

MEDIA DOXOSOPHIA*

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Abstract. *The modern media galimatias should not be perceived as relevant, and certainly not as the only source of information. The media could rather be seen as a widespread and highly influent system of quasi-wisdom. Whether the media are facing towards criticism, or towards apologetics, social reality, it is possible to evaluate media intentions, but this still does not say anything about its intellectual qualities and pretensions. The media are able to build and demolish value systems, to present information and shape new cognitive frameworks, in free time even through game to educate, but the media are not capable of awakening and encouraging spirituality, if they are not an art. Considering the fact of their increasing role, and growing presence, it is necessary to get to know their true character and through it to determine prudent behavior.*

Key words: *media, criticism, values, information, knowledge, indoctrination, free time, art.*

*They seem as if they are side by side.
Touching, but they do not grow together.
J. Kot*

THE MEDIA: CRITICS OR APOLOGISTS OF SOCIAL REALITY

The media are now an integral part of all spheres of life. They are promoters of collective and intimate entertainment, a means of information, nurseries of knowledge and patterns of behavior, creators of attitudes and new ideologies, silent advisers and noisy critics... The media are an indispensable part of daily life and hence the people who as-

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pire to govern the world and the human consciousness are trying to control it, use it and mobilize it towards their desired goals. Thus the media are challenged to become a tamer of consciousness and of individual freedom, or to be the cutting edge of critical judgment, which will uncompromisingly impact on social deviation, political irresponsibility and manipulation, corruption, lack of principles in institutions, as well as the weakness of social conscience and solidarity.

If the media were to choose the first role, than they unequivocally become sophisticated instruments of modern political terror. The consequences of it are very dangerous, because the media intention of controlling and programming consciousness, hidden behind the pleasant moments of entertainment and commonly accepted models of life and manners. At the same time, the fact that it does matter whether the media are influenced by a single center of political power or under the influence of several, smaller and more dispersed, sometimes contradictory, political powers should not be ignored. In the first case the media model is a boring image of the world, whose credibility is questionable, and in the second, it offers similar summaries, so the media are starting to look like a single organism, which offers only an illusion of variety. This, again results in the loss of confidence in them, and resistance to the messages they are promoting.

If the media tend, or are encouraged by social institutions, to be critical to the social flows, they can take over the role of controller and corrector of authority, and to become true promoters of social flows and needs. Democratic conceptualized life patterns will not be in conflict with this kind of media orientation; quite the contrary, it will support them, and on the other hand, these life patterns will be popularized by the media, open to social dialogue. This means that those media which do not aspire to become a sort of power are constantly trying to limit their own capital influences, ensuring that they not become a creator of public opinion but its promoters. After all, that is the first and most significant step on the way to democracy: suspend its own circle of power, and thus provide others the opportunity to actively participate in the creation of social life.

THE INFLUENCE OF THE MASS MEDIA ON THE VALUE SYSTEM

It is certain that people believe what they read, hear and see. It is indisputable that the media cognitive and psychologically shape and educate generations. Therefore, it is necessary to detect the mechanisms and methods that the media use in the process of the education and redrawing of public opinion. Of course, the media are not interested in individual judgment or the judgment of marginalized social groups, and are trying to shape the thought matrix as a dominant of one time and one space. Therefore, when a certain political, ideological, economic, social or cultural model is depleted, the media approach is to design another, new model, and tend to keep the idea as widespread as possible. This shows that public opinion is an important factor, especially in democratic systems, during the derogation, acceptance or rejection of some political project or social concept. If it is not well and properly "processed" it is capable of persistently resisting new ideas and then the chances of the media being accepted will be significantly reduced.

The centers of social power know it, and through the media they are launching campaigns (widespread actions directed towards one goal) which are mainly composed of skillfully combined systems of persuasion, assurances and inducements. This kind of

propagation of ideas applies to almost all the media and it is manifested as a kind of constant and comparable tautology (constant repetition of one same idea, using a variety of contents, forms of resources and people). For this, various forms of authority are engaged, and even ordinary people, because people love to see and hear those who are similar to them. Campaigns are conducted through severe forms of contents and entertainment, but the whole process is characterized by two basic and a divergent phases. In the first phase, what is initiated is a synchronized, negative campaign, through derogation and the challenging of old ideas from the former value system or certain leaders. Simultaneously, the second phase begins, in which a positive campaign heats up, through the inauguration of new values, personalities and ideas. In this way, one kind of implicit comparison is materialized between what is new and positive and what is old and negative. The whole process culminates with an explicitly positive attitude towards the new, and what is old and outdated is mentioned less and less and finally disappears from the public scene.

Đuro Šušnjić states that the manipulator by deliberately inserting his own messages, wishes to cause the following changes:

- at the level of individual consciousness,
- at the level of group consciousness and
- at the level of the whole system.¹⁾

Certainly, this process of degradation of the old and education of new ideas does not take place quickly, nor easily. The initial effect on the message recipients is relatively low. People are prone to accept with skepticism the new, the unexpected or the sensational, trying to invalidate its influence. However, if the source of the message in the media is constantly multiplied, the authentic origin of the source is forgotten and more interest for that message is reflected. This shows that each new message first arrives in the recipient's emotive sphere. There it is able to produce various, often conflicting reactions (anger, fear, skepticism, discomfort, aggression, ignorance...). People denies this but mainly are reacting perceptually, as Meša Selimović notes:

"I accept what is, senses, not deeper, as color, sound, happy, because I can see and hear, without cause, free from the obligation to think cautiously" (Selimović, 1981: 27).

However, with persistent assurances, the communicator manages to transfer the emotional message into the rational sphere. When doing so, he behaves just like psychologically ill people who unconsciously but gradually and persistently are heading towards their goals. Of course, there is no question of an unconscious but a conscious and targeted procedure. At the same time, it is calculated that the audience sooner or later will surrender to the persuader in the same way someone who is mentally ill gives himself up and starts to trust others. Simply, in that way he is trying to avoid the judgment of those who, because of their views, are exposed on the effort of thinking, risk of mistakes and misfortune of being rejected in their communities. Therefore, the recipient is gradually opening towards new contents, looking for arguments for and against them. If the reality is crowded with positive arguments, the message is rationally (factually) treated as authentic

¹ For further information see: Šušnjić Đuro (1976) *Ribari ljudskih duša*, Beograd: Velika edicija ideja.

and it is adopted as relevant and valid. However, that is still not enough for life to be organized and directed to it. For a value-normative and active relationship to the newly-adopted content, an initial part of the reality is necessary, which will assure the message recipients that the new ways of thinking and acting can be the answer to life's challenges.

MEDIA KNOWLEDGE

It is needless to prove how much communication has affected the expansion of the cognitive framework of the modern man. The media in the context of civilization is manifested as the ability of collective memory and as a skill of orientation in the processes of individual and mass contacts. Thanks to the media, frames of knowledge are built and based on the assumption of new achievements. In the same sense, it is necessary to observe the scale of values formed by media production and in which the general cognitive, technical-instrumental and normative information can be recognized. This means that all the processes of information gathering are not strictly cognitive and that some of them affect consciousness and judgment, and evaluation processes. The new information, in its simplest form, is an essential factor in the initiation of curiosity, but its complex contents also affect attitude forming and understanding, as well as the acceptance of certain social roles. Thus, the media despite having general information value are also means for orientation. It is this type of information that the media use, skillfully trying to reduce the cognitive dissonance, or to reduce the gap between what the audience knows and what the media presentation and production are offering. This is how the media discretely teach the audience, offering them only a general orientation, actually allowing them access to new information but only the kind which is not the output from the generally accepted matrix of values. With this in mind, it is not difficult to conclude that if the information is designed and presented in a superficial, fun and easy way, which gives the audience an opportunity not to include too much rationality in their decoding, this kind of presentation, regardless of its objectivity and validity, imperceptibly and without resistance, makes its way into the audience. Therefore, great attention it is paid to:

"...how something is said, how it is recorded, the ambience from which the message is sent, what the scenography is, costume design, makeup and etc. All these, and many other elements belong to the group of aesthetic messages, and the task is to be accepted and adopted better and more easily, with a credible image, and to be remembered as long as possible." (Jovanović, 2011: 118)

If the message is tailored to the previous experiences of the recipient and is repeated often, it is more likely that sooner or later it will be accepted.

"Considering the fact of daily contact with a large quantity of information, the recipient selects the information that will be reserved and that will be eliminated. Retained information can be remembered as facts that do not affect practical procedures, but can also be adopted as new mental and psychological pictures of the world, that subsequently shape the recipients' reactions" (Ibid.).

If it is already clear that it is impossible to speak of our knowledge and information without communication, is that enough for a certain view of what will happen in the future in the information-communication and media systems, and how will that affect the changes in communication, as well as the collection, storage and distribution of the information? In the project *Upbringing and education for the challenges of a democratic society*, conducted in the period from 2002 to 2004, Professor Mirčeta Danilović indicates several possible and basic directions in which the development of the media will range, as specific resources which will continue to increase the cognitive abilities of mankind.

- Namely, the technical and technological conditions for the symbiosis of the media into a single media, i.e., a unique media system are obvious even today.
- The current media system will be improved in one international or national system that will be integrated by digital, telecommunication technology.
- All of the users of this system will be connected to each other and thus two-way communication will be achieved, between system users, and between system users and information sources.
- The number of interactive, two-way communication channels between each user and the data banks that will provide various information and the data stored in the form of text, images, movies, sound and other audio-visual records will be increased.
- The already existing e-books that contain content from classical publications will be improved, so their users will be able to seek information that complements the existing, as well as to demand simulation demonstrations.²

Such research results undoubtedly indicate the high possibilities of expanding the cognitive frameworks through new communication technologies and the media. The systematic, planned both by relevant experts and educational institutions, controlled collection and dissemination of data will greatly facilitate the application of the most diverse knowledge. Here it would certainly be appropriate to pay attention to the term "controlled". Namely, every cognitive process, because it is systematic, planned and directed, is therefore controlled. However, today even lay people know that by controlling, information gets an entirely different outline, depending of the controller intentions. It seems that the claim that only one type of control is acceptable, when the point is getting some information, makes sense. In fact, that is the control that performs selection of marginal and relevant knowledge. Thus, the unnecessary information is removed, pieces of which bring disorder, confusion and unnecessarily occupy space in cognitive "warehouses". Any other type of information control is mostly harmful, because when one piece of information is removed from the entire set, even the smallest piece, then the information gets quite a different shape and appearance. Or, in other words, it becomes an information surrogate and it becomes a major obstacle in establishing the exact facts.

Having all this in mind, it is difficult to resist the impression that today a more or less concealed struggle for monopoly over information and knowledge is played. Therefore, it is not difficult to conclude that the world will no longer be managed by those who have powerful military technology, but those who have the most advanced IT systems, which

² For further information see: Danilović Mirčeta, *Uticaj i mogućnosti informaciono - komunikacionih medija i tehnologija u realizaciji savremenih oblika učenja i nastave*, Proceedings: *Komunikacija i mediji*.

are able to be innovated consistently, thoughtfully and skillfully to perform the selection of information and knowledge, which will be under the mask of apparent and absolute democratization, available to many users.

MEDIA TUTORING

Previous study brings into focus the phenomenon of indoctrination. Although derived from the Latin word *doctrinare*, which means tutoring, the term got a negative connotation because in such processes of educating, tutorials are trying to give those who are educated only the knowledge that is in the interest of the system. Thus, little is taken into consideration of what is good for those who are educated, what is necessary for them for good orientation in reality. This kind of subjective biased tutoring encroaches more into the ideological sphere, rather than the scientific one, and therefore it affects education in terms of wrong perception, which is often the cause of errors and mistakes.

If the motives of indoctrinators are mostly clear and are reduced to their attempts to convince people of the truth and validity of the indoctrinator's goal, of what their "truth" is, then it is interesting to figure out why people eager to learn easily surrender? The fact is that the primal forms of indoctrination are easily detected during the biological maturation period, when teaching younger generations means the condition of their survival in new life circumstances. But that primal impulse, later, many people are not able to overcome, and stay on the psychological level of a child who needs guidance and directions even for the simplest life solutions. On the other hand, the indoctrinators see themselves as dominant and benevolent persons, endowed with knowledge, whose influence is necessary for building and development of the mental and physical worlds of others. Because of it, even when they make mistakes, they are not able to accept them as a normal part of (every) human nature, but they perceive it as external disturbances, as a result of other disobedience or unwillingness. Thus indoctrination equals authoritarianism, and the authority of parents in later life is easily replaced by the authority of the church, the party, the state... Such processes encourage and sustain various centers of social power and in most parts, the media. However, blind acceptance of authority is not in accordance with a reasonable relationship with reality, because the authority itself is not necessarily the holder of the values. Accepting various forms of authority indicates more the irrational than the rational relationship with reality. And it happens, for those who obey ideology who the creator of the idea is more important than the very idea. A subordinated state of mind indicates the inability to adequately respond to the challenges of life. How activity and responsibility require considerable effort to overcome the forces of obstacles, many people, unaware of it or reluctant to make an effort, are unable to meet such requirements. This creates a need for the subordination of the person himself to some protective power greater than his. Moreover, such a power is a priori given with good intentions, mental, willing and every other endowment. Even when that power attacks existence, people do not try to resist it, but try to justify it. But possessors of that self-proclaimed and received power, knowing this human weakness, try to use it endlessly. At the same time they try not to reveal anything which will indicate their interests, intentions and motives. Permanent emphasis that everything they do is in the interest of higher purposes gives them the right to be cruel with everyone who is trying to endanger their goals.

"Everything within the revolution, but nothing against the revolution, said Castro with words that will become the boundary line for the freedom of thoughts and artistic expression in Cuba in the coming years" (Lalić, 2007: 229).

Borislav Lalić in the book *Fidel Castro* writes further:

"Systematically he has destroyed institutions, laws, parties, people and everything that stood between him and the Cubans, although it would not be wrong if we were to say – between him and the authorities (...)" (Ibid: 265).

In order to be more successful and convincing, indoctrination engages people with knowledge, media personalities and all those who have gained popularity and social recognition in any way. Therefore indoctrination can be viewed as an individual and social action modeled by: authoritarian people, people who require subjugation, the mass media and general social climate.

In collective indoctrination the media play the most important role. With synchronous action (a multimedia campaign), the mass media today, in an available, inexpensive, attractive and effective way are focused on favorable attitudes and goals of powerful social groups. In that way imperceptible and almost complete indoctrination is achieved, whose hidden motives are very difficult to expose, as it talks about everything else but never about itself, or as Miša Kulić said:

"Only in understanding the real meaning of the role of rule construction of meaningful linguistic expression, can the question of language gain a decisive understanding of its own linguistic base" (Kulić, 2000: 293).

Simply said, without deeper knowledge of the meaning of indoctrination statements, it is impossible to reveal the intentions of the indoctrinator. This kind of cognition occurs as a result of critical reassessment: first, the meaning of the indoctrination³ and then of any new information and instruction... It is essential to introduce the factual material from which the new cognition was made, as well as what is essentially said and who and why someone has said it.

Considering the fact that many people are far more inclined to follow the arguments of authority, rather the arguments of the truth, the results as they were presented in a sociological study in the United States. The Brahms Symphony has been played to some students twice; and the first time the music was acclaimed, but the second time it was contested as plagiarism. After that, only 4% of the students recognized that the music was identical, while 59% of them accepted the opposite evaluation of the quality of the same musical record.⁴ This research shows that most people are intellectually inert and spiritually lazy, and they are not interested in independently gathering and checking old knowledge. Those unlike them, people endowed with intellectual curiosity, are constantly searching for fresh, yet undiscovered information and constantly evaluating new facts with the facts and information already known, aware that learning is a continuous process

³ *Sartr* understands the term meaning as natural characteristic of things and that is why it is out from the semiological system. Therefore, the meaning of the term is very difficult to be explained using the language of common meanings.

⁴ The example is described in *Savremenoj ilustrovanoj enciklopediji* (1968) *Komunikacija i mediji* (Znaci – Govor- Pismo, Beograd: Vuk Karadžić, in the chapter *Indoktrinacija i autoritet*.

without an advance in reliable results. Such people are guarantee for progress, but also a major obstacle for rigid political regimes, in which social elites are trying to perpetuate their own privileges. Therefore, in such systems only parts of the truth are published, desirable facts, the event is falsified and whole scientific disciplines are recomposed.⁵ How pragmatism has always two ends, it would be hard to even imagine what would happen with social flows if they were not controlled and directed. If a man is separated and raised above the other living creatures thanks to the ability of controlling nature, the regulation of water flows, refining barren land, protecting crops,... is it surprising that he supervises and directs interpersonal relationships? This just means that the problem should not be required from the control system but in its essence and of course in its consequences.

MEDIA MADNESS

Certainly, it should be borne in mind that indoctrination is not always realized as a form of a strict teaching, but the pieces of indoctrination reality are often present in the area of media madness and entertainment. To be able to participate in media madness and to entertain, man has need for some spare time. *Georges Friedman* does not make only a clear distinction between what *Karl Marx* called "the kingdom of necessity" and "empire of liberty", actually working and free time, but separates released from free time. Specifically, he argues that free time is the time that is outside the working process, but this time is still not free, because in it man is burdened with many other responsibilities. This free time is only released from the external but not from internal human compulsion. True, in this time, man can by himself, by his own choice, make priorities of obligations to which he will respond. But such a freedom, however, this free time is not defined as a time of complete freedom. Usually, during free time, people do chores, raise and educate children, develop professionally, educate and teach people, etc. Thus, this time, **free time**, slowly becomes a time of additional obligations. But in it, or in one part, there is one space of absolute freedom of choice. It is the part of the time in which after all the obligations (professional and self-imposed), a time that is absolutely available remains. That "excess of time" for which people often ask themselves how to spend, is called leisure.⁶ In fact, this free time is free from all obligations and it is time wholly owned by each individual, which can be spent doing whatever the person likes. In this time people can enjoy and follow their own interests – leisure (lat. *otium* - idle) or, contemplation and creative imagination. For *Joseph Pieper* leisure is a mental and spiritual attitude, and therefore does not need to be situated within the framework of free time. As it is, according to the

⁵ One kind of state indoctrination was the history curriculum in *Yugoslavia*. Most of it was dedicated to the history of the labor movement and the *National Liberation War*. What was important in the past for number of national entities was not discussed. In the multi-national community the understanding of the others and of the different motives, wishes and needs has been precluded. There has been no solid argumentation structure, reliable analysis and expert surveys, thus this opened a space for arbitrary interpretations and ideological phrases like "brotherhood and unity of all peoples and nations".

⁶ See: *Fridmann Georges* (1960) *Le loisier et la civilisation tehncienne*. In: *Revue internationale des sciences sociales*, no- 4)

above-mentioned author, peace as a condition for creativity, the antinomy is not working, idleness and laziness.⁷

Based on this, it is possible to make division of time on:

- working time, which is expressed as the imperative of self-preservation and conservation of individual and community;
- released time, as time of self-preservation and biologically only a reproduction;
- leisure, as a period of relaxation and self-determination and
- free time, time of creativity and self-affirmation of the person.

Today, it is clear that what forms of free time will be available depends on the ways of production and of the production relations. Even *Georges Gurvich* observed that fragmented work affects free time, and *Edgar Morin* writes about the fragmented spaces of the free time and of the depersonalization and dehumanization of the forms of entertainment. Thus, according to these authors, contemporary man becomes a victim of double exploitation. The first type of exploitation can be realized through all types of hard work and earning money, and the second type, which happens during free time, encouraging the consumption of certain forms of entertainment. However, the essence of the problem lies in the fact that in this fun-time, man is not having a good time, because this fun-time is not so much fun and relaxation, but more a hard expression of social prestige. Hence everyone works harder in order to earn more and spend more in order to prove itself and to others that they have succeeded socially. Outside the bewitched circle: all kinds of fast production and self-consumption; only those who have managed to escape from the traps of the market madness and who managed to use the free time as time in which will foster and realize their self-creating essence can be found. Thus, man has found himself faced with the choice where leisure and free time, the valuable hours of self-realization, will be confronted with the time of "boredom" (time in which he already participated).

In this dichotomy of free time, numerous studies have been conducted, and mostly range in two directions: research of economic and social aspects of free time, and research of its psychological and socio-psychological aspects. But free time and leisure have a very complex structure and it is impossible to eliminate any of these elements from it. If free time, as an antithesis of working time, is the time for possible thinking, feeling and perception of freedom, connected with culture and fun, where value and rich personality are attained, even the same people in different time periods experience it differently and enjoy it in different ways. Some people, in free time, will seek the shelter of depressive and pressuring reality, forgetting everyday life, but others will find in free time the freedom for creative realization. In the first case, free time, the one which knows the modern way of life, very often will be filled with media content, because:

"In this indistinct reality, the man chooses what is beyond risk and beyond responsibility; hence the closest activity to him is the activity which does not bind, but it separates him from the world, which is seen as a constant compulsion and threat" (Božović, 1979: 9).

⁷ See: Božović Ratko (1979) *Iskušenja slobodnog vremena*, Beograd: Mladost, str. 24; i Pieper Joseph (1954) *Leisure as Contemplation* (ed.) E. Larrabee – R. Meyershon, Glenoeco, Illinois: The Free Press.

But a passive and ineffectual man is not able to change reality. Therefore, even in moments of fun he should not accept the role of a passive observer. On the contrary, the game opens up space for creative participation and imagination. Such an attitude towards it is not impossible, because mad imagination, skill and strategy, started in the game are easily transferred to real life. If the man from the beginning learns to be only a passive observer, or at best, a fan, that person will express such behavior in the later age, because once adopted, living models are difficult to change later. Unfortunately, the media with its contents greatly enhance people's passive behavior. The man left to the media's seductive charms, allows others to set his social relations, experiences and even intimate needs. Thus:

"Subjected to outside conducting, devoid of creative restlessness that preceded any change, man avoids any effort that would lead him into creative self-improvement and confirmation, to the truth about himself and his world" (Ibid: 8).

Escaping from the trivial situations in life, left in the hands of the media, he reaches a paradoxical whirl, and instead of pulling out the life from the banal and everyday, he fills it with new (media) banality. However, all the research still confirms that people regardless of their financial status, education level, or any other social benchmark, mostly spend free time watching TV screens. For the picture to be even darker, people firstly decide to choose entertainment shows, and as rule, those in which low cultural and low valuable levels are expressed. Such efforts are particularly expressed in poor societies, where people are deprived of every alternative and possibility of free time enriched with valuable cultural and social content. However, it is evident that poverty of choice in free time is not associated only with the financial status, but even before that, with the poverty of the spirit of time, the spirit of community and its individuals.

MEDIA COLONIZATION OF THE SPIRIT

If we add to the former observations, discussions about how the media are suitable for the creation and presentation of art contents then it can be seen that they are inseparable from those discussions in which art is viewed as a spiritual activity, essentially opposed to technical pragmatism. Many authors have been separated in the spiritual world from the financial (material) world, despite the fact that these worlds are intertwined, have similarities and even in many respects overlap. Thus, the first philosopher, *Friedrich Nietzsche*, with cynical contempt noticed that resources of civilization lead mankind towards universal disintegration and decadence, and *Alfred Weber*, in it sees only a cold ratio and nothing more. *Arnold Spengler* talks about its disfigured face and he thought that it was the end of every culture in civilization. Similarly, *Herbert Markuse*, in civilization detects only operational thinking and a world of work, and *Edgar Moren* claims that civilization resources contribute to the consumption of personal life. *Ludwig Giesz* and *Abraam Moles* notice how kitsch flourishes from the media. *Antonina Kloskowska* and *Žarko Puhovski* warn that civilization has given birth to new, basic and mass culture, and *Đuro Šušnjić* and *Ratko Božović* in it reveal a limited spirit of egoism, manipulative and indoctrinating mechanisms as well as political utilitarianism and a mass expansion of hedonism...

Accepting such opinions about civilization, with the knowledge that the mass media are actually its product, substrate and the promoters of its values, then the artistic communication, mediated by the media must be seen with skepticism. In addition, it is reasonable to think about whether art is completely autochthonous, for all time a hermetic creative expression, or whether technological development and possibilities have opened new spaces for artistic discourse? People prone to the "democratization of the spirit" will agree that playfulness of the spirit does not mean only treasure of knowledge but treasure of form. That could mean that every new form is mostly the creation of the spirit, and it is therefore possible to talk about the cooperation between art and the media. But, where the media are exclusively the companion of rational-pragmatic demands of modern civilization flows, art has the place of a mere supplement (the embellishment of the element). It appears not as a purpose unto itself, or, as an ultimate goal, but as helpful tool to reach the set goal. Accordingly, if the media are subordinate to ideological-political, practical-pragmatic and economic-commercial interests, it is natural that in such a context, the place and the role of art it is looked upon with certain indignation. This art is presented by those who are responsible for program schemas simply because most of them are regulated by strict rules and requirements, in which it is difficult to fit an uncontrollable, passionate and rebellious artistic nature. On the other hand, artists themselves with some skepticism and displeasure look upon the narrow media expression and its subordination to norms. All this contributes to that art being reduced to a minimum of media presentation that is being operationalized as mere information of artistic creation, as a means of entertainment in propaganda works of the media, or as an experiment in new media tendencies. In other words, the media are, because of their technical nature, and the nature of their mass communication, mostly unsuitable intermediaries between authentic artworks and audience. The causes can be found in several facts.

First, each work of art is already an intermediary between the author and the audience, and that is why this type of communication does not need any additional mediator. Or, as *Thomas Mann* said:

"What has been said, with it is ended..." (Mann, 2009: 164).

Thus, for example, if through any media (radio, television or video) the opera, theater, art, gallery, poetry are shown, then the author has decreased the opportunity to, through his own work, communicate with the audience, and the audience to experience the atmosphere, ambience and fluid with the author, with a part or with other parts of the audience. In addition, artistic communication requires commitment, attention and going into the deep meaning of the artwork, seriously dealing with the information which they carry and subtly searching for its hidden meanings. In contrast, the media offer relaxed, superficial communication, shallow spirituality (more humor) and simple intellectual observation.

A comparison of experiencing a work of art with an experience of the media presentation of art shows some disagreement between these two mediums. Namely, the media, especially the modern kind, encourage neurotic characters. The work of art sublimates neurosis, trying to create at least an imaginary oasis of rest and peace for the audience, the work of art rescues from the ebullience and bustle of daily vanity. Simply put, if life produces neurosis and the media supports it as a principle from which the media live, art, with its flexibility towards all that life means, suspends neurosis, and translates it into tolerable frames of meditation, imagination, questionability, controversy, criticism...

As much as the media are trying to present themselves as promoters of the truth, they are primarily agents (drivers and constructors) of the attitude towards the truth. Art, even if it wants to create truth, is forced to be truth itself. That is why art is true, even when it is an expression of a mere subjective point of view, because even like that, art is condemned on honest disclosure of reality, whether this reality is only a personal and deviant view of the world. Hence it can be said that art is creating truth, and the media only interpreting the truth.

In addition, if the media are prone to populist noise, the art is as *Orhan Pamuk* noticed:

"...the silence of the mind, the music of the eye" (Pamuk, 2007: 86).

The media are trying to secure consent and approval, acting on the principle:

"He who does not see, he denies (...)" (Ibid: 242),

or like someone:

"...who is foolish enough to try to make everything reasonable" (Ibid: 523),

art lives and enjoys denial and injudiciousness, trying to push the boundaries of existence and to be alternative in the world as it is. In this sense, art corresponds in many respects with the procedures of psychoanalysis, which seek the hidden layers of the irrational, emphasizing to show:

"...repressed because they are associated with feelings that do not need to be expressed" (Freud, 1979: 50).

If media content tends to spellbind people, to be some kind of a sedative (including means of amnesia), performing the role of suppliers of virtual happiness, art does not consent to such an act. On the contrary, art does not tend to bring fun and happiness because:

"Happiness is dumb; it is good only for cows and traders. Artists succeed when they suffer: if you are hungry, discouraged and miserable, be grateful for it" (Stoun, 2002: 166).

Of course, many people will ask how it is possible for someone to be thankful for being unhappy, but they:

"(...) do not know that a good act is produced only under pressure of the wicked life, and those who live, do not work and man must die before he becomes a creator at all" (Mann, 2009: 150).

Therefore, a true artist:

"He does not care how long he will live; it was important what he will do with the days of his life" (Stone, 2002: 327).

Finally, the media are inappropriate intermediaries between autochthonous artwork and the audience and because of the fact that the audience communicates with the artwork, not the masses. While in media communication, the primary quantity is the audience, in art communication the quality of the participants is important. The artists, through their work can communicate only with one recipient, and by doing so, they can feel great satisfaction because of the level of the established communication.

The artistic communication in the mass media will be most appropriate if the artwork is inherent to the media in which it is being presented. Otherwise, the communication breaks down, loses intensity and takes different streams than the preferred one, because people who have nothing in common with artistic expression and whose technical way of thinking is more foreign rather than related to artistic imagination and communication participate in it. Therefore, those people through artwork can do the best favor if they try to make their information about it to be encouragement and a call for the audience to meet and face that part.

MEDIA PLACEBO

This kind of criticism of media knowledge would be one-side and biased if, on the other hand, the enormous opportunities and benefits of media supply and flow of information and knowledge would not be considered. Today it is simply impossible to imagine life without the permanent forms, and forms with purpose of media. But just because of the media are important in the modern world, it is necessary to know the nature of their activities, to see their value orientations and constantly to review their attempts at misuse. Aware of the fact that no innocent media exist, people can protect their thoughtful and emotional worlds by recognizing the real possibilities, values and efforts of the media. The attraction of media forms and contents easily form the conviction that are *quinta essentia* of the truth and wisdom. Certainly, the media are vaults of the truth and wisdom, but we should not forget that the seeds of wisdom have been developed far from media noise. Many of these wisdom have not recognized by the media, many of them have with their own presentation degraded, some consciously or not, falsified, invalidated and made harmful, dangerous.

The media colonization of the world and today's modern space, the enormous power of the media influence on consciousness and on people's behavior, requires that people have more critical attitude towards the media and its constant evaluation. The media could be very helpful in promoting humane and functional forms of life, not as a means and call for action towards suspicious, decadent, trivial and vain areas of existence.

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MEDIJSKA DOKSOZOFIJA

Zoran Jovanović

Savremeni medijski galimatijas ne bi trebalo doživljavati kao relavantan, a pogotovo ne kao jedini, izvor saznanja. O medijima bi se pre moglo govoriti kao o široko rasprostranjenom i veoma uticajnom sistemu kvazi mudrosti. Od toga da li su oni okrenuti prema kritici ili prema apologetici društvene zbilje, moguće je procenjivati njihove intencije, ali to još uvek ništa pouzdano ne kazuje o njihovim intelektualnim kvalitetima i pretenzijama. Mediji su u mogućnosti da grade i razgrađuju sisteme vrednosti, da plasiraju informacije i oblikuju nove saznajne okvire, u slobodnom vremenu i kroz igru da podučavaju, ali nisu u stanju da probude i podstaknu duhovnost, ukoliko i sami nisu umetnost. S obzirom na njihovu sve značajniju ulogu, i sve veće prisustvo, neophodno je upoznavati njihov pravi karakter i prema njemu se promišljeno odrediti.

Ključne reči: *mediji, kritika, vrednosti, informacija, znanje, indoktrinacija, slobodno vreme, umetnost.*