



Mediernas teori – doktorandkurs, HT 2014

Prof. Pelle Snickars

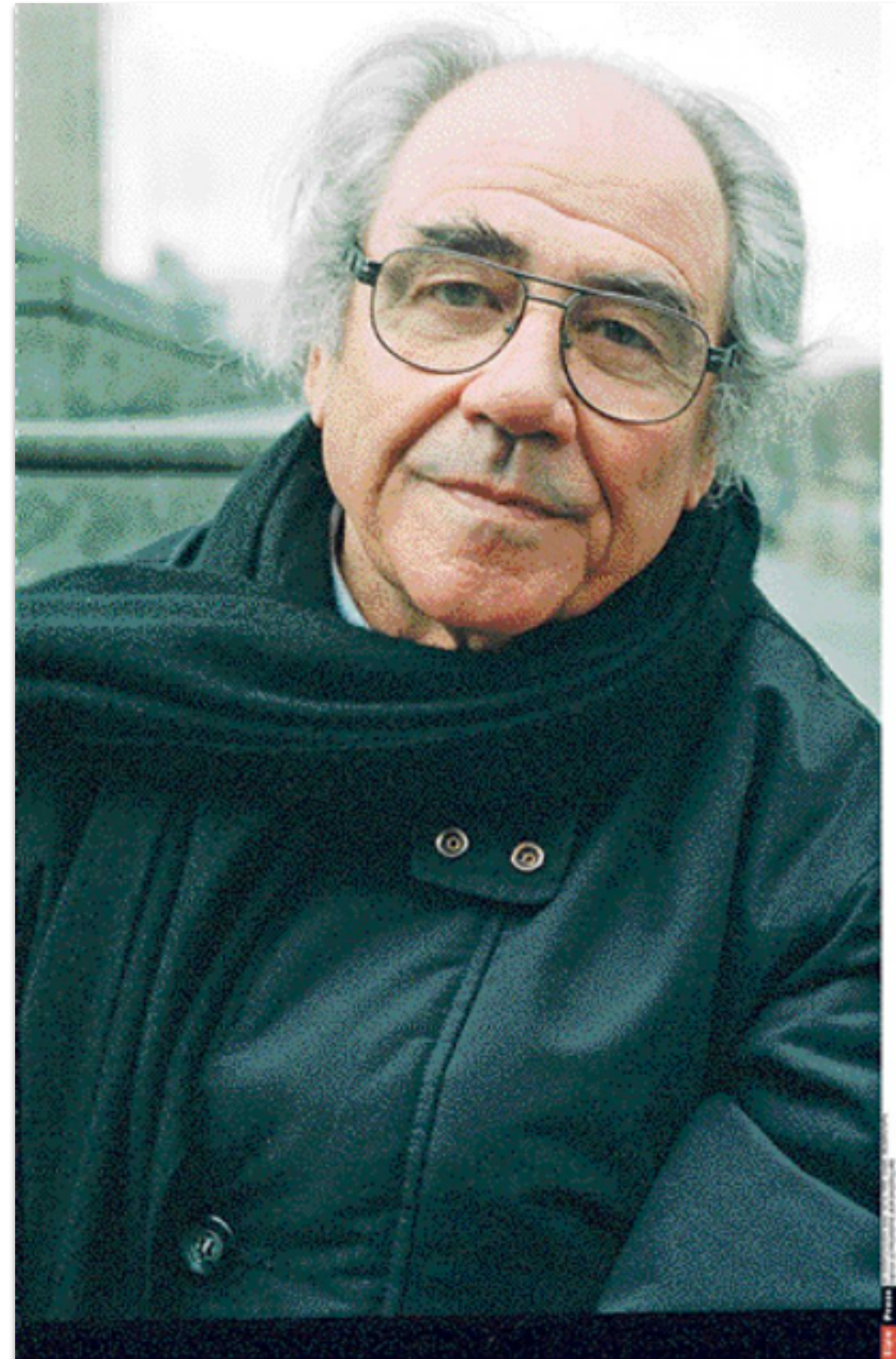
5. Tysk medieteorier (Enzensberger & Kittler)

The Masses: The Implosion of the Social in the Media*

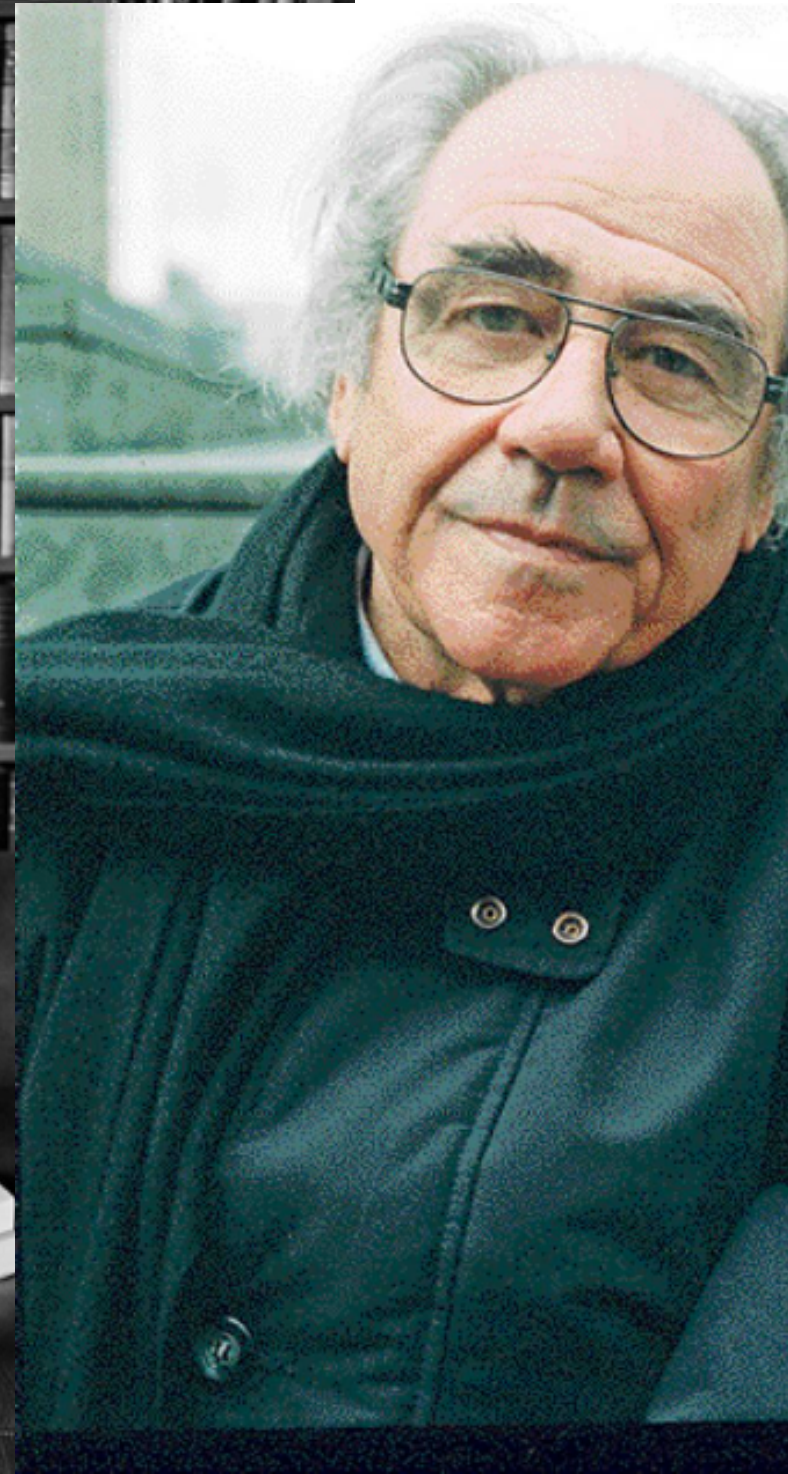
Jean Baudrillard

UP TO NOW there have been two great versions of the analysis of the media (as indeed that of the masses), one optimistic and one pessimistic. The optimistic one has assumed two major tonalities, very different from one another. There is the technological optimism of Marshall McLuhan: for him the electronic media inaugurate a generalized planetary communication and should conduct us, by the mental effect alone of new technologies, beyond the atomizing rationality of the Gutenberg galaxy to the global village, to the new electronic tribalism—an achieved transparency of information and communication. The other version, more traditional, is that of dialectical optimism inspired by progressivist and Marxist thought: the media constitute a new, gigantic productive force and obey the dialectic of productive forces. Momentarily alienated and submitted to the law of capitalism, their intensive development can only eventually explode this monopoly. “For the first time in history,” writes Hans Enzensberger, “the media make possible a mass participation in a productive process at once social and socialized, a participation whose practical means are in the hands of the masses themselves.”¹ These two positions more or less, the one technological, the other ideological, inspire the whole analysis and the present practice of the media.²

It is more particularly to the optimism of Enzensberger that I formerly opposed a resolutely pessimist vision in “Requiem for the Media.” In that I described the mass media as a “speech without response.” What characterizes the mass media is that they are opposed to mediation, intransitive, that they fabricate noncommunication—if one accepts the definition of communication as an exchange, as the reciprocal space of speech and response, and thus of *responsibility*. In other words, if one defines it as anything else than the simple emission/reception of information. Now the whole present architecture of the media is founded on this last definition: they are what finally forbids response, what renders impossible any process of exchange (except in the shape of a simulation of a response, which is itself integrated into the process of emission, and that changes



* Lecture delivered at the University of Melbourne.



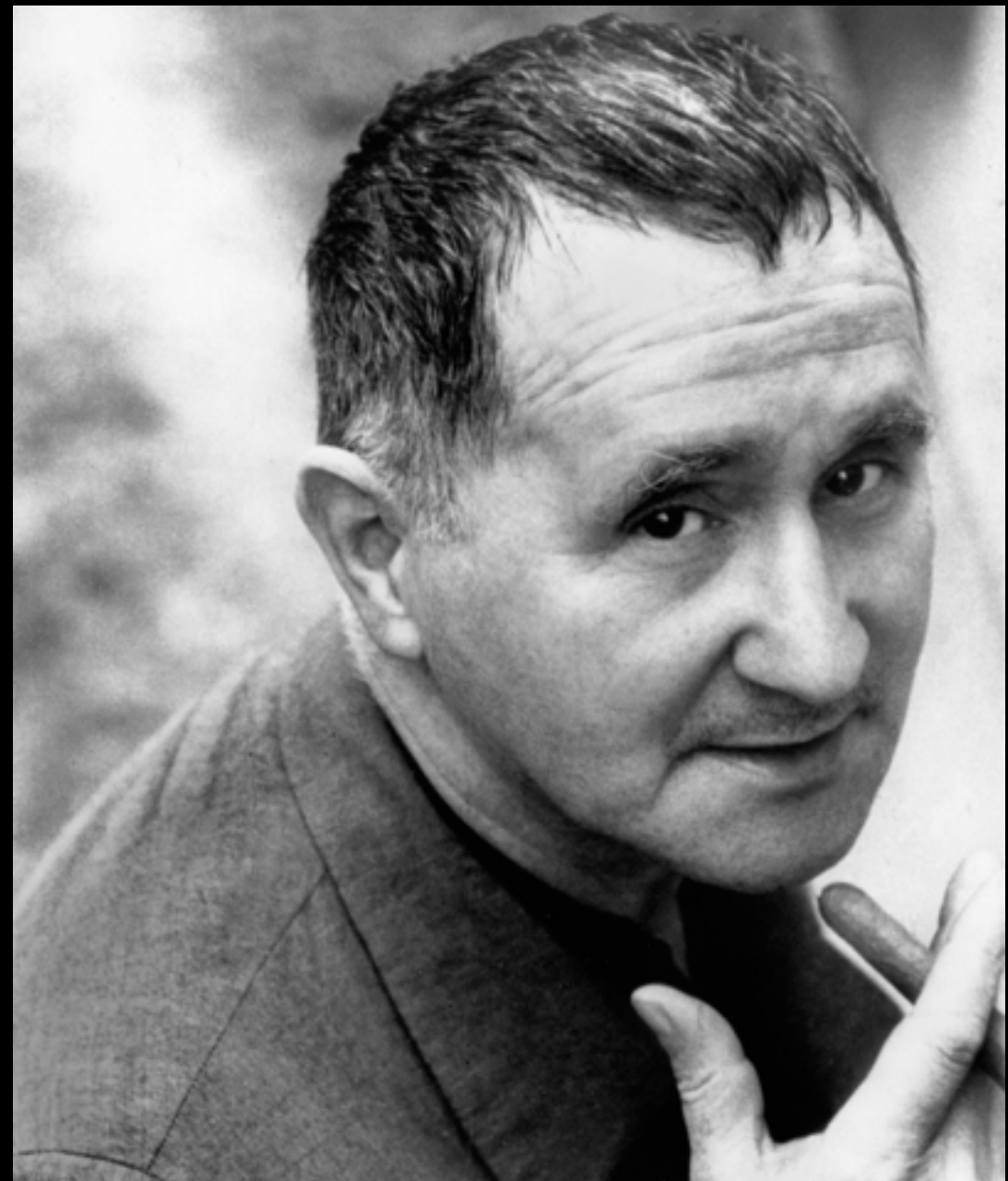
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För Baudrillard har både McLuhan och Enzensberger en positiv syn på medier – men utifrån två skiftande perspektiv: teknologiskt och ideologiskt.

Hos McLuhan förefaller medietekniken ha en sorts (mer eller mindre) positivt inneboende kraft – "technological optimism" – och hos Enzensberger förefaller då de (kring 1970) nya elektroniska medierna att snart vara på väg att införliva löftet om ett sant medborgerlig deltagande.

**"Der Rundfunk ist aus einem
Distributionsapparat in einen
Kommunikationsapparat zu
verwandeln."**





Hans Magnus Enzensberger

Constituents of a theory of the media

If you should think this is Utopian, then
I would ask you to consider why it is
Utopian.

Brecht: *Theory of Radio*

Requiem for the Media

Jean Baudrillard

Introit

There is no theory of the media. The “media revolution” has remained empirical and mystical, as much in the work of McLuhan as with his opponents. McLuhan has said, with his usual Canadian-Texan brutality, that Marx, the spiritual contemporary of the steam engine and railroads, was already obsolete in his lifetime with the appearance of the telegraph.¹ In his candid fashion, he is saying that Marx, in his materialist analysis of production, had virtually circumscribed productive forces as a privileged domain from which language, signs, and communication in general found themselves excluded. In fact, Marx does not even provide for a genuine theory of railroads as “media,” as modes of communication: they hardly enter into consideration. And he certainly established no theory of technical evolution in general, except from the point of view of production—primary, material, infrastructural production as the almost exclusive determinant of social relations. Dedicated to an intermediate ideality and a blind social practice, the “mode of communication” has had the leisure for an entire century of

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Baudrillard som medial pessimist

Skisserar man 1960-talets **medieteoretiska utveckling** i mycket breda penseldrag kunde man möjligen säga att mot ett slags **kanadensisk medieoptimism** à la McLuhan med fokus på teknologi, och en tysk motsvarande optimism – med nu med **vänsterideologiska förtecken à la Enzensberger** där mediebruk nu äntligen snart ska komma att ta en vändning mot deltagarkulturer där sändare/mottagare eller producent och konsumentroller blandad samman – ja, då står en **fransk kritisk medietradition** företrädd av bland annat Baudrillard och Guy Debord.

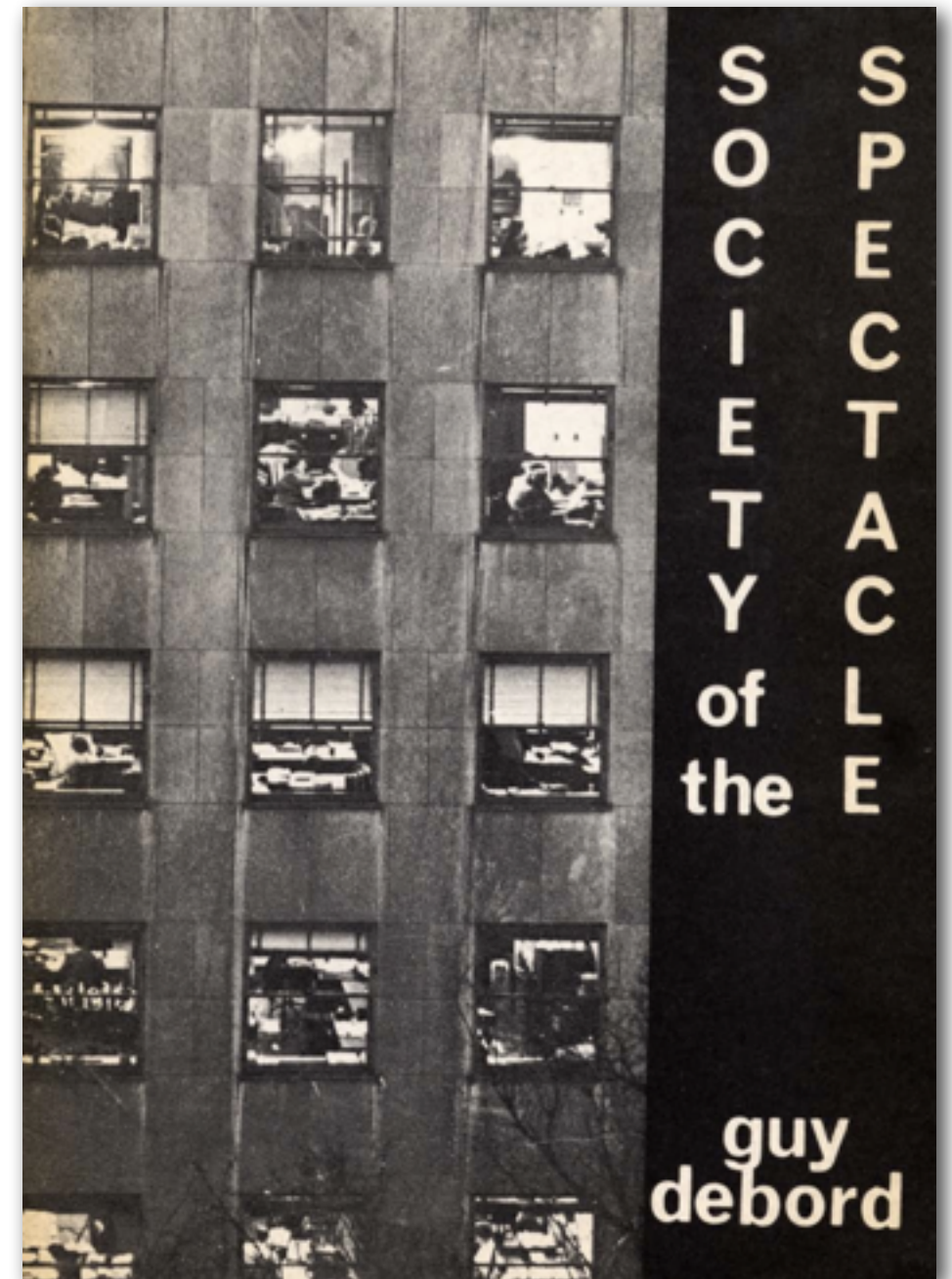
För **Baudrillard** är det framför allt "sändare-budskap-mottagare"-modellen som är problemet inom medieteorin – det vill säga, att försöka nå bortom begrepp som producent och konsument. Här är han dock pessimistisk och talar om "**lack of respons and responsibility**" – både bland medieproducenter och konsument. Medier fabricerar helt enkelt **icke-kommunikation**.

It is more particularly to the optimism of Enzensberger that I formerly opposed a resolutely pessimist vision in “Requiem for the Media.” In that I described the mass media as a “speech without response.” What characterizes the mass media is that they are opposed to mediation, intransitive, that they fabricate noncommunication – if one accepts the definition of communication as an exchange, as the reciprocal space of speech and response, and thus of *responsibility*. In other words, if one defines it as anything other than the simple emission/reception of information. Now the whole present architecture of the media is founded on this last definition: they are

JEAN BAUDRILLARD



SIMULACRA
AND
SIMULATION



In reality, even if I did not share the technological optimism of McLuhan, I always recognized and considered as a gain the true revolution which he brought about in media analysis (this has been mostly ignored in France). On the other hand, though I also did not share the dialectical hopes of Enzensberger, I was not truly pessimistic, since I believed in a possible subversion of the code of the media and in the possibility of an alternate speech and a radical reciprocity of symbolic exchange.

Today all that has changed. I would no longer interpret in the same way the forced silence of the masses in the mass media. I would no longer see in it a sign of passivity and of alienation, but to the contrary an original strategy, an original response in the form of a challenge; and on the basis of this reversal I suggest to you a vision of things which is no longer optimistic or pessimistic, but ironic and antagonistic.



THE 1980S





**80-talet och televisionens
förändrade roll – då inte
längre ett nytt medium utan
snarare präglad av kommersiell
"förflackning".**



Neil Postman

Amusing Ourselves
to Death

'A brilliant book ... powerful, troubling and important'
Washington Post



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Enzensberger som (utopisk) mediedidaktiker

"For the first time in history, the **media are making possible mass participation** in a social and socialized productive process, the practical means of which are in the hands of the masses themselves. Such a use of them would bring the communications media, which up to now have not deserved the name, into their own. **In its present form, equipment like television or film does not serve communication but prevents it.** It allows no reciprocal action between transmitter and receiver; technically speaking it reduces feedback to the lowest point compatible with the system."



Enzensberger som (utopisk) mediedidaktiker

En **stark förhoppning** kopplat till de då nya elektroniska medierna, framför allt television. Och samtidigt en tydligt eko av Frankfurtskolans hållning av **kritik mot samtidens medieutbud**.

"With the development of the electronic media, the industry that **shapes consciousness** has become the pacemaker for the social and economic development of societies in the late industrial age. It infiltrates into all other sectors of production, takes over more and more directional and **control functions**, and determines the standard of the prevailing technology."

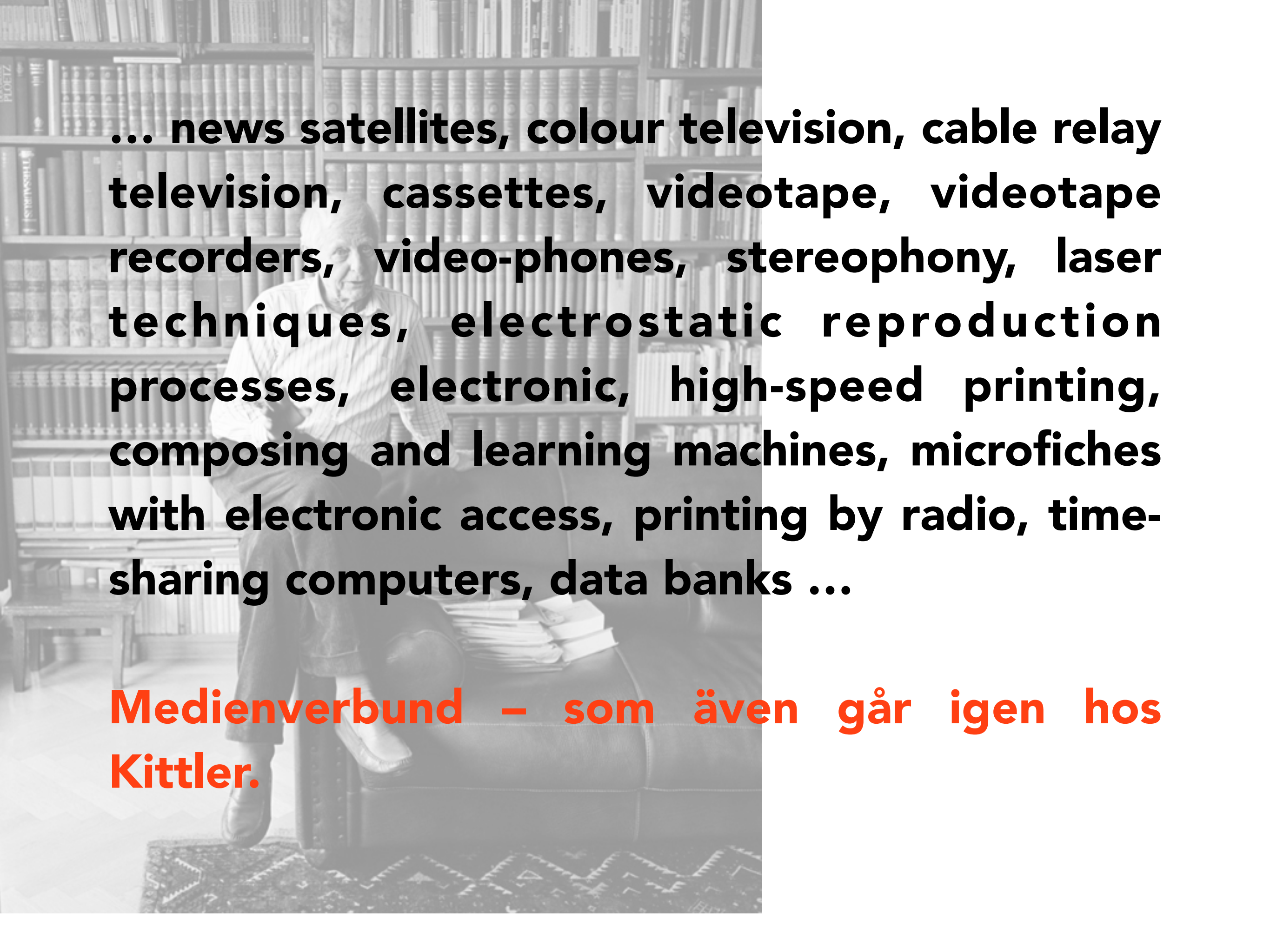
Men vilka är då dessa "**nya medier**"?

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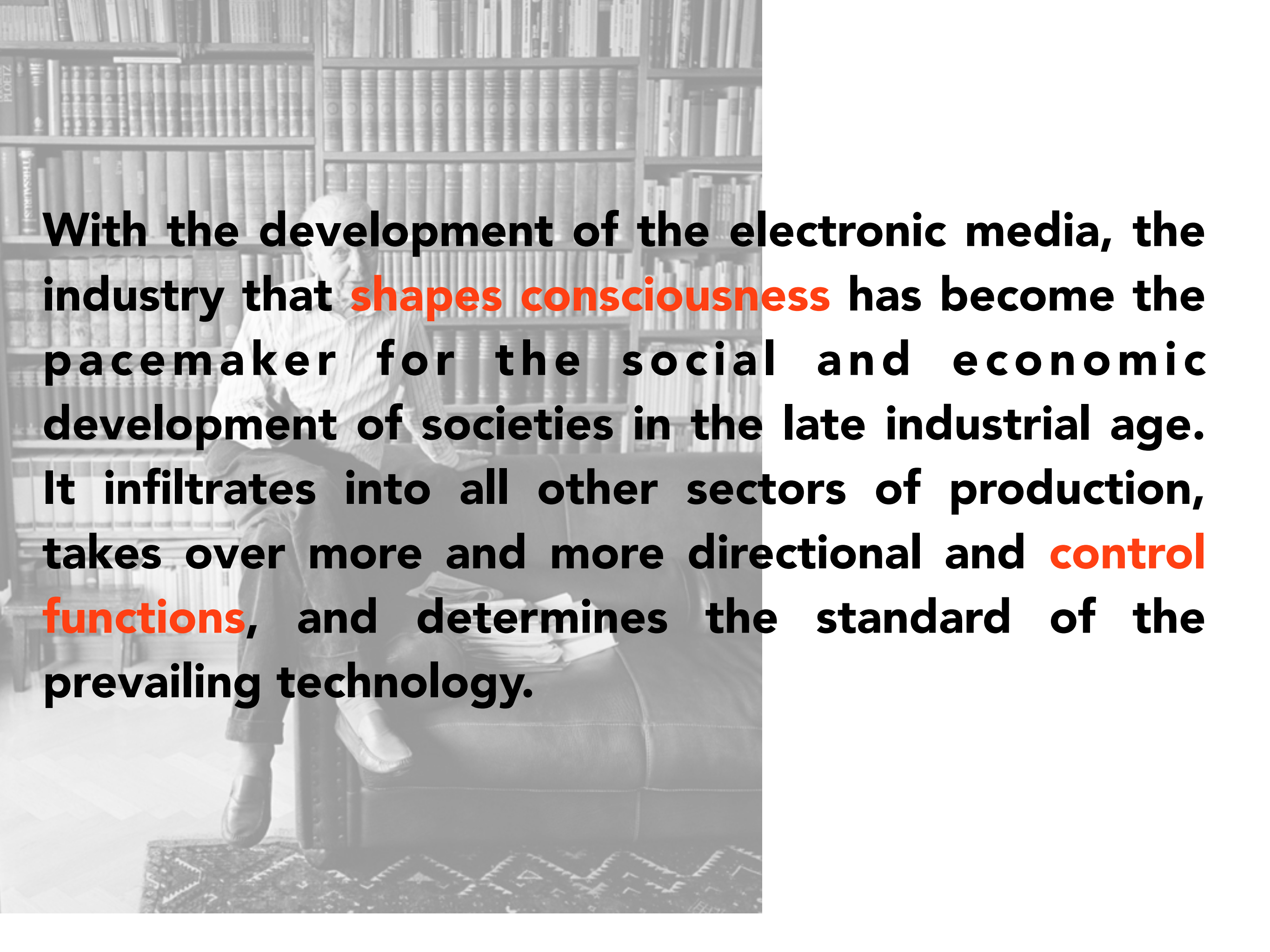
Men vilka är då dessa "**nya medier**"?



... news satellites, colour television, cable relay television, cassettes, videotape, videotape recorders, video-phones, stereophony, laser techniques, electrostatic reproduction processes, electronic, high-speed printing, composing and learning machines, microfiches with electronic access, printing by radio, time-sharing computers, data banks ...

Medienverbund – som även går igen hos Kittler.

All these new forms of media are constantly forming new connections both with each other and with older media like printing, radio, film, television, telephone, teletype, radar and so on. They are clearly coming together to form a universal system.



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Enzensberger & medvetandeindustrin

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Medierna som ett "**universal system**" eller ett "**Medienverbund**" gör att Enzensberger (i Adorno-Horkheimers efterföljd) karakteriserar denna som en "consciousness industry" – **Bewusstseins-Industrie**. Den **duperar**, men innehåller också **progressiva drag** där Enzensberger knyter an till både Brecht och Benjamin.

Viktigare är dock hans koppling och lärdomar från **McLuhan** – för det är hos Enzensberger inte mediernas innehåll som avskräcker utan fokus ligger snarare på form: "a mistake consists in the widely spread illusion that media are neutral instruments with which any 'messages' one pleases can be transmitted **without regard for their structure** or for the structure of the medium."

Repressive use of media

Centrally controlled programme
One transmitter, many receivers

Immobilization of isolated
individuals

Passive consumer behaviour

Depoliticization

Production by specialists

Control by property owners or
bureaucracy

Emancipatory use of media

Decentralized programme

Each receiver a potential
transmitter

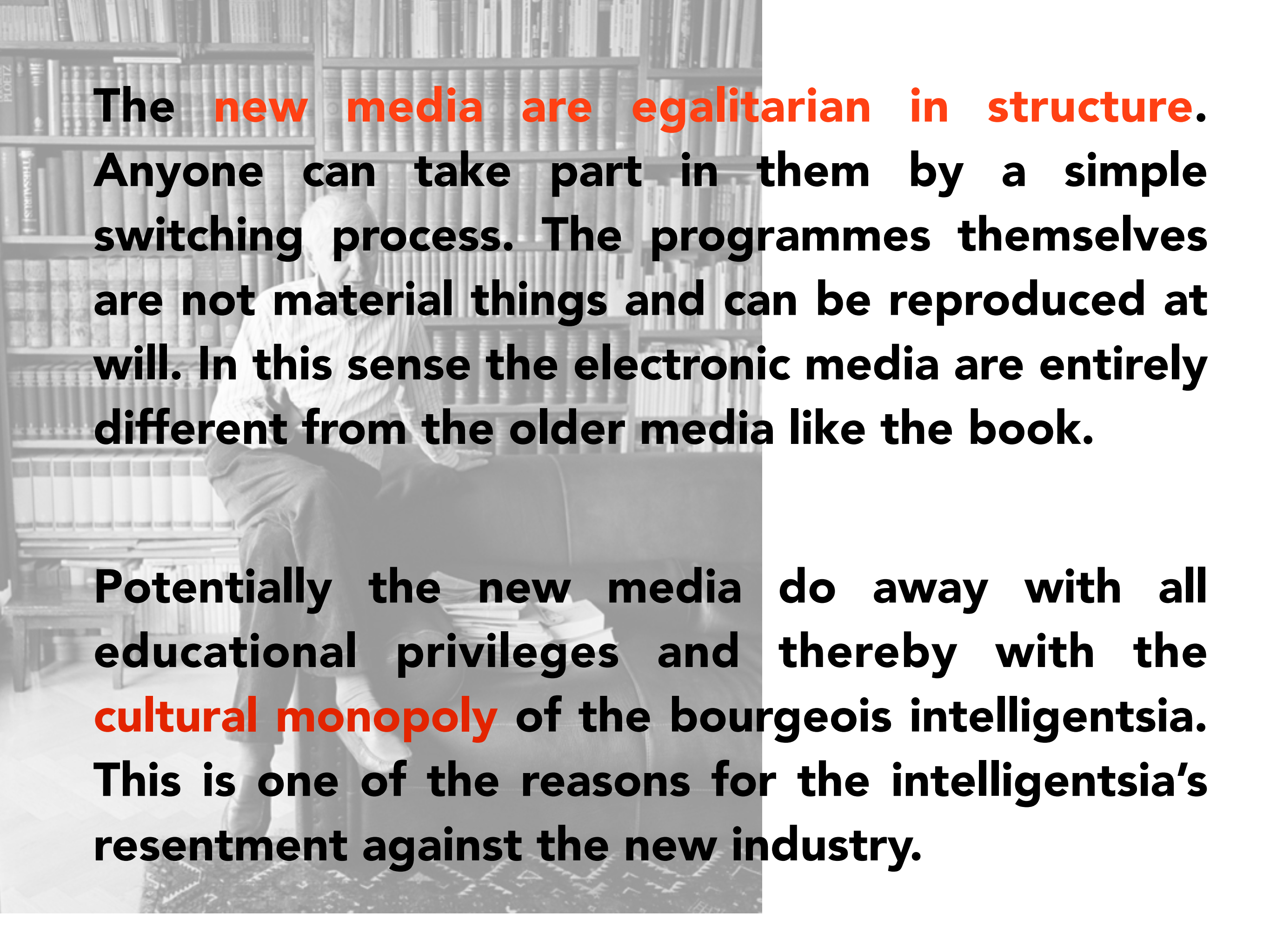
Mobilization of the masses

Interaction of those involved,
feedback

A political learning process

Collective production

Social control by self-organization



The new media are egalitarian in structure. Anyone can take part in them by a simple switching process. The programmes themselves are not material things and can be reproduced at will. In this sense the electronic media are entirely different from the older media like the book.

Potentially the new media do away with all educational privileges and thereby with the cultural monopoly of the bourgeois intelligentsia. This is one of the reasons for the intelligentsia's resentment against the new industry.

Enzensberger & socialistisk medieteori

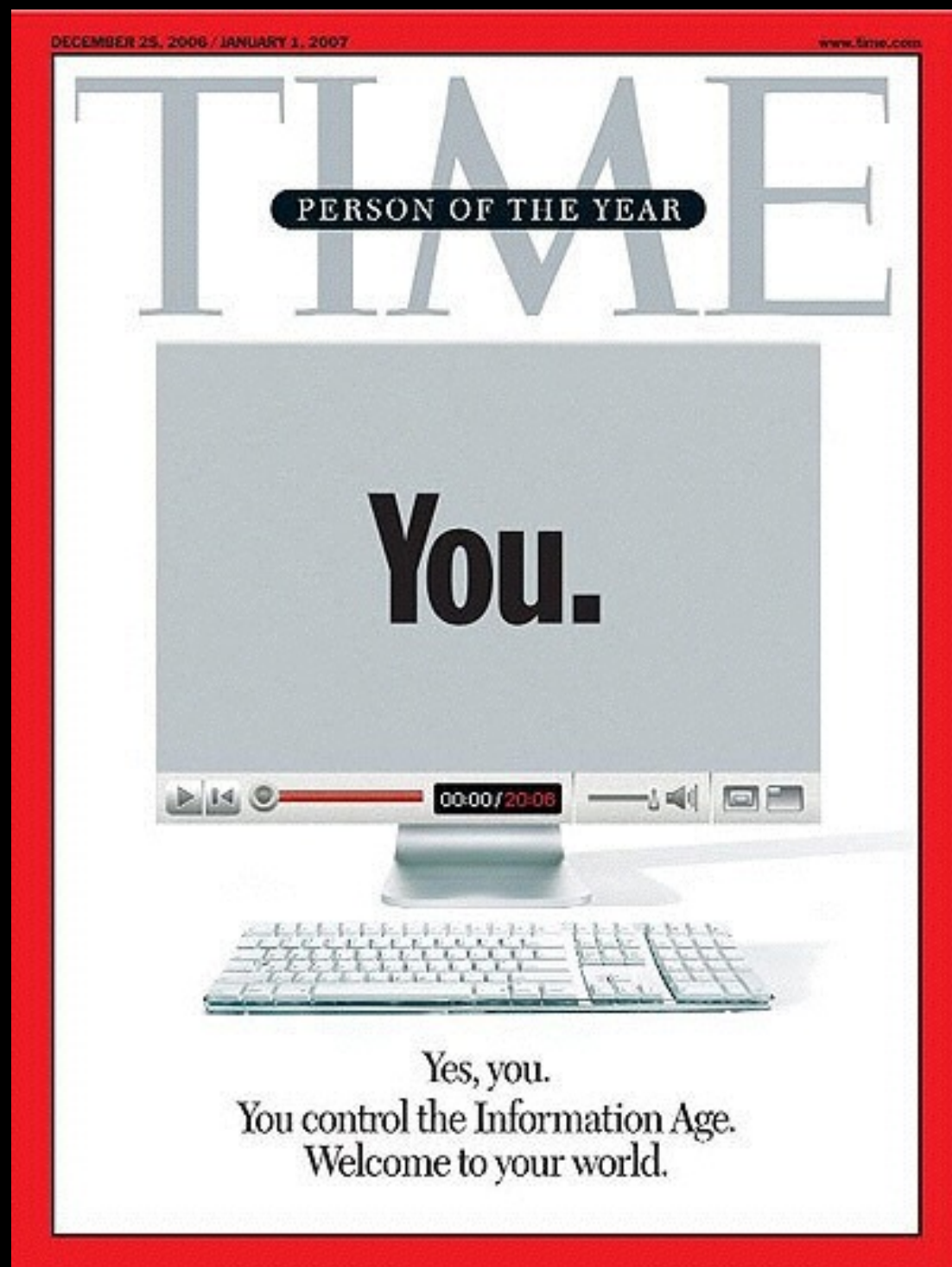
Hos Enzensberger finns en något naiv **förhoppning** om att de nya elektroniska medierna – givet den möjlighet de ger att förändra producent-konsument-rollen ska ge upphov till ett nytt **kollektivt organiserat medieumgänge**:

"Any socialist strategy for the media must ... strive to end the isolation of the individual participants from the social learning and production process. This is impossible unless those concerned organize themselves. This is the political core of the question of the media."

Det **kollektiva** är här centralt för Enzensberger – detta eftersom: "It has long been clear from apparatus like miniature and 8 mm cine cameras, as well as the tape recorder, which are in actual fact already in the hands of the masses, that the individual, so long as he remains isolated, can become with their help at best **an amateur but not a producer.**"

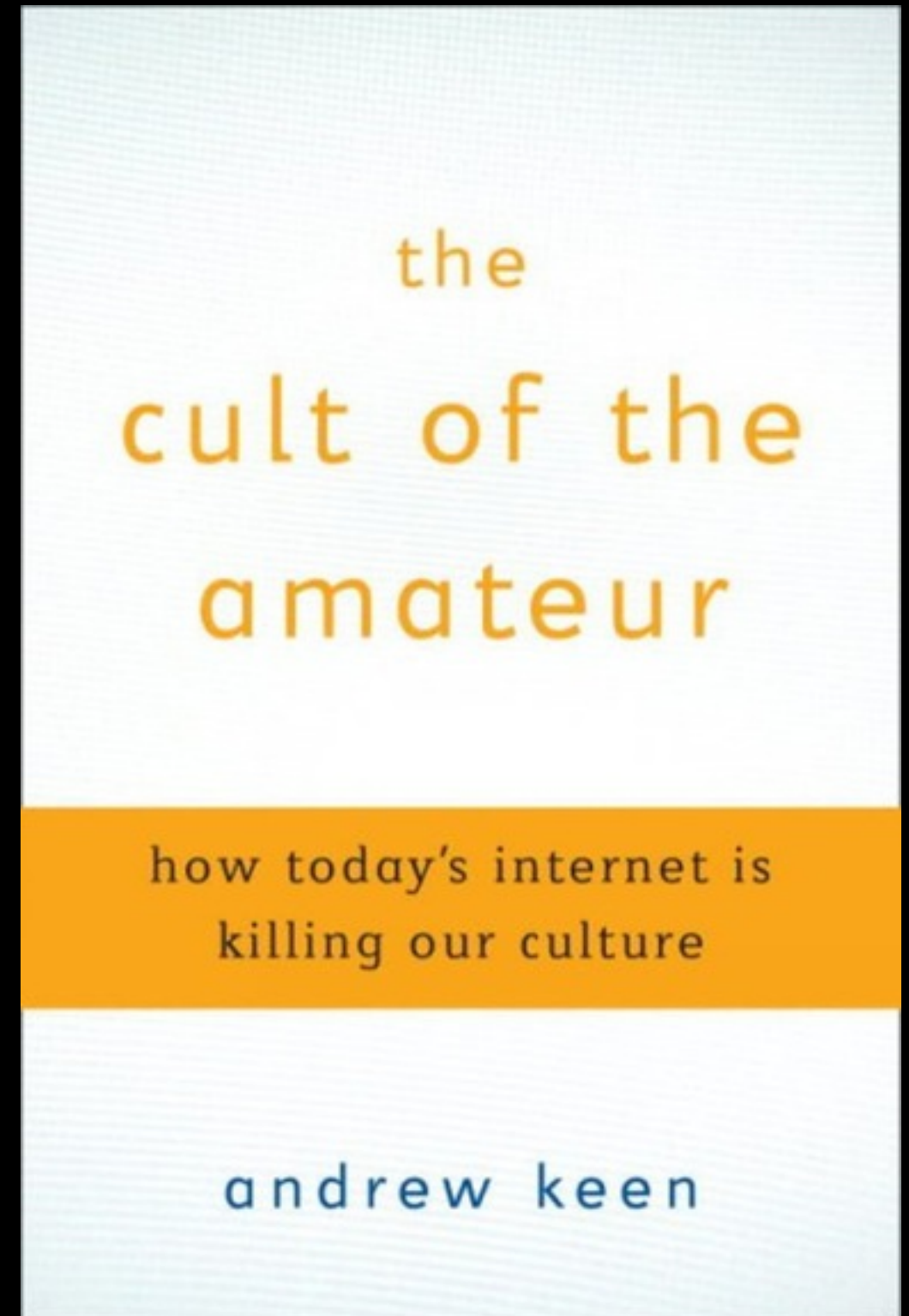
“subversive power of new media”

“subversive power of new media”

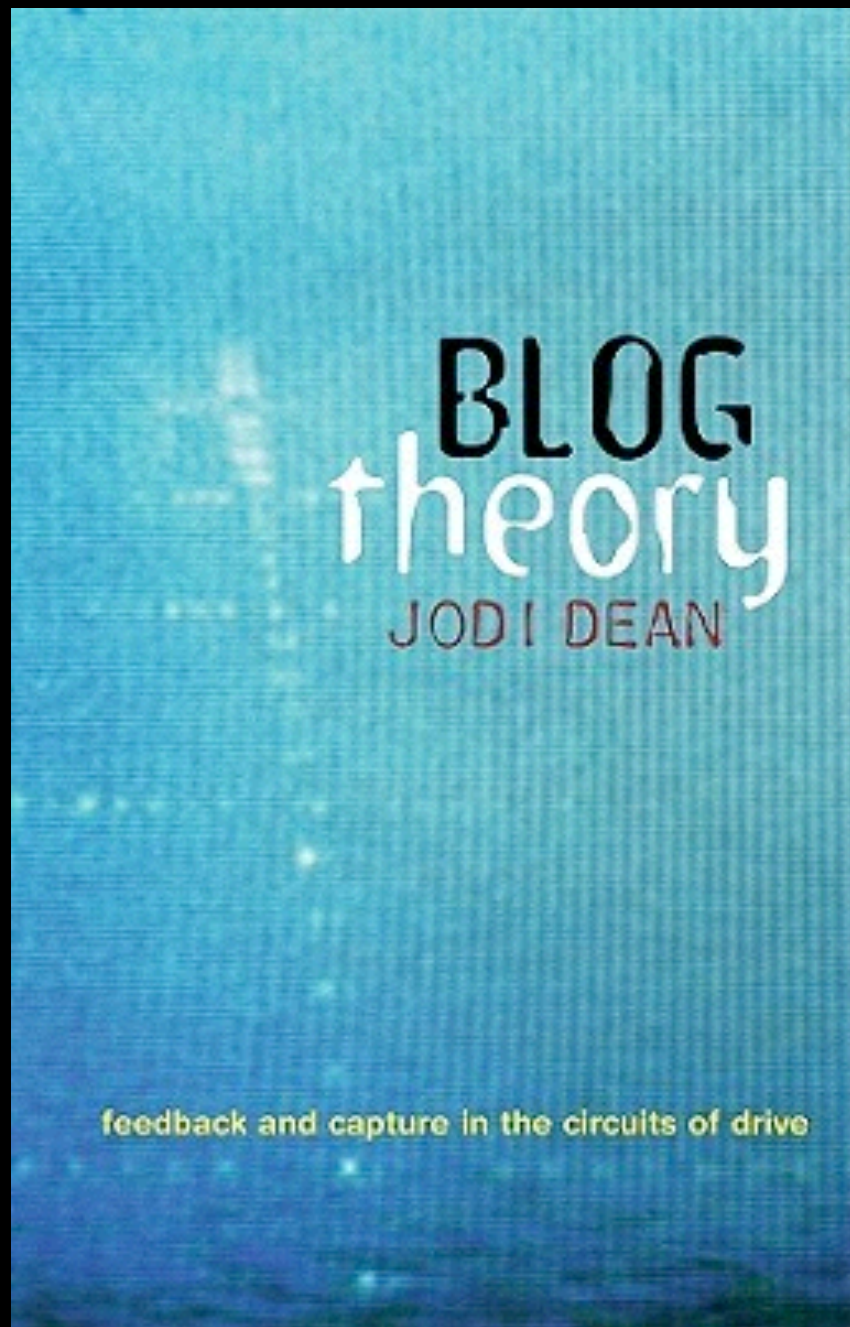


Enzensbergers teoretiska blindhet
inför användar- och
amatörkulturens potential

“subversive power of new media”



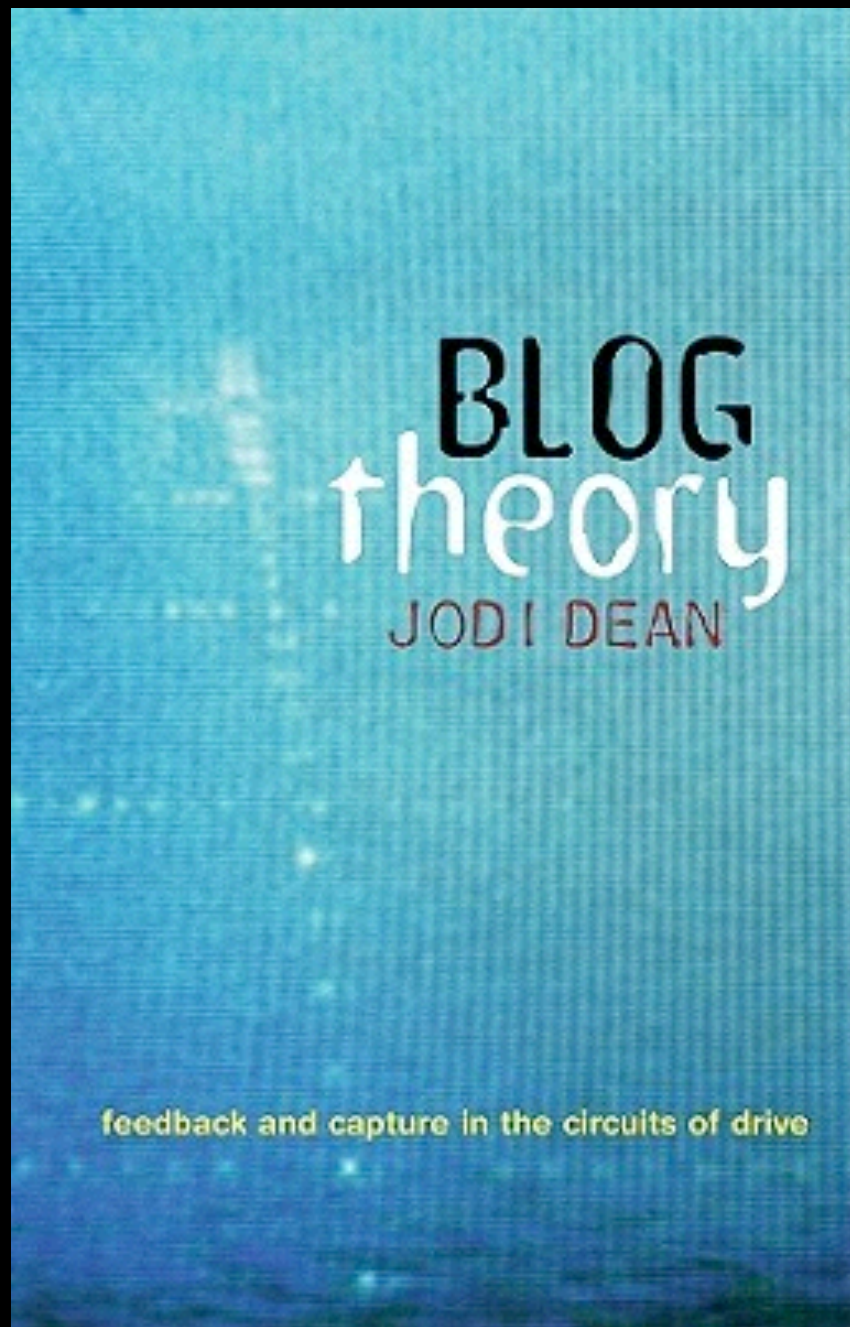
"subversive power of new media"



How do online networks contribute to inequalities? How do they promote and limit genuine possibilities for debate, contestation and resistance? How does capitalism use these new forms of communication, and what's the result for democracy?

Does more and better communication, as enabled by the internet, give us more and better democracy?

“subversive power of new media”



Kommunikativ kapitalism – eftersom i princip alla bloggar, trots att de förefaller införliva löftet om fri och demokratisk kommunikation – skrivs på plattformar som ägs av företag.

Inte heller bloggen kan därför enligt Dean frigöra subjektet eftersom den inte resulterar i politisk praktik.

“subversive power of new media”



Barcelona.
13.5.85

H.M. ENZENSBERGER.

© JOAN SÁNCHEZ

"subversive power of new media"



> televisionen som "nollmedium"

Barcelona.
13.5.85

H.M. ENZENSBERGER.

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"subversive power of new media"



> televsionen som "nollmedium"

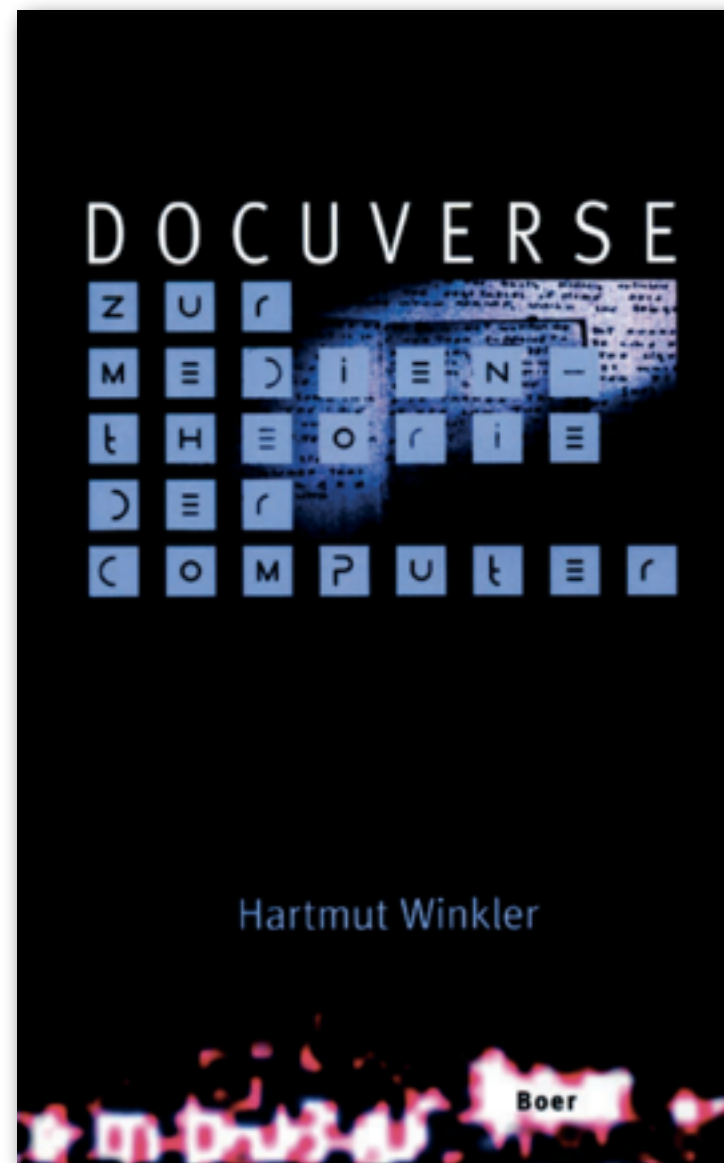
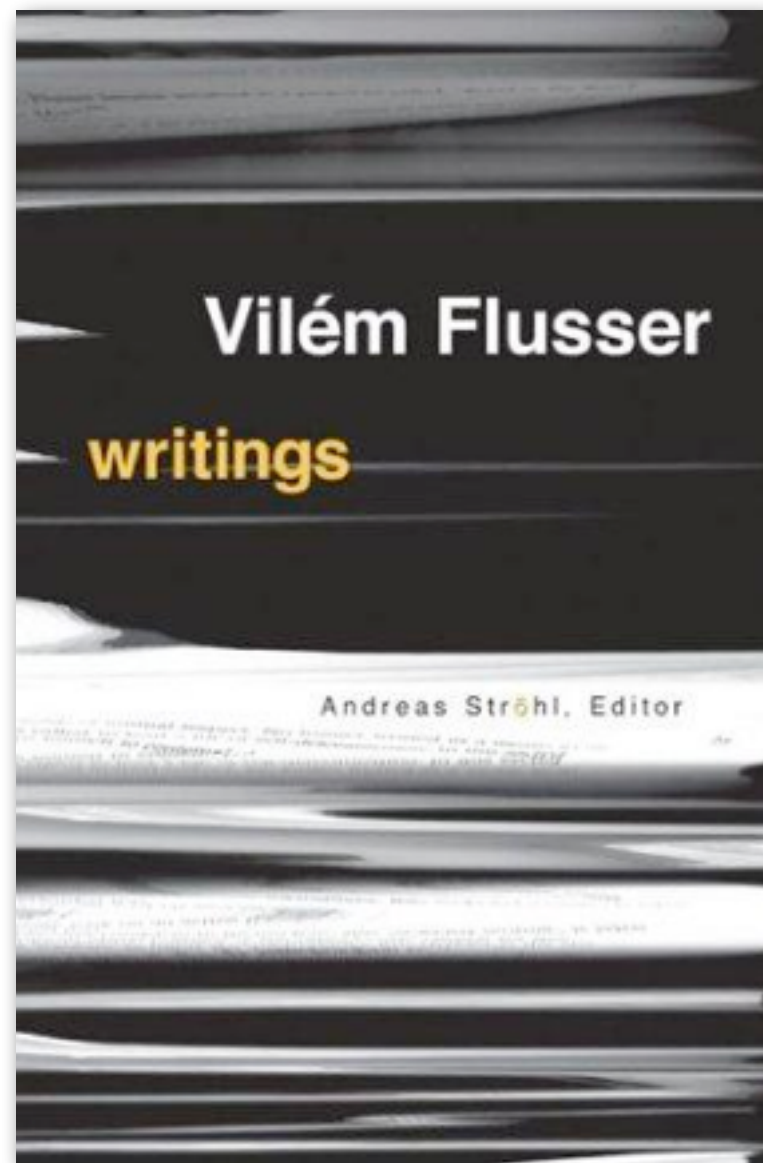
> samtidigt "digitala evangelium"

Barcelona.
13.5.85

H.M. ENZENSBERGER.

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Tysk medieteorin & teknologi

Inom den tyska medieteorin finns generellt **ett bejakande av modern teknologi** – men samtidigt inte sällan en ganska så reaktionär kultursyn men en sorts **teknologiskt driven underminering av upplysningsideal** (med Tredje riket som skräck-exempel.)

Ibland talar man om en tradition av "**Technikphilosophien**", framför allt då **Heidegger**, men även **Benjamin** och författaren och filosofen Ernst **Jünger**. Här finns också tankegod kopplat till en sorts "**reaktionär modernism**" (Jeffrey Herfs begrepp) som präglade Tyskland under mellankrigstiden.

So „sahen“ sie die Welt,
Das waren die „Meisterwerke“

die „Meister“ der von Juden und hysterischen Schwätzern in den
Himmel gerühmten Verfallskunst!
die mit den Steuergroschen des schaffenden deutschen Volkes
bezahlt wurden !!!



Schließt die Modernisten von
Theatern, zerfetzt die Sahin von
Bildern, werft Eure Kunst auf den
Müllhaufen. Schafft Eure Kunst!
Wer Euch im Weg tritt, den knüpft
auf, knallt ihn wieder!



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Avantgardistisk film undgick utrensning

Samtidigt som nazisterna rensade ut och förhånade den "urartade" moderna konsten, frodades och uppmuntrades en snarlik estetik inom filmen. Denna konstnärliga anomali kan förklaras med att Tredje rikets motsägelsefulla ideologi kännetecknades av en reaktionär modernism.

Tysk medieteori & teknologi

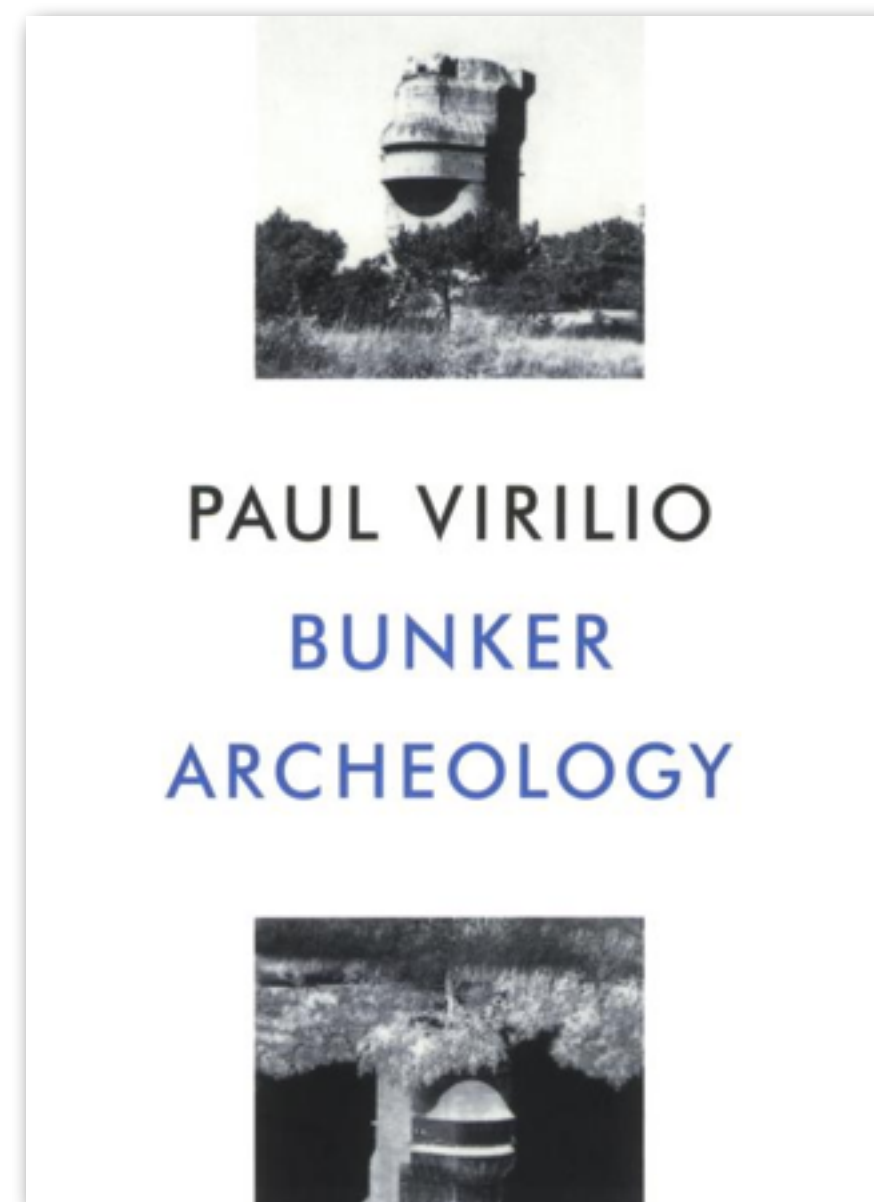
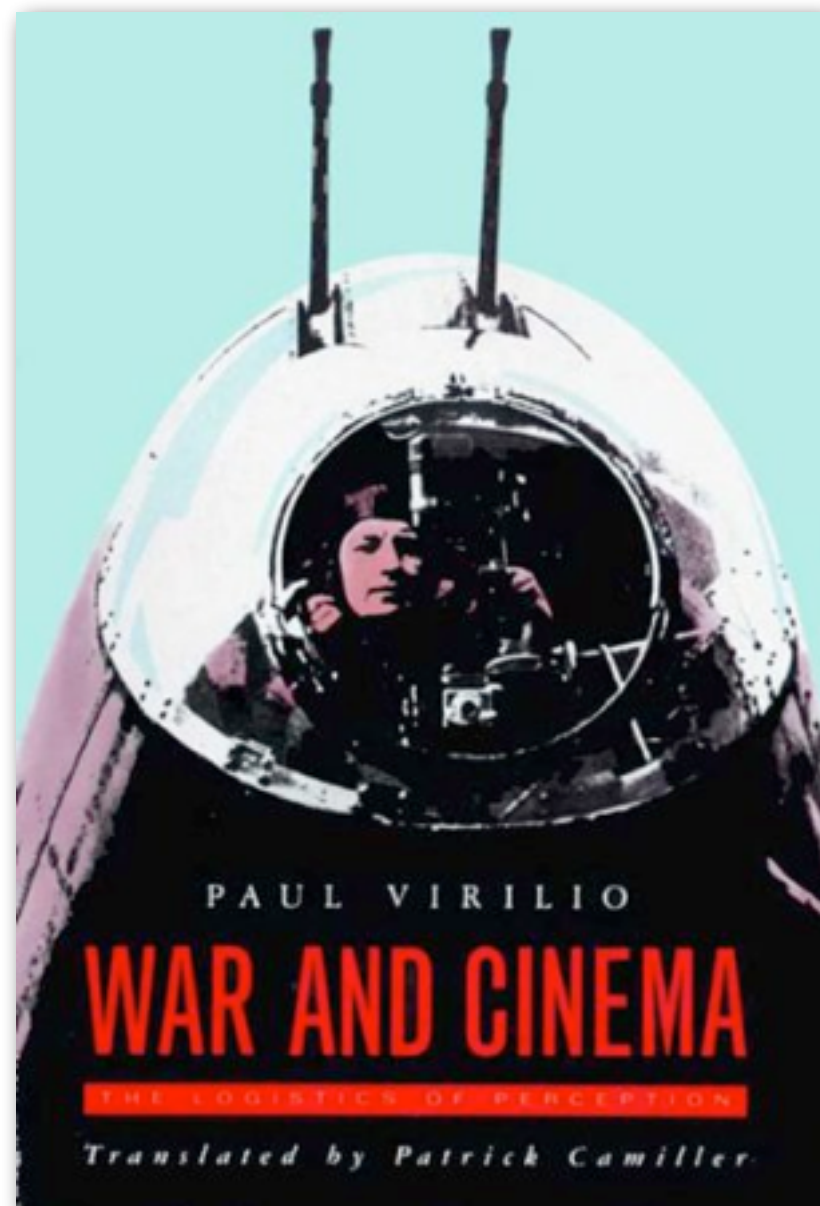
Alltså, **ett bejakande av modern teknologi** – som inom tysk medieteori leder till en återkommande emfas på medietekniker (snarare än exempelvis publiker). Här finns därför flera kopplingar till McLuhan – som framför allt Kittler tagit betydande intryck av.

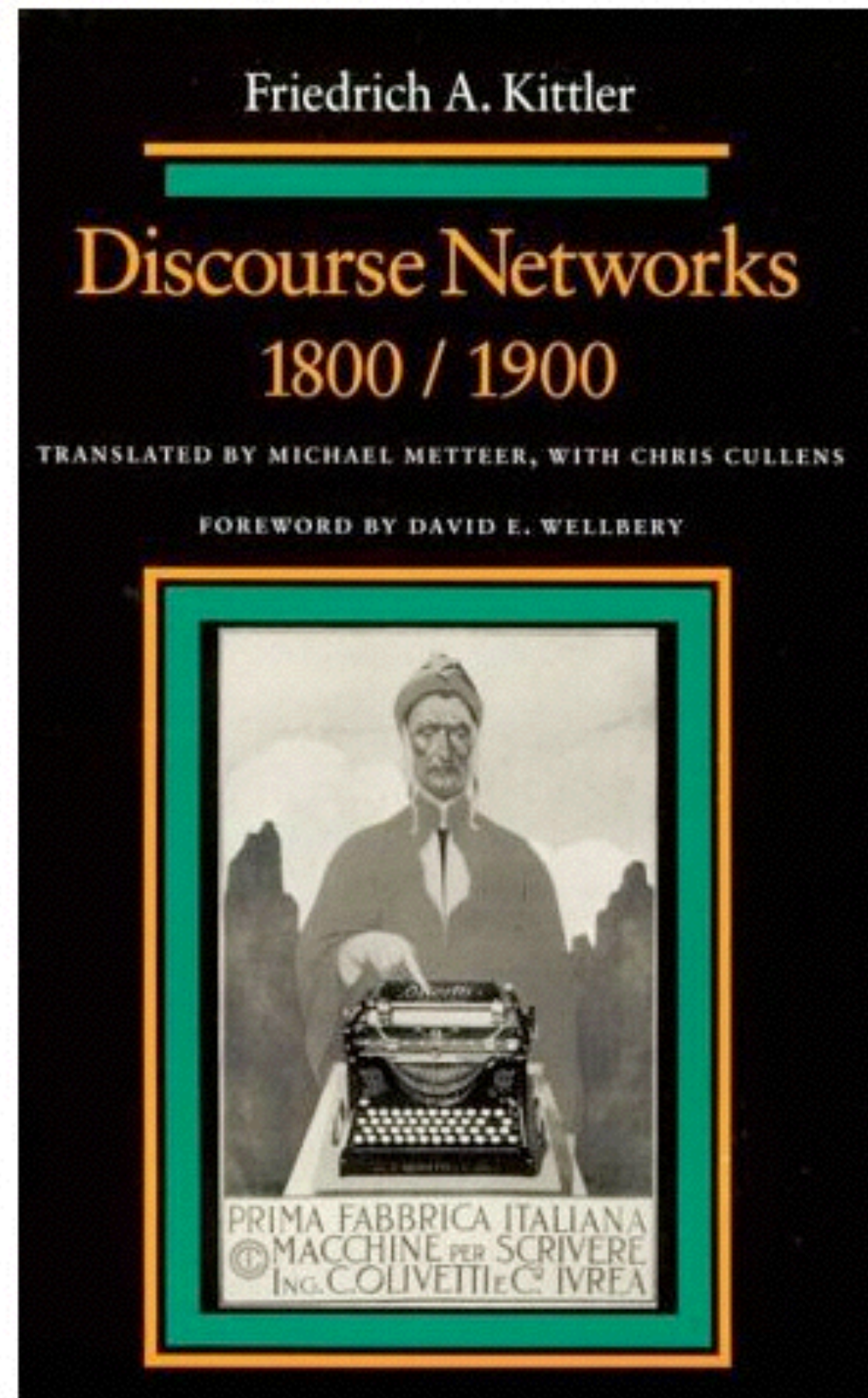
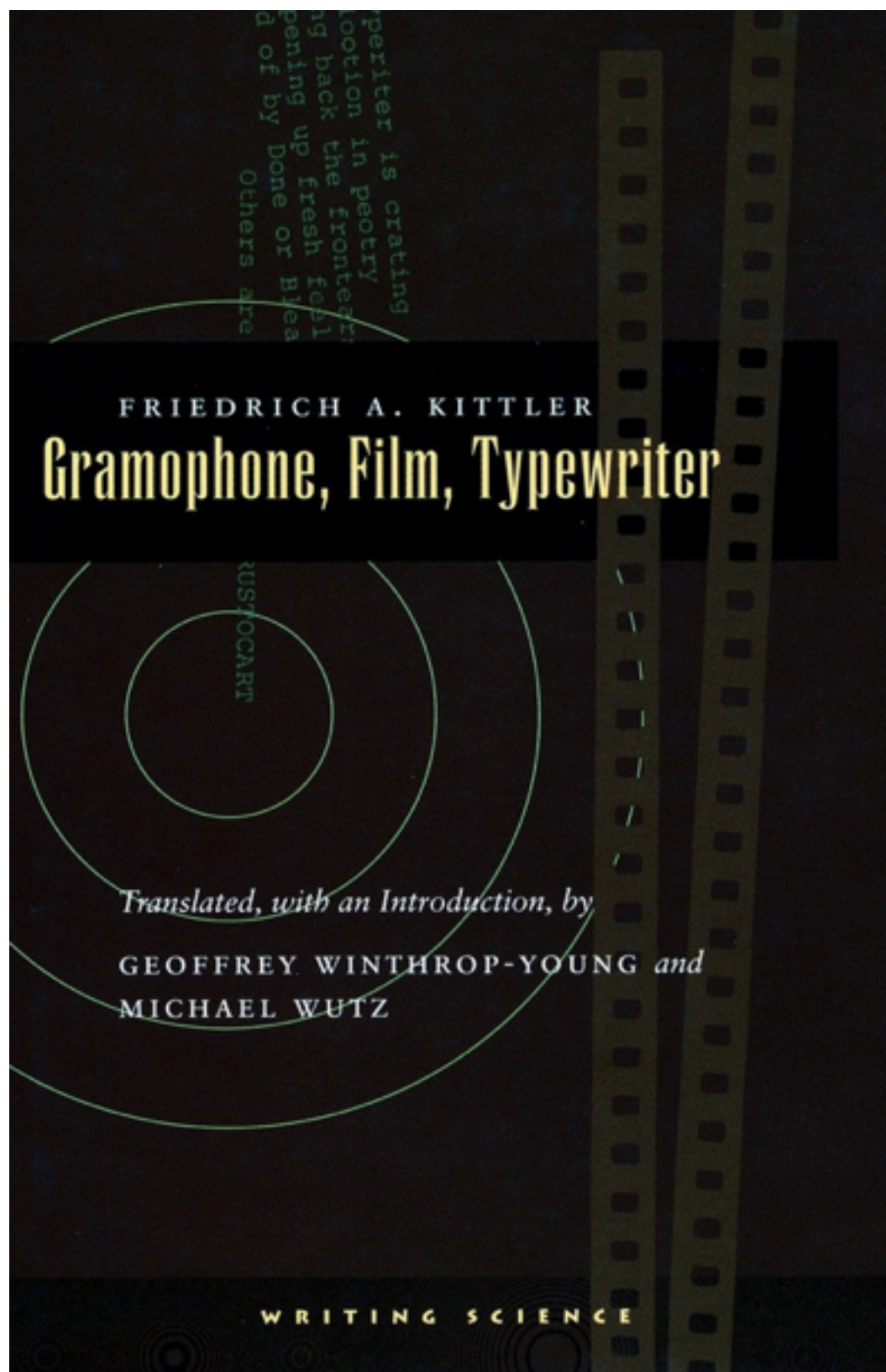
Hos **Kittler** framstår själva teknologin inte sällan som **historiens själva subjekt**; där finns till och med korn av ett slags antihumanism – **der sogenannten Mensch**. Hans medieteori betonar också ständigt **medieteknologiska uppfinnare** som exempelvis Edison, därtill genererar hans återkommande teknologiska fokus att hans emfas (i mediehistorisk bemärkelse) återkommande ligger på **mediala brott** – det vill säga när nya medietekniker intriduceras – snarare än på utveckling och kontinuitet.

Kittler & kriget

Kittlers teknologifokus gör att krig är ett återkommande tema i hans medieteroi – **kriget driver nämligen medieutvecklingen** snabbare än något annat.

Along with Paul Virilio and Norbert Bolz, Kittler derives a veritable genealogy of media in which war functions as the father of all things technical. In *Gramophone, Film, Typewriter* and related essays, he argues that the history of film coincides with the history of automatic weapons technology, that the development of early telegraphy was the result of a military need for the quick transmission of commands and intelligence, that television is a by-product of radar technology, and that the computer evolved in the context of the Second World War and the need both to encrypt and decode military intelligence and to compute missile trajectories. Modern media are suffused with war, and the history





Kittlers medieteori

Kittlers medieteori bildar en sorts helhetssyn på **hur medier präglar människans uppfattning** om sig själv och världen; själva kulturens diskurser organiseras nämligen enligt honom alltid genom skiftande medieteknologier.

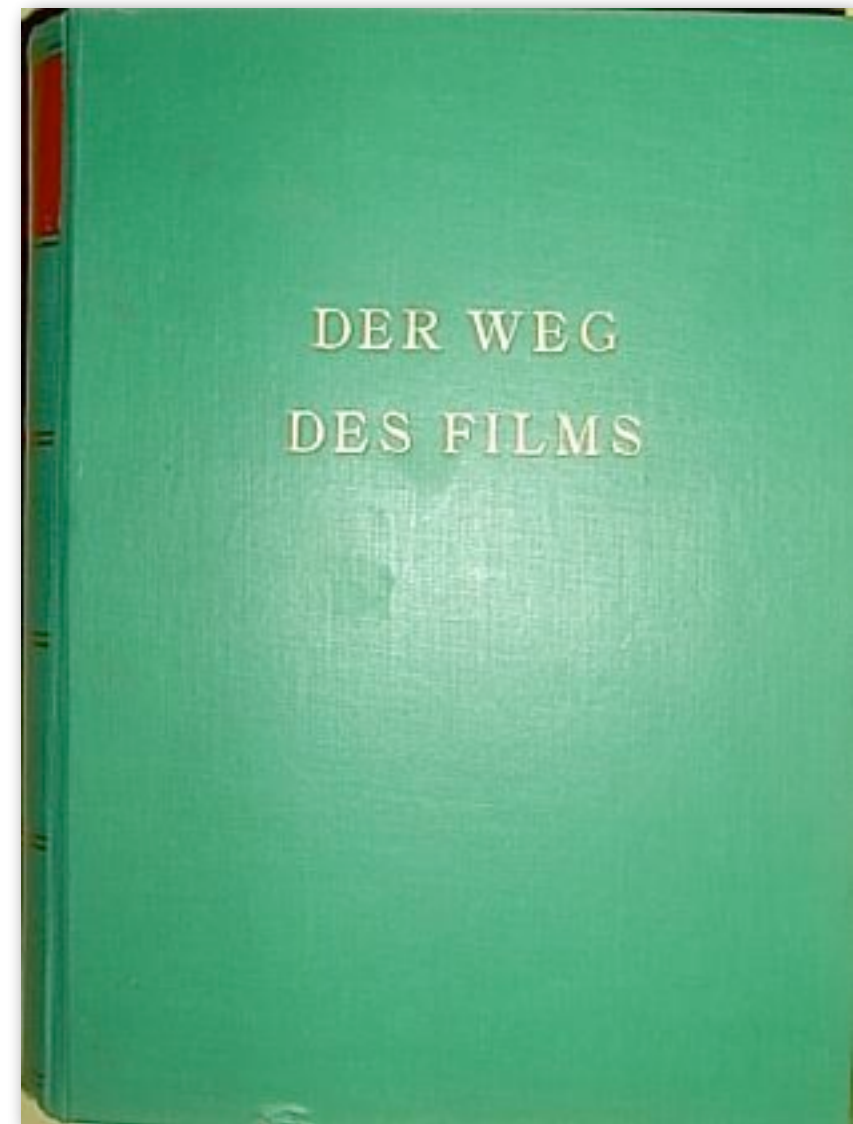
Det handlar med andra ord om hur medier alltid bestämmer – och tidigare bestämt – vår situation. Bakom våra känslor framträder exempelvis de informationssystem som präglat oss.

Kittlers medieteori

Kittlers medieteori är på många sätt en **mediehistorisk modell** för att förklara förändring. Han strävar därvidlag efter att artikulera samtidens och det förflutnas **mediala villkor**, detta genom återkommande undersökningar av specifika mediala nedskrivningssystem som **lagrar**, **bearbetar** och **överför** kulturens data (information).

Det handlar alltså om hur **teknologi** och nya tekniska landvinningarna styrt (och reglerat) vårt tänkande och konsten som sådan, liksom dess förutsättningar och möjligheter.

medieteori & mediehistoria



Kittler som medieprofet

En viktig anledning till att Kittler på senare år lyfts fram som en central medieteoretiker är hans framsynthet beträffande **mediernas digitalisering**. Hos honom är det som om mediehistorien håller på att ta slut – och i viss mån betraktar han 1900-talets medielandskap som fullgånget och slutgiltigt kartograferat.

Som en parafras *avant la lettre* på Francis **Fukuyamas** idé om historiens slut, menar Kittler att själva **mediebegreppet** håller på att förlora sin betydelse i den digitala reproduktionens tidsålder. På samma sätt som kalla krigets slut korade den liberala kapitalismen till segrare – och gjorde endast en ideologisk hållning gångbar – kommer den konvergenskultur som frodas på internet att innebära att **mediehistorien helt sonika upphör**.

Datorn som universalmedium



Typewriter is crating
location in poetry
ing back the frontiers
opening up fresh feel
d of by Done or Blea
Others are

FRIEDRICH A. KITTLER

Gramophone, Film, Typewriter

RUSTOCART

Translated, with an Introduction, by

GEOFFREY WINTHROP-YOUNG *and*
MICHAEL WUTZ

WRITING SCIENCE

Optical fiber networks. People will be hooked to an information channel that can be used for any medium—for the first time in history, or for its end. Once movies and music, phone calls and texts reach households via optical fiber cables, the formerly distinct media of television, radio, telephone, and mail converge, standardized by transmission frequencies and bit format. The optoelectronic channel in particular will be immune to disturbances that might randomize the pretty bit patterns behind the images and sounds. Immune, that is, to the bomb. As is well known, nuclear blasts send an electromagnetic pulse (EMP) through the usual copper cables, which would infect all connected computers.

The general digitization of channels and information erases the differences among individual media. Sound and image, voice and text are reduced to surface effects, known to consumers as interface. Sense and the senses turn into eyewash. Their media-produced glamor will survive for an interim as a by-product of strategic programs. Inside the computers themselves everything becomes a number: quantity without image, sound, or voice. And once optical fiber networks turn formerly distinct data flows into a standardized series of digitized numbers, any medium can be translated into any other. With numbers, everything goes. Modulation, transformation, synchronization; delay, storage, transposition; scrambling, scanning, mapping—a total media link on a digital base will erase the very concept of medium. Instead of wiring people and technologies, absolute knowledge will run as an endless loop.

Harry Schein

Inför en ny mediapolitik

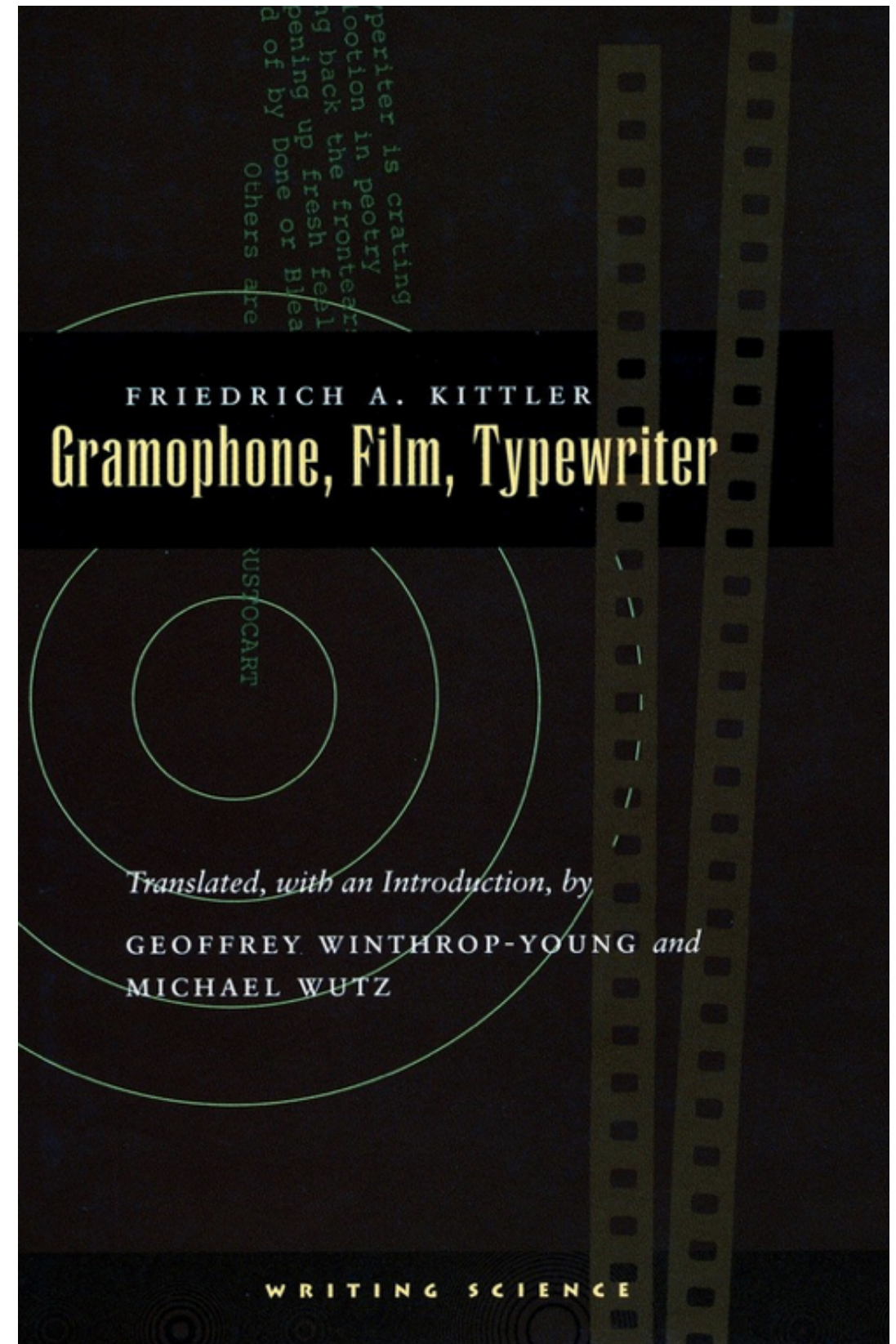
Kabeltelevision

— bildskval eller kommunikation



Publica

Kittler som medieprofet accentueras av översättningen till engelska – gjord i slutet av 1990-talate när den digitala framtid han beskriver börjar bli ett faktum.



FRIEDRICH KITTLER

**GRAMMOPHON
FILM
TYPEWRITER**

*in Zimmering an Linz
F.k.*

EINLEITUNG

Verkabelung. Die Leute werden an einem Nachrichtenkanal hängen, der für beliebige Medien gut ist — zum erstenmal in der Geschichte oder als ihr Ende. Wenn Filme und Musiken, Anrufe und Texte über Glasfaserkabel ins Haus kommen, fallen die getrennten Medien Fernsehen, Radio, Telefon und Briefpost zusammen, standardisiert nach Übertragungsfrequenz und Bitformat. Vor allem der optoelektronische Kanal wird gegen Störungen immun sein, die die schönen Bitmuster hinter Bildern und Klängen randomisieren könnten. Immun, heißt das, gegen die Bombe. Denn bekanntlich streuen Nuklearexplosionen in die Induktivität üblicher Kupferkabel einen elektromagnetischen Puls (EMP) ein, der fatalerweise auch angeschlossene Computer verseuchen würde.

Kittlers medieteori

Kittler är en av de första medieteoretiker som på allvar utvecklar idén om att **ett medium blir synligt** först när det får konkurrens av nya medietekniker. Här blir därför **mediehistorien** en viktig referenspunkt.

Nedskrivningssystem 1800 / 1900 grundtes är på flera sätt att **kulturer styrs av de mediala tekno-ordningar** som präglar skilda epoker. Under perioden kring 1800 fick skriftkulturen sitt genombrott, med ideal om den genialiske författaren och litteraturen som en privilegierad konstform. Men vid sekelskiftet 1900 började denna ordning falla sönder under trycket av andra medietekniker som fotografi, film och fonograf – vilka påverkade estetiska uttryck och idéer som, enligt Kittler, alltid är invävd i en periods övergripande informationsnätverk.

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Grammophon, film, typewriter är mer en utläggning av hur dessa repsektive medieteknologier – på ett **mediespecifikt** sätt – styr (och reglerat) vårt tänkande, litteraturen och konsten.

Det är just här som Kittlers uppgörelse med **Foucault** blir av vikt. De diskurser som Foucault frilade djupt nere i textarkivet, exempelvis genom sin "**vetandets arkeologi**" (*L'Archéologie du savoir*, 1969) – där han lyfte fram och synliggjorde de ofta omedvetna struktursammanhang som reglerat varför det under en tidsperiod varit möjligt att tänka vissa tankar – men inte andra, och där Foucault förkastade på förhand givna historiska storheter som "epoker", "genrer" eller "verk", och i stället bedrev historisk forskning som ett vetandets arkeologi där historiens kvarlämningar bröts ned till enskilda verklighetsutsagor – ja, det menar Kittler inte är möjligt när man lämnar textarkivets domäner.

Allt tänkande och alla arkiv är nämligen alltid underkastade ett medialt *a priori*.

And Foucault, the last historian or first archeologist, merely had to look things up. The suspicion that all power emanates from and returns to archives could be brilliantly confirmed, at least within the realms of law, medicine, and theology. A tautology of history, or its calvary. For the libraries in which the archeologist found so much rich material collected and catalogued papers that had been extremely diverse in terms of addressee, distribution technique, degree of secrecy, and writing technique—Foucault's archive as the entropy of a post office.⁵ Even writing itself, before it ends up in libraries, is a communication medium, the technology of which the archeologist simply forgot. It is for this reason that all his analyses end immediately before that point in time at which other media penetrated the library's stacks. Discourse analysis cannot be applied to sound archives or towers of film rolls.

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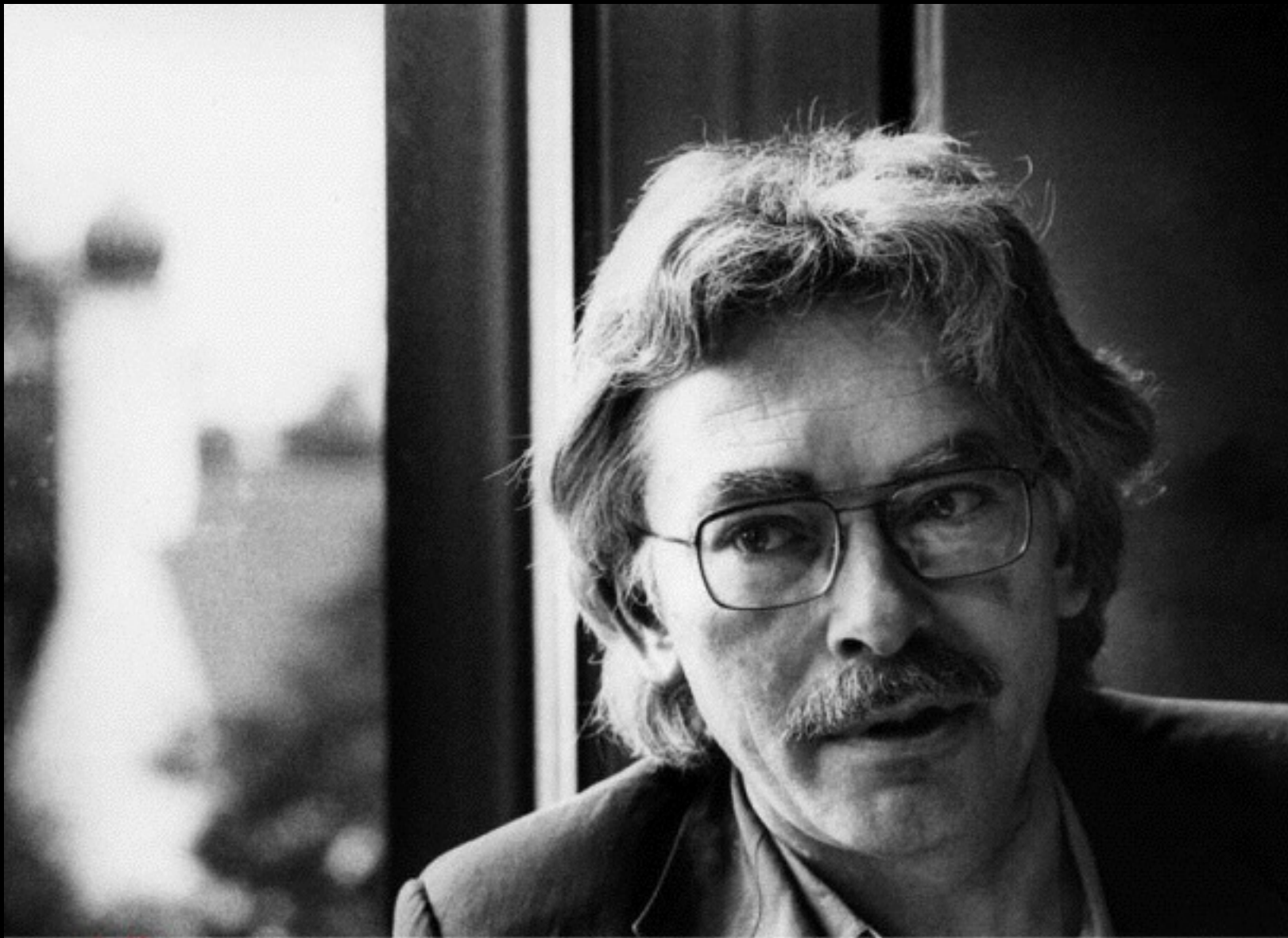
Grammophon, film, typewriter är därför en **mediespecifik bok**. Det speciella är att Kittler sätter dessa tre medieformer eller informationskanaler samman med **Lacans** tre stadier: **det reala, det imaginära och det symboliska**:

Lacan's symbolic order, with its logic of structure and differentiation, is linked to the typewritten technology of the written word. Film, meanwhile, corresponds to the Lacanian imaginary realm, so-called because it centres on a misrecognition of the self's wholeness, a necessary delusion sustaining the fantasy of a unified, coherent subject. .. The third part of Lacan's triad, the real, Kittler maps onto early sound recording technology, which stored not only words but also the raw, unfiltered noise that cannot be incorporated into any symbolic system.

Människan blir således inte längre ett subjekt – snarare en teknologisk effekt eller funktion av olika mediala informationskanaler.



**"What remains of
people is what media
can store and
communicate."**



Kittler 1943-2011 – obituary: "Someone for whom the human and the technological were inextricably linked, Kittler was kept alive in the end by life-support machines until his final command – **Alle Apparate ausschalten.**"

– tack.



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