

MEDIATIZATION OF LIFE – IN THE PROCESS OF CEASELESS TRANS CODING

BERNADETTA CICH

Uniwersytet Papieski Jana Pawła II w Krakowie
Instytut Dziennikarstwa i Komunikacji Społecznej

ABSTRACT

The technological progress which dynamizes the process of mediatization, makes communication become transformed. Its main feature becomes imagery and rhetoricalness. Communiques are built on the basis of image and features of image which is a carrier of various functions, where the rhetorical persuasion is the main function. The present considerations are an analysis of examples of signs of mediatization of man and society as a phenomenon which is founded on the object of communiques formulated by man by means of digital media and communiques built without their contribution. A common feature of these acts of communication is imagery which seems to be a perennial tendency of the human mind and is visible already on the level of the language of words. Reflexions are a certain proposal of a direction of research of mediatization and many possible aspects, in which this process reveals itself, as well as contexts and interpretative prisms of rhetorical-philosophical conceptions.

Key words: mediatization of the life, new media, rhetoric of the image, philosophy of the image, communication, human and the image, communication through images

1. Connected – in a constant projection

The technological progress which dynamites the process of mediatization, makes communication become transformed. Its main feature becomes imagery and rhe-

✉ Adres do korespondencji: Uniwersytet Papieski Jana Pawła II w Krakowie, Instytut Dziennikarstwa i Komunikacji Społecznej, 31-044 Kraków, ul. Grodzka 40

toricalness. Communiques are built on the basis of image and features of image which is a carrier of various functions, where the rhetorical persuasion is the main function. Thus mediatization makes language as an act of communication be in a constant process which hinges on a constant trans coding of words into images and on the domination of image, not only as a reflection (picture) recorded in a material shape of a digital recording as a photograph or film, but as a certain phenomenon (image) which exists in the communicative space of life. The language of words undergoes a transformation, in the process of which, the words in the system become “a material” of images. And the communique is so constructed in the system of syntax, which yields to features of image that it becomes more a “showing” than “telling” and, as intentionally, has to provoke those images. 2 These, in turn, have a stronger persuasive function. Communication of images phenomena and images as a reflection is facilitated, intensified and determining, precisely technological communicators. The present considerations are an analysis of examples of signs of mediatization of man and society as a phenomenon which is founded on the object of communiques formulated by man by means of digital media and communiques built without their contribution. A common feature of these acts of communication is imagery which seems to be a perennial tendency of the human mind and is visible already on the level of the language of words. Reflexions are a certain proposal of a direction of research of mediatization and many possible aspects, in which this process reveals itself, as well as contexts and interpretative prisms of rhetorical-philosophical conceptions.

“In this country there is no job for people of my education” says Ferdynand Kiepski, and following him a sixteen-year-old adds “lend me your computer”. Then – during the sightseeing of an old town: “take a photo of me with this sculpture, I’ll put it on snap chat and Instagram, I already have ten people, or don’t do it, I’ll do a selfie myself”.¹ “You are not in the net, you don’t exist” – “you are not in the media you don’t exist” one can paraphrase the young age language topos of the mediatized world, as opposed to, for example, the now age saying “Polacy nie gęsi i swój język mają” (Poles are not geese and they have their language). “The young topos” strongly supposes the existence of a space where man defines his ontological and identity status, of a certain space *life in net, often as second life* or a process from one notion to another one. But, at the same time, of a space which shapes so human communiques that they fulfill principles, conditions in a formal and axiological sense of transmissions typical of themselves. This process, which needs communicators and mobile broadcasting and receiving instru-

¹ Image of mediatized space is contained in the citation from natural situations of life reveals itself in some aspects, among others, in the language which has gained new semantic scopes of technological spaces as well as in the awareness of the users who show a strong need of existence in the net, and also of creating it. A human being who does not know this space in the form of technology, words and acts of creating it, seems to be excluded. There arises a question if mediatization touches also him.

ments for its existing, can be defined as a mediatization of life in its every sphere and aspect.

The following and quite important question arises in the context of axiological and persona list reflections, if man stands in the center of communicating – which is previous – conscious of the creation of this space, if this space creates man, his perception of the world, his getting to know the world, his manner, expectations, ideas and values. And if, so to speak, it extorts behaviors which consist in constant convincing about existing and pointing out one's being. And in this horizon one must ask about the methodological criterion of the research of mediatization, which seems to be as elusive as the same mediatization, and about the object of research without which, clearly defined, reflections are closed in the space of metaphysics.

In the present text I am also going to focus on outlining the image of a mediatized man. Of the subject who not only operates language commonplaces, if his language or vision of the world changes through the contact with the media reality, which happened from the beginning of the existence of even literature regarded as a medium, then cinema. But he becomes a medium himself shaped by the mediatized reality in which the iconic sphere dominates over the verbal one. Of the man whose perception changes under the influence of mediatization, who ceaselessly is in the process of a trans code from the language of verbum into the language of image, who shows himself the principles of the so-called mediality, in the act of communication (verbal and non-verbal) in the context of the reborn rhetoric. The one which has been getting towards imagery both in the practical and theoretical sphere, since the middle of the last century. But is it a new process or instruments for encoding image in the form of development of the computer science language of digits, which gave this possibility of transmitting of both visual and virtual work of the brain? Instruments which are a response to an actual cognitive act? Or – otherwise – is it the tempo of the mediatization development in the sphere of culture, society, politics, technology, which makes “the connected” need communicues that considerably shorten the time of reaching the recipient, then need an image which meets this rule? Are the rules of imagery, formal indications of image closer to the media, the so-called mediality, then do they touch the verbal layer of media communicues as well, if so, then how? Let these reflections be a voice in the matter, and perhaps an inspiration for many interdisciplinary researches and an attempt of defining the direction in which goes the communication dynamized by the process of mediatization, and then the same mediatization.

The awareness of this direction can be decisive for various domains of life where, not as much a creation of image, but building an image narration is or should be essential. In order to communicate truth, argumentation of image or creating of associations suitable for the actual reality, as opposed to myths, stereotypes.

A very essential problem in the consideration of the direction of mediatization is also education. Its cognitive methods at the level of elementary education seem

not to take the process of mediatization into account, and a young man's world in the cognitive process is dichotomous.

Barbara Kita notices that „in the reflection of theory-cognitive character, focused on problems of a widely understood audiovisual culture, one can, however, notice a susceptibility to focusing on what is the most constitutive, which is on the character of its own visuality. It seems all the more validated and obvious that precisely the possibilities which result from a change of imaging of the world, provoked by technologies, introduce equally essential transformations within the very reality, as for the ways of creating it, simulating, receptions, perception”.²

The problem also explores the level of perception, and related actions and habits which are strictly connected to the existence of new media and their possibility of action and constant need of emanation in the form of a *post* as a new genre”, of mainly image emanation with a *short message* – verbal, which new media shape or are a response to it.

Is this emanation not a constant need of a projection of “oneself” – of one's own image, not excluding the notion of identity? And what happens to the emanating one? The present reflexions are an attempt of a cross-sectional view of the problem and of an analysis of chosen signs of mediatization in respect of visual rhetoricality of the mediatized space.

2. *Traces of seeing – shapes of the rhetoric of image*

I. Jan explains to his wife the details of his trip. You have to travel a long distance in a short time. His wife answers: “I don't see it anyway”. She does not answer: “I don't understand.”

II. Maciek is sitting a school bench, he forgot his ballpoint and says to a friend beside: “will you show me your ballpoint”. He does not ask: “will you lend me your ballpoint”. They are two fictional situations, however the contexts of the words: “I see”, “will you show” which imply the semantics of a picture are constructed on the basis of real situations.

III. A child of about 13, asked who a Romany is, during the realization of an ethnic program “Romskie Wiadomości”³ about Romanies, answers – paraphrasing: a Romany has a colorful dress, black hair, plays and drives carts. Here, the description is a verbal projection of the image of a person from a Romany social group. In the first statement no abstract definitions are uttered, if it is not an attempt of a developed description but an articulation of the components of an image.

² B. K i t a : Między przestrzeniami. O kulturze nowych mediów, Kraków 2003, p. 15.

³ „Romskie Wiadomości” it is a cyclical magazine of ethnic Roma, led to the Roma, to produce by TVP Kraków and also to televise TVP Kraków.

IV. About 100 students took part in an exercise improving eloquent and fluent speaking which is an important skill in the work in the media.⁴ The exercise was to define an effective method of teaching a TV journalist the workshop and a method to be used in the later work in media in the process of constructing of a rhetorical statement and command of the text. The task was based on the continuation of a story by students, a story begun by the first participant. The statement was to be verbally “fluent”, logical and also constitute an integral continuation of the previous statement. Having composed, often an abstract but logical story, to a great extent based on imagination, all students participating in the exercise, responded that they could perform the task properly only when they “saw” verbalized situations, characters and emotions as images in their minds which were earlier than the uttered text. Thus, image started existing in split seconds in the space of the brain, or otherwise – the brain at a very fast rate composed images which, in the process of a trans code were materialized in the sound of words. It appeared that this method “worked”.

V. The task of students,⁵ who have never worked with a film camera, was to produce a film study as a report impression. Every material is to be based on the character, his story. The participants of the task gave subjects. Answering the question what they were going to film, they responded with a tale with many abstractions about the character. Their statement had a strongly narrative, verbal character. As a result, it was not known what specific frames they will perform, what places and situation they are going to film. They had difficulty verbalizing, and actually “showing”, by means of language, their images which their minds created.

Only after explaining the way of presenting the activities in the task, they, so to speak, change the perspective from a logic of syntax and language of verbal narration into an image narration. An interesting conclusion comes into being, which is at the same time, a question if there exist two ways of perception: narrative which is shaped by means of a language culture still dominating in education, and picturesque which reveals itself and dominates, for example, in the space of Facebook.

VI. Courtroom. The accused: 21 leaders of the Third Reich. Court records are read out in the case. The numbers of the killed are enormous, the extent of the place of annihilation is very wide. The room is sleeping. This is the image of the TV film *Nuremberg (I)* by Yves Simoneau,⁶ which is a reconstruction of Nuremberg trial, taking place from 20/11/1945 to 1/10/1946. During the trial, at a certain

⁴ The exercise was carried out in a group of about one hundred students of Polish philology at the Humanities Institute of Państwowa Wyższa Szkoła Zawodowa of Tarnów and students of journalism of the Journalism and Social Communication Institute of Uniwersytet Papieski Jana Pawła II in the years 2012, 2013, 2014. The number of one hundred is the sum of students of the three mentioned years.

⁵ The task performed of journalism students, the workshop participants television during the implementation of the module – the language of the image.

⁶ Nuremberg, dir. Y. Simoneau, the year of the first emission: 2000.

moment, films about the moment of liberation from a death camp are projected. The room wakes up and freezes terrified.

The scope of the murders contained in read-out numbers, described by means of words and at the manner of the accused in the courtroom would not seem a sufficient evidence in the case. Only the projected picture carries the force of transmission and the consciousness of the extermination – a documentary film from the place of the extermination. One can say that it is a materialization of man's emotional space impossible to verbalize, a substantiation of a crime which makes imagination complete as well as a projection of human suffering. Also a "trans coding" of words into a referent of image followed, concretizing of them in an image and in this case, a broadening of meanings of words by non-verbal spheres, and so involving emotions. One more conclusion suggests itself. The tool for the image registration became the key relay of evidence in the case.

One could multiply examples, however the above-mentioned fragments of reality on the basis of a collage of picture, draw attention to some aspects of a picture domination, which manifests itself in language. They are an explication of signs of a significant participation of image in the process of thinking or visualizing the reality. They also pay attention to essential features of imaging which seem key for creating media transmissions or the reality of the media sphere.

These rules – one can risk the statement – are the basic indication of the shape of mediatisation in the sphere of signs of human activity. These indications are: time of transmission, involvement of emotions which is action with surprise and operating a symbolic sphere, specification, shortness, creating images in the recipient's mind, clinging of the projection to a virtual image of the mind, persuasiveness.

It is difficult not to state that a reality mediatised this way is a constant emanation of rhetoric as for instance, persuading about existence, about one's own image, about participation in the second life, persuading the ratings, power, decisiveness, communicativeness in shaping of the so called media man etc., but mainly due to imaging which is determined by the principles of that rhetoricality. This, in turn, also transforms itself becoming an art, of not "beautiful speaking" any more, but of imaging, as the rhetoric of image.

Of course a tool or material of rhetoricality and so mediatisation is not only image understood as a film, photograph, projection, but also image understood as imaging which is such a usage of syntax of words, props, non-verbality and space, whose task is to create image as a component and outcome of all these elements. Speaking with the language of phenomenologists – to create phenomena. An essential matter is ontology and genology of those images here. One can state that an announcement expressed in a material of words, gestures, film or photograph or a combination of these components is a projection of visualization of mind, mediated in the external reality of rhetorical functions. Already a 17. century literature theorist, literature which was then the dominating medium, wrote about concept as a feature of an intelligent mind.: "So the essence of the punch line does

not lie in that a surprise happens formally and currently, but that it occurs virtually and fundamentally. Whereas, the very combination of conformity and inconsistency constitutes a virtual and fundamental surprise”.⁷

It is about a certain movement of mind which creates virtual beings and here the concept is its realization in the material of words. Thus, the way of the mind in a simplification, was that – reality- knowledge, return to mind – subjective perception – image of reality encoded in words, figures and nowadays in the code of photography, film, conceptual combination of both tools.

Whereas a modern researcher – Eugeniusz Wilk, in his polemic with Wittgenstein, retains that language does not mark the borders of the world any more, “for the world has no more limitations, it becomes instead a project subordinate to imagination and possibilities which are at one’s fingertips. The concept of imageology gains versatile connotations. First and foremost, it means the coming into being of a new social, culture space where the up to now rules and cognitive tools fail”.⁸ Rhetorical theories and the analysis of the relation of language to reality, actually from the very beginning, reveal a certain longing towards image.

Vilem Flusser will state with courage: “the world has lost the text character”.⁹ The concept of audiovisual rhetorics was defined by Jean-Marie Cotteret. He noticed the changes in political rhetoric which started to act with metaphor and image. However, a philosopher of the beginning of the 20th century writes in *The Forgotten Language*: “However, this image is a more vivid and more precise description than what you could convey speaking in detail about your experience.” This is how Fromm, while analyzing the essence of symbolic language, sums up his reflection on the subject of possibilities of transmission of virtual vision of dream images which never before had come into being in the language and they had been a projection of mind.¹⁰ Fromm creates a theory of symbol where image is its specification. Michał Rusinek in his Rhetoric of image, while discussing conceptions by Fromm, refers to Peirce’s theories. “Both conceptions have a primarily non-language character, which is picturesque. What is more, Peirce’s conception is hemmed with rhetoric: indexes are yet metonymies (a relation of clinging), icons are metaphors (a relation of similarity), while symbols resemble allegories (a conventional relation). Peirce, however, complicates the allegorical character of symbol, activating, at the same time, *explicit the* notion of rhetoric: since reading such a sign is not as simple a transition between a meaning element and a thing or idea, but it takes place by means of a third element, called an interpretant which cannot be reduced.” The interpretant comes into being in the

⁷ M.K. S a r b i e w s k i : De acuto et arguto liber unicus, sive Seneca et Martialis..., [in:] idem: Wykłady poetyki, Wrocław 1958, p. 24.

⁸ E. W i l k : Nomadyczne przestrzenie audiowizualności?, [online:] <http://www.jezykpolski.pl/pts/dzialy/-pielgrzymki/wilk.html> [access: 18.08.2008].

⁹ V. F l u s s e r : Ku uniwersum obrazów technicznych, [in:] A. G w ó ź d ź (ed.): Po kinie?... Audiowizualność w epoce przekazników elektronicznych, Kraków 1994, p. 65.

¹⁰ E. F r o m m : Zapomniany język, Warszawa 1977, p. 33.

recipient's mind as an interpretation of sign which further has to be interpreted in another sign.¹¹ Wunenburger writes: "Since image constitutes a mixed and embarrassing category which places itself halfway between a concrete and an abstract, real and thought, sensual and possible to learn mentally".¹² Is mediatization in the form of rhetoricality not a realization of the language theorists' feelings?

3. *Symptoms of rhetoricality – analyses*

"Since birth and probably since the moment of conception, we construct an image of the world from the chain of stimuli. Our upgrowth will be a consequence of exactly this image" – writes François J. Paul-Cavallier in the chapter *Vision of the world*, in his book *Visualization*.¹³ It is a statement of a psychologist in the context of analysis of the upgrowth of a human person, also in an epistemological aspect. Whereas Jean Jacques Wunenburger writes: "one cannot confine himself to describing images or stating their influences, positive and negative ones. A specific philosophical depiction consists rather in defining nature and the function of images (...)".¹⁴

The object of the analysis is chosen, representative phenomena of mediatization of life in a wide aspect where imaging is the basis of the start of existing for a communicate – a projection in various functions, from the aesthetic to the persuasive one.

Criterion – imaging as a tool of art for a transformation of reality

Peter Greenaway in his visual work *Leonardo's Last Supper*¹⁵, which is a transformation of an image by Leonardo da Vinci, by means of a projection, which operates only with light at a music track awaking emotional images of threat in the viewer's mind, it also achieves an experience of an aesthetic quality in him. Selecting particular elements of the image of the *Last Supper* he achieves an impression of symbolic narration with an intentional light beam, taking the advantage of the recipient's presuppositions. Light acts on the basis of three unities, building tension, dynamics on the outline of a biblical story. The work is a visualization based on the technique of video mapping which, mediated from architectural sciences, came into being mainly as a carrier of publicity in the persuasive function or of a change of the small or large-format space. 3D illusion has a great causative power. Despite the knowledge of the projection technique, a viewer really spots

¹¹ M. Rusinek: *Retoryka obrazu*, Gdańsk 2012, p. 40.

¹² J.J. Wunenburger: *Wstęp*, [in:] idem: *Filozofia obrazów*, Gdańsk 2011, p. 7.

¹³ F. J. Paul-Cavallier: *Wizualizacja*, Poznań 1994, p. 26.

¹⁴ J.J. Wunenburger: *Wstęp*, op. cit., p. 7.

¹⁵ [Online:] https://www.youtube.com/watch?v=CFTs_6C919g [access: 28.10.2014].

houses falling to pieces, transformed into plants and animals appearing as a result of surprise.

Greenway changed the function of the video mapping imaging from the persuasive, entertainment one into an aesthetic one. In both versions a technique of surprising the viewer and a transformation of the mapped space is the rules of the great format visualization.

Criterion – imaging in the language (verbal and non-verbal level)

“In the political technique also other media images function, not only those associated with Palikot. One can remember Grzegorz Napieralski giving out apples, Kazimierz Macinkiewicz making a snowman or Donald Tusk signing up a great board of election commitments (...)” and further he writes: “However it is the most important that each of these pictures was followed by a certain image – of a politician being close to people. Thus in the political discourse, a certain transition took place which can be defined with the motto: from ideology to imageology”.¹⁶

In the quoted example, one can see the rule of a picture substantiation. The prop, action and politician are elements on which the phenomenon of image and a visualization of the previous conception are based. Here, also an emotional element of this image, which awakes positive associations, is of great importance. Here, the image, as long as the situation is not filmed or photographed, does not exist on any carrier. It fulfills itself in the minds of the participants of the situation. So the real elements of the situation were constructed so that they are a rhetorical argument, in a convincing function. A language announcement can be constructed on a similar principle. In the syntax of colloquialisms, raised tones or inviting two people of contrary viewpoints to a program, as it is in Monika Olejnik’s program, emotions which strongly belong to the rhetorics of image, are involved, as well acting with contrast (the principle of creating TV materials), or constructing language so that it draws numerous and strong images in the viewer’s or listener’s mind. Also a change of function is essential here. Getting at strong imaging at the level of the described rules and components, often marginalizes the effect of the merits-related information of the program, which changes into an entertainment. Then, the function of the program changes from an informative one into a ludic, entertaining one, switching from journalism to infotainment.

Criterion – imaging as a tool in the process of change of perception

Facebook created or set free the needs of being in contact and emanation of oneself. Built on a concept of man who is a relative being, it was to serve for personal communication as opposed to the anonymous one. Originally users built their pages by means of posts which were longer text messages. The chat gave the pos-

¹⁶ J. Napieralski: Mediatyzacja polityki. Konieczność, zagrożenie czy alternatywa?, *Refleksje. Pismo naukowe studentów i doktorantów WNPiD UAM*, no. 2, jesień-zima 2010, p. 29.

sibility of costless conversation and previously it had been the GG communicator which had given such a possibility. Presently a post is „a putting of a photo, movie, memo without words or a short sentence.

Almost nobody reads long posts and nobody publishes them and Facebook, from a communicator, became a second life space where images, short sentences create a certain world in the net and this direction of the transformation of a social medium reveals itself in the commonly used statement: “I will see what is going on on Facebook”.

One can, however, state that the construction of a modern post, and at the same time a memo, has been known for centuries.¹⁷ An essential or interesting for research sphere of the *facebook second life* is posts or memos using a symbolic sphere of culture, receiving mediatized reality where man carries out an auto analysis, and actually media culture makes an auto-comment. The belittled emoticons are an expression of the imagery of communication in the new media. They are to express emotions in a very simplified way but one can also state that they fill and suggest the lack of signs which express the reality of emotions in the writing culture. Of course emoticons evolve to more complex animations which quickly communicate the writer’s situation.

Radio Eska placed a manual for using a snap chat on its page: “It is enough to download an app to your phone, open an account and add friends. It is them who we send snaps to, which is messages from Snap chat. In the case of photos and videos their recipient(s) can enjoy a given file for maximum 10 seconds – it is the sender who decides of the time of its displaying. Then the message undergoes a self-destruction”.¹⁸

The described application is a typical communicator which only uses images. It resembles the process of speaking where words spoken out last as long as their sound and the meaning echoes in the mind. In the communication of images of snap chat also the meanings which are “between these images”, seem essential, which theorists call a presupposition or a language competence.

Second life of the new media as opposed to the communicative function of social media, is based on creating a virtual community where posts are mediated in reality but they are not to refer to it. They are to create a new image on the basis of formal requirements of media – a shock, surprise, dynamics, originality, reality of image suggesting to imagination an apposition of the world suggested by the sender.

¹⁷ See Z. M o r s z t y n : Emblemata, Warszawa 2001. The author constructs his works by means of word and image The drawings present symbolic wistuations and a short text is an addition to the image. The word and image strictly complement each other.

¹⁸ [Online:] http://www.eska.pl/news/co_to_jest_snapchat_jak_uzywac_snapchata_30_seconds_to_mars_juz_-wiedza_sprawdz_na_eska_pl_video/100113 [access: 20.10.2014].

Criterion – imaging as a tool of change of consciousness and attitudes

The spot of the campaign promoting the Polish language *Native – add to your favorites*¹⁹, is an interesting phenomenon from the point of view of the relation of word and image in the mediatized life space. The phrase “add to your favorites” refers to the action of categorizing of data by means of a proper function of computer, smartphone, tablet, etc, as well as to the language of the new media. But it also transfers this vision of action related to technical tools to the reality of human consciousness, mind, decision, choice. Thus, it mediatizes the movement of thoughts, being, at the same time, a testimony of a strongly constituted and advancing process of mediatization. Whereas the very spot uses a technique of substantiation of word abstraction in an object of concrete words – here animals, building image which refers to natural ecosystem. In order to convince Poles to use Polish taking care of its state, “ecosystem as languagesystem”, whose words vanish under the influence of foreign languages, which results also from an expanded sphere of communication channels, then mediatization, uses a technique of substantiation of the abstraction of words in the object of concrete images – here of animals, building an image which refers to a natural ecosystem. This image is intensified by the speaker’s voice with a text of short, simple sentences – by Krystyna Czubówna, the text is associated with nature films and it is to evoke this image. Here appears also the technique of influencing emotions and creating another image – language in danger.

A comic written by a psychology doctor about heart is an answer for the problem of doctors, who often operate with a complicated medical language, to reach patients with the appeal to change their attitudes in order to avoid heart diseases. The author Rafał Sztembis, in order to convince patients to a disciplinary adherence to the indications of doctors, taking care of their health, decides first to make aware people who do not have a medical knowledge about what the danger is and what the taken actions are during an operation for saving health. The psychologist noticed that the problem in the lack of conviction is the lack of a proper image of the disease and treatment, which does not result from the specialist language of medicine and does not build itself on it. Thus, he makes concrete characters who personify abstract and technical medical notions, he presents them by means of drawings and short sentences in the so-called “speech bubbles”, which are dialogs, which is in the Heartland Captain Stent fights Plate.²⁰ A patient who has read the cartoon gave the following answer: “you can understand faster some things because in books you can not always understand and here it is written as for children”. The author of the comic, while expanding the transmission so it has many aspects and is complex, prepared a book in a media way, about heart attacks which can be read on a tablet or listened to as an audio book. Another subject

¹⁹ [Online:] <https://www.youtube.com/watch?v=Dy7L2VNxYWg> [access: 21.10.2014].

²⁰ [Online:] <http://www.tvp.info/18088068/kapitan-stent-walczy-z-blaszka-czyli-komiks-dla-cho-rych-po-zawale-serca> [access: 28.10.2014].

which the psychologist wants to start, using new media and imaging techniques is irregular heartbeat.

Criterion – imaging as a tool of change of picture and stereotypes

Legal adviser noticed a problem in her work while communicating with clients.²¹ Some of them had an image of the work of courts in Poland, built on American feature films and soap operas produced also in Poland as *Prawo Agaty*. That image made them have concrete expectations towards the lawyer, which were not located in the Polish legislation system. Most often it concerned precedented law and lawyer's role and his pleading at a trial with the aim of convincing the jury to make a decision, judgment, resolution or the judge's verdict who, according to clients, is unknown to the participants of the trial, till the very end. Clients expected a similar spectacle" in the courtroom as in the film image and convincing the jury and judge to final decisions. The adviser, in order to put her interlocutors right, had to build new images in their minds, fitting the Polish reality.

Municipal precincts run their fun pages on facebook. Also the Main Precinct runs such a page under the banner of "Polish Police, Government Website"²². The institution in their posts, places short image-text messages which inform about success of police and their activity. Thus this way they build their positive image of an effective activity. The comment of a nineteen-year-old man who regularly reads the posts by "Polish Police", was as follows: "nobody will now say that they do nothing". In this comment there is revealed a common image of the institution of police, which functions in society.

A film by Ministry of science and Higher Education within the campaign *The Profession Scientist* presents scientists looking perfect in respect of general trends of image who comment in a very simple and vivid language, the background for their comments are the actions which they undertake in their work. The film is filled with colors and given the point by the comment of a young habilitated doctor Magdalena Król who is a veterinary: "against the common opinion we are not gray mice which stay in a narrow laboratory, life losers who walk in two different socks, but we travel the world, meet people, present our research results, create reality, in truth we influence mankind's destiny". The film builds attractive images of scientists and their work, and the last comment refers to "the common image of a scientist", who is unattractive, grotesque. The transmission is built on a contrast juxtaposition of two images – the one shown in the film and the one captured in the comment by means of symbolic associations – of image – of a phenomenon existing "commonly".

²¹ The interview was carried out on the 9th of December 2014 with a person who does not want to reveal their surname, at the opportunity of a conceptual discussion of a planned TV program of a legal subject.

²² [Online:] https://www.facebook.com/PolicjaPL?fref=pb&hc_location=profile_browser [access: 15.11.2014].

“The Romany academy of media”²³ – is a cycle of programs and a media or media-cognitive project whose purpose was the reference to “the commonly negative image” of the Romanies in the media. An image which is shaped in a Romany and a non-Romany social group, by media and a direct contact of both groups. The programs show Romanies who have succeeded in life professionally or artistically, or they create ordinary families that do not diverge from average non-Romany families in anything. These programs are carried out by the Romany intelligentsia and journalism students. Thus, the general, deepened image of a “positive Romany”, which emerges out of the whole cycle was contrasted with the common image of Romanies as thieves, slobs, troublemakers.

In relation to the above-mentioned examples, there arises immediately a question where does a general image of a given reality exist, image which is to be changed, and new images, which will change this reality, are to come in its place? An image which is discussed, which one comes out against. That image does not exist in the material of words, it only reveals itself through them, neither in the digital image nor the artistic one? It is a question of ontology of this image which, as in the previous examples, determines strongly human actions and its consequences tend to be lofty of tragic. Here, the question of the genology of the so-called “common image” is also important. Genology which seems strongly indefinable but also strongly related to the process of mediatization.

Criterion – imaging as a tool for auto correction of a media man

“Mediality as a certain feature is determined by many factors. One should mention here: activity of an individual in the real world, their interests, culture factors (including those axiological), availability of technique, level of readership, level of intellectual and scientific development, religiosity, political commitment, and even senses available to an individual”²⁴ writes Morbitzer. Therefore, it is a man who creates media, media transmissions by himself, he publishes, projects his conceptions. He builds his image consciously or unconsciously influenced by media images which reach him. He creates an image of his surroundings and auto-creates himself starting with gaining skills defined as media skills such as eloquence, articulateness, voice operating, through image to shaping of manner. These are ingredients of an auto-image, as a way of emanation of himself in reality and towards others, where an image of oneself is a way for existence in the space of a group, society, culture. Let the social media websites be examples here, where most often posts in the following categories dominate: “presence in places”, “carried out actions”, “these are my opinions”. These images often switch to reality, where man enters the relation in the code of his or her image. Also the perspective of a media man cannot be omitted, man who is transformed under

²³ [Online:] <http://www.romskaakademia.pl/> [access: 15.11.2014].

²⁴ J. Morbitzer: Medialność – istotna cecha współczesnego ucznia, [online:] http://www.ktime.up.krakow.pl/~symp2012/referaty_2012_10/morbitz.pdf [access: 10.10.2014].

the influence of transmissions or certain transmissions are an answer to a subjective image which objectivizes itself at the moment of making an analogical vision public. It often plays a culture-creative role or gives a feeling of community.

Here a good example is the icon of the fashion culture *Ekskluzywny Menel* (*Exclusive Tramp*)²⁵, popularity of a blog, and at the same time, the phenomenon is commented as a contrast to the created image of man expressed in the concept of metrosexual by sociologists. So, in society, there exists “some common” image of a “little manly” man and an expected image of a “real man” whose, the mentioned phenomena are an exposure and substantiation, hence probably there is the great and quickly gained popularity of the blog, page on facebook and their Author. A similar counter-image a page on facebook reveals under the catchword *Drwaloseksualny*²⁶, and immediately arising similar sites as *Drwaloseksualni* signed as *Community*.²⁷ There are thousands portals of similar features as focusing a community around a given domain or value and creating a counter-image.

Of course in view of this phenomenon many axiological and epistemological questions arise – which criterion can be accepted for research: media as those which influence the cognition of the worlds or those which influence, cause the congestion of a virtual image of the world, that they create on the basis of mechanisms – formal indications of making materials which in turn, influence behaviors in reality according to these principles (media as a causative force of the changes of the surrounding world) so media – a point of reference.

4. Does the language of mediatization return to the language of hieroglyphs?

McLuhan writes: “It has been stated that people of the pre-written culture, unlike the people of the West, cannot look constantly AT the same point at such a distance from the film screen of a photo to comprise the whole. (...) Only the members of societies of a highly developed writing culture can steadily hold their eyesight at one point for they have learnt it while reading print”. And he adds that peoples who had never had contact with writing, must learn to “look at a film, just like literate cultures learn alphabet and, in order to teach to understand a film and image, first they needed to be taught writing”.²⁸ But if a film arose in a mind shaped by linear writing, it functions in the same nature or syntax. It can only be a translation of codes. A constant trans-coding seems to be a symptom of mediatization. His direction of upgrowth is imagery which aims at rhetoricality as an art of using images in every aspect. But the notion of rhetoric of image is no longer

²⁵ [Online:] <https://www.facebook.com/EkskluzywnyMenel?fref=ts> [access: 15.11.2014].

²⁶ [Online:] <https://www.facebook.com/drwaloseksualny1?fref=ts> [access: 15.11.2014].

²⁷ [Online:] <https://www.facebook.com/pages/Drwaloseksualni/782005665199754?fref=ts> [access: 15.11.2014].

²⁸ M. M c L u h a n : Wybór pism, Warszawa 1975, pp. 136-139.

just a notion defining the art of speaking with image as a visual being serving for argumentation and persuading, but it extends to a sphere of verbal compositions. Formal principles of imaging are conveyed to a verbal system of comments, using such means of speaking out of the sound layer as: pace, intonation and, first and foremost, building emotional situations and tension, in a system of sentences and gestures, as well as in respect of contents, like building contrasts, creating emotional situations so that communicates awake clear and sharp images into recipient's mind. Which is often related to a meaning simplification of merits-related scopes as well as focusing on attracting as many viewers, recipients, *liking*, convinced, interested, buyers as possible, and so on. This direction of creating media communicates often changes their function from an informative into a ludic one, entertainment, entering an area of discussion of the infotainment. A dialog is not a linear narration any more, lines of narration is taken over by a system of images and the dialog is their part, like the scenes in a theater or a film. Mediatization gets at imaging, imaging transforms the reality of media materials and the perception of the communication participants.

Man seems to have known this language since the primitive times. Techniques and instruments allow him to reveal himself, making possible a greater contiguity to virtual images of mind and reaching the virtual world – image phenomena. The language of writing adopts features of images. It is paradoxical that in the time of digital communication development, due to imaging, communication is closer to poetry. Image phenomena are vague and unclear but they determine reality. Substantiations of phenomena in the form of icons, signs and symbols, in reality, serve to create new phenomena, visions of images which ceaselessly conduct a polemic, and as a result, “somebody constantly” persuades, convinces somebody and attracts attention to themselves, argues and proves or reveals “general convictions”, which in turn, in a very concrete way, influence human action and, at the same time, reality. Emanation of images, their explication sometimes wakes considerable controversies and arguments. Are media, in this context, “a mirror” of reality and man or man and reality are “a mirror” of media? Surely, we will not return here to hieroglyphs which are a certain hyperbole and even a joke, but mediatization transforms Communications and the current process is a constant trans coding, what will be the final? Surely searching for instruments and the research of concrete areas of mediatization revealed as its imagery, rhetoric and source of images, will bring about many interesting answers.

To sum up: “Adrian Przeworski, for almost 10 years of his life has communicated with the world mainly by cry and aggression. For the last half a year, he has been communicating by the PECS system and his functioning has changed beyond recognition. With the help of images he can construct a complex statement, he also starts to speak in the most conventional way. – Alternative communication

has given him a feeling of safety, an awareness of being understood – says his educator Aleksandra Pajewska.²⁹

References

- Flusser V.: Ku uniwersum obrazów technicznych, [in:] A. Gwóźdź (ed.): Po kinie?... Audio-wizualność w epoce przekazników elektronicznych, Kraków 1994.
- Fromm E.: Zapomniany język, Warszawa 1977.
- Gwóźdź A. (ed.): Po kinie?... Audiowizualność w epoce przekazników elektronicznych, Kraków 1994.
- Kita B.: Między przestrzeniami. O kulturze nowych mediów, Kraków 2003.
- McLuhan M.: Wybór pism, Warszawa 1975.
- Morbitzer J.: Medialność – istotna cecha współczesnego ucznia, [online:] http://www.ktime.up.krakow.pl/symp2012/referaty_2012_10/morbitz.pdf [access: 10.10.2014].
- Morsztyn Z.: Emblemata, Warszawa 2001.
- Napieralski J.: Mediatyzacja polityki. Konieczność, zagrożenie czy alternatywa?, *Refleksje. Pismo naukowe studentów i doktorantów WNPiD UAM*, no. 2, jesień-zima 2010.
- Paul-Cavallier F.J.: Wizualizacja, Poznań 1994.
- Rusinek M.: Retoryka obrazu, Gdańsk 2012.
- Sarbiewski M.K., De acuto et arguto liber unicus, sive Seneca et Martialis..., [in:] idem: Wykłady poetyki, Wrocław 1958.
- Wilk E.: Nomadyczne przestrzenie audiowizualności?, [online:] <http://www.jezykpolski.pl/pts/dzialy/pielgrzymki/wilk.html> [access: 18.08.2014].
- Wunenburger J.-J.: Filozofia obrazów, Gdańsk 2011.

Film and image references, [online], October–November 2014

- https://www.youtube.com/watch?v=CFTs_6C919g
- http://www.eska.pl/news/co_to_jest_snapchat_jak_uzywac_snapchata_30_seconds_to_mars_juz_wiedza_sprawdz_na_eska_pl_video/100113
- <https://www.youtube.com/watch?v=Dy7L2VNxYWg>
- <http://www.tvp.info/18088068/kapitan-stent-walczy-z-blaszka-czyli-komiks-dla-chorych-po-zawale-serca>
- https://www.facebook.com/PolicjaPL?fref=pb&hc_location=profile_browser
- <https://www.youtube.com/watch?v=ucekm94m5h0>
- <http://www.romskaakademia.pl/>
- <https://www.facebook.com/EkskluzywnyMenel?fref=ts>
- <https://www.facebook.com/drwaloseksualny1?fref=ts>
- <https://www.facebook.com/pages/Drwaloseksualni/782005665199754?fref=ts>
- <http://pazdziorko.natemat.pl/63459,rozmawianie-obrazkami>
- <http://demotywatory.pl/4274788/Wyszlam-na-dwor-A-tam-nikogo-nie-ma>
- Nuremberg, dir. Y. Simoneau, the year of the first emission: 2000.

²⁹ [Online:] <http://pazdziorko.natemat.pl/63459,rozmawianie-obrazkami> [21.11.2014].

STRESZCZENIE

Mediatyzacja życia – w procesie ciągłego transkodowania

Postęp technologiczny, który dynamizuje proces mediatyzacji, sprawia, że komunikacja się transformuje. Jej główną cechą staje się obrazowość i retoryczność. Komunikaty budowane są na podstawie obrazów i cech obrazu, który jest nośnikiem rozmaitych funkcji, gdzie główną funkcją jest retoryczna perswazja. Niniejsze rozważania są analizą przykładów przejawów mediatyzacji człowieka i społeczeństwa jako zjawiska, które opiera się na przedmiocie komunikatów formułowanych przez człowieka za pośrednictwem mediów cyfrowych i komunikatów budowanych bez ich udziału. Cechą wspólną tych aktów komunikacji jest obrazowość, która zdaje się odwieczną dążnością ludzkiego umysłu i przejawia się już na poziomie języka słów. Rozważania są pewną propozycją kierunku badań nad mediatyzacją i wielu możliwych aspektów, w których ten proces się ujawnia, oraz kontekstów i pryzmatów interpretacyjnych koncepcji retoryczno-filozoficznych.

Słowa kluczowe: mediatyzacja życia, nowe media, retoryka obrazu, filozofia obrazu, komunikowanie, człowiek i obraz, komunikowanie wizualne