himself differently, the boundaries are blurred between the real world and the virtual one, which man enters and exits at his will, reflecting himself in the machine like in a mirror.

Thus, through computers, we are witnessing 'a shift in how we create and experience our own identities,' whereby 'our new devices provide space for the emergence of a new state of the self, itself, split between the screen and the physical real, wired into existence through technology.' This simulation of life, immersion of the real into the self-standing virtual, prepares our mind and biological body for a coexistence with cyber-beings, which will lead to the submerged human being without a self, or a connection with the biological body explaining the meaning of its existence with the help of artificial intelligence.

Philosophy faces the challenge of thinking about the relationship between identity and the physical body in reality and in virtual reality as the human mind will adapt to new aspects of virtuality with the changes in corporeality in a

10 S. Turkle, Alone Together, xiv.

nı Ibid., 16. Cf. I. Greguric, Kibernetička bića u doba znanstvenog humanizma: Prolegomena za kiborgoetiku [Cybernetic beings in the age of scientific humanism: A prolegomena for cyborgoethics] (Zagreb: Hrvatsko filozofsko društvo, Pergamena, Znanstveni centar izvrsnosti za integrativnu bioetiku, 2018), 248.

cyborgized reality, and then also to artificial intelligence or super-intelligence, which will both reveal new dimensions of biological reality and set up a new, cybernetic reality.

Philosopher David Chalmers has catalogued as many as 20,000 articles and texts on human consciousness and self-awareness, noting that there is actually no real consensus about it. As Michio Kaku says, 'Consciousness, unfortunately, is a buzzword that means different things to different people. Sadly, there is no universally accepted definition of the term. I personally think that one of the problems has been the failure to clearly define consciousness and then a failure to quantify it. But if I were to venture a guess, I would theorize that consciousness consists of at least three basic components:

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- sensing and recognizing the environment
- 2. self-awareness
- planning for the future by setting goals and plans, that is, simulating the future and plotting strategy.¹²

In this mode of measurement and the '1 to 10' self-awareness scale, Kaku has identified parts of sensing and recognizing the environment even in simple machines such as the thermostat, but this is actually all at the bottom of the scale. He notes that the current status and possibilities of artificial intelligence may be located somewhere at the cockroach level, while after the probably rapid rise in the evolution of recorded intelligence and mind, intelligent robots and cyborgs might in the future be compared to dogs, cats, then to primates, human apes and eventually – humans.

A noteworthy account is related to the development of computer systems, social networks, and interrelations between human communities in the future, with algorithmic capabilities and profiling, as well as environmental recognition not only in biological and physical terms, but also in the socio-psychological understanding of the human qualities of communication, expression, and behaviour.

Mark Zuckerberg, the founder of Facebook, established in mid-2017 that 'the sociopolitical upheavals of our time – from rampant drug addiction to murderous totalitarian regimes – result to a large extent from the disintegration of human communities. He promised that Facebook would lead the

12 Michio Kaku, Physics of the Future: How Science Will Shape Human Destiny and Our Daily Lives by the Year 2100 (New York and London: Doubleday, 2011), e-book, 238. charge to rebuild these communities and that his engineers would pick up the burden discarded by parish priests. 'We're going to start rolling out some tools', he said, to 'make it easier to build communities.' He further explained: 'We started building artificial intelligence to do this. And it works. In the first six months, we helped 50 per cent more people join meaningful communities.'¹³

This kind of intoxication and laudations addressed at the establishment of online systems and structures to actually continue to encourage the growth of some kind of online existence at the expense of the discredited offline existence is just one aspect, somewhat reshaped, of unconditional joy and confidence in the future. According to these views, artificial intelligence will not be 'liberated', but further 'exploited' for (even very ordinary and frivolous) human interests, the egoistic goals of particular groups and lobbies, those who, given their technological superiority, often consider themselves 'elected'.

Thus also Harari, in his otherwise supreme trilogy, while speculating about the present and future of humanity, and while invoking optimistic signs of the future, nevertheless seeks to critically embrace the 'universal' human solution. One must be careful regardless of and even when these involve a kind of 'selfless help' offered to humans by AI, which will be more intelligent and many times better than today. For, let's add, the dangers and opportunities of misusing science and technology (historically experiential) lie less in artificial intelligence and more in human non-intelligence.

Another author, David Gamez, when speaking of man facing his own quest of consciousness, where we could probably also find a foothold for argument about the special place of mankind in history and nature, begins with the statement: 'We cannot imagine things that cannot become conscious. We cannot imagine an invisible physical world that has none of the properties we encounter in our bubbles of experience. We can imagine large brains, small brains, blue brains, green brains, brains made of cheese, and so on. But the physical brain cannot be imagined as it is in itself, outside all bubbles of experience.' Gamez warns that it is difficult and practically impossible to reach 'pure' reality, reality in itself, beyond the mental assumptions and categories that we create by ourselves, even

13 Yuval Noah Harari, 21 Lessons for the 21st Century (London: Jonathan Cape, 2018), e-book, 176. Although Harari praises such initiatives in which artificial intelligence is involved in building general well-being, Zuckerberg's statements still need to be considered in relation to his statements that the goal of creating Facebook was to actually enter its users' psychological lives and gather information and personal data. Affairs such as Cambridge Analytics, that is, collecting and selling data on tens of millions of users, and attempts creating socalled crypto-currencies via social networks have overshadowed the external outpours of benevolence by Facebook's founder (whose popularity has, by the way, declined with the younger generations), and the search for the general well-being, inequality, and exploitation of not only states, but entire regions, one should say, is not achieved, after all, by building up significant communities (for whom, how, and what?) of this type.

14 David Gamez, Human and Machine Consciousness (Cambridge, Uк: Open Book Publishers, 2018), unpaginated. when we try to think about our own brains. Neural activity is hard to imagine by itself, we need display and visualization systems.

More precisely: 'We cannot imagine the invisible physical world. So thought experiments and imagination cannot be used to study the relationship between invisible physical brains and conscious experiences. They can *only* be used to study the relationship between our conscious experiences of brains and other conscious experiences. As brain-scanning technology improves we will find it easier to make imaginative transitions between conscious experiences of brain states and other conscious experiences.' ¹⁵

The key moment, it seems, in human reflection on consciousness is the question of whether anyone else but a human can really - think like a human. Although we have been exploring and finding thought activities in animals, aspects of intelligence in certain species and/or specimens of chimpanzees, dolphins, and elephants, we have been reluctant to take a step further towards artificial intelligence and 'machines'. With some hesitation, we often ask questions about how and to what extent AI can progress: 'To actually create a technical model of full blown, perspectivally organized conscious experience seems to be the ultimate technological utopian dream. It would transpose the evolution of mind onto an entirely new level [...]. It would be a historical phase transition. [...] But is this at all possible? It certainly is conceivable. But can it happen, given the natural laws governing this universe and the technical resources at hand?'16

Gamez, as well as authors like Kaku, Featherstone, Wiener, and others ask numerous questions concerning artificial intelligence, often even 'in reverse', especially when talking about the so-called point of emergency at which AI will transcend and surpass human intelligence. Most scientists who are researching the 'point of emergence' today disagree about the time when this could happen and predictions range from 20 years to over a century from now.¹⁷ But everyone agrees that it will most certainly happen.

A new or additional hypothesis to this debate is certainly its 'twist', as we try not to look at the 'issue' solely from the 'human perspective, especially when we want to answer the Philosophy and Consciousness in the Future: Cyborgs and Artificial Intelligence waiting for Immortality

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15 D. Gamez, Human and Machine Consciousness, unpaginated.

16 Ibid., unpaginated.

17 Cf. M. Kaku, Physics of the Future.

question of whether machines can think, and how to view intelligence itself from the standpoint of those or 'the one' who has transcended such a level of intelligence? Gamez's point of view, somewhat unusual but extremely cleverly set, is 'that only a machine could think, and indeed only very special kinds of machines, namely brains and machines that had the same causal powers as brains. And that is the main reason strong AT has had little to tell us about thinking, since it has nothing to tell us about machines. By its own definition, it is about programs, and programs are not machines. [...] No one would suppose that we could produce milk and sugar by running a computer simulation of the formal sequences in lactation and photosynthesis, but where the mind is concerned many people are willing to believe in such a miracle because of a deep and abiding dualism: the mind they suppose is a matter of formal processes and is independent of quite specific material causes in the way that milk and sugar are not.'18

Philosopher José Luis Bermúdez is not a pessimist when it comes to the future tasks of philosophy, from interpreting the possibilities of using the so-called non-conceptual languages to the intelligence of machines and computers. The fact that we currently know very little and not enough about the phenomenon of consciousness does not mean for him at all that the development of science will not reach such levels of problem solving in which philosophy will play a considerable role, and interpretation will not be reduced to theoretical physics, natural sciences, and technological frameworks. In his opinion, science and philosophy should work together to elucidate the nature of consciousness in all its forms, and as for artificial intelligence, that is, the development of understanding and consciousness in something outside of man, he is also optimistic.

He believes that consciousness will be reproducible in machines, computers, and robots because 'consciousness already exists in a machine - the human body - so why not in an artificially created body? Of course, these have to be organic machines, and we do not know how to make organic machines for now. But I have never been inclined to easy leaps, from not having a clue how to do something at the moment to that being impossible to do.'19

18 D. Gamez. Human and Machine Consciousness. unpaginated.

19 https://www.index.hr/ vijesti/clanak/svjetskifilozof-za-index-slobodnome-citirajte-roboti-ceimati-svijest/2025515. aspx, (last accessed on December 8, 2019).

Another thinker sending a powerful message is Aristea Papadimitriou, who puts thoughts of the future consciousness beyond the human brain and mind, and the development of AI into the context of drastic changes that will encompass all communication aspects. Contemporary and now available philosophical and scientific outlines and predictions about the 'new' intelligence will have to include a discussion of the philosophical aspects of communication and the interrelations that, until now, need not or could not have been considered. As this philosopher and communicologist has pointed out: 'Within the last decade AI technology exploded and only in the last two years many advances in machine learning were made rapidly. Among the major developers and investors in AI research which also use this technology are the social networks. As at is an interdisciplinary field it calls for the collaboration of many disciplines for the creation of its theoretical framework and its ethical code so as to stand as beneficial force for the society. As digitalization is an integral part of our culture which has already brought many alterations in our human condition, the introduction of intelligent machines to our life as active members of our society is about to seal the end of an era. The most challenging part of AI technology is that it raises again the fundamental questions about what it means to be human and, as Aristotle would suggest, reminds us not to lose sight of what a human being is as a whole.'20

Questions about the meaning of human existence have always been linked to a search for the foundation that is at the root of everything animate and inanimate. This foundation is seen as something or someone that – standing outside human time and space – is immortal. Experience has shown that all that is biological is subject to entropy. Cybernetics as the science of the general laws guiding the processes of management and communication, and the ways of receiving and exploiting information in organized systems – machines, living organisms, and their interrelations – has offered a concept of deliverance from the danger of decay, not only of body and soul, but of all biological and social wealth. As a new metaphysics, cybernetics has offered an answer to the cause and essence of everything that exists.

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20 Aristea Papadimitriou, The Future of Communication: Artificial Intelligence and Social Networks (MA thesis, Malmö University, Media & Communication Studies, 2016), 45.

In order to preserve life in its new foundation and form, biology must be improved and upgraded by scientific and technical means. Technical processes today integrate organic and inorganic nature, and man is transformed and restructured according to the needs of the cybernetic, scientific-technical mind. There are cybernetic beings, cyborgs, robots, and avatars among us who are able to perform physical and intellectual tasks that we once believed were reserved exclusively for humans. Attempts at reaching eternity as the immortality of body and mind in the apparent reality or in the mechanical body have the character of the super-human or non-human and lead towards the cybernetic, post-human scientific-technical society.

Artificial intelligence on the level of super-intelligence will create the preconditions for life beyond biology, which will have its own scientific-technical logic of development. Man's search for the immortal and eternal, and man's desire to come close to it, will end in the creation of a non-human body and mind, outside and beyond the space-time of a possible human history.

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Gan Intracommunicology Assist the Philosophy of the Media?

Key words intracommunicology, new personal perception, breathing, good, evil, placebo, nocebo

Abstract In 2014, the famous researcher and Nobel laureate Bruce Lipton proved that human thoughts, not just thinking, are energy, they are real and have power. 'Do not doubt that you command your body and mind... If thoughts are weak and life is like that. Our thoughts are energy and have the power to create.' These can be simple connections, analogies, combinations, or mature, coherent conclusions. Then, at higher mental levels, human thinking often gives birth to very significant, occasionally even ingenious and grandiose thoughts, which in turn become bearers of new energies, social inventions, practices, and interpersonal relations that were previously unimaginable. Human thoughts are power.

Može li intrakomunikologija pripomoći filozofiji medija?

Ključne riječi intrakomunikologija, nova lična percepcija, disanje, dobro, zlo, placeo, nacebo

Sažetak Jednom prilikom je poznati istraživač i nobelovac Bruce Lipton u toku 2014. godine dokazao da ljudske misli, ne samo razmišljanje, su energija, one su stvarne i imaju moć. 'Nemojte sumnjati u to što naređujete svom tijelu i umu... Ako su misli slabe i život je takav. Naše misli su energija i imaju moć da stvaraju.' Mogu to biti jednostavna povezivanja, analogije, kombinacije ili zrela koherentna zaključivanja. Potom, na višim umnim razinama ljudsko mišljenje porađa često vrlo značajne, pa na momente i ingeniozne i grandiozne misli koje potom postaju nosioci novih energija, društvenih izuma, praksi i međuljudskih odnosa koji su bili dotad nezamislivi. Ljudske misli su moć.

A small boy accompanied his father to work in the valley. While the father was working, his little son got bored and exclaimed: What do you want? - The echo replied: What do you want? The boy shouted: Get away from me! The echo replied: Get away from me! The boy became quite frightened and ran to his father complaining. The father, realizing the opportunity to educate, exclaimed: How are you? The echo replied: How are you? The father: I am fine! The echo: I am fine! The father: I love you! The echo: I love you! Each time the echo returned goodness with goodness. The boy received a great message! And the father, as a true communicologist, philosopher, and educator, obtained the boy's trust and continued to work. The child received a wonderful lesson: Whatever you lose, it will come back to you, like the echo!

A while ago, when I was only 18 and attended Prof Dr Bora Gojković's 'Introduction to Philosophy', I was fascinated by the way he spoke about René Descartes, especially his now certainly outdated, yet still epochal maxim - Cogito ergo sum! And I read Descartes, intoxicated with the conceptual transparency with which he asked questions, what is there when there is nothing, when everything is purified and I emerge as a questioning being, and when I abstract everything, I see that there is me and my thinking? My cogito. Res cogitans, and res extensis as a dichotomy, duality.

This incomplete logic marked my mindset for at least 20 years. Although I constantly felt some sort of vagueness, I did not dare say it. That year when I did, I got pollen allergy in spring. And I realized how important breathing was, and that it came before thinking.² I breathe, therefore I am, I transformed the instantly wounded Descartes into my own version. It was as if that had been bothering me all those years of wandering, one-sided, and often fruitless reflections.

- 1 Amazed and enchanted. I went to the Franciscan Monastery in my native Visoko and asked for the book to read it in detail. I was surprised by the Guardian's question in which language I wanted to read it, as he had seven: Latin, Greek, Italian, French, German in two variants... I felt ashamed that I could read only understand the sublime text in Bosnian
- 2 Personally, I did not cope well with my own breathing. I was suffocating for nights, spent countless May and June nights awake, wondering if this was happening or had happened to others as well, and if so, what kept them silent about it. They had no idea, no experience or taste of it, neither the pulmonologists nor the allergists, or the general practitioners, and that is why they never spoke of the magic of breathing. Thad however truly realized that it was so much more than the automatic rhythm that we embraced every single moment. In the following summer. I visited a big foreign city for someone's wedding... But during that fateful night, my suffocation became lifethreatening, alarming, so I sought emergency medical attention, even though I carried a few anti-

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Why do we underestimate our breathing? Why do we take it for granted? Why don't we engage with it? From then on, I started my little adventure searching for the authors who thought and wrote about breathing. Disappointed that they were practically none. Was it possible that they never found themselves unable to breathe, that they did not spend nights awake, that they never realized the essence of the rhythm inhale-exhale, inhale-exhale! Which never stops?!

Because when that rhythm stops, one dies. A single breath in or breath out that misses us, and nothing is the same. Is it possible that the whole culture, the whole civilization has no idea of the essential quality of this inhale-exhale rhythm, of the beats of our human pulse, our internal clock, which is our heart, after all? Just like the heartbeat, everything pulsates within us. And finally, the real question is – where do we get our breath from? What is breath? Who gave it to us? Gave, for sure, as he enlivened, materialized, and then concealed this enormous gift into such tiny rhythms that most people never become aware of this rhythm although we live by it ... How important breath is! How lovingly I am exploring it!

How happy I was that someone was interested in me! Most people around me considered me unserious. I found my return long present in my home, my homeland, my Bosnia, and everything came back to me – the tekke as an academy, the Sufis as lonesome sages who take care of breaths, the Naqshbandi as perfect rhythmists of the breath, the Mevlevi as poets of breathing and circling – they had been there since my childhood days, but the closest things usually slip out of our sight. Their insights, knowledge, experience, and techniques could certainly be invoked and brought closer to us within the framework of *intracommunicology*, which is internal personal communication. A new skill of preserving the self, the I, the interior where the unit of communication measure is inhalation and exhalation. I have realized this as a communicologist, because the field of rhythm, vibration, pulse,

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allergens in each item of clothing. Just in case. Not realizing for a long time that I was just being treated by an illusion - a placebo effect. I didn't even have allergies, and they actually don't exist in a normal, natural and harmonious world. What existed was the wrong lifestyle. I was a classic example. The doctor who examined me was a Lama, half-Russian and half-Azeri by genetics, alternative in everything. He moved his hand in front of my chakras, which I would later master myself, and my breath returned, the magic rejected me as he uttered the key words of awareness - '... white people do not know how to breathe, walk or eat. You are such a person. You will have to re-learn how to breathe, walk. eat... Breathing is the essence of life."

and breaths, the field of the psyche and the soul, the mind, the invisible, and the clearly evident are crucial as the type and subtypes communication skills.

Luckily there are diseases! Luckily there is pain!3

Manipulation as perverted discourse - no man who thinks ill will hear the truth!

Usually when we come across such an unusual definition or statement, we pause for a moment, since we need detachment as thinking beings in order to absorb and structure this kind of cognition. Because if human thoughts are power,4 then they have power, and if they matter as they are, in terms of their quantity but above all quality, then it is by all means important to keep one's search thread on the potentially good and bad thoughts, on evil thoughts or negative thoughts that have obviously long flooded the contemporary thinking environment. Circling deeply in the high spheres around Planet Earth. On Earth especially. Because there is no vanishing in cosmic dimensions, substances only change form and are transformed from matter to energy and from energy to matter, from one frequency band to another, awaiting the outcome - a day will come and the world will reverse. Whether and to what extent the evil thoughts are present as a potentially evil or inadequate power, the devastating power and tendency that we simply feel from each individual environment. If powerful thoughts exist, and we have already established that they do, what is the relationship between positive thoughts and negative thoughts, and is the

the Media' conference in Dubrovnik, I took liking of Divna and Sead, so I invited them to my classes on the PhD programme as quest lecturers. The first time. Sead recited rational knowledge, with PPT presentations, movies, pictures large and small, for hours. I didn't dare to mention the breaths to him. The following year, a different Sead came, saying: 'I'll speak from the heart' Because his heart had reminded him of its existence in a cardiac arrest... On a snowy winter day, he drove up to the college and as he was early, he slept in the car for at least two hours, since the housekeeper did not realize who it was. Amazed that Prof Sead was so humble and ordinary. On that day, **UNSA** distributed diplomas to all the students and the institution was empty except for a few PhD students and myself... Sejo asked for a cup of tea and to rest for half an hour in the cabinet. I realized that this was the person I could now talk to about the breaths

3 At the 'Philosophy of

Divna in turn immediately liked the modest motel accommodation, agreed to eat baklava instead of pancakes, because at Baščaršija, the sleepy owner of the 'Vienner' patisserie coolly declined us by saying that the cook was not there in the afternoon... I realized. I could also whisper something about this to that profound girl... This is how these topics came about, as reactions to the good challenges all around us. Let me come back to the title 'The

Beat of a new age - a day will come and the world will reverse." Therefore, at least we professionals need intracommunicology.

4 In the already popular formats, in multimedia genres and with a wealth of rational evidence Linton has summed up this majestic knowledge, which the wise men of the world have always known and practiced. The downside of this message is: Man is one, but not one machine. He is made up of 5 trillion cells, and today even an average person can know more about it than doctors in the past, because he can know more about the life of the cell. Genes in our cells are carriers of the blueprint, for example, the design, but they are not finished prints, just the design. Because they themselves will not make the decision to be the blueprint, they might become the redprint. Who controls that colour? It is what our personal, subjective perception, our thought, and every gene emits 1.4 volts of electricity or light. That is 50 million genes in us, with 1.4 volts of light each. It is 7,000 trillion volts in total. Our brain, our mind rules over these trillions of genes and cells. If you enlighten your own mind, you can change the planet this instant. When you change your perception, your thoughts, you have

world of authoritarianism, the world of upcoming cataclysmic outlines and the state of pre-totalitarian if not totalitarian setting precisely what makes out our modern civilization and our *human cultural aura* that we radiate from ourselves, as we (also) immerse ourselves into our lives as *evil-thinking* beings?

There is a likelihood that some alien villain with immeasurable powers, the burner of all that is human as true and good, as moral and honourable, is perpetually intruding and setting up a slip, a fall into the agon⁵ for the human race, a fall into evil and wallowing in it for a long, long time. Until some other forces have magnified the earthly mire and the human race indeed slips again into the great, global fiery vortex, which we fear almost every day as we listen to the international or local news on conflicts, which in every way point to the totalitarian regimes of the past, ready to be restored in our time. And even these bad messages, these ugly news and false information are already part of this overall evil axis. The great hidden magus of evil and mischief, the evilthinking tutor and inquisitor, is lurking for human minds, brains, and rational predispositions, attracting and seducing them in order to attack the good, first little by little, and then suddenly in a far broader and comprehensive, almost systematic way, and destroy the virtue and nobility of the human being, so important and so rare today. The inquisitor's great power lies in his manipulation, his perverted view of the reality, his perverted discourse against the fundamental values of the world - from the right to life, the right to liberty, the right to truth, to the right to personal choice, the right to virtue, the right to dignity. This villain has been variously called: Iblis, Devil, Satan, Dajjal, Lucifer, etc., the general sponsor of ugly, negative thoughts, intentions, and ideas. 'No man who thinks ill will hear the truth, despite a hundred signs.'6 And for him, so powerful and hidden, in a privileged situation and position, there is only one goal - to trick, to hoax, to deceive individuals and the human race in its fine walk toward the light at the top of the promised mountain. As he wants to deceive, his strength and energy and his other powers - whether material or spiritual, real or imaginary, use manipulative interventions, methods that trick, distort, and turn the real and true into something perverted, corrupt, and warped. It is a long struggle, long effort, and the use of all knowledge and methods that are

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already changed your life. Believe it! Believe in it and control your own life both inside and out. We are not slaves or victims of our genes. We are our thoughts, our emotions, our perceptions. The placebo effect works by convincing us that a false drug is healing us. The nocebo effect binds our bad and ugly thoughts and takes away our strength. So ugly thoughts can kill us! Cf. www//http: INNERLIGHTMEDIA, Facebook.com/ groupsinnerlightmedia, VID-20190624-WA0001mp4.

5 For a discussion on the agon, see my book Nelagode s medijima [Trouble with the media] (Sarajevo: Dobra knjiga, 2016).

6 This powerful verse comes from the magnificent epic poem 'Masnavi' with over 60 thousand couplets) by the Sufi poet Jalal ad-Din Rumi. unrivalled in the world of good and virtue, which means that his use of the average human mind and reason is very effective and special. The paths by which he has achieved his triumphs and which he still pursues are really interesting.⁷

And there is no space on Earth where he has not sown the seeds of evil, the seeds of his delusions, and the seeds of his warped ideas and practices. With the passage of time, the amount of his intrigues has indeed increased, advanced, and grown so that his empire is today almost prevalent, or so it seems. Namely, in the endless practices of the world and the most diverse combinations of human lives, human values, and systems of organization, it is difficult to accurately delineate or describe all the fields that this conqueror wanders about, if we understand him as an individual. If we extend his ranges of action to the collective sphere, to totality and magnitude, multiplicity, we will see that the trace of his group and collective activity is likewise impressive. There are no systems or subsystems, no organization or association, no state or parastate in which his power of evil thoughts has not left a mark or come to life. From the mass media, PR corporations, through numerous think tanks, corrupt intellectuals, regional and global organizations, to the governments, oligopolies, and corporations, countless nongovernmental organizations and associations whose common goal is to break and crush the human mind, to tear human thought apart beyond recognition.

It is very difficult to see, hear, feel, touch, see, sense, perceive, and conclude all this because it is complex, multifarious, multiplied. But if we keep in mind the finer interpersonal details of existence, interpersonal relations interspersed with good and evil, then it is easier to see how much and what kind of evil thinking and evil doing is possible. Our aim is to discover his path, to uncover and expose him, and then offer an idea of how we must begin to purge ourselves of evil thoughts, since only the purified and *spiritualized individuals of the modern world* can create a new, purer world of good people with good intentions.

But let us consider these things one by one. Even the first created man in his ideal conditions of life in Paradise or Jannah was attacked by evil, controversial thoughts, and manipulated into wrongdoing, led to an offence that resulted in the drama of new, displaced existence and the drama of temptation. It 7 Writing on the new relations of manipulation and the media, Nenad Vertovšek said that three steps were involved in modern propaganda interventions in the public: ... 'First of all, it is PR, which in its lethal beginnings was called by its real name - propaganda - by Edward L. Berneys and later became synonymous with manipulative presentation and selection of information about something or someone. Modern PRS have an outspoken scientific prism that is evasive and conceals the propaganda, manipulation and power of the 'reality industry'... The second current consists of distinguished and esteemed intellectuals who deal with democracy, the relationship between the masses and the elite sections of the society. including information and media mediation... and do the work they would be required to do... The third current works with the mass population, those who are uneducated and additionally non-skilled... They are too stupid and will only cause trouble if we include them. Their job is to be observers and not participants...' Nenad Vertovšek, Noam Chomsky i kritika suvremenih mas medija [Noam Chomsky and a critique of the modern mass media] (Zagreb: Golden Marketing, 2017), 53-54.

is in this drama that each of us individually – as a paradigm – lives almost all our lives. That is why it is very important to understand, realize, and accept this mission of humanity. And to act on the principles of good. The trap is deep. No man who thinks ill will hear the truth, despite a hundred signs. Today, everyone is more or less like that. They think ill and because of this evil thinking do not see the truth. The truth signs, hints of truth, emanations and explications of truth are all around them, but this blindness has caused them not to see, hear, or realize that they are trapped by innumerable evil thoughts. And evil thoughts are also power. As we said at the beginning. Power indeed.

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Active listening. Active interpretation. Active intracommunicology

How to cleanse yourself from evil thoughts? All sorts of evil thoughts? It is necessary to purge, to purify yourself, be constantly aware of yourself and reflect on how to listen to the messages. As active listening is becoming less common, it is completely absent from human society. Do we know how to listen actively and carefully? Good listening is a good part of life and a good part of success. Yet something sneaks into our realities, something that prevents us from hearing the truth. Because of bad thoughts. We are constantly in bad thoughts. Man has lost more of himself in bad thoughts than he has been with himself or with those around him, evil thoughts trap the person so that he or she cannot identify the problem. People think badly. Birds of evil thoughts are constantly in our heads. Ugly thoughts, the inquisitor whispers to us, and packs them up nicely, but when that bird nests within us, then we have a big problem. We cannot hear the truth. The truth may swarm around us, but we do not hear it. We don't see it. This is a great problem for our modern civilization.

Bad thoughts are real attacks on man.⁸ They need to be combated. Once we have a purified individual, we will also have pure communities and pure societies in the broadest sense of the word. It is a sure way to cleanse the soiled modern civilization. That is why it is a difficult process. Because it is

8 It may be said that this multiplicity is possibly a harmful bacterium, virus, harmful fungus, restlessness, delusion, perversion, frenzy, anger, envy, hatred, boasting, voyeurism, falsehood, deception, semi-truth, aberration, pimping, violence, aggression, evil thinking...

nothing external. It is a difficult path of selfinquiry, of internal purification. Only a man alone with himself when he thinks about himself, when he is self-critical, can know what he is and how much he has purified himself. Because no one knows anyone else internally, only we know ourselves. That is why self-purification, self-introspection, some sort of intracommunicology with ourselves is very important and very absent in modern times. What ugly thoughts have I had today? What ugly things have I done? What intrigues have I planned? Have I planned to do evil to others, or... have I been angry? How jealous was I? How envious? How many ugly thoughts have I devised each day? Each night? Why do people have so much need to denigrate others, to belittle others? To underestimate others? To accuse others of evil? That is something we know only of ourselves. And it is with ourselves that we must deal in order to morally purify and morally repair ourselves. And that is one of the most difficult self-scrutinizing tasks of any human being.

Oh, what a hard road. What a burning method that is. For one must burn all one's evils, intrigues, lies, self-deceptions, manoeuvres, denials, all one's hatred, envy, arrogance, self-aggrandizement, anger?... What a hard road. So demanding and so long. If we all examined ourselves for at least half an hour before going to sleep each day, or upon waking early, we would be more cleansed already. From evil and manipulation. Then everyone could feel all the beauty of the world, all the truth that screams all around us to self-(know) it. Oh what a good time it would be. And what beautiful achievement of the human race.

9 There is a daring and useful message on the cover page of the latest issue of Foreign Affairs, a question that also identifies the most powerful evil thinker: 'Who will Run the World? America, China and World Order,' (January/February 2019), which continues as follows: 'Both the order and its sponsor are in crisis, and the future is up for grabs...' (p. 9)

10 Nikolai Berdyaev, Philosophy of the Free Spirit (Moscow: Republic,

11 Seneca, in discussing anger, simply states that 'it must be said that wild animals become angry - and all creatures save the human being - are without anger: though anger is reason's enemy, it comes into being only where reason resides' (p. 17) 'The human is born to give and receive assistance – anger, to destroy. The one wants to form associations. the other, to recede... anger is hungry for payback...' (p. 18), as Seneca brilliantly wrote. That is why the modern world is full of anger and hungry for violence and revenge, for control and destruction. Seneca reminds us: 'once the mind has submitted to anger, love, and the other passions, it's not allowed to check its onrush: its own weight and the downwardtending nature of vices must carry it along and drive it down to the depths' (20) because anger is hungry for payback, it is impetuous and mindless. It doesn't see how much it hinders itself in what it is after the most. And it is after stopping, enclosing, occupying and surrounding the whole world. This great and violent siege might draw a hood or blinkers over the eyesight and over the whole body of our beautiful Planet Earth and this age that flatters itself to be libertarian.

In the past, the old sages used to question themselves this way, to call themselves to account, or even wrote it down on paper, in their personal defter, their personal notebook and diaries, all the ugly thoughts they had, evil thoughts, ugly words. These diaries and records made them happier, better, and purer. And it brought peace and tranquillity among such noble individuals, and they repaired many around them. True sages, saints, and teachers of men.9 The famous Russian philosopher Berdyaev wrote in his treatise on the Philosophy of the Free Spirit that 'the Gnostics emphasized the difference between spirit and soul... Life is revealed only by life itself. The knowledge of life is life itself... In the life of the spirit and in the knowledge of the spirit there is nothing external / everything is within, everything is deep. Everything that happens in the spiritual world happens to me. Spiritual life is the most realistic life.'10 Again, before external communicology we need an internal one, intracommunicology.

Where are such people today? Can many become like that? Can they be repaired? How to move towards this goal?¹¹

It is in relation to such thoughts that the great scientist Nikola Tesla, 12 who practiced many of these things, always comes to my mind. And he described it in some of his diaries and interviews.

The road is long and slow, but is pure gold. To purify your mind, your reason, and your heart from all anger, passion, and evil thoughts. Then bring good thoughts into your mind, reason, and heart. Such highly spiritualized and self-purified individuals will be able to triumph over the misery of

12 'Remember, it is not Space that is curved, but the mind of man who cannot comprehend Infinity and Eternity! If it were clear to the creator of Relativity, he would have acquired immortality, even physical if it pleased him.

I am part of the Light, and it is music. Light fills my six senses: I see it. hear it. feel it. smell it, touch it, and think it. Thinking is my sixth sense. The particles of Light is a written score. A single lightning can be a whole sonata. A thousand lightnings is a concert. For that concert. I have created ball lightnings that can be heard on the icy peaks of the Himalayas.

About Pythagoras and mathematics, well a scientist cannot and should not sin against these two. Numbers and equations are signs that note down the Music of the Spheres. Had Einstein heard its sounds, he would not have produced the Theory of Relativity. These sounds are a message to the mind that life makes sense, that there is perfect harmony in the universe, and that beauty is the cause and effect of Creation This Music is the eternal circling of the starry heavens. The smallest star is a completed composition and at the same time a part of the celestial symphony. The beat of the human heart is part of this symphony on Farth Newton learned that the secret lay in the geometrically regular arrangement and movement of the

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celestial bodies. He realized that harmony was the supreme law in the universe. Curved Space is chaos; chaos is not Music. Einstein is the herald of the time of Sound and the Fury.' The most widely read interview of all time with Nikola Tesla from 1899 was published on March 4, 2014 at www. freedomtek.org.

modern reality that is full of evil thoughts. Their era is coming, and although not yet in sight, it must come one day, I have no doubt about it.13 A day will come and the world will reverse. Otherwise the world and awareness would be aimless. First in the excess of evil and then in the excess of good... because most people do not recognize the trap.

No, it is not our goal as humans and the only conscious beings on Planet Earth to act as the Millenarians, who also advocate personal transformation, but as the French sociologist Michelle Lacroix states in his book New Age: The Ideology of the New Times, to acquire universal power that enables unlimited governance and knowledge, 14 because as Lacroix observes with dismay, 'The new times as New Age does not allow the existence of different thoughts from its own and is irresistibly reminiscent of and striving for a totalizing concept of the world.'15 According to the New Age ideology, the Earth as a planet inhabited by intelligent beings becomes Gea upon entering the Age of Aquarius in cosmic proportions, and 'can be transformed by communication and information techniques into one huge thinking mantle, the global brain'... Gea's new cerebral cortex as the culmination of the end of evolution. According to this ideology, it has a central nerve system where every human being becomes a single neuron that is realized through a smartphone, a smart chip, or artificial intelligence, as Lacroix writes. 'The planet covered by a cable network is a brain-like organ that Gea needs.'16 And this is so far the biggest trap of the inquisitor of evil thoughts and evil intentions. The trap is set!

The human race does not lack unlimited governance or totalitarianism: the human race lacks an unlimited moral renaissance that begins inside every person.

13 As I write this text from the depths of my mind and the centre of my heart, with one eye I am watching the unusual Turkish Tv-series 'Vuslat', translated as 'Connection', inspired by the mystical ideas and practices of Ibn Arebi, a man of Spanish origins and global biography. It shows how infinitely all the building blocks of life, every idea, event, and person are interconnected and no matter how much they are pushed underground or into the subconscious, they inevitably follow us. Every evil thought catches up with us for the rest of our earthly life. Ibn Arebi's wisdom is inspiring, such as: 'Evil that looks like good - good that looks like evil!' or 'Everything that happens is good - every good that happens carries some evil', or: 'Everyone's life lasts as long as determined by destiny', or: 'The answers are in the questions. If you run away from the questions, how will you ever get the answer?', or: 'The mill of destiny is slow. But it grounds finely... You turn to dust', or: 'A mechanical clock works on a spring. If the spring is in the right place, it will never stop. Only something from the outside can break it. The same goes for man. And life. If a man's heart works well, nothing from the outside can break him.'

14 Michel Lacroix, L'ideologie du New Age (Paris: Flammarion, 1996).

15 Ibidem.

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The Social Doctrine and Presence of the Catholic Ghurch in the Media

Key words social doctrine of the Church, papal encyclicals, means of social communication, Catholic Church and the media

Abstract The social doctrine of the Church involves greater commitment and engagement of the Church in social problems as well as the promotion of relationships that serve justice and peace. The Catholic Church first began relating mass media to its social teaching in the 19th century. As the Church aimed at a broader scope of public, it dealt with means of social communication and examined it through numerous sources - papal encyclicals, conciliar and episcopal documents. The relationship between the Catholic Church and the media is not simple. Approaches to ethics, morality, responsibility and dignity of human beings are sometimes different in media reports and in the aims of the Church in its social doctrine which should provide all members of the society with a sense of direction and instruction for

Socijalni nauk Katoličke crkve i njegov odnos prema medijima

Ključne riječi socijalni nauk Crkve, papinske enciklike, sredstva društvenog priopćavanja, odnos Katoličke crkve i medija

Sažetak Kao teološko-filozofsko promišljanje o čovjeku i njegovu životu u društvu, socijalni nauk Crkve proizlazi iz papinskih, biskupskih i koncilskih dokumenata. Stoga su glavne teme socijalnog nauka Crkve ljudska osoba, društvena solidarnost i supsidijarnost. U tom nauku, a u svjetlu kršćanskog poimanja ljudske osobe te načela solidarnosti i subsidijarnosti, nude se kršćanski odgovori na neka teška i zamršena pitanja, među kojima se, već više od stotinu godina, ističe tzv. socijalno pitanje, a od druge polovine 20. stoljeća i pitanje uloga koje imaju sredstva društvene komunikacije, mass media. U ovom članku se pokazuje kako odnos Katoličke crkve i medija nije jednostavan: kako se taj nauk izrazio u doba 'borbe protiv modernizma', kako nakon pojave industrijske revolucije, a kako u 'informacijsko doba' koje još traje. Može se vidjeti da je pristup etici, moralu,

everyday actions. Through the documents presented here, the Church has shown a readiness to face the media as well as the possibility to use them for advancing justice, truth, peace and freedom.

odgovornosti i dostojanstvu ljudske osobe u mainstream medijskom prostoru često oprečno različit od odgovora koje nudi Crkva. Da mediji informaciju u tom prostoru samo ne prenose, nego da ga i stvaraju. Za Crkvu, gledajući njezin socijalni nauk koji bi trebao služiti svim članovima društva kao orijentir i uputa za svakodnevno djelovanje, važno je istinito i cjelovito prenošenje informacija. Kroz ovdje pobrojane dokumente može se vidjeti da Crkva pokazuje spremnost na suočavanje s medijskim izazovima, jednako kao i za mogućnost njihova korištenja u promicanju socijalne pravde, istine, mira i slobode u traženju zajedničkog dobra.

Introduction

The social doctrine of the Church, i.e. its social teaching, includes a set of teachings on man and society. It is rooted in the Bible, the Old and New Testament, the teachings of the Church Fathers, in the theological and philosophical discussions by medieval religious teachers and contemporary theologians. Although occasionally expressed in papal bulls and other documents dating to the period before the Industrial Revolution, its occurrence became more systematic in the 19th century. Its sources are numerous: papal encyclicals, conciliar and episcopal documents all stress the importance of human agency and contribution to building relationships in society in order to bridge regional, national and international differences and conflicts thus serving justice and peace. In order to share and spread the message of Christianity, the Church also makes use of media as they have the ability to reach not only individuals, but groups of people and the society as a whole, influencing them through various communication channels. The relationship between the Catholic Church and new media is not quite simple. In accordance with relevant Church documents, communication by the Church must always follow the truth as this constitutes the precondition of freedom and true unity. On the other hand, the issue of value and ethics in the media is complicated. In the words of Adriano Zanacchi, the relationship the media has towards ethics, values and responsibility is 'disoriented'1, or as Anton Šuljić put it, 'far from a truly ethical direction'². Since the Church carries great importance in advocating for the society and addressing crucial social issues, while the media hold an important role in recognizing problems and solutions, we aim to examine how and to what extent the Church is represented in the media today. We also analyse possibilities and obstacles in the relationship between the Church and the media as they represent two actors with great importance for public and social life in general.

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¹ Adriano Zannachi, 'The media have the greatest influence on culture and values today', http:// www.dan-medija.net, accessed: 15th January

² Anton Šuljić, 'Media-related (self-) presentation of the Church in Croatia', *Riječki teološki časopis* 18 (2/2010), pp. 495-510

Development of Gatholic social teaching

Three themes are visible in the social doctrine of the Catholic Church. One is titled 'fighting modernism'3. It represents a crisis of the Church as its theology cannot easily face ideas and social movements influenced by the Enlightenment or the dynamic development of science. On the other hand, there are oppositions to rationalism and liberalism as well as efforts to restore Catholic theology. The second topic relates to systematic attempts at development and Catholic teachings on the life of workers in an increasingly industrialized society, as well as the relation between labour and monetary and human capital. In other words, this is a 'social issue' starting with Pope Leo XIII and his encyclical 'Rerum Novarum'. In it the Pope and the Catholic Church provide a clear commitment and readiness to respond to and engage in new social challenges which have emerged due to conflicts between capital and labour. In addition to taking a clear and decisive stance, this encyclical for the first time lists principles and criteria for addressing crucial social issues. The third topic deals with means of social communication. It seems this subject first gained prominence in the 1936 encyclical by Pope Pio X titled 'Vigilanti cura' which addressed a new type of media specifically - the cinema. On the other hand, a similar subject was later also addressed in the 1957 encyclical by Pope Pio XII titled 'Miranda prorsus' alongside widening the scope of interest to the effect and dissemination of news through radio and television. This then led to a separate document of the Second Vatican Council, the pastoral decree 'Inter mirifica' and the instruction 'Communio et progressio' which encompassed the issue of all means of social communication⁴. Regarding topics of Catholic social teaching, the stated principles and criteria developed further in the hundred-year period after the encyclical 'Rerum Novarum'. The most important ones include: (1) personal dignity ensures that man as a worker cannot be equated with goods which are subject to the law of supply and demand, (2) economy cannot be separate from morality and this includes the requirement of justice and love, (3) the Church has the right and duty to interfere in social issues as this is not only a technical matter but always gains an ethical and religious dimension (4) socialism and liberal capitalism in the economic

3 Nediljko A. Ančić, Church and modernism, Crkva u svijetu 42 (4/ 2007), pp. 563-566

4 Josip Antolović, Pastoral instruction 'Communio et progressio', Obnovljeni život 4 (4/1979), pp. 393-402 sense do not represent an authentic remedy for social issues, (5) the state as a community striving for the common good has the right and duty to interfere in social issues through laws, thus guaranteeing workers and their families with equal conditions for gaining their livelihoods, quality of life and social security, (6) the suspension of professional associations must not leave workers exposed to the autocracy of business owners that reduce them to a 'slave status', they have a right of association for the protection of their rights, while rejecting class struggle and violent actions.⁵

In other words, the Church has defined its view on ideas and policies which are contrary to the Christian concept of human dignity, family life and meaning of life within the society and community. The Church holds its position and warns of dangers and misconceptions, supports positive efforts and contributes to addressing difficult social issues, in accordance with its mission.

Development of the Church social doctrine following the encyclical Rerum novarum

After the publishing of 'Rerum novarum', the Church went through dynamic developments due to changing social circumstances and new cultural, scientific and theological achievements.

We must first mention the encyclical by Pope Pio XI, 'Quadragesimo anno'. This encyclical was published in 1931, during the Great Depression, in circumstances of possible great unrest and fear of unemployment, poverty, destruction of democracy and emergence of dictatorships. For these reasons, the encyclical strongly condemns communism and socialism, calls for establishing an alliance between labour and capital, with workers keeping a share in the profits, as well as state intervention in suppressing greed and promoting justice. One of the most important principles in this encyclical is the principle of subsidiarity: major owners and central government cannot assume roles which might successfully be fulfilled by contractors, small businesses and local authorities. In 1961 Pope John XXIII issued the encyclical 'Mater et

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5 G. Matrai, Social doctrine of the Church, Encyclopaedia. Dictionary of Theology, Kršćanska sadašnjost Zagreb, 2009, p. 1070.

magistra'. The early 1960s, when this encyclical was written, were a period of dynamic developments in all sciences and technological progress in various countries across the world, but also a period of social and racial unrest, a widening divide between the rich and the poor. Poor countries fell victim to the Cold War. The social doctrine of the Church is strongly 'internationalized' through the encyclical and rich countries are invited to help the development of poor ones, while respecting their culture, specificities and authenticity. Pope John XXIII then issued another encyclical, 'Pacem in terris'. In accordance with its title, the encyclical calls for establishing and building peace and peaceful coexistence according to the principles of truth, justice, love and freedom. The teaching of John XXIII was summarized at the Second Vatican Council in the pastoral constitution 'Gaudium et spes'. Following the Council, Pope Paul vi established new foundations for Catholic social teaching in 1967, with the encyclical 'Populorom progressio'. Development is equated with the concept of peace, seeing all human development as a theological and moral imperative that must serve the attainment of peace. 'Octogesima adveniens' was issued in 1971 and warned about the increasing numbers of poor, unemployed and homeless people. This encyclical served as a 'call' to all believers and Christians to fight cruel injustices with the help of guidelines and principles which can be found in the social doctrine of the Church. Pope John Paul II issued the encyclical 'Laborem exercens' strongly criticizing Marxism and capitalism as well as the treatment of workers as merely means of production. He stressed material conditions such as the right of the workers to wages ensuring dignity and social security, but also the subjective and spiritual values of labour as basic preconditions for providing human beings with a sense of fulfilment. This was followed by the 1987 encyclical 'Sollicitudo rei socialis' which commented on the conflict between the liberal capitalism of the West and communism of the East as well as the exploitation of workers being the main obstacle to progress in the world's poorest regions. This was followed by the encyclical celebrating the hundredth anniversary of 'Rerum novarum' in 1991 and symbolically marking the end of the communist regime in Europe. The encyclical criticized communism less for its economic failure

and more for the fact it eroded basic human rights and human dignity. Responsibility is expected in free market and respect and protection of human dignity is requested as the foundation of every person and every successful economic activity.

In addition to these encyclicals, other documents important for the development of Catholic social teaching include views by bishop committees, synods and conferences such as conferences at Medellin and Puebla.⁶ In the following period the social doctrine of the Church developed increasingly in accordance with principles of the inductive method, openness to common sense, dialogue, cooperation between the Church and laymen and collaboration with the humanities. Such a position believes in the possibility for greater realization of principles and standards held by the Catholic Church in practice.

The development of Catholic social teaching through all these encyclicals and other documents certainly points to the conclusion that it was not created as an ideology or a 'third way' but as an organically developed social system and anthropology which sees in every man the image of God (Imago Dei), and therefore the human being as the 'way of the Church'.

The attitude towards the media in modern society in documents of the Second Vatican Council and Communio et progressio decree

The Second Vatican Council discussed media in its 'Decree on the Means of Social Communication'. This decree was drafted with keeping in mind the growing importance of new means of communication. 'Among the astonishing inventions of technological skill which, aided by God, the human mind developed from created things, Mother Church sees and follows with special care those that primarily relate to the field of human spirit'. This text comprises two passages in 22 chapters with final notes. These state that the media differ in their nature but they all share the power to influence people. The main problem in modern society is that people often take

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6 Stjepan Baloban, The church of the poor: Pope John XXIII to Pope Francis, *Bogoslovska* smotra 84 (3/2014), pp. 479-503

7 Second Vatican Council, Documents, VII. revised and expanded edition, Kršćanska sadašnjost, Zagreb, 2008 information and content issued by the media 'for granted', without critically analysing the content. Certainly, the media shape public opinion and are necessary for ensuring the right of every individual and society to truthful information. Their importance is illustrated by the claim that all Christian believers should financially support the means of social communication. As receivers of information, readers, listeners and viewers, all Christian believers must follow a moral code. be responsible towards themselves and the young, which is also true for those directly or indirectly creating media messages8. In general, this Council document primarily discusses positive opportunities offered by the numerous new and easy ways to communicate, both in order to proclaim the Good News of the Gospel as well as to promote the successful progress of the human race in general. This document also suggests organizing one 'Media Day' in dioceses every year. The Church therefore does not shy away from the media, but rather wishes to participate and be part of the media that report and shape public opinion. This is also made clear in the statement that the Church could 'carry out its mission more successfully' through the media.

This was followed by the Holy See's pastoral instruction on means of social communication, dated 23 May 1971, 'Communio et progressio'. This document interprets more directly the main tenets of 'Inter mirifica' and promotes the examination of theological and moral dimensions of the means of social communication, encouraging Christians to be more active in building and improving media information and reporting. The decree 'Communio et progressio' issued by the Pontifical Council for Social Communications contains particular instructions for implementing ideas stated in the council document. This decree also has a new focus since by the time it was issued, numerous technical innovations took place as well as the development of all means of social communication. Important messages of this decree include the statement that the purpose of the means of social communication is 'increasing attachment and connection among people', that everyone disseminating information must possess Christian virtues such as 'good intent, meaning and responsibility for

8 Ibid.

the common good, docility to Holy Spirit and guidance of the Church, objectivity, respect for the human person and other people's opinion, truthfulness and ability to be critical of oneself and one's views.'9

The Compendium of the Social Doctrine of the Church clearly states that the rights and obligations of the Church include developing its own social teaching to influence the society and its structures through responsibilities and tasks envisaged by this teaching. In this sense the Church should be the teacher of truth, morality, human nature and the gospels. However, participation and disseminating information is impossible if there is no real pluralism in social life or recognition of the various forms and means of communication and information. The compendium therefore notes: 'The means of social communication must be used for building and supporting the human community in diverse sectors – economic, political, cultural, educational and religious'10. Any type of reporting and communication must serve the common good and contribute to spiritual maturity, openness, dignity and responsibility of every person.

The means of social communication contain a noble goal - reporting and drawing attention to humanity's problems in order to solve them as quickly as possible and thus unite everyone. This is the basic principle owing to which the Church respects the wide possibilities offered by the means for the 'wellbeing of humanity'. We must all be responsible towards the media - whether we are listening, watching, reading or creating media content. The higher the influence of a 'communicator', the higher the social responsibility it carries. All types of reporting need to start from moral values as true freedom is in the ability to choose goodness and report for the 'common good'. Although the use of media and its reporting sometimes have 'unintended consequences', people are those who decide whether they will use media in one way or another, for 'good' or 'evil'. Reporting requires disseminating responsible and true information that need to take the side of the weak and the powerless, the oppressed, sick and marginalized groups, without using this approach for ideological purposes. 11 What distinguishes new media from the 'traditional' ones is that

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9 Ibid.

10 Pontifical Commission 'lustitia et Pax', Compendium of the social doctrine of the Church, Kršćanska sadašnjost, Zagreb 2005

11 Jerko Valković, The Church and the modern public: challenges and possibilities for action, *Riječki teološki časopis* 18 (2/2010), pp. 413-532 new media have a more active audience which also intervenes in the communication process. Users are no longer merely receivers of media content, they also actively create and produce it. This increases even further the social responsibility of each individual. Communication by the Church and the relationship of the Church in modern society with new technologies and media is always dramatic, challenging and unpredictable. 12 However, the role of the Catholic Church is still in place. It promotes material and human rights, protects the family, advocates for poor and marginalized groups, emphasizes the importance of truth and responsibility we have for one another and to the wider community.

12 Jerko Valković, Evangelism in the era of media: communication opportunities and issues, Bogoslovska smotra 81 (3/2011), pp. 675-696

Church in the media - challenges and possibilities for their relationship in the future

The media are institutions fulfilling the need for communication which includes participation of all members in a society. The basic characteristics of the media are the production and distribution of content, relationships among people, activities in the public sphere and shaping public opinion. These are always in some relation to the state and government. Modern media reporting however is also characterized by its focus on 'transient' and sensationalist topics and news.¹³ On the other hand, the Church focuses on universal and eternal values and questions. Due to their very nature, the sustainable relation between them is questionable since, as stated by Šuljić, 'media products are marginal in terms of communicating Christian content' and the Church or Christian message 'deals with important and permanent things.'14 The type of communication is also different regarding the relationship between the one sending and receiving a particular message or content. The Church focuses on every individual, while the media message is not as direct and is therefore more subject to manipulation. But to what extent is the Church present in the media today? Since the beginning of democracy, several Church media ensuring

13 Robert Bogešić, Church and media - evangelism or manipulation, Kairos: Evanđeoski teološki časopis 13 (1/2019), pp.

14 Anton Šuljić, Mediarelated (self-)presentation of the Church in Croatia, Riječki teološki časopis 18 (2/2010), pp. 495-510

the public presence of the Church have been initiated and their relationship has been regulated through agreements between the Croatian Bishops' Conference and Croatian Radiotelevision. Prominent media containing Christian information are primarily Church media: Information Catholic Agency, Croatian Catholic Radio, the Press Office of the Croatian Conference of Bishops, Radio Marija, the magazines Živo vrelo and Glas koncila. These media contribute to the serious approach in Church activities¹⁵. There is however the sense of declining interest for the Church participating in public shows and secular media, especially in commercial television which has never shown much interest in its representation. On the other hand, regardless of the media listed and other examples not mentioned here, the Church is currently best covered in the press, which holds less importance than new media. 16 The Church still lacks presence on digital platforms and internet portals or social networks. On the other hand, in addition to using new technologies and media, the Church and its followers as members of the society must strengthen and encourage interest of the media for reporting, through their moral authority and participation in scientific, cultural and social life. It is generally the media that ensure participation for all segments of the society, i.e. the media serve as a stage for attracting and combining all parts of the society into one whole. Another problem in the public visibility of the Church through the media is the fact that media content usually includes politics, sports, entertainment and leisure. A selection of such news and information does not leave much room for religious topics. On the one hand it is wrong to see these as merely 'religious topics' since openness of the Church towards society does not mean only religious but also general and social topics which would be interesting and important to a wider range of public. On the other hand since these topics are seen only as 'religious', there is no way to further explore and understand the importance of the message spread by the Church.¹⁷ The Church and the media need to have a critical stance in relation to their own activities and need to examine new forms of dialogue, cooperation and communication. Some of the themes which began in a Church environment have

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15 Juraj Mirko Mataušić, The media in a crisis of values, *Bogoslovska smotra* 71 (2/2011), pp. 361-379

16 Anton Šuljić, Media-related (self-) presentation of the Church in Croatia, Riječki teološki časopis 18 (2/2010), pp. 495-510

17 Jerko Valković, Evangelism in the media era: communication opportunities and issues, *Bogoslovska smotra* 81(3/2011), pp. 675-696 found their way to the general public, such as the matter of peace, justice, ecumenism and the fight against poverty, which is not just a matter of individuals but the society as a whole, at the global level. The power of the Church lies not only in the fact it is 'Catholic', but in the ability to be linked horizontally and vertically. 18 Horizontal links are possible because the Church is present among many nations and cultures, while vertical linking is possible through collaborations at the level of particular parishes all the way up to governmental institutions at the local, regional, state, international and global level. Catholic social teaching is not and must not be closed off or hidden, it involves active participation and communication with the general public. By the same token, the Church must develop a two-way communication which means that attention and communication are not guided solely on the basis of reacting to a particular event but issues are broached and answers sought which might prove necessary and important for dialogue in a society. The relationship between the Church and media is summarized by Gaitano¹⁹ as follows: the media act in a sensationalist fashion and are oriented towards shortterm news. The Church on the other hand deals with universal values and topics of a centuries-old tradition. In addition to this, evangelism calls for personal change and self-examination, something that is impossible in media reporting.

Despite all the differences however, Pope John Paul II invited the Church to freely use all the 'fascinating inventions' given to us by our creator. Extraordinary possibilities of new technologies and media are also recognized by Pope Benedict xvi who called all Christians to 'join the network of relationships provided by the digital era, with trust as well as conscious and responsible creativity... because this network is also part of human life'. The Church then clearly understands the importance of communication and using media for discussions on burning social and religious issues. This also means the Church, in addition to its own media, whose existence has already been established, must act in secular media as well in order to ensure its presence in the general

18 Jerko Valković, The Church and the modern public: challenges and possibilities for action, Riječki teološki časopis 18 (2/2010), pp. 413-532

19 N.G. Gaitano, Opinione pubblica e Chiesa Cattolica. in Jose Maria la Porte (ed.). Ontroduzione alla comunicazione istituzionalen della Chiesa, pp. 77-81

20 Božo Skoko and Valentina Gusić. New media in the service of evangelism and parish community life - uses in parishes of the Roman Catholic Archdiocese of Zagreb, Nova prisutnost 11 (2013), pp. 193-214

public view. The Church must actively and continuously communicate to the general public in order to act through the media in accordance with its mission serving peace, justice, truth, responsibility and respect for the dignity of every human being.

In conclusion

The development of media and technology brings greater challenges and new dilemmas regarding the spread of fake news, unethical behaviour towards individuals and groups, disregard for the privacy and dignity of human beings. This is why it is more important than ever for the Church to actively communicate not only through its own, but through secular media as well and to spread its message to the general public and society. The need for communication with the public and media is shown through efforts in documents of the Church social doctrine recognizing the importance of this type of communication. The nature of the media is not completely complementary to the nature of the Church. Both the Church and the media need to find new ways of communication, dialogue and cooperation, helping one another in disseminating information since the media have great power in shaping public opinion. In other words, the Church needs to warn of certain dangers and misconceptions in modern media reporting, confirm positive efforts and contribute to solving serious social issues, in accordance with its mission.

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Fast Choices and Emancipatory Spaces: Gomplex Reality of Online dating Apps

Key words dating applications, intimate relationships, online dating, Tinder, OkCupid, digital media

Abstract Contemporary digital environments are increasingly changing the ways in which we live and interact. One of the fields where this is evident is the field of intimate relationships. At the beginning of the third decade of the 21st century mobile dating applications are becoming a common way of meeting potential partners. The purpose of this paper is to explore the implications of this and to look more closely how online dating in the age of mobile applications is changing the field of intimate relationships, as well as to note the complexity of this phenomenon.

Brzi izbori i emancipatorni prostori: kompleksna stvarnost aplikacija za online upoznavanje

Ključne riječi aplikacije za upoznavanje, intimni odnosi, online upoznavanje, Tinder, OkCupid, digitalni mediji

Sažetak Suvremena digitalna okruženja sve više mijenjaju načine na koje živimo te bivamo u interakciji. Intimni odnosi su jedno od područja na koja ona utječu. Mobilne aplikacije za upoznavanje su na početku trećeg desetljeća 21. stoljeća sve uobičajeniji način upoznavanja potencijalnih partnera. Svrha ovog rada je istražiti implikacije ovakvog načina upoznavanja te pobliže promotriti način na koji online upoznavanje mijenja područje intimnih odnosa u dobu mobilnih aplikacija, kao i obratiti pozornost na kompleksnost navedenog fenomena.

Contemporary digital technologies are mediating all aspects of human life, including intimate personal relationships. One of the aspects they are impacting at the beginning of the third decade of the 21st century, is the meeting of potential romantic partners, in the sense that meeting partners through mobile applications has become an increasingly common way of entering into romantic or sexual relationship. Before the age of digital media, romantic partners used to meet mostly through personal social networks e.g. through sociologically so-called 'weak ties', whereas over the last 15 years the internet has partly displaced the family, the school, the neighbourhood, friends and the workplace as the venue for meeting partners.¹ There has however been further technological development in the recent years in terms of the development of mobile internet and mobile phone applications and an increase in their use. This has also reflected itself on the field of online dating, concretely in the phenomenon of switching from websites for online dating to dating applications on mobile platforms. Dating applications have further contributed to the popularization of online meeting, making online dating less an exception and more a common channel of relationship formation. Research report of the Pew Research Center for the year 2019 shows that online dating has in the recent years lost the stigma attached to it and has become a common way of meeting partners.2 Further, Rosenfeld's analysis of national data in the USA shows that meeting online has increased so much that it has displaced meeting through friends from their former roles as main intermediaries in the formation of new partnerships.³ We can also assume that this is linked with the widespread use of digital environments which at the beginning of the third decade of the 21st century, are starting to permeate all aspects of everyday life, including formation of intimate relationships.

All of the dating applications function in a similar manner. They use user-generated profile data to match users as potential partners. Algorithms analyze the data and check the compatibility of the users and this compatibility is calculated in different ways on different platforms - it is combined with the criterion of geographical location or closeness and other data from the profile. The most popular applications

1 Michael J. Rosenfeld and Reuben J. Thomas, Searching for a Mate: The Rise of the Internet as the Social Intermediary, American Sociological Review 77(4): 523.

2 '5 facts about online dating', available at https:// www.pewresearch.org/ fact-tank/2016/02/29/5facts-about-online-dating/. Access 10th November 2019.

3 Michael J. Rosenfeld and Reuben J. Thomas. 'Disintermediating your friends: How Online Dating in the United States displaces other ways of meeting', Proceedings of the National Academy of Sciences 116 (36), p. 17758.

worldwide are Tinder, okcupid, Tantan, Badoo and Zoosk. Tinder and okcupid are owned by the same corporation from the USA called Match Group, Zoosk also originates from the USA, while Tantan is of Chinese origin and Badoo of Russian origin. The application Tinder is considered an innovator and leader within the industry of online dating, being present in more than 190 countries around the world, with more than 50 million users. How widespread it is is evident in the phenomenon of its name becoming a representation of online dating in everyday conversations of the 21st century - the question when it comes to online dating often turns from 'Are you dating online?' to 'Are you on Tinder?' Also, with Tinder Match Group first introduced the 'swipe' move - hand move moving mobile phone picture representing refusal or acceptance to 'match' with another application user. This movement has in the meantime become the industry norm and thus it is present also on Tantan, Badoo and Zoosk. All four applications use geographical location and closeness as the criterion for matching, while okcupid uses the method of matching users based on the results of a psychological test that they can take. While the first three applications are characterized by the technological architecture with the emphasis on the photograph the user uploads, building a profile on okcupid seems to require more effort by its asking user to fill out the psychological questionnaire. Match Group also owns three other dating applications - Hinge, Plenty of Fish and Match.com, all catering to different audiences - Hinge is oriented more towards a younger generation⁴, Plenty of Fish more towards those who are not willing to pay, while Match. com is for those seeking long-term relationships. However, if we start to look at the underlying economic structures, those differences become questionable. For example, the Match Group corporation mentioned above had a 1.7 billion dollar revenue in the year 2018.5 This ought to remind us that, in spite of the fun-looking frontend of these applications, the economic structures behind them that condition their functioning are profit-making. While basic features of most dating applications are available for free, they are nevertheless based on the profit-making business model, with either charging access to wholesome features of their service or making profit through

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⁴ Why Hinge is staging own 'death' to stand apart from sisterapp Tinder, https://www.thedrum.com/news/2019/08/12/why-hinge-staging-owndeath-stand-apart-sisterapp-tinder, Access: 9th of January 2020.

^{5 &#}x27;Match Group', https:// en.wikipedia.org/wiki/ Match_Group, Access: 10th of November 2019.

advertisement. When dating applications are looked at from the perspective of the underlying economic structures, they start to resemble what Theodor Adorno recognized as the artificial differentiation of products in late capitalism. Under the apparent differentiation of the products, what is actually happening is the differentiation of the consumers, where they are segmented, while their choices are predefined, preselected and embodied in a product, so that the whole market is covered in advance - as Adorno has put it, 'something is provided for all so that none may escape'.6 When the market segments Match Group covers with its portfolio of applications is looked at from this perspective, together with their own claim that they offer products for any type of dating desire'7, the autonomy of choice and preference of the user may seem like an artificial segmentation of the market, whereas any difference among the applications can be seen as pseudo-difference since the economic structures behind all applications are the same led by the principle of profit-making. It is useful to note this when analyzing the functioning of the applications for online dating, since it impacts the ways in which they mediate user experience.

What has to be emphasized when it comes to contemporary dating applications is how technological architecture of dating applications differs from the architecture of the online dating websites, following the trend towards the visual in the contemporary technological architecture. Unlike online dating websites that were based on textual profiles, user profiles on dating applications are organized around photographs. The possibility of using text to describe oneself while filling out the profile exists, but it is in most cases minimal. For example, Tinder has space for 6 photos to be uploaded, while it simultaneously has the maximum of 600 characters for text entry on its form for data entry when creating a profile. This is the first significant feature of new dating applications that differentiates them from the previous generation of dating services, websites that provided internet dating before the rise of application and mobile internet. There, the profile was organized around textual content - while an entry for photograph existed, the emphasis was on the textual content. Most contemporary dating applications like Tinder, Badoo

6 Max Horkheimer i Theodor Adorno. 'The Culture Industry: **Englightenment as Mass** Deception'in Media and Cultural Studies: KeyWorks, Ed. Meenakshi Gigi Durkham i Douglas M. Kellner, John Wiley and Sons, Chichester, 2012., p. 55

⁷ Match Group, https:// www.mtch.com/, Access: 9th of January 2020.

or Tantan emphasize visual content and this is the format that is innovative not only in the field of technological development, but also in the cultural sense. The short form for the textual entry points to the technological architecture that gives primacy to the visual. Even if users wanted to emphasize the textual content, they are not able to do so. Grounding of relationship formation in the architecture of technology favoring visual element is a new cultural moment. Psychological personality on Tinder is organized around six photographs, these photographs becoming a narrative of personal identity. Thus it is not unusual that they are carefully framed and coated through filters in an attempt to look as attractive as possible. Consequently, in digital environments of contemporary dating applications the capability for visual selfpresentation becomes the social currency. The important skills are those related to the manipulation and editing of the visual content, in comparison with the textual dating websites where writing skills were crucial for self-presentation. The question of the correlation between digital and social reality also arises. An extremely edited photo on the digital dating application represents a certain social value, but does it necessarily correlate with the social, emotional or cultural capital of its owner in the offline social world? Challenges embodied in this question are part of wider challenges that we come to face in the world where digital environments become increasingly embedded in everyday life.

Further, the pace in which dating applications condition users to choose a partner can be seen as a cultural shift in relationship formation. The process of choosing potential partner on contemporary dating applications is very fast-paced and simplified. As mentioned above, this process comes down to the so-called 'swipe' - the movement with which the user drags their finger over the other user's profile to the left or right side, which in the 1T architecture behind the application symbolizes rejection or acceptance of the other person as the potential partner. As Marshall McLuhan⁸ noted, technology is not neutral; its design conditions the ways people behave. What the 'swipe' thus signifies on a cultural level is a new manner of entering potential romantic relationships. What is different in the process of 'swiping' as a new social practice

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8 Marshall McLuhan, Understanding media: The extensions of man, London and New York, McGraw-Hill 1964, p. 10. of relationship-entry in comparison with meeting through friends or one's own network is the very short period of time given for a decision on the compatibility of a potential partner and a decision based on the visual digital content that this kind of technological architecture fosters. The evaluation of someone's compatibility as a partner comes down to the quick look of the photograph presented in the profile and a short moment of decision whether to 'swipe' right or left. While the technological architecture of the dating websites required taking some time to read the potential partner's profile, the architecture of 'swiping' fosters fast-paced decision-making based on visual appearance. When it is taken into account that the practice of the 'swipe' has become so popular socially that it has also become normalized in the everyday language, coming to signify searching for potential partners or hookups, we can view it as a new emergent social practice, reflecting new ways of entering potential relationships based on visual and instant-culture. This kind of relationship-formation gives a phenomenological feeling of greater expendability of such connections at the first sight of any kind of frustration - after all, why would one dwell long on a connection which was created through minimal effort? This makes for a cultural shift in the structuring of romantic relationship formation and in this sense contemporary dating applications are indeed, as Tinder boasts on its webpage, 'not only a dating application, but a cultural movement'.9

What is namely also a new cultural phenomenon when considering contemporary dating applications is the insight into the amount of potential partners available in the social surrounding. This insight, combined with the relatively easy access to these potential partners, has certain implications. It can encourage the evaluative mindset usually applied in the process of consumption. In the year 2010 Eva Illouz¹⁰ conducted a qualitative research on the users of dating websites, and her results already then showed inclinations of users to engage in the process of cognitive evaluation resembling shopping for goods in the market in a capitalistic system of consumption, when searching for a partner on the internet; one's personality is turned into a packaged product, which competes with others on the open market. She placed

9 'Tinder', https://tinder. com/, Access: 10th November 2019

10 Eva Illouz, Hladne intimnosti: Oblikovanie čustvenega kapitalizma, Založba Krtina, Ljubljana, 2010.

this within the context of a wider phenomenon that she called 'emotional capitalism', where relationships become exposed to the logic of utilitarianism and become measurable and replaceable entities.¹¹ Švab et al. call this principle a 'rational choice which tries to fulfill emotional needs of the person, such as the choice of their male heterosexual respondents who participated in online dating searching for partners without children, in order to have children with them. 12 However, data from these research studies stems from the age in which textual websites were still prevalent, while it is contemporary dating applications in which this evaluative mindset finds its real embodiment. The architecture of technology of mobile applications for online dating turns potential partners into a database with visual display, while the option of 'swiping' gives the possibility to search through the database quickly, which is phenomenologically a new feeling in the process of the search for romantic partner, because it enables the view of alternative options of potential partners. Thus it is possible to assume that this type of architecture will additionally foster an evaluative mindset among users, where potential partnerships will be evaluated against alternative visible options. In favor of this, the application Tinder was in the year 2015 accused of destroying romantic relationships in the area of New York City¹³, by providing men with a venue for practising unlimited casual sex which lessened their readiness to commit to a long-term relationship. This phenomenon can be understood better if romantic partnerships in contemporary society are considered in terms of Giddens's reflexive relationships of late modernity - relationships based on personal choice and the will to commit, and which in social context of late modernity are replacing relationships structured by external social anchors such as tradition.¹⁴ Pure relationships of late modernity are based on choice, and their maintenance demands commitment and effort which is what replaces external social anchors in which relationships are rooted in traditional societies. It is already their formation that requires a certain amount of effort. Namely, it is inevitable that the process of forming a new relationship will cause some frustration, in that it is a process of adjustment and harmonisation of two until then separate and distinct subjectivities. It requires some

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11 Ibid., str. 131-132.

12 Tjaša Žaljek, Doris Kocon, Alenka Švab and Roman Kuhar, 'Internet Dating as a Project: The Commodification and Rationalisation of Online Dating', *Družboslovne razprave*, 13(78), str. 21

13 'Tinder is tearing apart society', https://nypost. com/2015/08/16/tinderis-tearing-apart-society/, Access: 20th of October 2019.

14 Anthony Giddens, Modernity and Selfidentity, Polity press, London, 1991. adjustment and negotiating of different habits and habituses on both parts of potential partners which will inevitably include some amount of frustration. In this context, it is definitely tempting and easier to instead 'swipe' right towards a new choice on an online dating application. It can be assumed that economic capitalistic structures in the background of dating applications with the goal of profitmaking consequently have the aim of providing the user with the pleasurable experience - with minimal amount of frustration - which will prolong his usage of the application, so the organization of the process of meeting in this manner is partially conditioned by those structures. As Zygmunt Bauman notes, in the age of capitalism the process of falling in love is attempted to resemble the goods on the market, by trying to eliminate any kind of anticipation, too much trouble of effort out of the process. 15 This is precisely the formula which dating applications provide - minimal amount of effort in the process of connecting in addition to minimal amount of frustration and instant availability of alternative choice in the case of dissatisfaction with the existing one. Providing that the population of prospective partners on certain location is big enough that the alternative choices seem endless, this can further have a potentially negative impact on the amount of the effort one is willing to invest in the formation of a particular intimate relationship. Why tolerate frustration if there is always new alternative option available on your mobile phone? Furthemore, if we remember how Heidegger¹⁶ located the very essence of technology in the 'standing reserve' waiting to be ordered for further processing, we can recognize this precisely in the organization of dating applications. It seems that dating applications are turning prospective partners in one's social context to a visual reserve on standby waiting to be ordered for further emotional or sexual processing. In a way it becomes a reserve of alternative options always available standing reserve for further emotional or sexual use, to which it is always possible to come back to if the actual physical emotional reality fails or feels too complex. The example of New York City shows that in the context of an area populated enough to have almost unlimited number of alternative options available, this possibility can indeed become a social reality.

15 Zygmunt Bauman, Liquid Love: On the frailty of human bonds, Polity press, Cambridge, 2003., p. 7

16 Martin Heidegger, 'Pitanje o tehnici' iz *Uvod u Heideggera*, Centar za društvene djelatnosti omladine RK SOH, Zagreb, 1972.

The question that arises further is whether this kind of technological architecture invites certain types of psychological features? What is to be expected when we are collectively subjected to technologies that foster low tolerance of frustration, focus on visual appearance and sense of unlimited possibilities when it comes to intimate relationships? It is not possible to think of these hallmarks without being reminded of a certain type of personality which they could favor - narcissistic personality. Christopher Lasch¹⁷ has in the 1960s identified the reproduction of the culture of late capitalism in this type of individual. Such personality has an outer grandiose facade, and is adept at managing impressions it gives to others, simultaneously craving attention because of feelings of inner emptiness, but also unable to form satisfying relationships, and thus in the constant search of emotional titillation in the form of shallow relationships which do not last long. The phenomenon of an outer grandiose facade which does not correspond to the inner psychological reality is a hallmark of narcissistic tendencies within the psychoanalytic tradition. The outer facade of grandeur often hides the inner frailty of the self of the narcissistic personality, which is sensitive to the least of frustrations which it experiences as an injury to its selfperceived feelings of omnipotence. Consequently, authentic emotional intimacy exposes this kind of self with too much discrepancy between the narcissist's outer facade and inner reality and thus they tend to avoid intimate relationships. Relationships where others can be used as objects and thus the cognitive control can be maintained are often seeked. Are the environments of the dating applications a technological embodiment of the features of this type of narcissistic self as contemporary cultural norm? Digital environments fostering visual appearance do not offer time to focus on anything else other than appearances, the outer grandeur of the carefully filtered and panned appearance in photos are in contrast with the authenticity that complex social reality inevitably brings with itself, and with a questionable correlation to it. The selection process through the practice of 'swiping' based on visual appearance and the orientation on one's own goals can be said to foster the type of attachment where others are seen as objects instead of subjects. A visual standing reserve

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17 Christopher Lasch, The Culture of Narcissism: American Life in the Age of Diminshing Expectations, Norton & Company, New York, 1991., pg. 34

of ever-available alternative options on dating applications seems to offer the playground for omnipotent fantasies. All of these features are a reflection of the hallmarks of the narcissistic type of self, inviting the question of whether the contemporary dating applications are a digital space where this kind of personality can now thrive? After all, a neverending 'standing reserve' of potential partners through which one can swipe offers the feeling that the options for hookups - shallow relationships that offer short-term emotional satisfaction - is always present. This offers the possibility of an escape from the emotional risk that entrance into a personal relationship inevitably exposes one to. Do contemporary dating applications then in this manner provide the means for escaping from emotional risk for narcissistic selves of the 21st century - a tool for the compensation of the formation of longlasting relationships? This is one possible type of usage that their technological architecture fosters.

What is, however, easy to overlook when it comes to dating applications are the emancipatory spaces that can be found within them. For example, the previously mentioned OkCupid application which uses psychological testing to match users offers a lot of space for personal psychological exploration during its usage. When creating a profile, the user is faced with multiple choice questions about his or her lifestyle, values, sexual preferences and habits, based on which the algorithm of the application then calculates his or her compatibility with other users. The number of questions which one can answer on OkCupid is extensive - it counts to 4000. This kind of technological architecture can be seen as opening up the space for reflexive exploration of one's identity. As Giddens¹⁸ has also noted, the self is in late modernity a project based on reflexivity, meaning that reflexivity is transferred from collective traditions to individual choices about one's lifestyle and decisions on how to live. Except being an active creator of his or her relationships, the late modern individual is an active agent in the construction of his own identity. With its 4000 questions available for reflexive pondering of one's identity, oxcupid represents an ideal technological platform for the self-reflexive individual of late modernity that Giddens describes. It is hard to answer these questions without having

18 Anthony Giddens, Modernity and selfidentity, Polity press, London, 1991.

a new insight about oneself, and in this sense the application fosters reflexive exploration of one's identity. Further, even for those individuals who have already thought about their identity reflexively, this level of extensiveness when it comes to reflexivity offers new potential insights - for example, 'How much control do your parents have over your life' or 'Is it possible for your partner to be too ambitious?' оксиріd does not leave out any possible area when it comes to reflexivity - it is fostered through questions on daily habits, political values, moral values, attitudes towards relationships, preferences in relationships and sexual identity. The latter is where oxcupid becomes a really sophisticated tool for the exploration of sexual identity of the late modern individual, with 22 available categories of gender and 13 of sexual orientation into which users can classify themselves, while the website simultaneously offers detailed descriptions of each of those identities. This gives the user an opportunity to acquaint himself or herself with existing categories of sexual identity and to question one's own in relation to them. The application even popularized the term 'sapiosexual', meaning a person who 'finds intelligence sexually most attractive characteristic'19, which has also entered the everyday language. By widening the field for potential reflexivity and fostering the reflexivity of its users, oxcupid can be seen as the digital space for deliberation which can be helpful in the reflexive construction of one's identity. In this sense, it can be seen as having a certain emancipatory potential, especially in the contexts of social structures where exploration of sexual identities outside of traditional gender roles is still forbidden or socially punished.

The emancipatory space that digital applications for dating offer can also manifest itself in the unintended consequences of their usage, in the sense of users using dating applications to build different kinds of connections than it was envisioned in its original aim. For example, a Belgian study on the usage of Tinder²⁰ among youth showed that it is also used for the aim of socialization when travelling or betterment of social skills. Users thus find ways to use the technology of dating application for their own goals, besides the goal of finding a partner or a hookup. This potential of using internet technology for establishing connections of

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19 'Identity: Orientation and Gender Expression as told by real, actual humans', https://www. okcupid.com/identity/ sapiosexual, Access: 10th of November 2019.

20 Elisabeth Timmermans, 'From Swiping to Casual Sex and/or Committed Relationships', *The Information Society*, 34(2), p. 109. a different kind than it was intended for is part of a wider emancipatory space that digital technology creates. This was recognized on many levels since the beginning of the internet, in the digital space which social networks offered for networking outside of institutional venues, for example, in terms of the organization of protests.²¹ Digital technology has the potential of disembedding the individual out of his or her social circles and offers the possibility to establish connections with social circles which the individual had no way of locating before. Ortega and Hergovich have proven that online meeting is beneficial to social diversity, analysing how it connects individuals without overlapping social networks.²² This potential is further increased with the technological possibility of dating applications to locate users geolocally, meaning locating geographical location of the certain mobile internet connection enabled by smartphones and mobile internet, while this search can be combined with certain characteristics of users as the criterion for searching. Thus it is not surprising that this way of connecting will be of greatest importance for those social groups whose members are hard to locate in the physical social reality, for example marginalized social groups that lack venues for meeting in a certain social context. One of the social groups for which these technological possibilities are of importance is the LGBTQI community. For example, research on a representative population in USA²³ shows that already before the emergence of dating applications more than 60% of LGBTQI persons in USA met online in 2008 and 2009 and that internet mostly displaces other ways of meeting precisely within this population. 41% of homosexual couples who met in the last 10 years have met online, while this percentage is 17% when it comes to heterosexual couples ²⁴. In the context of social norms that users experience as repressive, as in the case of homosexuality which is still socially stigmatized, online dating venues provide a platform for safe socialization and meeting of potential partners. Qualitative research conducted in Slovenia has shown that gay men use online venues as places for the establishment of connections in the context of social stigma attached to homosexuality and homophobia, as well as lack of bars for homosexuals, and as means of socialization.²⁵

21 Manuel Castells, Networks of Outrage and Hope: Social Movements in the Internet Age, Polity Press, Cambridge, 2012.

22 Josue Ortega i Phillip Hergovich, The Strength of Absent Ties: Social Integration via Online Dating, https://arxiv.org/ pdf/1709.10478.pdf, Access: 20th of October 2019.

23 Michael J. Rosenfeld and Reuben J. Thomas, Searching for a Mate: The Rise of the Internet as the Social Intermediary, American Sociological Review 77(4), p. 17-18.

24 Ibid, p. 23-24.

25 Tjaša Žaljek, Doris Kocon, Alenka Švab and Roman Kuhar, 'Internet Dating as a Project: The Commodification and Rationalisation of Online Dating', *Družboslovne razprave*, 13(78),p. 14. Qualitative research study conducted on young men in USA also indicates the importance that dating applications have for providing the space for the establishment of meaningful relationships within the homosexual community.²⁶ The ability to search users through the feature of geolocation enables new digital space to connect with individuals from different social networks with which are in immediate geographical proximity and with which individual was previously unconnected and thus the potential of acquiring a new social capital. Even in cities which are considered progressive in terms of LGBTQI rights such as London, dating applications are found to allow the practice of queer life in ways that are adaptable to the preferences of users.27 Some hardships in the translation of this connection to the physical and social space have also been noted, a tendency towards closing of the homosexual relations into private spaces as well as hardships when it comes to locating 'community' in the digital applications. Despite that, it seems that online dating applications are important for the establishment of intimate connections of individuals within LGBTQI population. Dating applications open up spaces of access to other members of this marginalized group in the context of lack of spaces for connecting in the social physical reality and thus harder possibility of detecting the members of this group. Although the attempt of translating the potential relationships from digital two-dimensional reality to the social reality in its complexity of economic, cultural and emotional capital is characterized by possible discrepancies between the two realities, it is already evident that in spite of this dating apps provide novel spaces for the formation of social capital.

In a similar manner, online dating applications provide spaces for the realization of personal agency and related behaviors within other social contexts felt as oppressive within which social reality offers limited possibilities of connecting within physical locations. For example, in India, where traditional social norms still require young people, especially women, not to date or have sex before marriage, Tinder has become a tool that allows for the bypassing of these norms and exercise of sexual autonomy for the younger generation that experiences these norms as repressive. ²⁸ In this context dating applications represent online points of access - similarly

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26 Uteda, Austin, 'Young Gay Adults' Personal Engagement with Contemporary Hookup Culture Through the Use of Mobile Apps', Undergraduate Honors Theses, 1460. Available at: https://scholar.colorado. edu/honr_theses/1460, Access 10th November 2019.

27 Sam Miles (2017)
'Sex in the digital city:
location-based dating
apps and queer urban life',
Gender, Place & Culture,
24:11, p. 1595-1610

28 How Tinder changed the dating landscape of India, https://mediaindia. eu/social-vibes/ how-tinder-changedthe-dating-landscapeof-india/, Access: 11 December 2019. to what they allow for the homosexual population in a social reality which lacks venues for meetings of these marginalized groups. Thus one of the emancipatory spaces that dating applications provide is located within their potential to transfer behaviors from digital to offline spaces which can be seen as an exercise of agency in establishment of intimate relationships within social contexts that are felt as oppressive.

In conclusion, online dating applications are changing the ways in which romantic relationships are formed in the 21st century. On the one hand, because of the seemingly unlimited choices of finding alternative partners they continually offer, combined with the ease of their browsing and the practice of fast choice in addition to the technological primacy of the visual aspect, they can be seen as medium enabling goal-oriented behaviors and thus in this sense introducing principles of technology and capitalistic consumption into the formation of intimate relationships. Potential implications of this can be found also in the easier avoidance of emotional investing in long-term relationships for which such possibilities are provided by this kind of digital environment. However, it should also be emphasized that this kind of technological architecture creates emancipatory spaces, both on individual and social level. On the individual level this is evident in its possibility to offer a place of empowerment in terms of reflexive exploration of identities or means of establishing of safe connection and exercise of agency in social contexts that are felt as oppressive and increase in one's social capital. On the social level it is manifested in terms of connecting of previously unconnected social groups. Reality of dating applications which are becoming a common way to meet in the field of intimate relationships in the 21st century seems to be more complex than the evaluation of their implications one-sidedly as either positive or negative, would allow.

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Mag.oec. MARKO POLJAK Alma Mater Europea Croatia marko.poljak@diktiranje.hr **Preliminary** Communication and research in Humanistic **Sociology Series:** Models for adoption of New Technologies considering Influence of **Communication** on individuals' **Behavior**

Key words new technologies, technology adoption, technology acceptance models, humanistic sociology, communicology, human computer interaction

Abstract New technology is referred to as any set of productive techniques which offers a significant improvement. What is seen as 'new' is obviously subject to continual redefinition, as successive changes in technology are undertaken. The social and political impact of new technologies is complex being subject to variations in managerial strategies, worker resistance, and a host of other cultural and political circumstances. User adoption of new technologies and the models explaining their behaviors is an ongoing research problem. Identifying the factors that affect the adoption of new technologies is understood by developing technology adoption models and theories with different theoretical insights, variables and measurements. To recognize the needs and acceptance of individuals is to realize the factors that drive user acceptance or rejection of technologies. Researchers can conceptualize underlying technology models and theories that may affect the previous, current and future application of technology adoption. As a case study, 50 users of new technology in Croatia were questioned regarding its advantages and disadvantages. Iti s concluded that the majority will benefit from its use.

Preliminarna
komunikacija
i istraživanje
u serijama
humanističke
sociologije:
Modeli prihvaćanja
novih tehnologija
na radnom mjestu
kroz utjecaj
komunikacije
na ponašanje
pojedinca

Ključne riječi nove tehnologije, prihvaćanje tehnologije, modeli prihvaćanja tehnologije, društvena humanistika, komunikologija, interakcija čovjeka i računala

Sažetak Novom tehnologijom naziva se bilo koji skup produktivnih tehnika koji nudi značajna poboljšanja. Ono što se vidi kao novo očito je podložno neprestanoj redefiniciji, budući da se događaju uzastopne promjene u razvoju tehnologije. Društveni i politički učinak novih tehnologija složen je i podložan razlikama u upravljačkim strategijama, otporu radnika i mnoštvom drugih kulturnih i političkih okolnosti. Korisničko usvajanje novih tehnologija i modela koji objašnjavaju njihova ponašanja je aktualan istraživački problem. Utvrđivanje čimbenika koji utječu na prihvaćanje novih tehnologija razumijeva se razvojem modela prihvaćanja tehnologije i teorija s različitim teoretskim uvidima, varijablama i mjerenjima. Prepoznavanje potreba pojedinaca ujedno je i prepoznavanje čimbenika koji utječu na prihvaćanje ili odbijanje novih tehnologija. Istraživači danas mogu konceptualizirati modele prihvaćanja koji mogu utjecati na prethodne, trenutačne, ali i buduće primjene navedenih modela. Tijekom studije slučaja, 50 korisnika nove tehnologije u Hrvatskoj je ispitano za prednosti i mane te je zaključeno da će većina imati koristi od iste.

Introduction

New technology is any set of productive techniques which offers a significant improvement as defined by A Dictionary of Sociology. What is seen as 'new' is obviously subject to continual redefinition, as successive changes in technology are undertaken. The social and political impact of new technologies is complex being subject to variations in managerial strategies, worker resistance, and a host of other cultural and political circumstances (Encyclopedia.com, 2019). User adoption of new technologies and the models explaining their behaviours are an ongoing research problem. Over the years, researchers have published a considerable amount of theories and models to assess the potential adoption of technologies by the end users.

Identifying the factors that affect the adoption of new technologies is understood by developing technology adoption models and theories with different theoretical insights, variables and measurements. This paper presents chronological development of the theories and models considering their interconnectivity and applications. Its importance lies in preparation for further research of adoption of new technology implemented in the public sector of the Republic of Croatia.

The following article is a firm overview of actual literature and models and should be a good basis for researchers interested in the area of technology acceptance, as it is an important business question, especially in sector of new, emerging and exponential technologies.

Overview of Technology Acceptance Models

The study of acceptance has emerged in 1970s as possibility of successful acceptance is an important factor in assessing the need for development or investing. All technology acceptance theories are designed to measure the degree of acceptance and satisfaction to the individuals against any technology or information system but from different points of view depending on the constructs or determinants which represent their structure (Momani & Mamoum, 2017, p. 51).

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on individuals'
Behavior

Maša Martinić Jelena Hadžić Marko Poljak Recognizing the needs and acceptance of individuals is realizing the factors that drive user acceptance or rejection of technologies. Researchers conceptualized underlying technology models and theories that may affect the previous, current and future application of technology adoption.

This paper will discuss the main constructs of the following theories:

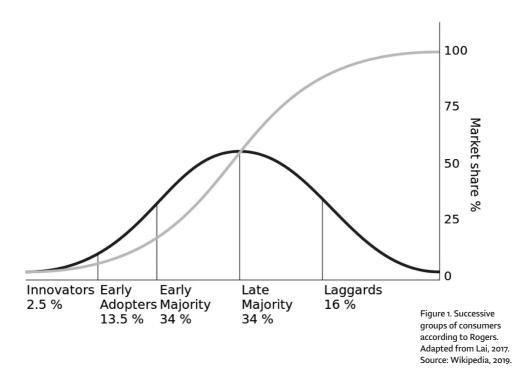
Innovation Diffusion Theory (IDT), Theory of Reasoned Action (TRA), Theory of Planned Behaviour (TPB), Theory of Interpersonal Behaviour (TIB), Technology Acceptance Model (TAM) and its derivatives, Unified Theory of Acceptance and Use of Technology (UTAUT).

Innovation Diffusion Theory (IDT)

Innovation Diffusion Theory was developed by Rogers in 1962 and is one of the oldest social science theories to study any kind of innovations. Rogers proposed that four major factors for determining the behaviour. Those factors are: innovation, communication channels, time and social systems (Rogers, 1983, p. 11).

The terms diffusion, innovation, and communication are defined by him as follows: Diffusion is the process in which an innovation is communicated through certain channels over time among members of a social system. Innovation is an idea, practice, or object that is perceived by an individual. Communication is a process that leads to create and share information with others in order to get a common understanding. Rogers stated that there are five innovation attributes which effect on individuals' behaviours and explain the rate of innovation adoption. These attributes are: relative advantage, compatibility, complexity, trialability, and observability. Rogers stated that 'individuals' perceptions of these characteristics predict the rate of adoption of innovations' (Rogers, 1983, p. 210), Rogers noted that although there is a lot of diffusion research on the characteristics of the adopter categories, there is a lack of research on the effects of the perceived characteristics of innovations on the rate of adoption. He has defined the rate of adoption as 'the relative speed with which an innovation is adopted by

members of a social system' (Rogers, 1983, p. 23). For instance, the number of individuals who adopted the innovation for a period of time can be measured as the rate of adoption of the innovation. The perceived attributes of an innovation are significant predictors of the rate of adoption. Rogers reported that 49-87% of the variance in the rate of adoption of innovations is explained by these five attributes. In addition to these attributes, the innovation-decision type (optional, collective, or authority), communication channels (mass media or interpersonal channels), social system (norms or network interconnectedness), and change agents may increase the predictability of the rate of adoption of innovations. For instance, personal and optional innovations usually are adopted faster than the innovations involving an organizational or collective innovation-decision. However, for Rogers, relative advantage is the strongest predictor of the rate of adoption of an innovation.



The diffusion of innovations according to Rogers. With successive groups of consumers adopting the new technology (shown in blue), its market share (yellow) will eventually reach the saturation level. The blue curve is broken into sections of adopters (Wikipedia, 2019).

There are several applications of Rogers' theory and some of them were related to instructional computer usage (Sahin, 2006): examining the factors that might influence the decision to adopt new technologies in faculty members motivation (Medlin, 2001), examination of the computer level use in Ohio public schools (Isleem, 2003), investigating the faculty adoption of computer technology in North Carolina Community College System (Less', 2003), Zakaria conducted a study to assess the factors affecting it implementation in the curriculum (Zakaria, 2001), Ilin et al. applied IDT and the environmental context from the technology-organization-environment (TOE) framework (Ilin, Ivetić, & Simić, 2017, p. 208) for understanding of e-business adoption in a case study of the Western Balkan peninsula. The model has been widely used to study the adoption of new technologies in many industries such as within construction industry (Weidman, Young-Corbett, Fiori, Koebel, & Montague).

Theory of Reasoned Action (TRA)

Theory of reasoned action was introduced in 1967 by Fishbein and further developed by Fishbein and Ajzen in 1975 and 1980 for sociological and psychological researches (Taherdoost, 2018, p. 961). It is one of the most popular theories used and is about one factor that determines behavioural intention of the person's attitude toward a behaviour (Lai, 2017, p. 24). According to TRA, any human behaviour is predicted and explained through three main cognitive components, making it a general model and one of the fundamental theories of human behaviour (Momani & Mamoum, 2017, p. 53).

TRA explains human behaviour through main cognitive components including attitudes (unfavorableness or favourableness of persons feeling for a behaviour), social norms (social influence) and intentions (individual's decision do or don't do a behaviour). This human behaviour should be volitional, systematic and rational (Taherdoost, 2018).

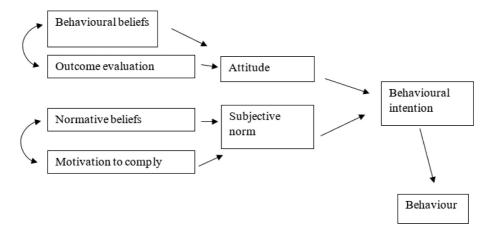


Figure 2. The Theory of Reasoned Actions. Adapted from Fishbein and Ajzen, 1975.

The theory's limitations have to do with the transition from verbal responses to actual behaviour. The relations of beliefs, attitudes and subjective norms to intentions are more clearly delineated than the factors that determine whether the intention will be carried out. According to the TRA, intention is the immediate antecedent of behaviour (Ajzen, 1985, p. 18).

COMPONENTS:	DISADVANTAGES:
ATTITUDE	The lack of addressing the role of habit
SOCIAL NORMS	Cognitive deliberation
SOCIAL INFLUENCES	Misunderstanding through a survey
	Moral factors

Table 1. Main constructs of the Theory of Reasoned Actions

Theory of Planned Behaviour (TPB)

Theory of Planned Behaviour was developed by Ajzen in 1985. A new variable is added to extend theory of reasoned actions, which makes it an extension of TRA (Momani & Mamoum, 2017, p. 53) That variable is called perceived behavioural control (Ajzen, 1985). Perceived behavioural control is determined by the availability of resources, opportunities and skills, as well as the perceived significance of those resources opportunities and skills to achieve outcome (Taherdoost, 2018, p. 961). It is known as a control which users perceive that may limit their behaviour (Lai, 2017, p. 25).

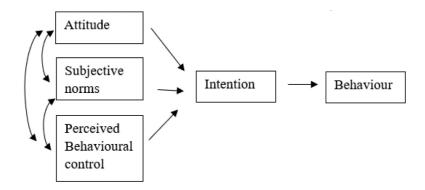


Figure 3. Theory of Planned Behaviour. Adapted from Lai, 2017.

A development of TPB over the time was systematically reviewed by Koul and Eygadi (2017). Their paper stated that much of the early research on TPB focused on replicating the results of the original study in different settings, cultures, and for a variety of behaviours (Venkatesh et al., 2007). After that, research focused on establishing the predictive validity of TPB and then eventually competing theoretical perspectives to enhance the richness of the original model (Venkatesh et al., 2007). One such refinement to the original model was achieved by the fusion of TPB and TAM into a novel decomposed model of TPB (Koul & Eydgahi, 2017, p. 108)

Components:	Disadvantages:
AVAILABILITY AND PERCEIVED SIGNIFICANCE OF:	Attitude towards ιτ will not be relevant if computer system is not accessible
RESOURCES	
Opportunities	
Skills	

Table 2. Main constructs of the Theory of Planned Behaviour

Theory of Interpersonal Behaviour (TIB)

TIB was developed by Triandis in 1977/1980 and it builds upon the Theory of Planned Behaviour (Pulikanti & Habib, 2016, p. 6) (Chatterton, 2011, p. 11).

Theory of Interpersonal Behaviour is clarifying mainly the human's behaviour complexity which are affected by social and emotional facts. TIB has three levels to argue the behaviour (Taherdoost, 2018, p. 962).

In the first level, personal beliefs, attitudes and social factors related to the behaviour are shaped by personal characteristics and previous experiences. The second level describes how affect, cognition and social determinants, plus personal normative beliefs affect intentions to a particular behaviour. In the third level, possibility of performing a specific behaviour is predicted by behavioural intentions, situational conditions and experience.

COMPONENTS:	DISADVANTAGES:
MODEL	Complexity
EMOTIONS	Lack of parsimony compared to TRA and TPB
SOCIAL FACTORS	

Table 3. Main constructs of the Theory of Planned Behaviour

Decomposed Theory of Planned Behaviour (DTPB)

Decomposed Theory of Planned Behaviour (Decomposed TPB) was introduced by Taylor and Todd in 1995 (1995). The Decomposed TPB consists of three main factors influencing behaviour intention and actual behaviour adoption which are attitude, subjective norms and perceived behaviour control.

It decomposes attitude toward behaviour, subjective norm, and perceived behavioural control into multi-dimensional belief constructs within technology adoption contexts. As an extension to TPB, which was an enhancement of TRA, the DTPB expanded the TPB by including three factors from the Innovation Diffusion Theory (IDT) viewpoint which are: relative advantage, compatibility, and complexity (Momani & Mamoum, 2017). Shih and Fang (2004) examined the adoption of internet banking by means of the TPB as well as Decomposed TPB (Lai, 2017).

Technology Acceptance Model (TAM)

Technology Acceptance model was developed by Davis in 1986 and kept on developing through the years of research and experienced various extensions as shown in various publications (Marangunić & Granić, 2014, p. 85).

This model evolved from Theory of Reasoned Actions by eliminating user's subject norms, it is based on principles adopted form Fishbein and Ajzen's (1975) attitude paradigm from psychology (Davis, 1991, p. 476) TAM explains the motivation of users by 3 factors: perceived usefulness, perceived ease of use and perceived attitude toward use. TAM ignored the social influence on adoption of technology, so it has limitations in being applied beyond the workplace (Taherdoost, 2018, p. 963).

The goal of TAM is to predict user acceptance and highlight potential design issues before users of the technology interact with the system (Dillon & Morris, 1996; Mohd, Ahmad, Samsudin, & Sudin, 2011). TAM was developed with support

from IBM Canada and is rooted in the basic psychological theory known as the Theory of Reasoned Action (TRA; Ajzen & Fishbein, 1980). TAM demonstrates a pioneering research effort by generating a framework for explaining behavioural intentions and actual behaviour of users for new technology adoption (Koul & Eydgahi, 2017, p. 106).

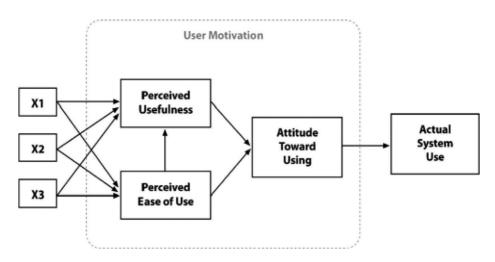


Figure 4. Original Technology Acceptance Model (Davis, 1986). Source: Marangunić, 2014.

Some new factors were added to TAM to improve its explanatory power TAM2 was proposed by adding two groups of constructs; social influence (image, subject norms and voluntariness), and cognitive (result demonstrability, job relevance and output quality) to TAM, to improve the predictive power of perceived usefulness.

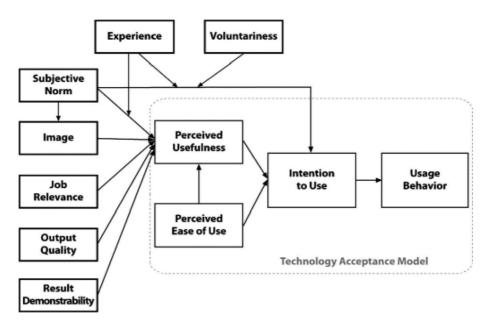


Figure 5. TAM2. Source: Marangunić, 2014.

The second study identified constructs that influence on perceived ease of use (Taherdoost, 2018, p. 963).

TAM is widely used in assessment of adoption of IT services which was systematically review in a study published in 2003 (Lee, Kozar, & Larsen, 2003). Meta-analysis of 101 articles published between 1986. and 2003. Found that TAM had progressed continually over time (Lee, Kozar, & Larsen, 2003, p. 768) while being employed on information system such as: E-mail, V-mail, FAX, Dial-up Systems, Communication, Systems, Windows, PC (or Microcomputer), www(or e-commerce), Workstation Computer, Resource Center, General Purpose Systems, Groupware, Word processor, Spreadsheet and Presentation S/W (Lee, Kozar, & Larsen, 2003, p. 759), adoption of social media (Rauniar, Rawski, Yang, & Johnson, 2013)

Al-Emran at. al. conducted a study to systematically review TAM related to M-learning studies to discuss the implications of analysis results (Al-Emran, Mezhuyev, & Kamaludin, 2018, p. 20).

In another study, Venkatesh, Morris, Davis, and Davis (2003) formulated and validated an integrated model that, was an extension of TAM and termed it a 'Unified Theory of Acceptance and Use of Technology' (UTAUT) (Koul & Eydgahi, 2017, p. 107).

Unified Theory of Acceptance and Use of Technology (UTAUT)

Venkatesh et al. (2003) argued that researchers were faced with a large number of similar constructs offered by many theories and found that they 'pick and choose' constructs from the models or opt for a 'favoured model', with the result that the other models were largely ignored. Consequently, they synthesized the propositions put forth by different models of acceptance, and proposed the Unified Theory of Acceptance and Use of Technology (UTAUT; Venkatesh et al. 2003).

The utaut has four predictors of users' behavioural intention and these are performance expectancy, effort expectancy, social influence and facilitating conditions. The five similar constructs including perceived usefulness, extrinsic motivation, job-fit, relative advantage and outcome expectations form the performance expectancy in the utaut model while effort expectancy captures the notions of perceived ease of use and complexity. As for the social context, Venkatesh et al. (2003) validation tests found that social influence was not significant in voluntary contexts. (Lai, 2017, p. 31). Maruping et. al. introduced behavioural expectation into as an externally oriented predictor of IT use and identifying its antecedents (Maruping, Hilol, Viswanath, & Brown, 2016, p. 10).

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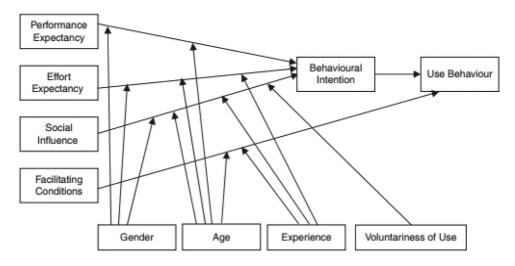


Figure 6. UTAUT as defined in Venkatesh, 2003. Source: Williams et. al., 2015.

There are numerous researches that applied utaut to assess acceptance of new technologies. Utaut has been used to analyse citizen's acceptance of e-government services in Kuwait (Alawadhi & Morris, 2008) and in Kingdom of Saudi Arabia (Alshehri, Drew, & AlGhamdi, 2013). Tan and Juin adopted utaut to assess the factors affecting the use of e-learning websites in Taiwan. (Tan & Juinn, 2013). Another study tested the framework of utaut for understanding the main determinants of the adoption of mobile messaging applications (Hanifi Murat Mutlu, 2017). Williams et al. published a literature review based on analyses of 174 existing articles on utaut to present the current state of the utaut-related research (Williams, Rana, & Dwivedi, 2015, p. 469).

RESEARCH

For the purpose of this article, authors had conducted first in the series of research of new technology use and acceptance.

RESEARCH GOALS

Main goal is to question the measure of satisfaction within the sample, court workers and state attorney office in Croatia, with the use of new technology that converst speech to text and to define main reasons of satisfacion or dissatisfaction.

SPECIFIC GOALS

To question in which situations are the workers using said speech to text systems.

To question what are the benefits or expectations of the users with the new technology.

Define problems in technology use.

To question in which measure are the workers using similar technology in private.

Confirm differences in all the above considering sex, age and workplace.

METHOD

Questionnaire.

SAMPLE

For the purpose of this article the authors analyzed 50 questioned workers from the courts and state attorney office who had implemented NEWTON Dictate speech-to-text technology.

Research conducted

Between 20.08.2018. to 10.09.2018. the authors conducted a questionnaire among court workers and state attorneys who implemented NEWTON Dictate speech-to-text technology. From the list of users we randomly contacted 50 individuals that had been using said technology for some time. Example of the questionnaire for this research phase is as follows.

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QUESTIONNAIRE

Do you accept to participate in the research and allow for your answers to be used for future processing and analyses?

a) Yes b) No

If no, abort questionnaire.

Age _____o

Workplace

- a) Judge
- b) Deputy of chief state attorney
- c) Deputy of USKOK principal
- d) Court advisor
- e) Administrator/typist

Are you assisted by the administrator staff during document creation (i.e. Transcription in Ms word, document scanning etc)?

- a) Always
- b) Almost always
- c) Sometimes
- d) I have no support

Do you create digital documents after work hours in your work overtime?

- a) Sometimes (a couple of times yearly)
- b) Frequently (one a week, few times per month)
- c) Never*
- If the answer is C, skip next question.

How necessary is for you to spend less time on document creation than now?

- a) Extremely necessary
- b) Necessary
- c) Neither
- d) Mostly not necessary
- e) Completely not necessary

How often, in everyday life, are you using speech-to-text technology (voice operations in Google search, phonebook voice search etc.).

- a) Very frequently (every day or almost every day)
- b) Frequently (once a week, few times per month)
- c) Sometimes (few times per year)
- d) Never*

In your opinion, how useful will NEWTON Dictate solution be for you?

- a) Extremely useful
- b) Useful
- c) Partially useful
- d) Not useful at all
- e) I don't know

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Results and discussion

	WORKPLACE					
	JUDGE	DEPUTY OF CHIEF STATE ATTORNEY	DEPUTY OF USKOK PRINCIPAL	COURT ADVISOR	ADMINISTRATOR/TYPIST	
f	26	13	0	6	o	
%	57.8	28.9	0.0	13.3	0.0	

Table 1.

Majority of questioned are judges with deputy of chief state attorney after them. The sample is lacking typists which might be a minus in this research since they are the persons that will mostly be influenced by this technology and will not be asked for their opinion.

ARE YOU ASSISTED BY THE ADMINISTRATOR STAFF DURING DOCUMENT CREATION (I.E. TRANSCRIPTION IN MS WORD, DOCUMENT SCANNING ETC)

		ALWAYS	ALMOST ALWAYS	SOMETIMES	I HAVE NO SUPPORT	
	f	18	8	16	3	
	%	40.0 17.8		35.6	6.7	

Table 2.

On the other hand, judges and deputies create most of the documents with the help of administrators.

	DO YOU CREATE DIGITAL DOCUMENTS AFTER WORK HOURS IN YOUR WORK OVERTIME?				
	SOMETIMES (A COUPLE OF TIMES YEARLY)	FREQUENTLY (ONE A WEEK, FEW TIMES PER MONTH)	NEVER		
f	14	17	14		
%	31.1	37.8	31.1		

Table 3.

According to the results of Table 3 these type of work is done everyday and could be considered usual in justice occupation. There are factual differences in the type of judicial, or state attorneys, work and the capacities of certain courts considering the field it serves. Some of them are, therefore, field workers, some work from home and some are simply working out of hours.

HOW NECESSARY IS FOR YOU TO SPEND LESS TIME ON DOCUMENT CREATION THAN NOW? **EXTREMELY** MOSTLY NOT **COMPLETELY NOT NECESSARY NEITHER NECESSARY NECESSARY NECESSARY** 8 2 0 3 % 17.8 44.4 6.7 4.4 0.0

Table 4.

As seen in Table 4, such jobs are quite demanding for the sample with more than 60% considering they extremely need, or at least need, to use less time for digital document creation.

	HOW OFTEN, IN EVERYDAY LIFE, ARE YOU USING SPEECH-TO-TEXT TECHNOLOGY (VOICE OPERATIONS IN GOOGLE SEARCH, PHONEBOOK VOICE SEARCH ETC.).			
	VERY FREQUENTLY (EVERY DAY OR ALMOST EVERY DAY)	SOMETIMES (FEW TIMES PER YEAR)	NEVER	
f	1	5	10	28
%	2.2	11.1	22.2	62.2

Table 5.

In everyday life approximately 40% use at least sometimes some of the technologies that converts voice to text. It can be assumed that those are Internet browsers and mobile phone voice to text messages. It companies are promoting the use of this technology so it can be expected that the number of users will rise in time. Education that this company is doing in Croatia will certainly influence the development, use and understanding of this technology in general.

	IN YOUR OPINION, HOW USEFUL WILL NEWTON DICTATE SOLUTION BE FOR YOU?				
EXTREMELY USEFUL PARTIALLY USEFUL NOT USEFUL ALL				NOT USEFUL AT ALL	I DON'T KNOW
f	14	18	4	0	5
%	31.1	40.0	8.9	0.0	11.1

Table 6.

Not one person responded that the new technology will be not useful at all. Majority (over 70%) thinks that the new technology will be useful for them. These results confirm the awareness of justice workers for optimisation and IT advancement of their system.

This questionnaire consists of many more questions which give way for various research and insight into use of new, innovative technology. Another research will be conducted after 3 years on the same sample of 700 people (50 was sample size in this research) with more thorough understanding of users' approach to new technology. The most important being the information that there is only 6.7% of users without assistance which might, in general, raise opinion that the users should now do the work themselves which might turn them away from using this type of technology. The users that have no assistant are used to generate documents and are willing to use any tool to expedite that process. In practice, targeting and sound management is of great importance in determining the users of new technology. The conclusion is that the series of research in this specific technology use is still relatively new and sample sizes are smaller which should make our research series quite useful and influential.

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The Meaning of **Biopolitics** in the Age of Numerical **Revolution: What Has Remained** of Foucault's and McLuhan's Legacy? The Contours of a New Expository Society

Key words biopolitics, power, numerical age, exposure, media

Abstract Marshall McLuhan, in the 1960s, coined the well-known phrase 'the world is a global village' at a time when the Internet did not exist, and new communication and media technologies were about to transform the world into a planetary village via interconnection. However, McLuhan may not have anticipated that accelerated

Značenje bio-politike u doba numeričke revolucije: što ostaje od Foucaultovog i McLuhanovog nasljeđa? Konture novog društva izloženosti technological advances would be made possible by communication without a 'physical mediator-factor' and that the utilitarian and instrumental dimension of communication would give way to cultural and social domination and manipulation. In the numerical age, Foucault's notion of 'bio-politics' as a system of complete control and regulation of the body and life by means of science and technology is, at first glance, an outdated term, belonging to the past of modern, biopolitical and repressive societies. The numerical control is today based on a deep urge for individual and narcissistic exhibitionism in the new expository society.

Ključne riječi biopolitika, moć, brojčana dob, izloženost, mediji

Sažetak U doba kada internet još nije postojao, 60 - tih godina prošloga stoljeća, Marshall McLuhan iznosi poznatu sintagmu 'svijet je globalno selo', a nove su komunikacijske i medijske tehnologije trebale putem međuovisnosti transformirati svijet u međuplanetarno selo. Međutim, McLuhan možda nije niti slutio da će ubrzani tehnološki napredak omogućiti komunikaciju bez 'fizičkog posrednika - čimbenika', te da će utilitarna i instrumentalna dimenzija komunikacije prepustiti mjesto kulturno - društvenoj dominaciji i manipulaciji. U numeričko doba, i Foucaultov pojam 'bio - politike' kao sustava potpunog nadzora i reguliranja tijela i života pomoću znanosti, tehnologije, na prvi pogled glasi kao povijesno konzumirani pojam koji pripada prošlosti moderne, bio - političkim i represivnim društvima. Numerička kontrola danas se temelji na dubokom porivu individualnog i narcističkog egzibicionizma unutar novog društva izloženosti.

Digital ontophany

The contemporary communication is dematerialised and virtual, while the internet enables everyone to access and store data from anywhere in the world. Distance and time are no longer obstacles. Nowadays the communication happens in real time on social networks, enabling a new form of existence: digital 'ontophany'¹. The etimology of the term invokes a dimension of existence and appearance (phainô): refers to the way in which individuals and objects present themselves to us through digital devices or through the effects of their omnipresence and consists of the following characteristics: noumenality, ideality, interactivity, virtuality, versatility, reticularity, instant reproducibility, reversibility, destructibility, fluidity and ludogeneity. WE DO NOT KNOW YET IF DIGITAL ONTOPHANY WILL LEAD TO REGRESSION, COGNITIVE ATROPHY (DIGITAL DEMENTIA) OR TO A NEW ONTOGENESIS. 'the improvement of the human condition, i.e., transhumanism. The innovation of the digital technical system enables, on the phenomenological level, the emergence of a new ontophanic matrix, which is to be interpreted, as any technical revolution, as an ontophanic revolution, that is, a turning point in the perception of reality and the world.

The Meaning of Biopolitics in the Age of Numerical Revolution: What Has Remained of Foucault's and McLuhan's Legacy? The Contours of a New Expository Society

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In his book The Sacred and the Profane, Mircea Eliade describes religious experience in the traditional sense as hierophany, which is the manifestation of the sacred in the profane world.

Is biopolitics outdated?

The term biopolitics was coined in 1974 by Michel Foucault, who attributed it to his mentor, Georges Canguilhem. The term refers to the intersection between politics and human life, denoting organised institutional dominance over life in general, established by the scientific and technological regulation of knowledge as a new form of state control, that is, by repression over the lives of citizens. Therefore, what we have here is a combination of biology and politics. In his work *Homo Sacer: Sovereign Power and Bare Life*, Giorgio Agamben appropriates the term biopolitics from Foucault, connecting it with Hannah Arendt's analysis of totalitarianism. Agamben's study² shows that the whole history of the Western political world is characterised by a connection between sovereign power over the life and death of citizens-subjects and biopolitical control over citizens' lives – the connection epitomised by

2 Giorgio Agamben, Homo sacer: Suverena moć i goli život (Homo Sacer: Sovereign Power and Bare Life) Multimedijalni institut, December 2016. Nazi concentration camps, which has to date been reflected in democratic societies through efforts to set up a normative framework for bare life and subject it to the processes of political integration and exclusion. Biopolitics refers to the relationship between power and social governance, while also constituting a political strategy, an instrument of scientific power and an institutional practice. Its all-encompassing area of operation/governance tackles the processes of medicalisation of the population and public health: natality, mortality, hygiene, food, sexuality, behaviour. Is the term biopolitics still current now, in the time of digital media, giant database algorithms and partly also of artificial intelligence? Some philosophers, including Pierre Dardot and Christian Laval³, believe that biopolitics has made an epistemiological step forward: control over the body exercised by means of individualised surveillance nowadays implies a new method of work and governance. In other words, governance no longer relies on norms and control, as it did in classic biopolitics, but on the idea of freedom of subjects managed by almost invisible and painless incentives. Corporeality, as meant by Focault, gradually disappears as an external and autonomous subject, being immersed and integrated in virtual reality. The term 'virtual reality' is not unambiguous. In The Metaphysics of Virtual Reality⁴, Michael R. Heim identifies seven different concepts of virtual reality: simulation, interaction, artificiality, immersion, telepresence, full-body immersion, and network communication. The term 'medium' in the sense of intermediary also becomes disputable in the context of new technological advances in nanotechnology and robotics or artificial intelligence, while technological innovations combining robotics, i.e., artificial intelligence, with the human body herald a new generation of posthuman organisms, such as the cybernetic, posthuman body.

Other analysts suggest that the ability of Facebook, Google, and other top Internet players to collect huge volumes of data provides for a new art of governance in the areas where control has been substituted by profiling. Antoinette Rouvroy⁵ notes that the regulatory regime is being replaced by the neutralisation regime, whereas in the opinion of Mondher Kilani⁶ biopolitics now has 'multiple power to control and shape individuals and consciences'. While classic

3 Pierre Dardot, Christian Laval, La nouvelle raison du monde. Essai sur la société néolibérale, La Découverte, coll. 'La Découverte/ Poche', 2010, p. 498, EAN: 9782707165022.

4 Michael R.Heim, The Metaphysics of Virtual Reality (Oxford University Press, 1993)

5 http://www.ladeleuziana. org/wp-content/ uploads/2016/12/Rouvroy-Stiegler_eng.pdf

6 Kilani, Mondher (2018), Du goût de l'autre. Fragments d'un discours cannibale. Paris. Seuil.

biopolitics aimed to objectivise individuals, the same strategy is now implemented by applying and manipulating the hypersubjectivisation of society. One illustrative example is that of Big Brother from Orwell's 1984, a totalitarian dystopia in which wishes, sexuality, altruistic feelings and freedoms were neutralised. In the digital age individuals become selfconfident media subjects that have to be urged to constantly desire and consume digital technologies. In line with this, new digital consumer strategies are based on generating the largest possible personal exposure and transparency of consumers, who show and share their personal preferences (e.g., Facebook likes, comments and photos posted on the network). Desires and passions are not suppressed any more, but freely released and demonstrated with an approval of consumers-subjects. This is what Foucault calls 'conduite' or the conduct of conduct (conduite de la conduite). Dardot and Laval⁷ use the metaphor of the highway code, which allows for freely 'choosing' the route and destination, but under the rules of the highway (speed, driver's licence, etc.). The reference implies a new form of the market, and of power, in which companies such as Google, Microsoft, Facebook and Amazon cooperate with intelligence agencies, law enforcement agencies (including the police), the military (and the military industry), marketing companies, insurance companies and Sillicon Valley startups. Therefore, we are no longer dealing with the traditional panoptic control performed from one central point, but rather with an 'open government', a myriad of private and public actors, often with overlapping and converging interests, which redefine the form of power circulating in the digital world. At his point one should recall the panopticon, a system of control designed by Jeremy Bentham, which was popularised by Foucault. The panopticon was modelled on the disciplinarian societies of the 18th and 19th centuries. In his book Discipline and *Punish*⁸, Foucault describes it as an environment in which 'an inmate should be consciously and permanently visible, which enables the 'automatic functioning of power'. This 'visible and unverifiable' power can be used to describe the overall 'relations of power in people's everyday lives'.

In contrast with the panopticon and previous control systems, personal identities and profiles are at present revealed voluntarily and need not be integrated in a system The Meaning of Biopolitics in the Age of Numerical Revolution: What Has Remained of Foucault's and McLuhan's Legacy? The Contours of a New Expository Society

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7 Dardot, Laval, ibid, cit.

8 Foucault, Michel, Nadzor i kazna: rađanje zatvora, Zagreb, Informator, Faculty of Political Sciences, 1994, Politička misao. of power to be controlled. The imperative of control has disappeared before the conscious and voluntary exposure of everyone and everything via digital systems. In the words of Bernard E. Harcourt⁹, this new 'form of the power of exposure' uses digital media to produce subjective micro-narratives, intimate and trivial stories (as opposed to inconsistent metanarratives referred to by J-F. Lyotard), which take an active part in the shaping and recreating of various subjectivities. Within the new digital regime and distribution of power, individuals are no longer subject to physical dyscipline or moral restraint, but participate, voluntarily and enthusiastically, in this exhibicionist and voyeuristic society.

9 https://www. researchgate.net/ publication/319873665_ Le_pouvoir_a_l'ere_ digitale_la_societe_ de_l'exposition_reflexion_ autour_de_Exposed_de_ Bernard_E_Harcourt

Role of the virtual counterpart

By encouraging the creation of similar profiles, 'ideal correspondences' and 'perfect matches' in the cyberspace and social networks, the digital environment has given rise to the virtual counterpart, the so-called 'double', as discussed by the philosopher Clement Rousset¹⁰, a figure used as a virtual model profile to optimise the decision-making process and asessment of the means used and goals achieved in order for the individual to respond in accordance with newly introduced variables and 'oscillations in behaviour'. The theme and figure of the counterpart, found in the writings of Plato, Sophocles, Bergson, Calderon de la Barca and Lacan, demonstrates the paradoxical structure of the counterpart, which derives from an illusionary division of a unique event into two events. Such a split is made possible due to the ability of human beings to eliminate or supress reality when it becomes traumatic or unpleasant, which is frequently realised in virtual reality, an improved version of reality, often used to escape from everyday life.

Due to its voluntary and high exposure, our subjectivity is observed, recorded, managed, cut and intersected by external factors, which makes subjects transparent and vulnerable. Such an exposure of subjectivity in virtual space goes through phases that are similar to phases shaping subjectivity in 'total institutions', described by Erving Goffman¹¹, but voluntarily, painlessly and without any coercion: humiliation and reorganisation, reconstruction of an object; the adjustment

10 Clément Rosset, *Le Réel et son double*, 1976, Gallimard.

11 Erving Goffman, Asylums: Essays on the Social Situation of Mental Patients and Other Inmates Paperback – October 18, 1961. of a subject (isolation, resistance, absolute inclusion, pretence) to the institutional environment and the formation of specific groups within an institution. The key role in this new subjective autodiscipline is played by 'libidinous investments'.

Rather than being only technological innovations, numerical technologies are also without doubt a means of communication and socialisation, representing, as such, a social revolution, such as the one that originated from the mobile phone, which disrupted and changed the whole system of value as well as the way of communication and the perception of others and realty. In this virtual space, users live 'per procurationem', 'through and via others', with 'friendship' being measured by the number of comments and likes. Intimate photographs accessible to all quasi friends are conducive to all sorts of virtual exhibitionism and encourage compulsive cyber-voyeurism. Facebook is a cyber-bulldozer of the omnipresent visual global culture that aims to dissolve all boundaries between the private and public lives and disrupt the capacity to differentiate between the intimate and the public spheres. Facebook makes intimacy disappear as the whole purpose of this virtual network drive is full disclosure, hyper-transparency with the manipulative strategy of virtual seduction. It should be said loud and clear that this social network is in fact an efficient instrument. of repression, rather than emancipation, an instrument of control, a postmodern, virtual and global variant of Foucault's panopticon, which is no longer based on the control of the body, but on the shaping of the mind, both by passive consent through diffusing power (Chomsky) and by an illusion of active interactive consent. Most network users shamelessly expose themselves to others, while corporate human resource officers work in the background, collecting and storing marketable personal data. However, a hysterical passion towards narcisistic exhibitionism overrides objective facts and effects. Facebook has also become a perfect machine for control and general social infantilisation as well as a factor of bihevioristic advertising, establishing, as a social network, an experimental system for the control of social behaviour and private life. The numerical revolution that imposes total transparency is a symptomatic reflection of the contemporary society, which requires us to be hyper-transparent. A form of the terror of transparency. Everything has to be exposed and shown. What

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is more, moral judgement is imposed with regard to this social transparency: a non-transparent person is considered as suspicious and stigmatised. It can be expected that the people who favour a degree of secrecy will soon be persecuted.

Such theses represent a form of web-neopuritanism that derives from communication protocols in which interactivity and communication are exclusively technological and virtual. The French writer George Bernanos has once said: '... the one who has not realised that the contemporary civilisation is only a conspiracy against internal life has not realised anything. Therefore, although one should not seek comfort in conspiray theories, it should be said that this social network is a good illustration of a society falling apart due to an excess of illusion, overexposure and panoptic rage. Social hyper-transparency becomes Baudrillard's 'white obscenity', bestiality. The journalist Jean Lacouture speaks about a new form of repression that he terms the 'ubiquitous eye', which is characterised by hyper-visuality and transparency that absorbs and distorts everything. Not everything has to be said or, more importantly, shown, an excess, hypertrophy of communication inevitably leads to overload and superfluousness. Habermas' 'future of communication' could easily turn into a nightmare of simulation and total meaninglessness. Secrecy is necessary for a quality social coexistence, and secrets are made of 'tiny nothingnesses', which need protection as, to quote Pierre Boutang in The Onthology of the Secret, 'a secret is always a secret about someone else'12

12 Jure Vujić, Društvena klopka (A Social Trap), Globalni semafor, February 2012, Večernji list https:// blog.vecernji.hr/jure-vujic/ drustvena-klopka-2413

New expository society

Along these lines, Bernard Harcourt points out that an 'expository society' (société d'exposition) is a society that seduces its citizens into voluntary slavery.' Our numerical counterpart is like a holohram of our 'self', composed of all traces we have left, which create a counterpart that is more reliable than an analogous 'self'. We reflect on and imagine what we are, our 'numerical self' is composed of everything we watch and read'. The new logic of such expository society implies that we look for the closest numerical person to suggest to us and let us know what we want. This rationality is completely rooted in algorithms.' What we have here is a radical change of

the economy, with our most intimate personal data (profiles) representing what used to be goldmines and oil, because these data can be sold and linked, and they enable full knowledge of similar connected persons in groups. This represents a fusion of society, economy and politics. Large companies, such as Facebook, nowadays engage in politics by selecting content as well as in the repression of politicall correctness and censure, while some governments participate in trade by creating metadata bases. The numerical control is today based on a deep urge for individual and narcissistic exhibitionism, which is why the metaphors of Big Brother and panopticon are now outdated explicative models for the understanding of the contemporary expository society.

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Medium is a Weapon: Bias in Crisis Situations

Key words media, weapons, war, propaganda, bias

Abstract This paper analyzes the ways in which the media can be abused to foster the most extreme political propaganda using the example of the former Socialist Federal Republic of Yugoslavia. After having propagated social values such as unity, harmony, brotherhood and antifascist heritage, in the late 1980s Serbian and Croatian media came under control of nationalists who manipulated them into propagating hatred, nationalism and xenophobia. In Bosnia and Herzegovina, such practice followed the outbreak of the Bosnian war and resulted in several media outlets which took the same course of action. Some media outlets will fully endorse McLuhan's idea of technical intermediaries as modern weapons and even go one step further in their warlike messages than the political parties that formed them. The most striking examples are Bosnian-based TV Pale, Croatian daily newspaper Vjesnik and Serbian newspaper Politika (especially the Echoes and Reactions newspaper section). With their actions such media will confirm that the most dangerous form of media bias is precisely propaganda bias as defined by Denis McQuail. Its destructive power is illustrated on the example of the bloody Yugoslav break-up fueled by their spreading of misinformation.

Medij je oružje: pristranost u situacijama krize

Ključne riječi mediji, oružje, rat, propaganda, pristranost

Sažetak Na primjeru medija država nekadašnje Socijalističke Federativne Republike Jugoslavije. u radu analiziramo način na koji se mediji mogu zloupotrijebiti u svrhu najstrašnije političke propagande. Iz položaja posrednika bratstva i jedinstva, sloge, antifašističkog naslijeđa, ponosa i prkosa narodnooslobodilačke borbe i pokreta, mediji su u Srbiji i Hrvatskoj krajem 80-ih godina došli u vlast nacionalista koji će ih preobraziti u posrednike mržnje, nacionalizma i ksenofobije. U Bosni i Hercegovini mediji su izbjegli propagandno djelovanje do početka agresije na Bosnu i Hercegovinu nakon čega će i u ovoj državi u ratu postojati nekoliko medija koji propagiraju netoleranciju. Pojedini će mediji u potpunosti potvrditi McLuhanovu ideju tehničkih posrednika kao suvremenog oružja, te će u ratnohuškačkim porukama otići korak dalje od političkih stranaka koje su ih oformile. Najupečatljiviji takvi primjeri su tv Pale iz Bosne i Hercegovine, dnevni list Vjesnik iz Hrvatske, te list Politika (posebno rubrika Odjeci i reagovanja) iz Srbije. Svojim će djelovanjem ovakvi mediji potvrditi da je najopasniji oblik medijske pristranosti upravo propagandna pristranost kako je definira Denis McQuail, a njezina se destruktivna moć pokazala u strahotama ratova koji su u ovim državama uslijedili.

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When declaring that weapons are a form of media in his famous work Understanding Media (1964), McLuhan hints that the media could someday become deadlier than weapons. He observes that the electric age is characterised by conflicts in which images and icons are used as weapons, which is why 'backward countries' succeeded in adapting to the race in arming with images. Indeed, 'they understand and are used to verbal propaganda and persuasion'1. His understanding of the society and the dominant media has proved to be particularly correct in the case of ex-Yugoslav countries. Those countries, united in brotherhood for several decades, at the end of 1980s converted their media (almost all state-owned) into machine guns spewing propagandist images, icons and messages. Gordana Vilović remarks that 'at that moment the media, by themselves and with help of politicians, resorted to and reinforced a brand-new rhetoric which hit the target more effectively than any weapon'2.

Unfortunately, reality presented by the mass media has never been considered by media theorists as a reflection of that same reality and the media have never been expected to present the truth in terms of the philosophical and religious concept of truth. The journalistic cognition and the presentation of reality are limited by the subject of media research as well as by the time and space available for the presentation of the acquired information. The truth of the mass media is 'a practical or functional form of truth'³, which means that the journalistic cognition is limited to the information essential for the normal performance of everyday activities. That information is generally characterised by a lower level of abstraction, that is, it is a very simple causal way of representing reality, which is generally much more nuanced and complex. However, even though the truth presented in the mass media undergoes selection processes, including the choice of event to be reported on, the hierarchisation of events in media reporting and the abridgment, simplification and pigeonholing of information - that doesn't mean that that information should not be strictly verified for, at least, the factual truth.

- 1 Marshal McLuhan, Razumijevanje medija (Understanding Media), Golden marketing-Tehnička knjiga, Zagreb 2008, p. 302.
- 2 Gordana Vilović, Govor mržnje (Hate Speech), Političke analize, 2 (6/2011), pp. 68-70., https://hrcak. srce.hr/175715

3 Bill Kovach, Tom Rosenstiel, Elementi novinarstva (The Elements of Journalism), Cid, Podgorica 2006, p. 53.

Both Kovach and Rosenstiel, as well as McChesney, Kurtić, Baker-Woods and other authors consider the truth to be the fundamental principle to which the mass media should aspire while complying with several operational criteria of the truthfulness of information. Kovach and Rosenstiel believe that the fundamental obligation of the journalistic profession is 'obligation to the truth'4, and McCheseny explains that 'journalism must have a convincing method for separating the truth from lies or at least preventing liars from being irresponsible and causing catastrophes, notably wars, economic crises and social conflicts'5. Najil Kurtić writes that the demand for true information 'stems from the role it plays in the resolution of uncertain life situations faced by ordinary people every day'6, while Baker-Woods et al. offer a set of criteria the true information has to meet: 'objectivity, balance, completeness and accuracy'7.

Nevertheless, the media are faced with numerous challenges in the search for true information. Political pressure, advertisers' pressure, economic dependency, censorship and self-censorship, own ideological principles, prejudices and beliefs, but also the very nature of the journalistic profession characterised by an accelerated rhythm and limited time for collecting and presenting information.

Denis McQuail distinguishes four typical categories of bias: ideological bias, unwitting bias, partisan bias and propaganda bias8. Unwitting bias is benign because it arises in the process of news creation - filtering out of events based on their news value, editorial decisions, abridgments, adjusting to journalistic forms. Ideological bias is a consequence of a worldview that is dominant in a society and consequently in the media. It is often hidden and can be detected only by a deeper analysis of employed terms (e.g. the attitude of the Bosnian-Herzegovinian society towards refugees and migrants manifested in designating them using terms typical for describing natural disasters - refugee 'tsunami', 'migration wave'). Partisanal bias is open advocacy of one side, most often in political relations. Finally, the most destructive type of bias is propaganda bias, which manifests itself in the intention to promote certain interpretations of social reality at the expense of differing interpretations, even though the aim is to disguise that intent. 'The recipients are to deduce the only possible synthesis

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4 B. Kovach, T. Rosenstiel, Elementi novinarstva, p. 18.

5 Robert W. McChesney, Digitalna isključenost. Kako kapitalizam okreće internet protiv demokracije (Digital Disconnect: How capitalism is Turning the Internet Against Democracy), Multimedijal Institute and the Faculty of Media and Communication, Zagreb 2014, p. 113.

6 Najil Kurtić, Kod novinarstva (The Journalistic Code of Ethics), MediaPlan institut, Sarajevo 2006, p. 81.

7 G. Baker-Woods, J. E. Dodd, K. Ford, K. Keller, J. Plumley, P. G. Smeyak and K. Walsh-Childers, Mass Media Writing: An introduction. Scottsdale, Arizona 1997, p. 73-74.

8 According to N. Kurtić, Kod novinarstva, pp. 97-98.

from intentionally chosen facts and ways in which they are connected and presented in the story and are encouraged to make general conclusions on the basis of individual cases following the convention: if one person belongs to their kind, then all of them do'9. Different types of bias often overlap in the media. When Yugoslavia still existed and nobody could foresee its disintegration, partisan bias, and to some extent ideological bias, were common. Kemal Kurspahić, who was editor-in-chief of the daily newspaper Oslobođenje in the 1990s, writes that 'directors and editors-in-chief of the leading Bosnian media outlets - the Sarajevo Radio-Television and the daily newspaper Oslobođenje – who were appointed by the Party. were required to strictly adhere to the Party's principles'10. He continues by saying that, from the 1940s until the first half of the 1980s, 'Bosnian media outlets were under the strictest Party control'. This means that 'there was a requirement to maintain ethnic symmetry in condemning and criticising all alleged violations aimed at undermining brotherhood and unity'11. Similar working conditions are described by Tomislav Jakić, former deputy editor of the news programme on the Zagreb Television, who explains that he was himself asked several times to join the Party, but successfully avoided it. He explains that, even though he never became a member, everybody was aware of the bias that had to be maintained: 'I must say that the norm according to which those considered as political opponents or even rivals were not given any coverage in the daily news was quite common at the time in the Yugoslav media and was not anything new to me'12. Even though refusing to become a Party member 'did not prove to be a handicap in any important aspect of the journalistic profession' he says 'I progressed slightly slower than the colleagues who were in the Party, only slightly slower, but enough to make me aware that I wasn't equal to them'13. Even though the existence of open, partisan bias is evident in that period, it failed to turn into warmongering, hate speech and discrimination. It was rather a partisan and ideological bias whose main goal was to preserve the political and social system. What occurred in the media afterwards, in the 1980s, can be classified as serious political propaganda, often accompanied by misrepresentation, lies and fabrication.

9 Ibid., p. 98.

10 Kemal Kurspahić, Zločin u 19:30: Balkanski mediji u ratu imiru (Prime Time Crime: Balkan Media in War and Peace), Media centar, Sarajevo 2003, p. 97.

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13 T. Jakić, Nisam zavijao s vukovima: Sjećanja otrgnuta zaboravu na jedno vrijeme i dvije države, p. 72.

Media Before the War – Media in the War – the War in the Media

Groatian Media: Between Vjesnik and Feral Tribune

Due to the fact that that the media system cannot be analysed outside of the social and political context, it is important to emphasise that changes in the media at the beginning of the 1990s were brought about by new tendencies in the politics of remembering and explaining the past. Tamara Banjeglav writes that after the Croatian Democratic Union came to power, Franjo Tuđman 'tried to implement the reconciliation of all Groats' and 'such efforts brought from oblivion the Independent State of Croatia and the Ustasha movement, the side of history which had up to that point, in the official commemorations of events from World War II in the SFRY, been suppressed and forbidden'14. Naturally, the crucial role in the change of politics of memory and imposing interpretations of history was played by the media as the owners of the symbolic capital - the meaning. They delegated topics for public discussion, often imposing their own interpretations. 'The collective amnesia', as these actions taken by the government at the beginning of the 1990s are labelled by Tamara Banjeglav, included, in addition to the abuse of the media in the creation of a new political discourse, the renaming of streets, the desecration of anti-fascist monuments evoking Yugoslavia, the changes of dates of state holidays as well as commemorations and gatherings at 'new' remembrance sites from the period of the Independent State of Croatia (NDH) (e.g. Bleiburg). In an effort to reserve space in the media for the promotion of its own vision of the past and the future, the government subjected the media to a series of repressive measures, which can be summarised in five main categories: Economic measures. The media outlets that did not bow to the dictatorship of the government regime were subjected to great economic pressures. The United Nations Special Rapporteur on Human Rights, Tadeusz Mazowiecki, wrote in the 1990s that 'the government's Agency for Reconstruction and Development has the power to appoint a management board to a company in the privatisation process, which decides on all

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14 Darko Karačić, Tamara Banjeglav and Nataša Govedarica, Re:vizija prošlosti - Politike sjećanja u Bosni i Hercegovini, Hrvatskoj i Srbiji od 1990. godine (Re:vision of the Past. The Politics of Memory in Bosnia and Herzegovina, Croatia and Serbia since 1990, Firedrich-Ebert-Stiftung, Sarajevo 2012, P. 95.

important issues, with or without employees' consent' 15. 'The Ministry of Culture and Education imposed a tax amounting to 50% of total revenue' to the magazines that did not support the government, such as *Feral Tribune* and *Hrvatski tjednik*, which had up to that point been levied only to pornographic magazines. In contrast, the newspapers supporting the government that had outstanding debt to the Ministry were relieved of debt payments.

15 Tadeusz Mazowiecki, Izvještaji: 1992-1995. (Reports: 1992-1995), Tuzla University. Tuzla 2007, p. 414.

Judicial proceedings. Tadeusz Mazowiecki expressed concern that the government could misapply Article 30 of the Public Information Act according to which 'publishing houses are responsible for any damage inflicted on the basis of the articles'16. The Special Rapporteur concludes that the problem lies in the fact that in two hundred proceedings conducted at that moment at courts in Groatia media outlets were required to pay enormous sums of money. He concludes that, fortunately, 'courts proposed more moderate sums'. However, the constant threat of legal prosecution could have, according to Mazowiecki, contributed to an atmosphere of fear and, consequently, to self-censorship of journalists. The journalists of the Groatian Radio-Television (HTV), in a statement released after they were accused by the then president of the Republic of Bosnia and Herzegovina, Alija Izetbegović, of leading a campaign against the state, openly admitted to censoring their reports. They wrote: 'Alija Izetbegović gave three long interviews to our studio and we censored him only once when he declared that he supported a confederation with Croatia and other countries, including even Serbia, it was declared in an official statement by the нтv'17.

16 T. Mazowiecki, *Izvještaji*: 1992-1995.

Monopolies. Unfortunately, during that period in Croatia the Croatian Radio-Television had the right to the national frequency and transmitters as well as to *Tisak*, a distribution chain 'which controls most points of sale'¹⁸. 'This fact had a critical impact on the fate of the weekly newspaper *Danas*: as its editorial policy was the most critical of the government compared with those of other media outlets, *Tisak* simply stopped selling it'¹⁹.

17 K. Kurspahić, Zločin u 19:30: Balkanski mediji u ratu i miru, p. 155.

18 T. Mazowiecki, *Izvještaji:* 1992-1995., p. 415.

19 Ibid.

Firing journalists of Serbian nationality is an example of pressure put on the media mentioned by both Mazowiecki and Jakić. Both authors write about the labelling of journalists who

were courageous enough to confront the government. They were instantly accused of being the enemies of the state, Yugonostalgic or anti-Croatian. Jakić was himself labelled the same way. He writes that there is a document from that period 'titled 'List of redundant employees available for other posts'. Even though the document was supposed to include an explanation clarifying why a journalist was declared redundant, Jakić claims that there was no explanation related to any person on the list. 'The television staff was simply being cleared out based on nationality, in other words, non-Croatian staff members were being removed (Croatians who were declared unsuitable and disobedient will later on meet the same fate, as I personally experienced, but that was the beginning)'20. Jakić also names journalists who were sanctioned only because of their nationality: Boris Mutić was brought back from Barcelona, where he was reporting on the Olympic Games, and Boro Vučković was not able to accompany Tuđman on a trip to America because he was believed to be Serbian.21

Strictly controlled use of terminology. Mazowiecki writes that in Croatia 'it is not unusual for government members to pressure media outlets into using a specific terminology'²², while Jakić states that one day, while still working for the Croatian Radio-Television, he found on his desk a list of new rules to be obeyed by all employees. In order to understand the seriousness of the situation it is important to list some of those rules: 'Do not use the terms 'chetniks' and 'extremists', but exclusively 'Serbian terrorists', or 'refer to the Yugoslav National Army exclusively as the Serbian communist army'²³.

Among the media outlets that failed to adhere to the ethical and moral principles of the profession Tomislav Jakić includes *Večernji list, Vjesnik, Slobodna Dalmacija*, but also the Groatian Radio-Television where he himself worked while it was still called the Zagreb Television. These media outlets were also denounced in the Reports by Tadeusz Mazowiecki, Special Rapporteur of the United Nations on Human Rights in Yugoslavia. He also mentions the weekly newspapers *Hrvatski vjesnik* and *Danas*, and Gordana Vilović adds the monthly publications *Narod*, *Hrvatsko slovo* and *Tomislav* to that group.²⁴

Tomislav Jakić cites the names of journalists who were at first endorsing multiculturalism, inter-ethnic cooperation

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20 T. Jakić, Nisam zavijao s vukovima: Sjećanja otrgnuta zaboravu na jedno vrijeme i dvije države, p. 254.

21 Ibid., pp. 235-236.

22 T. Mazowiecki, Izvještaji: 1992-1995., p. 416.

23 T. Jakić, Nisam zavijao s vukovima: Sjećanja otrgnuta zaboravu na jedno vrijeme i dvije države, p. 254.

24 G. Vilović, Govor mržnje, p. 68.

and unity through the media, but quickly became warmongers. The author refers to Hrvoje Hitrec as 'the leading figure of the Groatian Democratic Union (HDZ)²⁵, and Hitrec was for a period of time the director of the Croatian Radio-Television. Jakić also mentions Željko Žutelija, a journalist from Slobodna Dalmacija, who on 28 February 1991 wrote an article condemning Jakić's television programme 'Knin - Without Comment' in which Jakić presented recorded statements by the citizens of Knin (Serbs and Croatians) without any journalistic commentary. He believed that the programme would be somewhat more objective if it presented the statements of ordinary people, whatever their nature, without any patronizing journalistic commentaries, which at that time tended to be opinionated. The programme was a sign of bravery at the time, even though, according to journalistic rules, it should not be regarded that way. Even more interesting is what the author did after the broadcast. He asked the cameramen to go to Knin on the day of the broadcast, where they visited a local coffee shop owned by the citizens of Serbian nationality and recorded their comments about the programme. The extent to which the Croatian Radio-Television was influenced by the growing sentiment of nationalism and xenophobia is best reflected in the comments of the citizens of Serbian nationality about the programme (they did not know that journalists were present in the coffee shop that day). One of them stated: 'Very surprising. How come they (the Croatian Radio-Television) aired that', and another one said: 'I can't believe they showed that'26. According to Jakić, among the journalists complicit in the dishonourable attempt to dehumanise and demonise Serbs, Bosniaks (at that time Muslims), but also Jews and all Croatians ready to defy nationalism, were also the television presenters Hloverka Novak-Srzić and Dubravko Merlić, the radio journalists Mladen Lacković and Muharem Kulenović as well as Obrad Kosovac, Krešimir Fijačko from Vjesnik, Josip Jović from Slobodna Dalmacija, Branka Šeparović from the Croatian Radio-Television and others, while Kurspahić also mentions Smiljko Šagoli, who was even an editor at the Sarajevo Television while Yugoslavia still existed. The Special Rapporteur Tadeusz Mazowiecki writes about these outlets stating that 'they

25 T. Jakić, Nisam zavijao s vukovima: Sjećanja otrgnuta zaboravu na jedno vrijeme i dvije države, p. 37.

26 Ibid., pp. 40-41.

27 T. Mazowiecki, *Izvještaji:* 1992-1995., p. 417.

28 K. Kurspahić, Zločin u 19:30: Balkanski mediji u ratu i miru, p. 149.

29 The same case is discussed in the book Forging War: 'The Croatian News Agency (Hina) reports from Bosnia even more tendentiously than it reports on the war in its own country. Večernji list, on 8 August 1993, published a Hina report that says: 'The Croatian soldiers who escaped from Zenica report that thirthy-five Croatians were hung at the square in front of a Catholic church for refusing to wear the uniforms of the Muslim army'. The report goes on to say that the Croatians in the Zenica district were issued personal identification cards with 'Turkish names and surnames', which they had to pay 100 to 500 German marks. Each Serb or Croat who wanted to leave Zenica had to pay to the 'Muslim army' 900 German marks per person. The first part of the report was published in Vjesnik the following day. The report was not confirmed by any informative or

also acted manipulatively in the case of the armed conflict between the armed forces of the Government of Bosnia and Herzegovina (BiH) and the Groatian Defence Council (Hvo) in BiH. After the нvo de facto created the Croatian Community of Herzeg-Bosnia (нzнв) in BiH, certain media outlets started routinely using that term. Even nowadays, after the creation of the new Federation BiH, the media under the control of the Croatian state continue using the term 'Herzeg-Bosnia'27. This shows that hate was not exhausted in the conflict with Serbia and non-Croatian citizens in Croatia, who also considered the country to be their homeland. After interfering with the aggression on Bosnia and Herzegovina, the media outlets supporting the HDZ spent a long time trying to find a way to cover Bosnia without upsetting Tudman. Kemal Kurspahić, the editor-in-chief of Oslobođenje during the war, writes that the reporting of the Groatian media prone to warmongering propaganda was subject to 'double ethical and professional standards'. That is why 'while 'Republika Srpska' and the 'Serbian army' were frequently designated as self-proclaimed and self-appointed, their ideological counterparts 'the Croatian Republic of Herzeg-Bosnia' and its military wing HVO were treated with the outmost respect and regard.²⁸. As the most striking example of how these media outlets reached rock bottom Kurspahić cites a false piece of information reported by Vjesnik. The Mostar-based correspondent of Vjesnik, Mario Marušić, wrote that 'thirty-five Croatians were hung in front of a Catholic church'29. The aim of this text, writes Kurspahić, was to 'create maximum outrage: a claim that 35 Groatians were hung, specifically in front of a Catholic church, was created with the aim to give an impression that it was a question of ethnic and religious persecution of Croatian Catholics'30. A journalist from Oslobođenje was taken to a concentration camp during a HVO attack in Mostar. His name was Mugdim Karabeg and he was, according to Kurspahić, sixty-three years old at the time. He was told by the Croatian soldiers entering his apartment in Mostar: 'You, journalist, you have been writin' your whole life against the Ustashe and now they have come for you! Get up, you dirty balija! Out to the courtyard!'31 After having been taken to the Dretelj camp this journalist ended up in a refugee camp in Croatia, and later settled down in Chicago.

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international source; the investigation carried out by the UNPROFOR failed to establish any evidence of the claims presented in the report '(Mark, Thompson, Proizvodnja rata; Mediji u Srbiji, Hrvatskoj i Bosni i Hercegovini / Forging War: The Media in Serbia, Croatia and Bosnia and Herzegovina/ Medija centar, Belgrade, 1995., p. 160).

30 K. Kurspahić, Zločin u 19:30: Balkanski mediji u ratu i miru, p. 150.

31 Ibid., p. 150.

Mazowiecki cites similar examples from *Hrvatski vjesnik*, explaining that terms employed by that media outlet to stereotype the whole collectives became common in that period (the term Serbs was used to designate the armed forces, so that crimes were considered a responsibility of all Serbs). An extreme example is a fabricated interview with Bogdan Bogdanović published on 12 April 1994 by the weekly *Danas*³².

Fortunately, the media scene in the Republic of Croatia in the 1990s was not only populated with media outlets propagating hate, xenophobia and warmongering propaganda. Tadeusz Mazowiecki writes in his Reports that there was 'an impressive number of local radio-stations, more than fifty of them, a great number of which aired views and opinions critical of the government'33. Apart from these radio stations, one should not forget Nedjeljna Dalmacija, and later also Feral Tribune, as papers that successfully resisted the nationalist and warmongering narrative. Mazowiecki adds Novi list from Rijeka to that group, while Kurspahić mentions the magazines Erasmus and Nacional, founded a bit later. In addition, it is also important to mention the broadcaster Omladinska televizija (OTV) which, according to the Special Rapporteur 'stood out due to its openness and the presentation of minority views'. Tomislav Jakić also mentions the magazine Start(t) nove generacije (later know as Star (Zvijezda) nove generacije), founded by the journalist Zvonimir Krstulović, but quickly shut down owing to a lack of funding. In addition to having financial difficulties, the magazine 'was nowhere to be seen at Zagreb news-stands' and it was advertised only by 'Feral Tribune, which had a cult status at the time'34. Jakić also cites Radio 101 and gives a special mention in his book to journalists who deserve recognition due to their professionalism and objectivity: Ines Šaškor, Mladen Mali, Ankica Barbir Mladinović, Jelena Lovrić, Enis Zebić as well as Dubrayko Merlić and Damir Matković. who presented the show Slikom na sliku on the Croatian Television. It is also important to add the correspondents of Feral Tribune - Predrag Lucić, Viktor Ivančić, Boris Dežulović, Miljenko Jergović, Heni Erceg and others.

32 T. Mazowiecki, *Izvještaji:* 1992-1995, p. 418.

33 Ibid., p. 412.

34 T. Jakić, Nisam zavijao s vukovima: Sjećanja otrgnuta zaboravu na jedno vrijeme i dvije države, p., 248.

35 Todor Kuljić, Kultura sećanja: teorijska objašnjenja upotrebe prošlosti (Culture of Remembrance: Therorethical Explanations for the Use of the Past), Čigoja Štampa, Beograd 2006, p. 12.

36 Darko Karačić, Tamara Banjeglav, and Nataša Govedarica, Re:vizija prošlosti – Politike sjećanja u Bosni i Hercegovini, Hrvatskoj i Srbiji od 1990. godine, p. 173.

Media as the intermediary of Milošević's killing sprees

In Serbia, like in Croatia, the change in the ideological patterns of media discourse originated from the outside, from the political and social spheres. The culture of remembrance, defined by Todor Kuljić as 'a collective term employed to designate the overall, non-scholarly use of the past'35 was (mis)used with an aim of eliminating positive emotions, memories and associations related to the era of Yugoslavia and communist ideas. According to Nataša Govedarica 'it was important to change history to such an extent that the previous myth of brotherhood and unity could cede place to a new myth of a fatal and eternal historical conflict between the Yugoslav peoples'36. The usual renaming of streets, commemorative gatherings, the introduction and/ or elimination of important dates and the destruction and construction of monuments were all intended for this purpose, along with the power of the media. In his book Olako obećana brzina, Dragiša Pavlović writes that things started to change after the eighth plenary session of the Central Committee of the League of Communists of Serbia (CC LCS).37 After that session 'the Radio Television Belgrade and Politika, in most of its editions, almost daily scooped severe political defamations directed at individuals at the meetings of basic party organisations and municipal committees organised to discuss the Information from the eighth session of the CC LCS. as well as unfounded suspicions and slanders, and featured them prominently. They were even proud to have transitioned to that seemingly democratic, but in reality, warmongering ad hominem system'38.

Propaganda bias, at the time displayed by many Serbian media outlets, was conditioned by a series of pressures put by the government on their owners, directors, editors, and, consequently journalist themselves. The Special Rapporteur Tadeusz Mazowiecki specifically emphasised the fact that the Serbian Radio-Television was a 'propaganda tool of the ruling sps (Socialist Party of Serbia)'³⁹. The mechanisms for restricting media freedoms included the following:

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37 The eighth session of the Central Committee of the League of Communists of Serbia was held on 23 and 24 September 1987. At the session, the Central Committee chairman, Slobodan Milošević, removed Dragiša Pavlović, head of the Belgrade party organisation, from membership on the Committe because of the phrase 'easily promised speed' Paylović used although this was not the real reason for his removal. This session set the scene for the final split between Slobodan Milošević and Ivan Stambolić and is generally considered as a prelude to the blodshed that ensued in Yugoslavia in the 1990s. For more information, see Dragiša Pavlović, Olako obećana brzina (Easily Promised Speed).

38 Dragiša M.Pavlović, Olako obećana brzina, Globus, Zagreb, 1988, p.37.

39 T. Mazowiecki, Izvještaji: 1992-1995., p. 420.

Monopolies. Unfortunately, the Serbian Radio-Television exercised a monopoly in relation to TV Politika and Studio B, because its programme was broadcasted on three channels throughout the country as well as in the neighbouring Croatia and Bosnia and Herzegovina. Like in Croatia, the government held a monopoly over crucial information sources in the country. The situation was similar in radio broadcasting, since radio stations such as 'Radio B92, Radio Indeks, Radio Politika and Radio Studio B did not have the same influence on the public opinion as the state-owned Serbian Radio-Television, for the same reason'40. Kurspahić writes that the absolute monopoly of the regime can be illustrated by data presented in an article written by Slobodan Antonić from the Belgrade Institute for Political Studies 'which show that, in mid-October 1990, the TV Belgrade evening news were watched by 2.5 million people in Serbia and 800,000 people in Vojvodina, which is almost 70 percent of adult population in the Republic, while 30 percent of adults never read newspapers and 26 percent read it only occasionally 41.

Layoffs. Similarly to the situation in Croatia in the time of Tuđman, in Serbia under Milošević many journalists were forced out of work because of their nationality. Mazowiecki writes that 'the Serbian government, on 5 July 1990, forbid Priština Radio-Television to broadcast a program in the Albanian language, which caused 'approximately 1,300 journalists and technical staff members to lose their jobs'42. Soon after that, the only daily newspaper in Albanian, Rilindja, was shut down. Consequently, the sources of information for the people of Kosovo were narrowed to Serbian media outlets, which were translated into Albanian. In May 1994 the Government 'removed 1,054 journalists from the Serbian Radio-Television and about 300 from Novi Sad from their positions and suspended them'43, reducing their salaries, according to Mazowiecki, by 20 to 40 percent. Kurspahić writes that Ivan Stojanović 'was forced to resign as the director of Politika, which opened the way for Minović to take over both functions - director and editor'44.

Physical attacks on journalists and media outlets. Journalists were being forbidden from entering their workplace or even told to collect their personal belongings and leave, while verbal attacks and insults were not uncommon. The Special

40 Ibid., p. 421.

41 K. Kurspahić, Zločin u 19:30: Balkanski mediji u ratu i miru, p. 63.

42 T. Mazowiecki, *Izvještaji:* 1992-1995., p. 421.

43 Ibid., p. 424.

44 K. Kurspahić, Zločin u 19:30: Balkanski mediji u ratu i miru, p. 41. Rapporteur claims that in Montenegro 'threats and insults via the telephone became a part of the everyday life for the journalists of the opposition, as well as bombings or armed assaults on office premises, and 'the local offices of *Oslobođenje* and the Sarajevo Radio-Television in Belgrade and Novi Sad were taken over and confiscated by unknown persons on 16 May and 24 June 1994, allegedly 'to serve the needs of the media od Republika Srpska of BiH', while 'the authorities did not do anything to put a stop to those illicit actions'⁴⁵. Along with journalists from Serbia, foreign correspondents were also driven out of Serbia after the NATO attack. Stjepan Malović writes that some journalists were arrested, and their expensive equipment confiscated.⁴⁶

Economic measures. The opposition papers, such as Borba, had to 'pay for newsprint 50% more than the pro-government media outlets'⁴⁷, which follows the same model of disciplining the media as the one employed by the Croatian government.

Employment of new terminology. Mazowiecki writes that the media in Serbia and Montenegro started equating all Croatians with 'Ustashe', and Bosniaks (then Muslims) with 'mujaheddin' or 'Islamic fundamentalists'. He further clarifies that 'referring to Bosnian institutions as 'the Muslim army' and 'the Muslim presidency' in the media serves the purpose of creating a climate of an interreligious and interethnic conflict'48 while 'BiH is always called 'the former BiH' and official titles are used for unrecognised entities, such as 'Republika Krajina' or 'Republika Srpska'49. Based on an analysis of the papers Politika and Borba, Svetlana Slapšak concludes that the media mostly adopted 'the old terminology, with minor changes'50. According to Slapšak, the nationalist discourse was introduced gradually, but after the war 'the classic communist terminology'51 was again in use. The author notes several techniques for creating the nationalist discourse in Serbia: the equating of the collective (the people) with the individual, the identification of an ethnic group with another, more privileged ethnic group (identification with the Jews), the historization of politics, especially of significant battles and defeats (emphasising the long-standing existence of Serbia, the Serbs, the barbarism of other peoples, etc.), populism, the use of new terms to designate citizens: they are no longer 'workers' or 'selfmanagers', but 'individuals merged with the collective gathered

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45 T. Mazowiecki, Izvještaji: 1992-1995., p. 425.

46 Stjepan Malović, Mediji u ratu ili rat medija? (Media in War or Media at War), Politička misao, 36 (2/1999), pp. 103-113.

47 T. Mazowiecki, Izvještaji: 1992-1995., p. 412.

48 Ibid., p. 425.

49 Ibid., p. 426.

50 Svetlana Slapšak, in Svetlana Slapšak et al., Rat je počeo na Maksimiru: Govor mržnje u medijima (Analiza pisanja 'Politike' i 'Borbe' 1987-1991.), /War Started in Maksimir: Hate Speech in the Media (Content Analyses of Politika and Borba Newspapers 1987-1991)/, Medija centar, Beograd 1997, p. 24.

51 S. Slapšak, in S. Slapšak et al., Rat je počeo na Maksimiru: Govor mržnje u medijima (Analiza pisanja 'Politike' i 'borbe'), p. 25. around the hearth'. The term 'the people' is increasingly replaced by a slightly archaic term 'živalj'⁵². Mark Thompson, in his book *Forging War* (1995), describes the newly-adopted media terminology in Serbia in the following way: 'the language of the media discarded the dying socialist terminology, replacing it with the language of demagogy and acrobatic irrationality, rhetorical questions and outcries, destiny and missions: 'the heavenly people' facing its fate; unlimited selfpity, coupled with terrible accusations unsupported by any proof or investigation; stirring of conspiracies, paranoia and shameless calls for violence'⁵³. For this author that language was undoubtedly 'a language of war, used when any war in Yugoslavia was still inconceivable'⁵⁴.

Apart from television and radio, the newspapers with the largest circulation, *Political, Ekspres politika* and *Večernje novosti* (and later *Borba*), were also under government control. The daily newspaper *Politika*, in the section *Echoes and Reactions*, went to the extreme. That section, according to Mazowiecki, advocated hate and intolerance. Pavlović explains that 'readers' letters, generally a marginal aspect of political life, when turned into a systematic and well-lead campaign, aimed at provoking desired mass reactions by stirring up emotions and passions, then they gain significance and may become part of the mainstream or even the drivers of social and political mechanisms'⁵⁵. The weeklies *Duga* and *Pogledi* also promoted nationalist views.

The ideological patterns of the Serbian media started to change already in 1986, when *Večernji list* published parts of the Memorandum of the Serbian Academy of Sciences and Arts. 'The Memorandum once and for all set the tone (at the same time self-pitying, morbid and revengeful) of the nationalist discourse and it is largely regarded as a detailed draft of the plans for expansion towards Croatia and Bosnia, which will be declared openly in 1991 and 1992'.

After the Belgrade Radio-Television broadcasted Milošević's address to the Kosovo Serbs, when he pronounced the famous phrase 'No one is allowed to beat you,' what followed was what Kurspahić, Svetlana Slapšak and other authors will refer to as 'the birth of a leader' 'Mitević made an effort to ensure that the event on Kosovo Polje got special treatment on the Belgrade Television. Milošević did not come to Kosovo Polje

52 Ibid., p. 31.

53 M. Thompson, Proizvodnja rata: Mediji u Srbiji, Hrvatskoj i Bosni i Hercegovini, p. 56.

54 Ibid.

55 Dragiša M. Pavlović, Olako obećana brzina, Globus, Zagreb 1988, p. 182.

on 24 April 1987 only to meet with the political leadership of the province. He was met with a crowd of about 15,000 angry Serbs and Montenegrins, who wanted an opportunity to talk to the president of the Party about their endangerment'56. Dušan Mitević, who worked at the Belgrade Radio-Television at the time, afterwards described his own role in the creation of the national leader. Milošević was by that time already supported by Ratomir Vico, director of the Belgrade Radio-Television, Živorad Minović, editor of Politika, and Slobodan Jovanović, editor of Ekspres Politika. The Serbian media first started launching attacks on Kosovo, its political leadership and citizens. For example, a tragic event in the Paraćin barracks, when a psychically unstable Albanian soldier fired successive shots at several soldiers (it is important to emphasise that they were of different nationalities). was exploited for the propagation of nationalism⁵⁷. 'When Politika published the first reports on the killings in the barracks, I was appalled by the layout of the paper and the vengeful tone of the reports. An impression was created that that was a nationalist-motivated crime, even though Kelimendi was diagnosed as mentally disturbed. He did not choose his victims, he shot at anyone he came across'58. This media campaign against the Kosovo Albanians was only an overture to the falsification of the past and the fabrication of events in the media, continuing until the date when Slobodan Milošević held a speech at Gazimestan to commemorate the 600th anniversary of the battle against the Ottoman Empire, with the ground already set for his media glorification. Mark Thompson lists some of the titles published by Politika in that period: 'Serbian Children Taken as Hostages', 'Serbian Nation under Attack', 'Voice Against Ustashe', 'We Are Not Fascists, We Are Ustashe', 'Same Methods Were Used at the Beginning of 1941, 'Resist Ustasha Terror by All Means' 'Genocide Cannot Happen Again', 'Ustashe are Destroying Yugoslavia and Shifting the Responsibility on the Serbs', 'Special Forces Speak Albanian'...'59.

According to Mazowiecki, the media outlets trying to advocate anti-nationalism were the weekly programme VIN on TV Studio B, the program Doba razuma (Age of Reason) broadcasted by the radio stations B92, Radio Indeks and Radio Studio B, and the weeklies Vreme and Monitor (Podgorica). Kemal Kurspahić names the journalists of Vreme who tried to

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56 K. Kurspahić, Zločin u 19:30: Balkanski mediji u ratu i miru, p. 38.

57 For more information on the event, go to: https://www.vreme.com/ cms/view.php?id=1667013 (23 April 2020).

58 Đukić, according to: K. Kurspahić, *Zločin u 19:30:* Balkanski mediji u ratu i miru, p. 4.

59 M.Thompson, Proizvodnja rata: Mediji u Srbiji, Hrvatskoj i Bosni i Hercegovini, p. 70-71. oppose the nationalist propaganda: Jug Grizelj, Jurij Gustinčić, Dragiša Bošković, Stojan Cerović, renowned former NIN journalists – Zoran Jeličić, Milan Milošević and Miloš Vasić as well as Dragoljub Žarković from *Borba*.

Bosnia and Herzegovina – aggression on the state and the media

Like other Yugoslav states, Bosnia and Herzegovina associated its politics of memory in the Yugoslav period with the common state, the national liberation movement, the Partisans and the anti-fascist struggle. Darko Karačić⁶⁰ writes that before, during and after the war, there was a very dynamic politics of memory of Yugoslavia and the Partisan struggle, which is best reflected in the relationship towards monuments erected in their honour. Many of those monuments are destroyed, some museums have been converted for a different use and some have been renovated. Those are the reasons why people in different parts of Bosnia and Herzegovina have differing memories of World War II and why there is no official state policy regarding that memory'61. The media climate before the aggression on Bosnia and Herzegovina was more favourable than that in the neighbouring states. Kemal Kurspahić, who will in 1988 become editor-in-chief of the Bosnian-Herzegovinian newspaper Oslobođenje, writes that in that period the media landscape saw a short-lived 'Bosnian spring. The media outlets that were until then under strict Party control turned critical towards the reporting on the infamous Agrokomerc scandal. The author claims that 'even by merely reporting on what the highest-ranking officials said about each other in those meetings, the Sarajevo Radio-Television, Oslobođenje and other media outlets in the republic were publicly exposing the wrongdoings of the people in power...'. The magazine Dani and the youth papers Naši dani and Valter also took part in the reporting. Kurspahić continues by explaining that the Bosnian media outlets succeeded in their efforts to have an act passed allowing the appointment of the editorial boards exclusively by journalists and not by Party leaders. The Yutel television, whose reporters were Goran Milić,

60 Darko Karačić in: D. Karačić, T. Banjeglav and N. Govedarica, *Revizija* prošlosti - Politike sjećanja u Bosni i Hercegovini, Hrvatskoj i Srbiji od 1990. godine.

61 Ibid., p. 45.

Dragan Babić, Aleksandar Tijanić and others, moved from Belgrade to the Sarajevo Radio-Television, while Roy Gutman, winner of the Pulitzer prize for reporting on death camps in Bosnia and Herzegovina, according to Kurspahić, 'reported on 1 May 1991 in the New York daily Newsday that 'in most of the republics, especially in the two largest ones, Serbia and Croatia, the press accepted the nationalistic views of political leaders, building up ethnic tensions that are pushing the country to the brink of collapse, if not self-destruction.' However, Bosnia and Herzegovina is a different world'62. Unfortunately, publications from the neighbouring republics were at that time also available in Bosnia, and, in addition to the Sarajevo Television, the citizens could watch the Belgrade Television and the Zagreb Television. Kurspahić explains that, right after the first multiparty elections in Bosnia and Herzegovina the national parties tried to impose a new law that would enable them control over the appointment of directors and editors of media outlets. This time again, journalists succeeded in winning their freedom. 'Finally, on 3 October 1991, the Constitutional Court defended the rights of journalists, concluding that the proposed law was not in line with the Constitution of Bosnia and Herzegovina'63. Nenad Pejić, editor-in-chief at the Sarajevo Radio-Television in the pre-war period (until the end of April), wrote in his book Turn Off the TV and Open Your Eyes that the value of that medium form was unsurpassed 'because of the fact that the Sarajevo Television twice resisted the authorities' control - once it defied the League of Communists, and the other time the national parties'64. It was in this period that the Yutel television was freely broadcasting in Sarajevo, while it was not welcome in any other republic. Fahira Fejzić-Čengić said that this television station was 'objective in a Yugoslav way'65, in other words, that it was neutral towards 'two national extremes, which, for the Bosnian-Herzegovinian public meant that its job had no useful effect'66. She judged that form of neutrality at the time when the aggression on Bosnia and Herzegovina was in the making and when eleven transmitters of that television station transmitted the programme of the Serbian Radio-Television, whose propagandist tendencies were discussed, to be 'a major professional test'67. She explains further that 'the anaesthetic function of Yutel was especially evident on the critical day at the beginning of the aggression

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62 K. Kurspahić, Zločin u 19:30: Balkanski mediji u ratu i miru, p. 107.

63 Ibid., p. 110.

64 Nenad Pejić, Isključi τν i otvori oči (Turn Off the τν and Open Your Eyes), Media centar i Radio Slobodna Evropa, Sarajevo 2013, p. 7.

65 Fahira Fejzić-Čengić, Medijska kultura u Bosni i Hecregovini (Media Culture in Bosnia and Herzegovina), Connectum, Sarajevo 2009, p. 126.

66 F. Fejzić-Čengić, Medijska kultura u Bosni i Hercegovini, p. 126.

67 Ibid.

on Sarajevo and Bosnia and Herzegovina, 2 May 1992, when the editor Ljerka Draženović proclaimed in the daily news of Senad Hadžifejzović: 'The army will not hurt an ant'⁶⁸. The army Draženović referred to was the Yugoslavian National Army, which did kill people in Bosnia and Herzegovina and in Croatia. Nevertheless, Kurspahić emphasised that the former journalists of *Yutel* claimed that they had truly believed in their television's mission. If we accept that they had an anaesthetic effect on the Bosnian-Herzegovinian public, we have to take into consideration the fact that, up to that point, they had lived in a Yugoslavia where the YNA was not a criminal army, but a national army.

Before the start of the aggression 'the Serbian forces - aided by the Yugoslav National Army - stole a transmitter located on the mountain of Kozara near Banjaluka'69, disabling the reception of Sarajevo Radio-Television signals in that area. The Special Rapporteur Mazowiecki also mentions that event, explaining that 'before April 1992 this television station broadcasted the programme on three channels, and now it only has one, which covers a smaller, more limited area, including Sarajevo, Tuzla, Zenica and more recently, Mostar'70. Fejzić-Čengić wrote that not even before the war did many citizens in western Herzegovina pay subscription for the Sarajevo Radio-Television. Even after its transmitters were put up, one near Livno and another one on the mountain of Biokovo, 'when the Sarajevo Radio-television was visible in that area, the citizens still did not pay the subscription'71. On the other hand, in some municipalities of the now smaller BiH entity, the newspaper Oslobođenje was not available at all. Fejzić-Čengić mentions the counties Lopare, Ugljevik and Bijeljina.⁷² The author believes that even the Sarajevo Radio-Television to some extent made the public in Bosnia and Herzegovina passive in relation to the upcoming aggression, stating that 'even after two months from the start of the aggression this television station failed to name the Yugoslav National Army as the aggressor on Sarajevo and the rest of Bosnia and Herzegovina'73.

When a peace rally in Sarajevo was interrupted by sniper shots killing two students, it became clear that Bosnia and Herzegovina was under attack. According to Kurspahić and Mazowiecki, the Sarajevo Radio-Television, with its name 68 Ibid., p. 127.

69 Ibid., p. 112.

70 T. Mazowiecki, *Izvještaji:* 1992-1995., str. 404.

71 M. Nuhić, according to: F. Fejzić-Čengić, Medijska kultura u Bosni i Hecregovini, p. 107.

72 Ibid.

73 M. Thompson according to: F. Fejzić Čengić, Medijska kultura u Bosni i Hecregovini, p. 129. changed to the Bosnia and Herzegovina Radio-Television, was leaning towards the leading Democratic Action Party, but 'even in those circumstances it did not propagate ethnic hate and stereotypes'74. In Bosnia and Herzegovina (or in the part under control of the BiH army), in addition to the Bosnia and Herzegovina Radio-Television, there was also the privately-owned Hayat Radio-Television. Both Mazowiecki and Kurspahić mention that there was a wide range of radio stations in Bosnia during the war. In addition to Oslobođenje, also published were the daily Večernje Novosti and the weeklies вн Dani and Slobodna Bosna. There was also the onasa press agency. All these outlets were under constant threat of shelling, while 'armed attacks on the media premises', according to Mazowiecki, were 'an important element in the strategy of the Serbian forces'75. Unfortunately, some media outlets in Bosnia and Herzegovina fostered nationalist propaganda. Mazowiecki and Kurspahić mention the Tuzla-based paper Zmaj od Bosne and the Sarajevo weekly Ljiljan. Mazowiecki also mentions that 'on 5 February 1994, following the massacre at the Markale market, Radio Hayat aired a call to all Muslims to take revenge on Serbs and Croatians in Sarajevo'76.

Nenad Pejić, who focused his analysis on the Sarajevo Radio-Television, believes that pressure the Bosnian-Herzegovinian media were exposed to pressures from various sides. First, political parties controlled journalists. 'Political parties, especially those that were nationally oriented, would in no time find journalists to inform them about what was happening on the television, he writes. Constant public attacks, extortions and threats aimed at the editorial staff, journalists and management of the Sarajevo Radio-Television' were, according to Pejić, another form of pressure, which ended after the journalists decided to go public. 'During broadcasts it was often funny to listen to a series of allegations regarding the Sarajevo Television being at the same time anti-Serbian, anti-Croatian and anti-Muslim'78. Economic pressures on the Sarajevo Radio-Television were applied by calls that the parties like the SDS made to dissuade citizens from paying the subscription. 'The subscription percentage in BiH was 40% - the television was not identified with any ethnic group' explains Pejić⁷⁹. The last form of pressures mentioned by the

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74 K. Kurspahić, Zločin u 19:30: Balkanski mediji u ratu i miru, p. 118.

75 T. Mazowiecki, Izvještaji: 1992-1995., p. 406

76 Ibid., p. 407.

77 N. Pejić, Isključi TV i otvori oči, p. 100.

78 Ibid., p. 102.

79 Ibid.

author are those that came from other television stations, which ceased to broadcast their programmes for the Sarajevo Radio-Television, from citizens who, according to Pejić, were less and less television viewers and 'increasingly became only Croatians, Muslims and Serbs'⁸⁰.

80 Ibid.

The state in the media landscape controlled by the Karadžić forces was mostly uniform - it was characterised by warmongering, with outbursts of open xenophobia and hate towards Bosniaks, Croatians and Serbs who opposed the nationalist rhetoric. Kurspahić writes that many journalists and editors left the Sarajevo Radio-Television, but also that many journalists joined the newly-formed the Pale Radio-Television (Kanal S), founded by the Karadžić leadership. The Pale Radio-Television will become the most appalling example of propaganda, nationalism, xenophobia and fabricated information. This disgraceful work was most notably performed by former journalists of the Sarajevo Radio-Television - Risto Đogo, Ilija Guzina and Dragan Božanić. 'The Pale Television was always faster than Karadžić's very own headquarters to automatically deny any responsibility of the Serbian forces for the crimes committed in Sarajevo', writes Kurspahić. 81 This period in Pale also saw the establishment of the Serbian Journalistic Information Agency (SRNA). According to Mazowiecki, SRNA 'is evidently doing its best to create confusion regarding the real situation on that territory'. He writes that 'they even gave the name 'Oslobođenje' (Liberation) to the newspapers founded in the part of Sarajevo that was de facto under control of Bosnian Serbs, which were termed 'Srpsko oslobođenje' (Serbian Liberation)'82.

81 K. Kurspahić, Zločin u 19:30: Balkanski mediji u ratu i miru, p. 121.

82 T. Mazowiecki, *Izvještaji*:

1992-1995., p. 409.

83 Ibid., p. 410.

As regards the media in the part of Bosnia and Herzegovina controlled by the Croatian Defence Council, Mazowiecki explains that those were mainly media outlets from the neighbouring Croatia. In other words, the formation of media outlets in that area was also 'secretly or publicly supported by the Republic of Croatia'⁸³. These media outlets, continues the author, 'propagated discrimination, hate and, as a result, the violation of human rights'⁸⁴. In his work *Forging war* Thompson describes how the local Čapljina radio played an important role in the preparation of physical attacks on the Bosniak population.

'On 13 June 1993, the Croatian mayor of Čapljina made a radio announcement that the lives and safety of local Muslims 'cannot be guaranteed anymore'. The reports show that after the announcement normal life was no longer possible for Muslims: it was dangerous for them to go out on the street and they could only buy food with the help of their Croatian neighbours, friends or spouses. Muslim families became targets of masked thieves' night raids, their possessions were destroyed, and the police of Čapljina was not assuring sufficient protection. The role of the local radio was closely coordinated with the police and military action of the 'ethnic cleansing' of the non-Groatians from Herzeg-Bosnia and central Bosnia in 1993 and early 1994, controlled by the Croatians'.85

Finally, it should be noted that the Serbian and Groatian media at the end of the 1980s and the beginning of the 1990s were an organized propaganda machine. Their weapons were words, often false and exaggerated, as well as photographs, which they frequently misused. The media and media technology, in that period primarily television and print, facilitated the transmission of propagandist messages. If other media had existed then, they would have been used in a similar way. In Vietnam, the Americans used flyers, Hitler used the radio, Milošević and Tuđman used television. Their technical structure, that, is, form, served as a weapon - a mass media gun/machine gun/cannon. Words were the ammunition, bullets. Without journalist who consciously transformed their words into laser paths for bullets fired at their former neighbours, the propaganda weapons would have been just another technical intermediary. United, the journalists and the media, constituted a deplorable image of a cruel criminal at the end of the 20th century.

Many authors have stated that the bloodshed in the ex-Yugoslav countries was preceded by a media war. It is openly denoted as such by Malović⁸⁶, Slapšak et al.⁸⁷ and Thompson⁸⁸. According to Malović, the western media could not handle the Serbian ones. Why? '(...) those are mass media, and not a propagandist machinery'⁸⁹. The author emphasises that the western media adhered by ethical and professional Medium is a Weapon: Bias in Crisis Situations

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84 Ibid., p. 410.

85 M. Thompson, Proizvodnja rata: Mediji u Srbiji, Hrvatskoj i Bosni i Hercegovini, p. 273-274.

86 S. Malović, Mediji u ratu ili rat medija?

87 S. Slapšak et al., Rat je počeo na Maksimiru: Govor mržnje u medijima (Analiza pisanja 'Politike' i 'Borbe' 1987-1991.).

88 M. Thompson, Proizvodnja rata: Mediji u Srbiji, Hrvatskoj i Bosni i Hercegovini.

89 S. Malović, Mediji u ratu ili rat medija?, p.104.

principles in their reporting, giving even criminals an opportunity to express their opinions. On the opposite end were the Serbian media outlets, which invented, manipulated, fabricated and intervened in information in a systematic, planned and coordinated manner. The same can be said for the Croatian media from the same period, but also for a few previously mentioned media outlets from Bosnia and Herzegovina, especially those under control of the then army of the Republika Srpska. 'Therefore, the media in the war transformed into a war of the media, a particularly unfair war between a strong propaganda machine and the democratic media, which were not prepared enough to neutralize the tenyear, unrelenting and steady work of Milošević's propaganda, which was systemically creating an image of the world according to Sloba'90.

90 Ibid., p. 105.

Conclusion

As the history of the media has shown, authorities will always use the media technologies available to them to remain in power. However, the media have always tried, or should be trying, to resist that. Even though we are aware that the media truth is not the same as the philosophical or religious truth, aspiration towards the truth is clearly the fundamental principle of journalistic reporting. Various theoreticians have offered their own interpretations of the importance of truth as the fundamental principle of the journalistic profession, primarily because the mass media information has a significant influence on the way people make choices in everyday life and understand reality. The importance of this principle becomes evident in crisis.

The image of reality in the media is certainly incomplete and often oversimplified, but for many people, those lacking other sources of information or having very few, the media create a frame through which they observe events.

The media content is produced under different forms of pressures – including economic and political pressures, which inevitably leads to bias. The most extreme and most destructive form of bias, according to McQuail, is propaganda bias – the one to which the media in Croatia and Serbia succumbed at the end of the 1980s. Even though it may be unrealistic to talk about complete media freedom and independence, the examples from the ex-Yugoslav countries are extreme and show what can happen when the media turn into weapons.

A comprehensive media propaganda has always been accompanied by other social changes. Particularly important for this period is a new politics of memory, which is reflected in the authorities' stance towards the Yugoslav past. This stance results in changing street names, desecrating or completely destroying the Partisan monuments, changing the character of commemorations and commemorating the dates and events from the Yugoslavian past for a long time considered to be taboo.

After the Croatian Democratic Union came to power in Croatia, the Croatian media were subjected to various forms of pressure. First, economic sanctions were imposed to the media outlets that did not support the government's politics and they were often, along with their journalists, legally prosecuted. State-owned enterprises - the Croatian Radio-Television (HTV) and Tisak - had a complete monopoly in Croatia. Non-Croatian journalists were removed from their positions under the excuse of being redundant and so were the journalists of Croatian nationality who opposed the dictate of the government. Among the media outlets who went the farthest in warmongering propaganda are Slobodna Dalmacija, Vjesnik, HTV, Hrvatski vjesnik and Danas. However, there were also many media outlets that fully complied with professional rules in their reporting, even though they had smaller reach and influence than the previously mentioned ones due to economic and political pressures. These include Feral Tribine, Rijeka-based Novi list, otv. Nacional and Erasmus.

The state of the media in Serbia at the end of 1980s was similar to that in Croatia. Many authors (Jakić, Slapšak, Kurspahić, Pavlović) are of the opinion that it was precisely the Serbian media that paved the way for Croatian nationalist journalism. Pressures on journalists and the media mounted

Medium is a Weapon: Bias in Crisis Situations — Amela Delić after the eighth session of the League of Communists of Yugoslavia, when Slobodan Milošević made a grand entrance into politics in Serbia. The monopolistic power was evident in the fact that the Serbian Radio-Television had a wider reach than other television and radio broadcasters and that Milošević appointed his men to leading editorial positions in the most circulated paper *Politika*. The repressive measures were not exhausted by taking over key media positions: they were continued with the layoffs of non-Serbian journalists, but also Serbs who were not obedient enough, culminating in physical attacks and threats aimed at journalists and media outlets that were out of line. When implementing economic measures to discipline the media, the Milošević's regime used a similar methodology as the Tuđman's, levying enormously high taxes on the media he did not manage to politically conquer. The propaganda arrangements were completed by introducing appropriate warmongering terminology into reporting on the neighbouring countries.

In addition to the Belgrade Radio-Television and the newspaper *Politika*, the Milošević's regime soon took control over the papers *Ekspres politika*, *Večernje Novosti*, and later also *Borba*. Nevertheless, there were many independent media outlets trying to work objectively and professionally, including the magazine *Vreme*, radio stations *Radio B92*, *Radio Indeks*, *Radio Studio B* and others.

Bosnian and Herzegovinian media outlets were in a relaxed mood before the aggression started and journalists managed to ward of pressures from national parties in the 1990s. However, due to the fact that the media from other countries were accessible in Bosnia and Herzegovina, the atmosphere started to change. A large number of journalists from the Sarajevo Radio-Television left to work for the newlyformed Pale Television in Pale. Apart from that, before, and especially during the aggression on Bosnia and Herzegovina, the Serbian forces, aided by the Yugoslav National Army, took several transmitters of the Bosnia and Herzegovina Radio-Television, so that citizens living in territories under control of the Karadžić's forces could only follow the media from Serbia

and the Pale Television. This television station was the most infamous example of the dissemination of war propaganda. the fabrication of information and the inhumane treatment of aggression victims, including civilians, women and children. The journalist Risto Đogo was especially notorious because of his inappropriate jokes about murder and rape victims, and he was joined in that by the journalists Ilija Guzina and Dragan Božanić. In the territories of Bosnia and Herzegovina under the power of the Groatian Defence Council the only available media were those from Croatia. Despite such circumstances, a large number of media outlets in Bosnia and Hercegovina (electronic and print) managed to uphold professional standards, the notable examples being the newspaper Oslobođenje as well as the dailies вн Dani and Slobodna Bosna. Unfortunately, the Bosnia and Herzegovina Radio-Television gradually leaned towards the ruling Democratic Action Party. but it did not broadcast warmongering messages, unlike the media outlets such as the Hayat Radio-Television as well as the Sarajevo weekly Ljiljan and the Tuzla-based daily paper Zmaj od Bosne.

The listed media outlets that contributed to the state of inter-ethnic hate and fear of the other, while also encouraging crime, are a clear example of how the media can easily be exploited for propaganda and transformed into propaganda war weapons. However, the media upholding professional principles show that the media can also have a noble role of communicating professionally created information. Those media were guided by a fundamental journalistic principle, the only principle that justifies their existence and work – the truth. It is up to the (inhumane) humans to decide in which way to use the technical intermediaries. The only thing that is certain is that the truth that was sacrificed before the disintegration of Yugoslavia, and whose sacrifice affected the brutality of the wars, can nowadays, when those wars are far behind us, but not the discourse leading to them, bring about a consolidation of the politics of memory, reconciliation, and, one can only hope, a better and happier common future.

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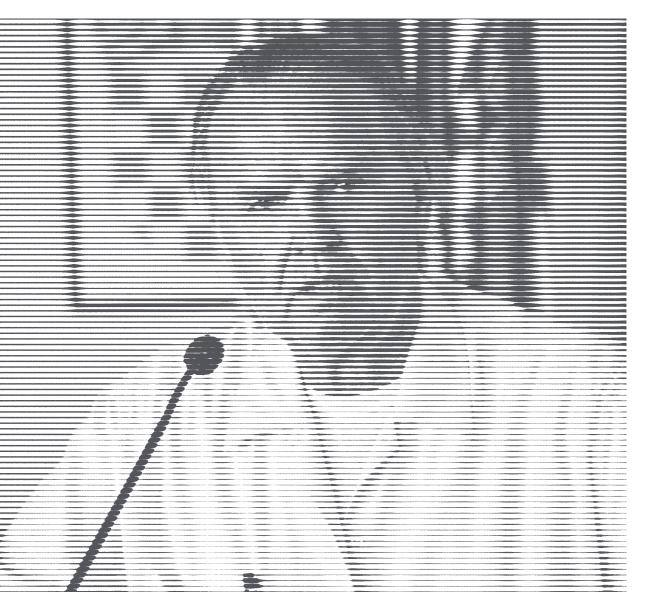
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SECONDARY SACREDNESS Sacredness in an information-communication era

Key words media, religion, faith, god, holiness, secondary holiness, mass psychology, information

Abstract The era in which information rules over the prose of life, is the era that will uncover mediation as a mechanism of 'creating a surplus of symbolic value'. Man turned into a sign, a symbol, will be aware of his slavery to the idols of progress, technological glass beads, the emptiness of language and labyrinths of logicalgrammatical-geometricalmathematical so-called wisdom. New forms of sacredness (which have been introduced after the holy word, holy scripture, holy places) and are revealed in the form of sacred football clubs, holy nations, etc. are merely proof of the historical process of the loss of aura which has been speeded up by mechanical reproduction.

SEKUNDARNA SVETOST Svetost u informacijskokomunikacijsko doba

Ključne riječi mediji, religija, vjera, bog, svetost, sekundarna svetost, masovna psihologija, informacija

Sažetak Doba u kojoj informacije vladaju prozom života, razdoblje je koje će otkriti posredovanje kao mehanizam 'stvaranja viška simboličke vrijednosti'. Čovjek pretvoren u znak, simbol, postat će svjestan svog ropstva idolima napretka, tehnološkim staklenim zrncima, praznini jezika i labirinta logičko-gramatičko-geometrijske matematičke, takozvane mudrosti. Novi oblici svetosti (koji su uvedeni nakon svete riječi, svetog pisma, svetih mjesta) i otkriveni u obliku svetih nogometnih klubova, svetih naroda itd., samo su dokaz povijesnog procesa gubitka aure koji je ubrzan nakon doba mehaničke reprodukcije.

God and sanctity in the information age

Can the information age coexist with faith and religion? Is the sacredness of places, letters, books and churches today replaced by worldly forms of 'sacredness' – mass-media surrogates of faith exhausted in a mass psychology?

An important element of any religious approach is the way in which messages are transferred. Changes brought on by the world of mass-media and the speed of exchange shed particular light on the idea of sacredness and ways to live the faith. Religions and faiths face the challenge of phenomena such as information, speed and image. Mass media produce a mass psychology which in a way 'embodies' dominant technics.

In his book MEDIA: THE SECOND GOD, (dedicated to Marshall McLuhan), Tony Schwartz touches upon the problem of the divine influence of the modern mediating technique - the modern media. The beginning of the book which is better at delineating the idea of divinity in mass media than in analysing its actual content, provides the usual definition of God: 'God is all-knowing and all-powerful. He is a spirit, not a body, and He exists both outside us and within us. God is always with us, because He is everywhere. We can never fully understand Him, because He works in mysterious ways.'1 This is then of course followed by noting that it is precisely the media that is omnipresent, all-knowing, all-powerful, non-corporeal, present both externally as well as within us. The media is therefore imposed as a new, secondary, secular type of God, a supernatural being, although this being is clearly the product of man.

Through its technical dimension, the information-communication horizon obviously impacts views on culture and human community as well as the manner in which we experience the supernatural. Of course, this entails people unconsciously agreeing to new types of the divine, a sort of unconscious religiousness emerging, satisfying the need for religious rituals in an unexpected way within an environment which wasn't planned to provide people with a sense of faith, sacredness or piety.

This follows the tradition of the many centuries that gradually brought on the change from the domination of theology to the domination of technology. Neil Postman 1 Schwartz, Tony, Media: The Second God, Anchor Books edition, 1983, p. 1 illustrates this in his book technopoly, the surrender of culture to technology. After discussing the strength theology once had in defining what people were to do and think, among other things by using the example of how Leonardo da Vinci's submarine failed to work due to theological and not technological reasons, Postman identifies a new technological paradigm: 'In a technocracy, tools play a central role in the thought-world of the culture. Everything must give way in some degree, to their development. The social and symbolic worlds become increasingly subject to the requirements of that development. Tools are not integrated into the culture; they attack the culture. They bid to *become* the culture. As a consequence, tradition, social mores, myth, politics, ritual, and religion have to fight for their lives.'2

Everything is so much under the influence of technology that it starts to take the leading role in the dimensions of culture, religion, politics, etc. Technology therefore offers a new, practical logos – technique as a horizon in which all other dimensions are to be lost.

This is a warning that at the very least makes us constantly question the system of technological and media mediations. In order for us not to become serving mechanisms of our own inventions (an old warning by Marshall McLuhan) we need to constantly critically question the system of technological and media mediations. I covered this subject, as well as the need to develop awareness on media mediations in philosophical approaches in a book which raises the message as such, as well as the strength of McLuhan's syntagma 'the medium is the message' to the level of requiring a philosophy which would be capable of such a thing, and this is the philosophy of media.³

For similar reasons, Regis Debray founded mediology as a scientific discipline. His idea was to examine mediation systems, that is, media in the widest sense, and the ways in which they have shaped human history. A gravestone is defined as a mnemotechnic means; the victory of the Christian idea is related to the victory of the book code; the new carriers of information introduce new powers and weaken influences developed through old media (in this way the printing press weakened the church hierarchy and electronic media weakened party structures).

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2 Postman, Neil, Technopoly, The Surrender of Culture to Technology, Vintage Books, New York, 1993, p. 28

3 Further reading in: Sead Alić, Philosophy of the Media is the Message. ISBN: 978-613-9-44393-2, Lambert Academic publishing, 2019

His idea of a 'portable God' is particularly interesting, i.e. the idea of a holy book replacing sacred places of worship. According to Debray, this example should clearly illustrate how the ideological is transformed into the symbolic, cultural and technological. In this sense the concept of ideology itself moves from the episteme towards praxis, i.e. towards ways of organization. The ideological is hidden within the organizational and determines the dimensions of culture and science. He uses the example of the theory of information: 'Shall we be forgiven for recalling that the father of information theory, Shannon, the creator of a rigorous mathematical framework for evaluating the cost of a message, was an employee of the Bell Telephone Company? This does not of course alter the scientific value of his theorems, but suggests to us the need to limit its extrapolations (to the mechanical universe). It is not a matter of indifference that in France the administration of the Telecoms (D.G.T., C.N.E.T., etc.) should have been the principal source of financing and sponsorship of communication studies conferences, seminars, chaired professorships, journals and other publications.'4

This paradigm change is envisaged in Benjamin's insights on the changes introduced by the era of mechanical reproduction, Heidegger's understanding of the impact of technology and McLuhan's view of the media.

In his probably most famous essay, The Work of Art in the Age of Mechanical Reproduction, Walter Benjamin, although starting from Valery and his idea of newness in art, and analysing art in terms of the idea that the artistic corpus should include segments which cannot be used by fascism – he finally achieves most through analysing 'non-auratic art' i.e. segments of art in the era of great technical possibilities for reproducing artworks. Benjamin suggests that the beginning of the 20th century introduces not only the ability to reproduce a work of art but also a corresponding influence of new film and photography techniques on art in general.⁵

4 Debray, Regis, Media Manifestos, On the Technological Transmission of Cultural Forms, Verso, 1996, p. 42.

5 'Um neunzehnhundert hatte die technische Reproduction einen Standard erreiht, auf dem sie nicht die Gesamtheit der überkommenen Kunstwerke zu ihrem Objekt zu machen und darren Wirkung den tiefsten Veränderungen zu unterwerfen begann. sondern sich einen eigenen Platz unter den künstlerischen Verf arungsweisen eroberte. Walter Benjamin Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit. Gesammelte Schriften, Band I-2, Suhrkamp Verlag, Frankfurt am Main, 1980,

Marshall McLuhan presented this influence as a system of developing human extensions which significantly impact human perception. If we are unfamiliar with these impacts, we risk becoming dependent on our own inventions.⁶ In this sense it is important to understand terms such as sacredness in the context of new modern technologies.⁷

Of course, there is no deterministic sequence for analysing in advance the outcome of the emerging ways of mediating religious messages. Phenomena show up at times and places where we might not expect them, not in a linear, but cyclical fashion. In the same way that 'secondary orality' developed alongside the medium of radio (in a period when writing and books held the dominant position) – we now witness a sort of 'secondary sacredness' which is becoming more significant precisely in the era in which information as such has predominance. This 'secondary sacredness' is a way of unconsciously showing an almost religious respect towards our own products which are alienated and opposite to us. Since this often constitutes an unconscious relationship, it is important to understand this phenomenon.

Thought has the role of delving into the essence of changes in the way the religious phenomenon of sacredness is experienced, practiced and in its impacts, through analysing technological aspects of media mediation. Thinking should be defined in relation to these changes. Through mirroring each other, thinking and sacredness have the task of resounding in concepts adequate to the modern consciousness.

Self-aware thinking has to start from a self-aware position of a philosopher as researcher of the connections between the spiritual and the signs/symbols of mediating this inwardness towards the world. 6 Further reading: Marshall Mcluhan: *Understanding media*, Routledge & Kegan Paul, London, 1975.

7 Mass Media: A Prison without Walls also mentions this analysis of sacredness, of course in line with the ideas by Guy Debord and Regis Debray: 'The sacredness of holy places which has become a portable sacredness with the emergence of writing, enabled man to have a 'bookish' type of participating in sacredness. Sacredness which can be transported through writing becomes the sacredness of writing. The specific medium of the book has become the patron of monotheistic religions. Mediology was thus announced in the form of theology. It is as if form has been separated from its original content and started setting its own conditions. Photography entails a similar process." Sead Alić: Mass Media: A Prison without Walls, Centre for the Philosophy of Media, Zagreb, 2012.

In the late 19th century, the camera becomes a magical 'failsafe' box, especially in advertisements. Having faith in such a photographic type of truth becomes the dominant form of faith in truth in the 20th century

Self-questioning of one's own existence

When we try to say or read the sounds we have shaped in visual symbols, we actually return them into speech. We speak ourselves as BEINGS in the shape of words for which it is supposed that they can express something important or essential about our BEING.

My Being, for example, may be an example of questioning how much I can even express in letters, sounds, grammatically shaped (to a certain extent logically based) sentences on the omnipresent being. And vice-a-versa, it would be easier to Be, if awareness of the omnipresent was clearer, to others and to myself.

Like a dancer in MAGIC and ritual, through talking we play with rhythm and melody. This time with the rhythm and melody of a sentence. We stress some words, lower and raise the tone, keep the tension of thoughts concentrated on pushing through to representing the organization of the text as the organization of words reaching the cooperation of that which is spoken with that which is described.

I entwine the mystical oneness of our Being with the overall being, this time through words which have developed from inarticulate screams, sounds of wonder and fear, from ways to express the wish for food or sex – into attorneys representing human souls.

And I fear that, just as lawyers do not care much about the truth, my words/our words do not care about truth either. Or perhaps to put it more correctly, they do not care about revealing their own BEING in the omnipresent as a form of simultaneousness and union, the knowledge of the omnipresent being. Of course, not because this is something I do not want. It seems to me, and the history of thought provides many supporting arguments, that insisting on the logical-grammatical, almost geometrical-mathematical preciseness of terms alongside their simultaneous inability to reach being – represents a trap and a labyrinth.

I use words. I use them for not understanding the traces of animals on this earth, for losing my way in rainforests and savannahs, in order to avoid the inarticulate wonder when confronted with the unutterable. And I calmly (admit that I) do not understand the environment I live in and even more calmly (I admit that I) enter the lines of printed words (today's zeroes and ones) because here I feel at home. I feel anxious but the walls of letters are familiar. And although I feel like I am under house arrest, I get by. The thought that I exist (as a potential) closer to myself, and the world to which I could be closer also exists, gives me strength to examine the familiar spaces of words.

Few people have not felt moments of doubt, weakness, emptiness and anxious despair when they question the purpose of delving into worlds of words, signs, symbols and their meaning. At the time of noting this scepticism of mine, I could have euphorically and in a Dionysian fashion spent time with my friends, explored the erotic shapes of corporeal joining with the other (depending of course on the amount of energy the body still held in store). I could have been an activist raising and lowering protest banners, supported a political party, developed a so-called business (earning money on other people's troubles). Instead of this, I use philosophy and spaces beyond to question myself as one of the billions streams of human existence throughout history. I compare and seek particularities and similarities, the loss and gain in comparison to what man could or should be.

The assumption is probably that, as I put under control my inarticulate sounds and as I learn to lose my way without words under the starry sky, in articulate sounds visualized in words I shall find my individual Being better in union with the universe – the universal Being, the being under which my own personal Being also exists.

By saying words out loud, in a way I certainly exist. Here and now and with no scepticism, by saying more or less articulate words, I prove:

- that I have decided to try and give myself true existence in a ROUNDABOUT way through words that have their own meanings
- that I have been educated, trained, disciplined, civilized, shaped... so that I don't question words as arguments in the legal process with the universal being.

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- I also prove that I am part of some culture which sweeps most of its problems under the carpet, i.e. a civilization that in the name of its progress works on its self-destruction.
- I prove finally, and in an indirect way, that my BEING through words, sentences, grammar, logic, metaphors, metonymies, signs, symbols, buildings that rise up on the basis of all of these – is closest to that universal BEING.

At the same time, I fear that each of my victories has served to distance me from the problem. The more I write, the less I try to remember, with the availability of transport options I walk less and less, confronted with all the happy endings in movies, I am less happy, with different human sentences of grammatical and logical interpretations of God, I am moving farther away from what this word should signify.

The fact that we can calculate, right down to a millimetre, where and when in the Earth's orbit, or even further, two aircrafts sent by us humans from Earth will meet, proves the success that partly also signifies our failure. I live in a neighbourhood with people like me, who put the success of mathematics above everything, including my attempt at understanding my own inarticulate scream which I long to reach every time I SEE A WILD ANIMAL OF HYPOGRITICAL WORD in the rainforest of illiterate academics and ideologues.

Each word in which my BEING is not present – is my defeat. This is how a man for whom it is important to understand himself should think and speak. The morning flash in which the omnipresent opens itself to my consciousness, suggests that there might be a way out, a way to unveil eyes which have been used to interpreting symbols in the dark. A thought that comes to me before sleeping (which I am too lazy to write down in order not to wake) is proof that this is not mine, it offered itself to me, came to my doorway like happiness, but fear, tiredness or laziness told it no-one was home.

I am who I am, but in what way am I? Am I trying to exist in the way of the one who symbolically revealed himself to us with the words I AM WHO I AM? I am part of the ordered world appearing and disappearing, speaking in its forms, natural

phenomena, changes, movements or stillness. I WANDER and I wonder: Can thought return me to unity?

In the beginning was the Word. Fine. But in the beginning of this tale of mine there also was the Word. Through it I am trying to reach and explain to myself the essence of my being. In the beginning of each civilization that separated itself from shouts and screams, dancing and inarticulate voices – is the word. Isn't the result proclaimed to be the cause? What if victory becomes defeat because throughout history words keep returning us to its impossibility to create unity between man and universe.

Thinking on God, we follow the steps leading to RATIONAL RELIGION. Rudolf Otto thought this was not enough. But is his move towards the irrational as a dimension containing that part of the sacred and divine, which cannot be reached through predicates of thought – the same as the subject of his critique, just an attempt to reach rationally (i.e. rationalize) something that is not rational.

For example, when talking about music, he uses rational means, a metaphor, to suggest the impossibility of conceptually reaching the essence of musical beauty. But that is an analogous discussion which raises a parallel but does not go into the irrational to explain it in some new medium.

When discussing the primal fear which is surely one of the key feelings held by the small human speck of dust before the universal, he concentrates on a non-realized feeling of the man of the myth. If this is the basis for constructing the concept of the NUMINOUS which should reach that non-rational, non-thinking segment of the sacred or divine – then he is actually taking out from the mythical past one human feeling in order to prove through it something that does not even have to be proven. The sense of irrational fear is the feeling felt by the man of myth when confronted with a non-thinking community which is not organized through thinking or the thinking industry, in which man with his symbols, thoughts, concepts, metaphors, metonymies – enters into a somewhat safe world which in its familiarity reminds him of the womb in which he matured to take his first breath and cry.

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My sentence is crucified between beginning and end, its birth and final position. In synergy with others it tries to understand my existence, and in this, existence as such: the indelible memory of the moment when as a child I became aware of my own separateness and a reliable STRONG sense of increasing WEAKNESS.

We are all at the cross of our sentences, but not only because others can judge us for them. We are condemned to the cross of our sentences. The sentence is our way of the cross. The stations on this way of the cross are forms of logically and grammatically shaped attempts at redemption. Man had to come up with the idea of a God on the cross because he needed a symbol for all the miseries into which history has plunged us through words as consequence, sentence as a means and sidetrack to knowing the Universe.

In order to be certain of our answers, we need to re-examine our questions: are we asking the right questions, or to perhaps put it more correctly, are we expecting solutions and answers, a way out in the right horizon. Are we questioning in the right place and the right way?

The question of God and the created world has always provided a starting point for generating all other questions and horizons of answers. The history of philosophy is a history of worldly theology. Throughout history theology has at the same time been a system of rationalizing something for which it is questionable that it can be reached by reason, thinking, logic or science.

Therefore, in my opinion the root of the question on God and the created world, is actually the question on the medium of the correlation between man and God.

I believe it is too great a burden for man that the absolute is self-realized through him i.e. through his art, religion and philosophy. I believe it is actually too pretentious stating that the absolute may be self-realized (through a logical and grammatical structure to which man living on the speck of dust in the universe is condemned).

Does the galaxy in the summer sky offer itself to our eyes so that we would think on it, experience it, for it to awaken feelings of grandeur and fear before the unknown and limitless, our own futility?

The sanctity of the moment before the sanctity of the infinite and unutterable.

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Sacredness as a confession of helplessness and lack of understanding

After several thousands of years of literacy and misconceptions that words set in letters carry the SACREDNESS of human BEING, we now face the breakdown of archival spirit. My BEING is outside the sentences I visit and sentences through which I aim to connect my own BEING to the universal. Occasional flashes inform me that through some spontaneous word I have opened myself to a DIMENSION I do not understand, cannot describe or keep within.

Times of cleansing are upon us, as fences of words have now reached the walls of reason. Plurality sheds new light on something that once represented the hope of the emerging written culture. But today we are becoming more aware that we, the scribes, have become merely the followers of the cult of the word. We fail to see that in the different meanings of words, their metaphors and symbolism – there lives that same fuzziness we opposed when we opposed the golden calf, totems and other human attempts at bringing man, the so-called primitive man, closer to the universal being.

Times are approaching when we shall bow down to that kind of sacredness which has not even entered the word, which does not have its rituals and has lived through the swords of pens and cannons of the printing press as well as the electronic landfills of spirit and digital hypnotic toys.

I would like to suggest a direction for opening towards UNDERSTANDING SACREDNESS in one mental image, and alongside this, towards lesser known pathways of thinking on the birth of theological and philosophical thought, that is, roads which might serve as a way of apology towards cultures from which we stole and simultaneously looked down upon.

I shall use the apparently banal image of a sick person awaiting his/her departure (any similarities with the civilization we live in is accidentally on purpose).

Each of us today is either healthy or sick, just as any other person living 5000 years ago. But we forget. We fail to do research. Through some strange collective mistakes, we sweep facts under the carpet: in today's treatment of our diseases, without being aware of the fact, we use the knowledge on plants and medicine held by people who lived three or four and five thousand years ago. It is possible that some types of knowledge and methods from the oral tradition are even older.

At the same time, we tend to find ways to reject whole periods and cultures by using their explanations on the usefulness of individual plants. We'll need one or two thousands of years to discover that some method or plant has been used correctly for a certain disease because modern research has shown these possess ingredients contained in modern drugs. But the part relating to the explanations on why they used these do not mean anything to us or have even posed an obstacle to serious research on the efficiency of their treatment.

Our construction of God, our philosophical systems, scientific paradigms, all of this has a priori created within us psychological reflexes of disgust towards anything that does not represent some sort of unity between the religious-philosophical-scientific-mass-media-ritualistic.

Egypt, Mesopotamia, India, China, South America – these were the lands of civilizations that CELEBRATED LIFE, which in many segments were more advanced than Ancient Greece, but Greece was lucky in that it completed the process of turning pictorial into phonetic writing, creating a MEDIUM through which it opened up to the coming centuries and became the spokesperson for the mute, oral, cuneiform, hieroglyphic... times.

Athenian and Greek culture which perfected the medium of all media – language – served as a prototype for shaping scientific, political, artistic and even religious existence. On the limits of the dense fog made out of literacy that is difficult to understand and an even greater fog of complete orality, there grew a wall with guards (consonants and vowels) a wall that has stood throughout the times, which like the river Lethe from Greek mythology exists so that psyches returning my turn into aletheia (unconcealment) i.e. that which is higher and deeper than truth itself.

But the MEDIUM is everything. We receive messages from former times in the methods for operating the human skull, making a Caesarean section, measuring the pulse, researching the impact of certain plants on diseases and many other things, all of these used thousands of years before we as humans rose to the level of phonetic writing, the medium in which we can transfer information through time in an economical and successful fashion.

In this sense, the FEAR we talk about when we discuss the concept of SACREDNESS, becomes a specific fear of a person who was living thousands of years before us and experienced a moment between life and death. Illness as a lack of health had to come as a sort of punishment (or that is how it could have been interpreted by the priesthood). Someone who failed the conditions set by the priesthood and got ill, became an example and was punished by forces of whom priests were representatives.

The fear of God or towards God probably appeared together with fearing for one's own human life, that is, one's health. Sickness of an organ or the whole body was a sign that as humans we are helpless, limited, mortal – we need the help of the doctor-priest.

Whoever dipped into the history of philosophies in various parts of the world, saw of course the patterns in relating philosophical and medical knowledge. At the same time there exists a parallel in relating priestly and medical knowledge. The common denominator can be called by different names but it certainly contains questions on the purpose of human life, death, life as such, time, life after death, order, God, birth and death of humans, creation and destruction of the world, sacredness...

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SACREDNESS is therefore, just as any other concept, a product of our own limited existence. It is our need and a tool we use at moments when we start drifting towards our own ending. SACREDNESS is one of the answers to our inability to understand the world we live in and how it was created, i.e. our transience.

Casting our eyes towards medicine is an attempt at measuring the height of the pyramid by using its shadow. The knowledge of the philosopher-doctor cannot be such that the medical aspect was so advanced and only today we discover it as relevant and that the philosophical one was so backward that it should be uninteresting. We have made some mistake in understanding ancient times or we make this mistake constantly.

Every disease used to mean yielding the body to demons due to some sin. In order to free ourselves from demons, we covered our bodies in excrement, urine and plants, drank their fluids and found out much later there was actual basis in this. We discovered that some important ingredients of modern drugs are contained within these plants or even in urine. This is the space in which the fear of dying created priest doctors who in an almost magical fashion (through trial and error) offered solutions which for a long time remained unclear to us. They were unclear of course due to our lack of knowledge, and this came from ignoring the link between philosophy and everyday life, the link between philosophical, theological and medical concepts or instructions.

Long before the Greeks thought that air (pneuma) could be the origin of everything, Indian philosophy MEASURED the number of our daily breaths and suggested WAYS OF BREATHING to provide us with peace, calm and unity between our individual and the universal spirit. If philosophy is silent on this account – medicine is not.

But to my existence, to my being, today it is crucial whether I know how to breathe, whether I can harmonize my breath with the universal spirit. The bureaucratic separation between scientific branches and fields is no longer important. I feel cheated. My being which holds within the beings of billions

of people that existed before me, feels falsely separated and made unhappy. Robbed for the possibility of a more universal existence.

If doubts exist, and they most certainly do, on the relation between the Jewish and Egyptian people and if interpretations have entered into areas of myth and holy books – still Freud's medical question remains: why are Jews circumcised if it is known that this was the tradition of old Egyptians? What historical and mythological walls have been erected between the two nations sharing the same medical approach to one phenomenon (which in any case appeared in geographically close areas?) There are therefore medical facts which can question mythological wordplay, that is, codes set to music following the needs of future generations.

In the same way that there is a close connection between breath and spirit, there is great familiarity between areas of human health and the ideas of the sacred, universal, religious as well as philosophical.

And while religious and philosophical concepts play hide and seek dancing through history, changing their masks and roles, medicine as a horizon of birthing the sacred provides insights which go behind the curtain of the two rulers, theology and philosophy.

Thousands of years before the immovable mover or the thinking of thought, before the idea that air could be the origin of life, or that there is order in the universe which might be shown through geometry, arithmetic, logic or even grammar – worlds existed that from individual human destinies, based on thousands and thousands of trials and errors, made conclusions based on which, stone by stone, buildings of theological and philosophical worldviews would be constructed.

One of the key moments for philosophy and theology is the question: Where and why could the idea of sacred appear and in what actual shape?

If we leave aside subsequent interpretations or theological and philosophical adaptations of the drama of birth of the sacred, it appears that it is precisely medicine that offers a crack/narrow passage towards unasked questions or areas that have not been properly researched yet. SECONDARY SACREDNESS Sacredness in an informationcommunication era

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Europe, whose opinion dominates the world, is smug with the stereotype it has on the beginning of the European civilization, or world civilization as such – that is, ancient Greece. In the area of conceptual thinking, there is almost no possibility to oppose Eurocentrism. But thinking that truly aims to understand the source of every phenomenon relating to the human being, must step backward and examine civilizations which for at least two or three thousands of years, developed ideas for transforming human knowledge into a concept to be transferred to future centuries.

That which is directed forwards does not have to be good as a means of examining what has been left behind. The medium of concept in the philosophical sense, just as the progress of religious thinking from mythical to monotheistic religions, certainly does not have to be the best means for examining the past. Mainly because both approaches require reflection on the events, manner, approach. And we are returning to an era of direct experiments and birthing of basic suspicions based on which later ideas of phenomena shall grow into concepts.

At the end of announcing these needed changes, let us try and answer questions we have posed in a summary of this text.

The era in which information rules over the prose of life, is the era that will uncover mediation as a mechanism of 'creating a surplus of symbolic value '. Man turned into a sign, a symbol, will be aware of his slavery to the idols of progress, technological glass beads, the emptiness of language and labyrinths of logical-grammatical-geometrical-mathematical so-called wisdom.

New forms of sacredness (which have been introduced after the holy word, holy scripture, holy places) and are revealed in the form of sacred football clubs, holy nations, etc. are merely proof of the historical process of the loss of aura which has been speeded up by mechanical reproduction. The so-called mass-media create masses. Mass has its laws. In this way mass-media surrogates of faith are an insult to faith and religion but at the same time they question the forms of sacredness in which sacredness has until now been imprisoned.

We are. I am being. Sentence becomes ungrammatical if it wishes to approach that which I intuitively know.

My being is to go on the path of return. Through the wasteland of history created due to the impact of holy words, technical tools, the false idea of progress.

My being says that human existence shall face high expanses of true sanctity reached for brief moments by the consciousness of people in all cultures, faiths, the so-called civilizations. SECONDARY
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