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AI Agents and the Dawn of Post-Authenticity

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Abstract: This paper examines the impact of artificial intelligence (AI) agents on society, focusing on the creation of synthetic content and artificial realities. As AI agents become more advanced, the content they produce may be increasingly difficult to distinguish from human-creation, raising important ethical concerns. The study highlights how generative AI can shape perceptions and blur the boundaries between traditional, authentic content and realistic, synthetic content. It explores advancements in natural language processing and image recognition, which allow for the creation of highly convincing fake content. The paper also looks at the role of AI agents in communication and the consequent social implications. Among those implications, the paper highlights the importance of augmenting creativity rather than radically replacing it with AI agents as a tool to augment human creativity rather than replacing it. Finally, it discusses the concept of superintelligence and its potential to transform society toward post-authenticity considering balanced regulation and ethical considerations.

Keywords: AI agents; anthropomorphism; AI influencer; superintelligence; authenticity; creativity.

Titlu: „Agenți AI și începutul erei post-autenticității”

Rezumat: Această lucrare analizează impactul agenților de inteligență artificială (AI) asupra societății, concentrându-se pe crearea de conținut sintetic și realități artificiale. Pe măsură ce agenții AI devin tot mai avansați, conținutul pe care îl produc poate fi din ce în ce mai dificil de distins de cel creat de oameni, ridicând importante preocupări de natură etică. Studiul evidențiază modul în care AI-ul generativ poate modela percepțiile și estompa granițele dintre conținutul tradițional, autentic, și cel sintetic, dar realist. Explorează progresele în procesarea limbajului natural și recunoașterea imaginilor, care permit crearea de conținut fals extrem de convingător. Lucrarea analizează, de asemenea, rolul agenților AI în comunicare și implicațiile sociale care rezultă. Printre aceste implicații, se subliniază importanța sporirii creativității umane, folosind agenții AI ca un instrument de sporire a creativității, mai degrabă decât înlocuirea acesteia. În final, este discutat conceptul de superinteligență și potențialul său de a duce societatea către o eră a post-autenticității, luând în considerare reglementări echilibrate și aspecte etice.

Cuvinte-cheie: agenți AI; antropomorfizare; influencer AI; superinteligență; autenticitate; creativitate.

Introduction

Human society evolution towards digital has marked a stage of intense technological globalization in recent decades and created the premises for the widespread expansion of AI, with a profound accelerating effect in almost all fields (Pillai, Sivathanu and Dwivedi 2020, 1).

It becomes now possible for machines to create digital objects that approach or equal the level of those created by humans due to the fast pace of innovation in the field of generative AI. In this context, recent research focused on the topic of trust and prejudice of subjects towards content created by AI (Longoni and Cian 2022, 2-3), the ability to distinguish between AI content and human content (Elgammal et al. 2017, 15-18) and the influence of the content creator on the subjects' perception of the content credibility (Agudo et al. 2022, 3-4).

The latest developments in the field of AI have highlighted two directions of AI development: (1) predictive AI and (2) generative AI. Predictive AI (decision-analytical) uses learning models for data classification (Kshetri 2024, 2) and it can be used to take decisions based on a large volume of available data (Kirk and Givi 2025, 1-2) or to discover subtle correlations between data, contributing to superior forecasting capacity (Shrestha, Krishna and von Krogh 2021, 589-592). This type of AI is regarded mainly as a tool to increase productivity, reaction speed, automation of activities and decision-making. On the other hand, generative AI addresses the need for creativity (Amabile 2020, 351-352), facilitating the generation of new content by both reinterpreting existing ideas and exploring new ideas that have not been previously experimented. Generative AI allows the production of innovative new ideas and creative content both autonomously and collaboratively with human agents (Celis Bueno, Chow, and Popowicz 2024, 2-3). Adoption of generative AI in society is facilitated by technological developments in the field of human natural language processing (text and voice) and advancements in image recognition (images and video) that enable direct and rapid generation of personalized content for each individual, as well as the experimentation of new ideas (Latinovic and Chatterjee 2022, 971). By using generative AI, new digital objects can be created in various formats (text, images, video or other media formats) and used for successful personalization at individual level and at all stages of the interaction (Weidig, Weipper and Kuehnl 2024, 4-6).

Use of AI agents based on generative AI technology may lead to a social reaction as a result of interacting with content that is difficult to distinguish from that generated by human authors. This type of anthropomorphic reaction (attributing human motivations, emotions and/or intentions to artificial entities) could be negative in the first phase but may be beneficial in the long term when the interaction is built gradually and transparently (Feng, Chen, and Xie 2023, 15-18). However, the use of generative AI also faces ethical issues such as manipulation and alteration of reality, algorithmic discrimination, and the development of a level of AI intelligence superior to human intelligence that may be difficult for society to control.

1. AI Agents

AI agents are the core unit of Enterprise AI applications. Unlike traditional microservices, agents have the ability to perceive, reason, and act autonomously within their bounded context. At its broad shape, an AI agent is a software program prepared with the principles of artificial intelligence, designed to perceive its environment, process information, and take actions to achieve specific goals. These agents are not inflexible automatons, blindly following a predetermined set of rules, rather, they possess the capacity to adapt, learn, and evolve (Cagle and Ahmed 2024, 129). According to a recent research, potential donors feel greater psychological closeness to the agents and are motivated to increase charitable giving when nonprofit charity use AI agents that resemble humans and smile like humans (Baek et al. 2021, 850-859). AI agents are using machine learning algorithms, which are components that determine how AI learns and acts. The spread of machine learning algorithms has been favored by the simultaneous manifestation of multiple factors, such as the increase in computing power, the wide availability of data, and the development of programs for using these algorithms. data for the purpose of performing certain tasks (Hildebrand 2019, 12).

Development of natural language processing systems facilitates the democratization of access to technology and allows the use of AI technology on a large scale due to the ease and low cost of adoption. Expansion of natural language processing systems in software can facilitate the development of "No-Code" solutions that can be used directly by people in the business environment, without technical training, to create programs and applications (Smith 2022). These No-Code solutions are platforms or programs with visual interfaces and predefined code components that allow the development of AI projects by users who are not necessarily specialized in the technology itself, but rather in various business areas.

Natural language processing allows AI agents to convert text to speech or vice versa in order to be able to read, understand, interpret, and use human language for the purpose of interacting with people in natural way (Latinovic and Chatterjee 2022, 968). To interpret the nuances of human language from collected data, AI agents use self-learning algorithms (Kietzmann, Paschen, and Treen 2018, 264). This ability allows collaboration with anyone and opens up unprecedented opportunities to create value in the economic environment and in other fields such as medicine, legal activities, financial services or online commerce (Towes 2022). Consequently, AI agents have a significant transformational impact in both business and society in general (Prasad Agrawal 2023, 1-2).

AI agents' level close to human agents will possess ability to learn and adapt from individual interactions with each consumer (Kshetri 2023, 6), thus becoming a factor that positively influences interactions (Kim, Kang and Bae 2022, 798). Previous empirical studies have found that the adoption of ChatGPT contributes to a 40% reduction in text writing time and an 18% improvement in content quality (Hermann and Puntoni 2024, 5). On the other hand, some research has revealed that AI agents do not always fully understand what a person really needs without the involvement of human employees (Rizomyliotis et al. 2022, 330-333). Certain limits of artificial memory have been found, as the conversation progresses, in the use of chatbot-type conversational AI agents based on pre-trained generative transformers (Metz 2020), thus generating risks in the current adoption of generative AI tools (Kshetri et al. 2024, 11).

People who interact with AI agents that exhibit human characteristics (either physical or social) tend to adopt social behaviors similar to those practiced in interpersonal relationships, such as politeness and reciprocity (Mariani, Hashemi, & Wirtz 2023, 7). Symmetrically, users expect AI agents to behave according to the social rules in force (Pelău, Dabija and Ene 2021, 5-7). Furthermore, in relation to AI, users do not admit errors as in interpersonal relationships, any errors being amplified in the form of a negative perception of the new technology (Davenport et al. 2020, 29).

Acceptance of AI agents is expected to increase in the initial phase and decrease when they sporadically exhibit certain behaviors that people will interpret as bizarre or strange, gradually diminishing as the emotional capacity of AI agents improves over time (Feng, Chen and Xie 2023, 4).

AI agents may act both on virtual and on physical environment. In virtual context, AI agents could take the form of anthropomorphic profiles on social media (called AI influencers). Their high-level similarity of physical and behavioral traits to humans would generate a rather positive reaction from their followers, positively influencing the level of acceptance of recommendations transmitted through these profiles (Feng, Chen and Xie 2023, 11-15). AI influencers reach higher audiences over time (Thomas & Fowler 2021, 3-4) and may be used to distribute content to general or specific audiences (Gomes, Marques and Dias 2022, 2). Although AI influencers have a high degree of realism, they differ from authentic (human) influencers in that they do not undergo the biological transformations inherent to humans and can be easily adapted to the preferences of a specific audience for which they are designed. By using AI influencers, companies gain full control over the message (Rodrigues et al. 2023, 4) and eliminate the image risks associated with partnerships with human influencers who could sometimes end up being involved in scandals that can negatively affect the brands associated with them (Sands et al. 2022, 2).

Among the benefits of using AI influencers are: eternity (they do not age, they do not transform); malleability (they can perfectly adapt to the context and brand profile); promptness (they can react immediately); hyper-personalization by declining in versions that are theoretically adapted for each consumer having superior flexibility in creating digital content (Gerlich 2023, 1-3); and increased brand visibility as a result of the orientation towards innovation (Łaszkiewicz and Kalinska-Kula 2023, 2481). While one of the reasons to take initiative on AI influencers development is the relatively low cost of implementation (Sands et al. 2022, 2), a parallel evaluation by Thomas and Fowler (2021, 2) concluded that

the perception of lower costs of AI influencers is illusory when compared to the costs of human influencers with similar audiences. On the other hand, in terms of the impact of using AI influencers, it was found that the interaction rate with users is three times higher for AI influencers compared to that of human influencers with similar audiences (Zhang et al. 2023, 2). In the future, it is expected that AI influencers will be able to act completely autonomously, in which case their behavior will be a combination of tasks planned by the creator and interaction with the audience that can lead to a variety of styles, from very approachable to very robotic, according to the specifics of each individual (Thomas and Fowler 2021, 12). AI influencers could come to be considered friends by individuals in a context of parasocial interaction that may create the sensation of an illusory relationship of intimacy between the user and the artificial entity (Feng, Chen and Xie 2023, 4), especially since their behavior is perceived to be very close to human behavior (Sands et al. 2022, 3).

Not only AI agents from the virtual world could become close friends with individuals, but also AI agents operating in the real world. In a physical context, AI agents could take the form of robots with autonomous and adaptive behavior (Wirtz et al. 2018, 3), presenting certain human characteristics, real or simulated (Belanche et al. 2020, 206). These robots may become capable of perceiving the environment in which they are located and performing tasks in this context (Hoyer et al. 2020, 4). According to the level of development, Belanche et al. (2020, 205-206) classify these robots into the following categories: (1) mechanoids, simple tools, without human attributes; (2) humanoids, with certain human attributes, but lacking realism, which can sometimes replace humans; and (3) droids, whose appearance and behavior are largely similar to humans and are equipped with their own cognitive system.

Building robots with human-like appearance can facilitate cooperation with humans and stimulate their adoption (Scorici, Schultz and Seele 2022, 2). The aspect is confirmed by the finding that the interaction time with AI agents is longer in the case of those with humanoid appearance (Pelău, Dabija, and Ene 2021, 3). Due to their humanoid appearance, the effect of robots on very young generations (aged 9-15) is very favorable, which creates the premises for an extended integration into society in the future (Song and Kim 2022, 495). The race to build commercially such robots is in full swing. In the fall of 2024, Tesla launched the "Optimus" robot commercially, described as a "bipedal, general-purpose humanoid robot capable of performing unsafe, repetitive, or boring tasks" (Boran, 2024, article in "Newsweek" magazine). Although the main obstacles to the development of robots currently relate to mechanical skills (dexterity), the success of robots in society will depend more on the level of intelligence they can be equipped with (Brynjolfsson, 2022).

2. Superintelligence

Even though AI agents' performances are impressive, there are opinions that contest the nature of their intelligence. This assessment comes from the original premises of the artificial intelligence concept, referring to the famous Turing Test. According to these interpretations, since the test's criterion for determining intelligence is the inability to distinguish between a human and an artificial entity, it should be considered more of a test about humanity (whether one behaves like a human or not) rather than a test about intelligence (Hoffmann 2022, 7-8). Thus, the criterion for determining machine intelligence should no longer depend on the mechanism through which intelligence is achieved, but only on its manifestation. In conclusion, some authors consider that comparing artificial intelligence with human intelligence is not relevant, as AI is completely different in its operation mode and can constitute effective intelligence, even distinct in manifestation from human intelligence.

The emphasis of those developing AI should not be directed towards imitating human intelligence, but towards building a type of AI different from human intelligence, which can offer more promising perspectives for generating long-term value, with its main role being the augmentation of humans (Brynjolfsson, 2022).

On the opposite side, there are researchers who believe that the above perspective is altered by the fact that current AI is based mostly on a laboratory context, where AI is trained on huge amounts of data and then released into some particular applications. Even though interactions with users allow AI to improve their reasoning, this is rather limited and, in any case, it is restricted to the original goals and settings defined by their developers. Huang and Rust (2024, 14-15) proposed an upgraded perspective, which they called "machine theory of mind", namely a state in which AI can call upon its own evaluation model through which it can make predictions, reason, and plan through self-supervision of its own thinking plan for the purpose of strengthening emotional relationships with the consumers it interacts with. In this state, AI not only makes millions of decisions per second that are not possible to control, but it could evolve in million ways per second that will undoubtedly lead to unforeseen consequences.

Since the attribute of intelligence of artificial entities derives from their ability to self-learn and continuously improve, through permanent refinement based on the experience acquired (Kumar, Ramachandran and Kumar 2020, 4-5), it means that AI implicitly also possesses the previously acquired skills at any certain level of this cumulative experience (Huang and Rust 2021, 3). Kunda (2020, 29390) found that the current level of AI is currently lower than the basic level of human intelligence according to the results of recent "Raven" intelligence tests involving visual-spatial reasoning. However, AI possesses some attributes of intelligence, such as the ability to learn and act autonomously, with the possibility of developing its capability to act independently to a higher level (Shrestha, Krishna and von Krogh 2021, 589).

Some researchers believe that we are at a point of inflection where the current level of artificial intelligence may surpass its current limitations based on predefined rules or self-learning on historical data, overcoming this stage and reaching a higher level of intelligence through direct exposure to different experiences, as in the case of human development. This exposure could lead to the emergence of AI agents with the ability to reason completely autonomously and differently about the same problems, having different formative experiences (Kunda 2020, 29396). Thus, AI development could evolve from the current level of narrow intelligence ("narrow AI") capable of successfully performing certain specific tasks, to the level of artificial general intelligence ("Artificial General Intelligence – AGI") that could have its own capacity to reason, plan, and solve problems for which it was not specifically trained (Kaplan and Haenlein 2019, 2). AGI is considered to be equivalent to the level of human intelligence, this level could be reached at the earliest before 2030 (Makridakis 2019, 7), 2040 (Ferras-Hernandez 2018, 1) or many decades later (Davenport et al. 2020, 30).

However, the evolution towards AGI involves numerous improvements, such as: calibrating results to improve credibility and to reduce the phenomenon of hallucination, developing long-term memory, developing the capacity for continuous learning, personalizing AI for a specific purpose or context, stimulating and managing conceptual leaps, transparency, interoperability and coherence, reducing statistical bias, the ability to perceive and prioritize details etc. (Bubeck et al. 2023, 77-81). Theoretically, AI could further evolve beyond the AGI level towards a state of self-awareness superintelligence, with unlimited possibilities, surpassing humans in any field (Kaplan and Haenlein 2019, 10). The eventual emergence of an artificial superintelligence that would possess all cognitive and emotional attributes far exceeding any human capability (Ameen et al. 2022, 2-3) could transform its creators (humans) into dispensable objects (Pelău, Dabija and Ene 2021, 7). For some researchers, only this level of superintelligence could truly be considered artificial intelligence (Makarius et al. 2020, 266). If the current pace of progress in the field of AI is maintained, representatives of some of the most advanced AI companies estimate that the stage of superintelligence could be reached in the years 2026-2027 (according to Amadei in Fridman, 2024a) or 2027-2033 (according to Altman in Fridman, 2024b).

Artificial superintelligence or certain intermediate levels of intelligence, comparable to the level of human intelligence, can generate fundamental transformations in social

organization. The possible emergence of robots with a level of intelligence and dexterity sufficiently close to that of a human could affect interhuman relationships through effects such as a decrease in the number of marriages, a reduction in the birth rate, the spread of the phenomenon of social isolation (Davenport et al. 2020, 37) and an increase in the feeling of loneliness of individuals in contemporary society (Wirtz et al. 2018, 14).

3. Post-authenticity

Post-authenticity refers to a state where synthetic content and realities tend to shape decisively most of the social experiences.

The ethical issues associated with the adoption of AI agents include moral dilemmas to which society has not yet found a satisfactory answer. AI concept is not new and has evolved for more than half a century. However, it has done so in relative scientific obscurity, without significant practical successes until the last decade (Haenlein and Kaplan 2019, 1).

Objects created by AI agents could contain elements with a very high degree of non-authentic realism, which represents a fabricated version of reality and can be considered a form of manipulation (Campbell et al. 2019, 6-7). While AI constitutes a powerful tool for content generation, it should be balanced with a correct representation of factual reality.

One of the directions with high potential for the development of digital content generated by AI is the creation of artificial digital environments that facilitate the distribution of content and interactions with individuals. These environments take shape in the form of artificial realities complementing the real (physical) world by simulating the context and sensory stimulation that help subjects to better imagine the experience of using a desired product (Hoyer et al. 2020, 7). There are several types of artificial realities: (1) augmented reality, which integrates digital content into the physical world through special headsets or smart mobile phones; (2) virtual reality, which presents a fully simulated environment (Anantrasirichai and Bull 2021, 609-613); and (3) mixed reality, which combines augmented reality with virtual reality (Rauschnabel et al. 2022, 1140). On mixed reality, a research done by Anica-Popa et al. (2021, 127-129) on AI impact in retail includes a section focused on ethical impact in terms of major risk of reputation. The authors acknowledge that AI can be used effectively for targeting and interacting with customers, but it can also be used as a "powerful manipulation tool" (Anica-Popa et al. 2021, 129).

Assuming that the creative state is a fundamental characteristic of humans and a particular challenge for artificial entities, Boden (1998, 348-352) envisions three generative AI techniques: improbable combinatorial creativity (recombining common ideas in a new form with low chances of having been previously approached), exploratory creativity (structural reevaluation of existing concepts), and transformational creativity (generating ideas previously considered impossible).

This subject was addressed by Colton (2008, 3-5), who appreciated that once artificial entities reach a sufficiently good aesthetic level, their creativity based on algorithms can manifest in a wide spectrum of domains (poetry, painting, music, etc.). This type of creativity would generate objects as a result of divergence from previous works, whereas human creativity would generate content as a result of the need to express a specific purpose (Coffin 2022, 614). Thus, the human creative process would be impossible to replicate by AI, which would lack certain essential attributes of human-type creativity, such as intrinsic motivation, choice, or intentionality (Runco 2023, 2).

However, currently AI agents are used with considerable success to fulfil several creative functions: content generation, information analysis, content improvement and post-production/editing workflows, and data compression (Anantrasirichai and Bull 2021, 608-616).

Higher levels of creativity have been achieved through progress in the field of self-learning algorithms that can now be considered a sub-discipline within the vast field of artificial intelligence (Vakratsas and Wang 2020, 11). This form of creativity through AI has also been called "robotic art" (Chamberlain et al. 2018, 179) "computational creativity"

(Vakratsas and Wang 2020, 11), "artificial creativity" (Runco 2023, 2) or algorithmic creativity and can be defined as the ability to autonomously generate ideas with a high degree of novelty (Amabile 2020, 350-352) based on a creative process similar to how humans create: starting from old ideas to generate new ones, that is, using machine learning algorithms to generate new ideas.

Chamberlain et al. (2018, 177) acknowledge that AI has reached the same level as human artists in terms of generating beautifully executed works that convey emotions and largely meets the need for creative new content.

Although generative AI progress in the creative domain is impressive and allows reaching the level where synthetic digital objects, created by AI, can no longer be distinguished from authentic objects created by humans, Elgammal et al. (2017, 5-7) considers that using exclusively adversarial generative networks, without human involvement, cannot facilitate creativity, being limited to the purpose for which they were prepared, namely just to perfectly imitate human art.

The rapid spread of the new type of AI-based content on the internet, facilitated by very low creation and distribution costs, could lead to marginalizing human creation exposure, so future generations could be found in a situation where they could no longer be able to distinguish between authentic content generated by humans and synthetic content generated by AI (Gunser et al. 2022, 1749). Hallucination is another phenomenon associated with content created through generative AI. Hallucination represents the process of elaborating arguments based on speculative but false reasoning, which apparently seems authentic (Grant and Metz, 2023). The "hallucination effect" of GPT applications is all the more striking as sometimes information unrelated to reality is generated and it is presented as if they were certainties (Chui, Roberts and Yee, 2023).

The large-scale introduction of AI agents in the creation process could induce a plateau in the form of creative stagnation (Brook 2020, 1) or even the complete elimination of humans from the creative process (Shoshana 2023, 439).

As the world continues to evolve toward virtual and artificial digital environments, the notion of authenticity would become increasingly vague, and its influence on people perception would be supplemented by other elements such as attractiveness, beauty, humour, sensuality, authority, or exclusivity (Gerlich 2023, 7-8). Production of digital objects by AI agents also raises issues related to intellectual property rights and copyrights (Celis Bueno, Chow, and Popowicz 2024, 10), which are still not sufficiently regulated. The opportunities and ethical issues identified create difficulties in assessing both the positive and negative social impacts of the adoption of generative AI (Stahl et al. 2023, 15-19).

In the visual context, deep-fakes describe the visual context where certain elements (such as a person's face) are superimposed in a different context than the real one, accurately simulating natural body movements and misleading the human eye (Anantrasrichai and Bull 2021, 615). Deep-fakes could be used for fraud or manipulation of public opinion in the digital environment. One way to counter almost perfect simulations would be looking for less than perfect objects and natural irregularities in visual content.

Another negative consequence of the increasingly powerful capabilities of AI agents is the creation of fake scientific synthesis works by taking a large body of knowledge and combining concepts and relationships between them, including by formulating possible solutions and new research directions (Towes, 2022). This raises important questions in academia regarding the effective contribution of researchers and maintaining control over the scientific research process. Widespread adoption of AI will require the involvement of regulators to define usage standards and control mechanisms regarding data collection, processing, and use. These control mechanisms do not necessarily have to impose very strict rules regarding the use of AI but rather introduce responsibilities at the level of organizations regarding the purposes for which they use AI (Haenlein & Kaplan 2019, 6-9).

Conclusion

Generative AI technology opens up opportunities that were previously impossible to address. AI has the potential to become one of the most radical technological innovations since the advent of the computer (White, 2023). For example, a recent experiment conducted by a team of Japanese researchers found that the level of mental reconstruction by translating brain activity into AI-generated content in the case of an image viewed by a person exceeded 90% accuracy in the immediate context, and 75% in the case of translating into AI-generated content an image from memory (Koide-Majima, Nishimoto, & Majima 2024, 355-358).

Some authors concluded that AI impact perspectives are contradictory – some think AI is a useful, superior technology, others consider it dangerous or even an existential threat (Du and Xie 2020, 1). Rise of AI agents and their performance level close to human intelligence creates unique opportunities for society but also causes considerable implications in our traditional realities.

The evolution of AI agents and generative AI has led to a transformative shift in content creation, human interaction, and societal structures. As AI becomes increasingly sophisticated, its ability to generate highly realistic yet synthetic content blurs the boundaries between authenticity and fabrication. This raises ethical concerns regarding manipulation, misinformation, and intellectual property, requiring regulatory frameworks to ensure responsible AI use.

AI agents and virtual influencers are reshaping communication, offering both opportunities and risks. While they enhance personalization and engagement, their adoption must be approached cautiously to mitigate social and psychological implications. Furthermore, advancements in AI intelligence, particularly the potential transition toward Artificial General Intelligence (AGI) and superintelligence, present not only promising innovations but also a potential existential risk.

As society moves toward a post-authenticity era, distinguishing between human and AI-generated content becomes increasingly complex. The challenge lies in balancing AI's creative potential with ethical considerations, ensuring that technology serves to augment rather than replace human creativity and critical thinking. Policy makers should encourage the use of AI agents in a transparent and responsible way, since they have the potential to increase dramatically work productivity and to satisfy certain social and emotional needs. While incorporating AI agents in day-to-day life may alter current realities, it provides a platform for future benefits and reinterpretation of the concept of authenticity. Addressing these challenges requires ongoing research, ethical discourse, and a multidisciplinary approach to AI governance, ensuring its integration aligns with societal values and long-term sustainability.

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Subjectivity and Knowledge: Foucault's Epistemic Discourse and Its Implications for Arab Critical Thought

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Abstract: This study aims to analyze the reasons why the issues of thought raised by Michel Foucault continue to garner attention more than forty years after his death, with a focus on his influence on both Arab and global thought. The study adopts a critical analytical approach to Foucault's works, comparing the different intellectual trends in the Arab world regarding his ideas, ranging from adoption and assimilation to the complete rejection of foreign influence. The study also examines how Foucault addressed the relationship between literature and philosophy, relying on various critical references from both within and outside France. The results reveal that Foucauldian thought in the Arab world has been significantly influenced by translations and Western philosophical criticism, with some aspects of his literary and critical views being overlooked, reflecting a partial understanding of his thought. The study further shows that Foucault was not just a philosopher, but a thinker deeply influenced by his personal experiences in shaping his knowledge.

Keywords: subjective experience; epistemic discourse; power; author, ideology.

Titlu: „Subiectivitate și cunoaștere: discursul epistemic al lui Foucault și implicațiile sale asupra gândirii critice arabe”

Rezumat: Acest studiu își propune să analizeze motivele pentru care problemele de gândire ridicate de Michel Foucault continuă să stârnească interes la mai mult de patruzeci de ani de la moartea sa, cu accent pe influența sa asupra gândirii atât arabe, cât și globale. Studiul adoptă o abordare critică și analitică a operelor lui Foucault, comparând diferitele tendințe intelectuale din lumea arabă în ceea ce privește ideile sale – de la adoptare și asimilare până la respingerea totală a influențelor străine. De asemenea, cercetarea analizează modul în care Foucault a abordat relația dintre literatură și filozofie, bazându-se pe diverse referințe critice atât din interiorul, cât și din afara Franței. Rezultatele relevă faptul că gândirea foucaultiană în lumea arabă a fost puternic influențată de traduceri și de critica filozofică occidentală, unele aspecte ale viziunilor sale literare și critice fiind neglijate, ceea ce reflectă o înțelegere parțială a ideilor sale. Studiul arată, în plus, că Foucault nu a fost doar un filozof, ci și un gânditor profund marcat de experiențele sale personale în modelarea cunoașterii.

Cuvinte-cheie: experiență subiectivă; discurs epistemic; putere; autor; ideologie.

Introduction

This is a general observation that may not apply to every detail, but it broadly describes the state of intellectual trends in Arab thought. When it comes to a global thinker like er, the differences between these trends become clear. On one hand, there is an approach to Foucault's works that resembles adoption or assimilation, akin to the explanatory work on Aristotle's writings in ancient Arab philosophical texts, as if it were an engagement within the same Foucauldian project according to the vision of a forced separation between discourse and the author of the discourse. On the other hand, there are those who are focused on local Arab culture, taking a strict stance against any foreign influence, often as an emotional reaction rejecting anything that is new or different. Between these two groups is a third one,

which has been cultured in non-French traditions, likely influenced by Anglo-Saxon or American intellectual schools. Their accumulated knowledge allowed them to make comparisons between what came from Paris and what came from other cultural capitals, and they were able to read Michel Foucault's works through the lens of other critical cultures, more so than explanatory or assimilative ones. While it is impossible to definitively say that one of these three major groups is superior in the research field, most of the writings in Algeria on Foucault, his works, and his philosophy, along with the seminars and conferences surrounding him, have all played a similar tune.

This classification that we propose should not be taken as rigid or definitive, as the critical dynamics surrounding Foucault's works did not emerge solely from the writings of American thinkers—such as James Miller, who authored an entire book on Foucault's sexual vision and its influence on his philosophy, even though this may have been the most prominent and powerful critique. Many critical writings on Foucault's works also emerged from within France itself, such as Roger Garaudy's engagement with structuralism, or even from within Foucault's own circle of friends, like his old companion, the philosopher Guy Sorman.

We cannot overlook the many writings that passionately defended Foucault, sometimes with such zeal, enthusiasm, and emotion that they bordered on mockery and ridicule. For instance, the French writer Gilles Deleuze (1925–1995) did not hesitate to mock Foucault's critics, labelling them as envious. It is fair to say, however, that such sweeping, absolute judgments and glorifications lack objectivity. It is as though an internal reading does not demand the same level of scrutiny and wonder that an external reading might require (Aragües and Deleuze 1998).

But to what extent can impartiality and objectivity lead us to deny the subjective dimension that drove Gilles Deleuze to make such statements with this tone of mockery? This approach is not unfamiliar among philosophers in France, particularly since Deleuze was a supporter of Foucault's advocacy for legitimizing homosexual practices with children. Foucault's defenders spare no effort in attacking opposing specialists, regardless of their field of expertise, if their objections challenge that ideology.

"Even the sexual liberation recently achieved in Europe falls within the framework of this overarching strategy and hardly escapes it, despite all its manifestations of rebellion, boundary transgressions, and the spread of various deviations. The physiologist, psychoanalyst, religious guide, moral instructor, and educator are indeed social agents implementing the directives and strategies of this comprehensive framework of knowledge and power. They define the standards of right and wrong, health and illness, and states of normalcy and deviation." (Ketting 2018)

We present this observation to illustrate that Foucault's archaeological method was a means to neutralize any potential opposition to an ideological project being shaped by a group of thinkers in France. Any attempt to separate Foucault's intellectual trajectory from the concept of archaeology can only be described as a form of bias.

But how much have we, as Arabs, benefited from these critical writings, given that we are among the most influenced by his works? What space has been afforded to these writings in our contributions to the humanities, literary criticism, and discourse analysis? This is perhaps a challenging question because the reality of our published works sometimes fails to reflect the necessary cultural or intellectual diversity in approaching philosophical or epistemological issues.

Moreover, most scholars who have studied Michel Foucault have overlooked aspects of his literary and critical views in favor of his academic works, which gained global fame through the publication of several influential books. The interconnection between this overlooked dimension and the epistemological discourse in Foucault's experience may well explain many of his ideological orientations. It might also provide richer foundations for an interpretive analysis of his epistemological discourse in a more compelling manner.

The central problem in this research revolves around the relationship between literature and philosophy in Michel Foucault's works and how he managed to diversify his

writing experience between these two fields. Foucault did not limit himself to academic philosophy but integrated literature and literary criticism into his epistemological vision, raising questions about the reasons behind this overlap. Was this due to the shared foundations between literature and philosophy since ancient Greek philosophy? Or was it the result of a personal connection and a unique intellectual experience that led Foucault to merge literary and philosophical writing?

While these hypotheses stem from a common source, they reflect different aspects of the issue under investigation:

The Illusion of Objectivity in Epistemological Discourse: Epistemological discourse often gives the illusion of objectivity by avoiding personal, textual, or situational references. However, in the humanities, especially in philosophy, such discourse is inherently linked to personal experience, where visions of the world are generalized.

The Role of Personal Experience in Epistemological Writing: Intellectual experiences rooted in personal experiences often aim to obscure the connection between discourse and its author. This effort seeks to enhance the objectivity of the discourse or elevate it from being general literary discourse to being considered epistemological discourse.

The Separation of Text from Context in Literary and Epistemological Analysis: While detaching a text from its context may be justified in literary discourse to serve aesthetic analysis, such justification is absent in the analysis of epistemological discourse. Nevertheless, most researchers in the Arab world who engage with discourse analysis do not perceive it as a cultural experiment or a local product. Instead, they often justify treating it as a universal theory applicable to various models of local cultural patterns.

This study adopts a critical foundational approach that combines philosophical analysis with critical comparison to explore the relationship between Foucault's epistemological discourse and his literary and critical orientations. The historical analytical approach has been adopted to figure out the Arab thought towards his works, which either totally endorsed or radically refuted it. Accordingly, we could provide a more balanced view about the perception of his works in the Arab world. In addition to the historical analytical approach, the study uses the interpretation strategy to unravel the ideological and the epistemological dimensions embedded in his works, especially the ones that concern the effect of his personal experiences on the formation of his philosophical perspective. This aims to provide comprehensive reading that goes beyond the traditional undertaking of his works so that his texts will be analyzed within their epistemological context, taking into account the role of the interplay between philosophy and literature in shaping his epistemological discourse.

1. Foucault's Position on the Author

Michel Foucault's stance on the "author" can be understood through two key pillars. The first relates to how his position aligns with his general approach to the humanities, specifically his archaeological method, which he viewed as a form of ontological philosophy. It would not be an exaggeration to regard this position as a microcosm of the dominance of structuralist thinking among French intellectuals during the 1960s (Ribard 2019).

The second pillar involves Foucault's treatment of the issue in a way that renders the inclusion of the author in literary criticism research unnatural. In his view, the essence of inquiry lies in textual entities, and the subsequent focus on the author in later studies reflects an unnatural or unhealthy deviation.

These two pillars require some elaboration, but the aim here is to highlight the cultural framework from which Foucault derived his judgments on literary theory. This framework represents a unique blend of subjectivity and objectivity—or perhaps a mixture of literary and epistemological elements—that can only be fully grasped by revisiting Michel Foucault the individual. His ideas, as presented in writing, were shaped by his personal experiences, which were transformed into an objective equivalent—or so it seems.

1. 1. The Author in Archaeological Description

Foucault considers the construction of a field of knowledge termed "archaeology" as an epistemological necessity. This is because the structure of modern sciences lacks the capacity to address deficiencies in human understanding of societal phenomena, whether in their present empirical form or their historical dimensions (Foucault 2013).

He attempted to justify his borrowing of a term from natural history to apply it to the study of societies through the four foundational principles previously mentioned. However, what concerns us in interpreting his epistemological discourse here is the exploration of the connotation conveyed by the central metaphor in his method: "archaeology."

In archaeology, a fossil is considered a subject of research because of the tangible tools it provides for the empirical description conducted by the natural scientist. However, the characteristics it embodies are, in fact, indicative signs pointing to the essence of the organism from which it originated. From a semiotic perspective, it is merely a sign of another entity: the living organism that existed in a past era.

Foucault attempted to theorize the concept of the sign in political economy and literary discourse on multiple occasions, yet it appears he was not particularly concerned with drawing readers' attention to this truth inherent in the central term.

By analogy with the classifications of the sign in semiotics, we can derive a unique semiotic construct in the fossil. It is an iconic sign in that it reflects certain features of the referent—the actual living organism—through replication. Simultaneously, it serves in our present time as an indexical sign, evidencing a past event, where the relationship between the signifier and the signified is one of causality; without the ancient animal, the present fossil would not exist.

In archaeology, a fossil is a sign present in the current time that indicates the existence of a natural organic being that lived in a distant past. However, it must be noted that the fossil is not the organism itself but rather evidence of its existence. Its historical value, as an event in the past, is more pronounced than its static value as a relatively stable, complex phenomenon in a specific historical phase.

The fossil serves as evidence that this organism existed at some point in time and possessed certain characteristics and features. But to what extent can description succeed in uncovering the internal structure of the organism? Is the purpose of the fossil its symbolic historical significance, or is it the hidden essence it represents—the organic being that lived in a bygone era?

Since Foucault admits that "it would be dishonest to place the original image in a different time and place, which causes deception and total anonymity" (Foucault, 2006, p.22), he somewhat —radically— attempts to negate the existence of that long-extinct organism in favor of an approach aligned with the present-day perspective promoted by Saussure. At times, the reader finds themselves forced to choose between the principles of archaeology on the one hand and Foucault's philosophy of knowledge theory on the other. It seems that the only common ground between the reality of this natural science and what Foucault aspired to lies in the concept of the past. However, archaeology and Foucault's writings speak about time in two fundamentally different ways.

Cognitive excavations form a philosophy—in its general sense, not its academic one—in human research, starting from the idea that they strip away the historical notion that ignores the causal process in the occurrence of social phenomena on the one hand, and allow the researcher with a broad cultural background to dive into the world of the phenomenon not as a historical product, but as a self-existing system. Both the text and the excavation share common characteristics, the most prominent of which is that they both fundamentally represent a trace that is independent of external factors, of which the author is the most significant. Hence, Foucault expresses the concept of the author through a negating question: "How did the author become an individual in our culture?" (Foucault 2003)

In the book *Hermeneutics* under the title "The Distinction Between the Significance of the Trace and Its Knowledge," it is stated: "One of the main factors of deviation in philosophical

hermeneutics and its entanglement in absolute relativism is its inability to distinguish between two fundamental aspects related to the trace: the semantic aspect (or understanding the meaning) and the epistemological aspect" (Ilahi Rad, 2018, p. 167). The trace is not the essence of the thing itself but rather a sign or indicator of it.

The author further mentions: "Structuralist researchers believe that the subjects of the human sciences should not be observed in the same way as the subjects of the natural sciences. These phenomena have meanings, and in order to understand them correctly, we must search for their significance rather than seeking causal relationships found in nature. When studying phenomena in these sciences, we must analyze the structure and relationships between parts" (Ilahi Rad, 2018, p. 183). The term "significance" here is used in accordance with the structuralist view, which argues that significance arises from internal relationships. However, significance is actually a trace of causality, as the formation of the trace is caused by the existence of the living organism before it. Hence, Saussure believes that the system is a non-arbitrary structure because it originates from the imitation of things, and thus, the laws governing the system imitate those governing nature, with ideology playing a role in shaping perspective.

This view also portrays Michel Foucault's position in relation to structuralism or at least reflects the position of archaeological description within the context of epistemological theory. When Foucault dismissed historical causality, he aimed to focus solely on the internal structure of traces as a universal sign. The question remains: If the goal of focusing on the structure in criticism is to establish the foundation of aesthetics in art, why does Michel Foucault apply the same approach to his epistemic discourse?

1. 2. The Incident of the "Author"

The discourse adopted by Foucault regarding this issue reflects the trajectory of his colleague Barthes. While both originate from the same cultural frameworks, they adopted different perspectives. Instead of suggesting, as Barthes does, that the author is alive and then we "kill" him, Foucault assumes that the author does not exist and was instead created through an old critical trick. Therefore, he must now take on the role of the "dead man." In this way, Foucault views the author as an abnormal or unnatural existence. Moreover, this anomalous existence, if we may put it this way, extends across all forms of discourse, whether literary or non-literary. Foucault adopts this stance without making a clear distinction between texts, and although the context of the discussion on the "hero" seems to refer to literary texts, he generally does not consider the differences in types of texts as proof of the need to distinguish between the beings of authors. "The emergence of the concept of the 'author' marks the decisive moment of individualization in the history of ideas, knowledge, literature, philosophy, and science" (Foucault 2003, 101)

We have noticed this flaw in the French critical discourse that has been exported to the Arab countries, sometimes consciously and other times unconsciously, for quite some time, carrying within it an essence of profound contradiction. On one hand, it stems from a literary theory that believes in plurality in light of literary genres, and even in light of general rhetorical genres. On the other hand, it adopts an extreme position towards the author, viewing him as a non-textual reality, because this position fails to take into account the rhetorical diversity mentioned earlier. Under the influence of this flaw, a considerable amount of ready-made critical judgments emerge, such as considering the text as a cryptic code containing a hidden message between the lines, declaring the death of the author, and judging the life of the text based on its inherent ambiguity, among other judgments that today form the dogma of intellectuals with an Enlightenment culture.

Viewing the author in this existential manner necessarily implies Foucault's critique of the theory of expression, where "we can say that writing today has liberated itself from the aspect of expression; writing, when it refers only to itself, even if not confined to the limits of its internality, aligns with its own externality" (Foucault 2003, 201) The rejection of the idea of expression is based on the negation of the expressing subject, i.e., the author. In this view,

there is no truth except the text itself. Instead of the text's reference being the background of the writing embodied in the author's persona, it shifts to a subjective reference where the interpreter is left to understand the text from the text itself. Undoubtedly, this premise that Foucault presents in his research is merely a translation of the fundamentals of structuralist analysis in the French school, across its various contributors, including linguists, critics, and academics. Among its key principles is the concept of immanence, where meaning or meanings arise from the workings of the internal components of the system.

We previously mentioned that the stance towards the author in this manner is merely an expression of the idea of archaeological description. Perhaps one of the most rigid reflections of the synchronic approach (De Saussure 1989, 127-128), we also believe that the call for the author to assume the role of the "dead man" is simply a product of the philosophy of archaeological description. This approach requires the artifact to be a trace of a specific system, historically isolated from external factors and distant from the element of its origin or the conditions of its initial production. The aim of treating human subjects as "epistemological artifacts" is to focus on analyzing their internal system.

This represents a form of aesthetic philosophy in modern literary theory, which began with Viktor Shklovsky (1893–1984) when he founded the Petersburg Group, which later became the nucleus of Formalism. As a cultural pattern, it reflects the desire of the intellectual class at a certain point in European history to establish the principle of beauty or art as the sole goal of artistic works, independent of personalizing criticism or turning the discussion of the work into a discussion about the producer of the work. However, this could not have been achieved without the return to the binary of author/text to establish that philosophy (Shklovsky 2016).

This could be considered an implicit acknowledgment, at least in the foundational phase, of that aesthetic philosophy, which, in our view, still governs the cultural scene today, especially in the realm of discourse analysis in Europe and its former colonies. However, it is interesting to observe a certain level of dogmatism in the judgment of the death of the author, particularly when it comes to establishing the discourse of knowledge in the humanities. Abdel Wahab El-Messiri spent a significant portion of his academic life attempting to clarify the underlying cultural pattern embedded in the foreign nature of the humanities (Fares 2022).

2. Inputs to Discourse Analysis: Foucault, Discourse, and Ideology

Studies on the cultural inputs to Foucault's philosophical discourse seem rather modest, not daring to ask the appropriate questions for analyzing the references of his writing. When such questions are raised, the researcher often refrains from analyzing the deep relationship between those inputs and the subjects of Foucault's writings, as well as his perspective on various issues. One such instance is the article "Foucault's First Steps in Psychology," where David LeBrure justifies Foucault's interest in psychoanalysis by referring to two factors: the first being the intellectual climate of that era in France, particularly with the rise of Merleau-Ponty's phenomenology, which drew attention to the study of psychoanalysis. The second factor was Foucault's personal issues, including his suicide attempt in 1948 due to his troubled mental state, which led his father to consult the most prominent psychiatrist in France at the time, Jean Delay (Labreure 2004). Foucault later worked with Delay at the hospital, where his interest grew in combining psychology and philosophy, akin to what the Swiss scholar Ludwig Binswanger sought in developing Freudian psychoanalysis infused with the phenomenology of Husserl, a perspective known as "existential analysis." This marks a gradual transition from psychology to philosophy.

Three theses seem to converge for understanding Foucault's works from a critical perspective that does not exclude any possibility for analysis. The first is Colin Wilson's thesis of the "outsider," the second is Sigmund Freud's thesis on the sexual interpretation of knowledge writing as interpreted by James Miller and referenced by Guy Sorman, and the third is the ideological interpretation of the tendencies in the human sciences as seen by Abdel Wahab El-Messiri. There are intersections between these three theses that help explain a

facet of the interaction between the subjective and the objective, or the literary and the cognitive, in Foucault's writings as a whole. These intersections may assist in breaking out of the narrow circle created by discourse analysis in its French form, which is rigid and fixated on the text/truth axis.

From one perspective, Colin Wilson considers the phenomenon of the "outsider" as a hallmark of this age, likening this person to pimples that reflect the illness of contemporary civilization (Wilson 1982, 5-6). However, what is striking in Wilson's idea is his analysis of the outsider's character in a way that applies to many intellectuals who revolt, both covertly and overtly, against the societies they were born into. These individuals are marked by a high level of acumen that allows them to obscure the subjective aspect of behavior and writing behind a broad array of academic opinions.

2.1. Foucault and the Outsider

From one perspective, Colin Wilson considers the phenomenon of the "outsider" as a defining feature of this era, likening this person to pimples that reflect the illness of contemporary civilization (Wilson 1982, 5-6). However, what is striking in Wilson's idea is his analysis of the outsider's character in a way that applies to many intellectuals who covertly and overtly rebel against the societies they were born into. These individuals are distinguished by a high level of acumen that allows them to obscure the subjective aspect of behavior and writing, hidden behind a wide array of academic opinions.

This obscuration can be seen as a type of generalization, in the manner of philosophers, of experiences on patterns of phenomena. One of the institutions of epistemic archaeology was the search for the common structure between disparate phenomena in their historical existence. For Foucault, the common element between human phenomena with a social character is the structure independent of history, whether as a sequence of events or as a narrative of those events.

However, the outsider constructs abstract structures outside of his personal experience, for as an individual formed within his own society, he embodies the outcome of that culture. Although Wilson's idea needs some adjustment, the analysis of intellectuals like Foucault about their societies reflects a significant amount of alienation, most clearly seen in his notion of resistance and his view of power. The concept of power cannot be interpreted outside the realm of its manifestations in Foucault's own life, from his childhood and his tense relationship with his father to his later years. This may seem, to many readers today, as a retreat into Freudian views, but the truth is that developments in contemporary psychology confirm this type of analysis. Psychologists today note that the phenomenon of "pedophilia" that Foucault struggled with stems from an early separation in childhood, and that an individual does not naturally develop pedophilia, but rather this personal disposition forms gradually based on his unique experiences.

Alienation served as a prelude to interpreting the concept of resistance or opposition. Imad Rashad Othman notes that the true reason behind addiction lies in altering one's psychological state. People often believe, using the example of drug addicts, that these substances are used for mood enhancement. While this may represent one aspect of the truth, the core of addictive behavior lies in masking emotions rooted in a rejection of or opposition to reality. This undoubtedly explains the deep connection between deviant addictive behavior and the theme of opposition that characterized Foucault's philosophical writings.

2. 2. Psychoanalysis

Hans-Georg Gadamer criticized the humanities for their reliance on methodology, following the example of the natural sciences (Anz, Birus, and Gadamer 1982, 49). However, it seems that his critique of methodologies in art, as a model for the humanities, was not sufficiently clear to pave the way for a subsequent phase that could be considered a "post-methodology" stage. This does not mean that his criticism of methodological approaches to

artistic works lacked merit, but founding a philosophy for this field cannot rest solely on our dissatisfaction with previous critical works that mishandled aspects of art and its related disciplines. This is somewhat analogous to the issues that accompanied the application of psychoanalysis in literary criticism and discourse analysis.

The emergence of "psychoanalysis" was closely tied to the advent of modern psychology, pioneered by Sigmund Freud. This connection implies that psychoanalysis, like psychology, was primarily associated with the study of psychological or neurotic disorders. Freud himself presented this method in this light during his first lectures at the University of Vienna in 1916 (Freud 1995, 1995). Consequently, psychoanalysis in this form is suitable only for specific study samples characterized by "illness" or "neurosis." This limitation was one of the main reasons why many scholars revolted against the application of psychoanalysis in literary criticism.

The purpose here is not merely to judge psychoanalysis based on its origins as a method for treating psychological disorders, as its original designation suggests possibilities beyond those associated with Freud's therapeutic practices. This ambiguity in defining the concept of "psychoanalysis" was among the reasons for its exclusion from discourse analysis during the emergence of early formalism and later the advent of the "death of the author" doctrine introduced by Roland Barthes, a companion of Michel Foucault in thought and life.

Revisiting our stance on this relatively old theory is essential for addressing the epistemic discourse of Foucault and its implicit connections to his inner self. Unfortunately, the general framework constructed by the Parisian school within former colonies has firmly entrenched the notion of the author's death—whether in scholarly or literary writing. This framework was bolstered by writings that ventured into contextual historical and psychological analyses of literary texts, often misusing psychological theories at the expense of the text itself.

This is an undeniable reality, but it should not justify outright dismissal of the theory. Moreover, we contend that the issue of the author in Michel Foucault's thought is not a mere incidental matter but a reflection of a profound essence within his philosophy—or at least within his philosophical writings. It is, as Abdel Wahab El-Messiri suggests, a foundation for the ideology of writing (Fares 2022).

We must exercise caution when characterizing Foucault's discourse as ideological, ensuring that such characterization does not become an ideological framing of his philosophical and academic discourse. His renown as a "philosopher" implies, in our view, a requirement for transcendence—a condition that he does not meet epistemologically, at least. Our assertion that his positions, broadly speaking, are ideologically inclined yet cloaked in academic writing demonstrates, on one hand, the undeniable presence of bias within his discourse and, on the other, the embedded subjectivity within the very core of writing that presents itself as objective (Foucault 1972).

For this reason, critical studies of Foucault face at least two crises. The first is within the realm of discourse analysis, where an imperialistic and dogmatic separation has been imposed between the act of writing and its referential basis. The second lies in the focus on analyzing Foucault's personality from an individualistic, non-epistemic perspective.

Analyzing the epistemic/literary discourse in Foucault's work—alongside approximating the essence of power, surveillance, punishment, freedom, society, oppression, existentialism, socialism, bourgeoisie, and other recurring terminological tools in his writings, including the term "knowledge," which he manipulated in astonishing ways—becomes irrelevant if it abstains from invoking the cultural frameworks underpinning Foucaultian writing.

If academic research, at least in the Arab world, insists on marginalizing what Foucault and his cohort of French philosophers sought to marginalize and liberating what they sought to liberate, then we cannot consider such academic writing as anything other than a pathological intellectual phenomenon.

Michel Foucault was more of a philosophizing writer than a philosopher in the technical sense of the term. Writing about philosophy for decades does not suffice to make one a

philosopher unless two conditions are met: first, an epistemic transcendence that guarantees a paradigmatic and generalizing shift from which overarching theories of human thought emerge; and second, the transformation of knowledge from merely a tool for discussing scattered issues into an abstract subject of inquiry.

Notably, Foucault's academic discourse carried within it a fundamental cognitive framework: *The Archaeology of Knowledge*. This ideological inclination intimately fused the literary with the epistemic, excluding the essence of epistemology. In his writings, knowledge shifted from being a subject of contemplation to a tool for social and political critique.

Michel Foucault, often referred to as the "king of philosophy" of his time, was not only recognized for his iconic bald head, classic glasses, and polo shirts that lent him a certain romantic charm. From his youth, he was also known for his unconventional sexual tendencies and relationships, with notable episodes spanning his time in Europe, Tunisia, and later the United States.

In discourse analysis, it is valuable to examine the strained relationship between his tumultuous personal life and the concept of the "dead author"—a notion distinct from Barthes' idea of "the death of the author." Foucault appeared to use this concept to obscure aspects of his personal life behind his words, shielding himself from criticism while devoting his energy to critiquing institutions, families, individuals, societies, oppression, religion, human existence, and disciplines like organic and psychiatric medicine, prisons, and other manifestations of authority.

In Tunisia, during the presidency of Habib Bourguiba, Foucault allegedly leveraged power dynamics to exploit vulnerable individuals during his five-year stay. This connection between his personal life and his theoretical positions adds a complex layer to understanding his discourse.

The primary issue inherent in Freud's psychoanalysis was its foundational association between psychology and the study of pathology, effectively defining one in terms of the other. This connection shaped the general understanding of psychoanalysis as the study of pathological conditions. This interpretation significantly influenced the trajectory of psychoanalysis within literary criticism, where literary texts came to be viewed as manifestations of pathological symptoms (Macey 2019).

In this context, some contemporary Arab critics misapplied this perspective in their analysis of literary texts or discourses. Such approaches shifted literary studies away from exploring the uniqueness and aesthetic beauty of texts toward probing psychological struggles and oppressive complexes. This deviation often reduced the richness of literary works to mere reflections of psychological ailments, compromising the broader objectives of literary analysis.

The concept behind the general meanings of "psychology" and "psychoanalysis" is that research should focus on analyzing mental states without necessarily assuming they are pathological. Here, another issue arises regarding the use of psychoanalysis in analyzing artistic works. This problem goes beyond the bias of focusing the analysis on the author instead of concentrating on the discourse itself; it also extends to the influence of culture and history in shaping the identity of psychological illness (Lacan 1977).

Here, the focus should be on society's view, as the basic cultural component of human existence, of whether certain behaviors or conditions are considered "natural" or "pathological." When it comes to biological symptoms, it is possible, with some observation, to distinguish whether a phenomenon is natural or pathological, such as an anomaly in the kidneys' functioning. However, in human phenomena, cultural and historical perspectives play a crucial role. What may be considered deviant in one culture during a specific historical period could be seen differently in another culture and time.

Following this cultural interpretation of the concept of mental illness, global societies have categorized sexual deviance, for instance, or sexual attraction to children, into at least three groups: the first, where it is regarded as a sin deserving punishment; the second, where it is viewed as a disease; and the third, where it is seen in terms of human rights and individual freedoms. This shows that categorizing sexual deviance as a disease was a transitional phase

in the history of European, and generally Western, thought. Recently, the defense of these issues has shifted from intellectual circles to official institutions, and it has gained ideological significance.

2. 3. Discourse and Ideology

Zouaoui Bghoura refers to the difficulty of classifying Foucault's method of writing due to various factors: "The question of structuralism, post-structuralism, and Michel Foucault's stance toward them arises from the new texts we have from the philosopher, especially after the publication of his later works, including his sayings and writings, as well as a collection of his lectures given at the Collège de France. Methodologically, it is useful to pose this question because it allows us to determine the nature of this philosopher's thought, who is fond of difference, calls for rupture, seeks renewal, and strives for ambiguity and allusion, whether in his writing style, the presentation of his ideas, or his shift from one domain to another" (Bghoura 2014).

Ideology is born when behavior shifts from individual practice to writing. Abdel Wahab El-Messiri uses the term "ideology" to describe contemporary sexual orientations in Western societies because his focus was on the cognitive aspect of the phenomena. However, we should not overlook the psychological dimensions and their cultural frameworks, which were behind the institutionalization of what we might call "the normalization of mental illness" within the context of shaping contemporary ideologies.

Thus, Foucault's stance on addiction and sexual deviance was not only based on his personal view or desires but stemmed from a collective perspective, which became publicly visible in 1977 when he, along with a group of French writers, signed a petition advocating for the legalization of sexual relations with children. The foundational institutions of such an ideology are two crucial factors: first, the rejection of labelling "deviant" practices, such as those linked to addiction, as "pathological"; and second, the socialization of this stance, at least among intellectuals with a particular cultural perspective. However, it is important to note that post-revolutionary French society was one of the most prepared to accept such initiatives.

In order not to reduce our definition of sexual practice to merely an ideology, and to avoid overlooking the possibility that it does not entail a pathological state, we cannot ignore two accompanying phenomena in Michel Foucault's life. The first is that it was an addictive condition involving compulsive behavior that could lead its owner to destruction, either legal or biological—through illness or death—and both outcomes were realized in Foucault's life. This first characteristic was something that Sigmund Freud himself mentioned during his struggle with cocaine and tobacco addiction, which ultimately led to his death. The second accompanying phenomenon of the pathological trait is the physiological symptoms of this practice, which were the actual cause of Foucault's death in 1983.

Our labelling of this situation as pathological is not an attempt to justify those practices, as Foucault himself had lost all justification for his actions in his relentless effort to transform the condition into an ideological vision, adopted by contemporary societies. Furthermore, his intellectual writings turned into a form of objective equivalent to sexual experience. This background is the only starting point for analyzing the discourse of authority, institutions, and sexuality in Michel Foucault's writings. As for the adoption by intellectuals of ideas related to opposition, resistance, and defiance of authority and oppression in a mystical abstraction of Foucault's cultural references, it does not pertain to the actual discourse analysis in any way.

In the first part of his book *The History of Sexuality*, Foucault uses the term "repression" over a hundred times, often in conjunction with the actions of society, authority, or institutions. Foucault's discourse does not provide a precise definition of what is meant by the term "institution" in this context, except that it is linked to the act of repressing the individual's sexual behavior. The institution could, in fact, refer to society, the family, an administrative body, a school, or any other form of authority exercising "repression." However, what is often omitted is the context that led to the formation of discourse in this way. The book was first published in France in 1976, a date associated with two key events: the first occurred prior to the

publication of the book, when his work *Discipline and Punish* was released in 1975, about two years after the imprisonment of Bernard Dégager, Jean-Claude Gaillan, and Jean Bourchart, who were accused of sexually exploiting children. The second event took place after the book's publication, when Foucault participated in signing a petition urging the French authorities to legalize sexual activity with children. It becomes clear that interpreting the concept of repression in Foucault's discourse, when detached from its cultural process, is merely a form of what is left unsaid.

We have tried, as much as possible, to trace the relationship between those ideas that seem to be scattered in the phenomenon, such as archaeological description, the death of the author, and opposition to authority, in their complex connections with Michel Foucault's philosophy of sexuality as an individual. It seems that a considerable number of analyses that preceded us in approaching Foucault's discourse have avoided this synthesis. However, at times, it shifts from the realm of the unsaid to the realm of the stated, as evidenced by the introduction to the Arabic translation of the book: "The archeologist is not concerned with the system of ethics as a social, religious, or historical institution; rather, he is focused on the actual behavior of individuals towards themselves first. This is what Foucault calls the techniques of the self, making it become, in relation to the outside, a wave in the midst of the world" (Safadi, 1991, p. 08).

What concerns us from this statement is the relationship between the archaeological thinking, if we may call it that, and the other two aspects of thought: the death of the author and the sexual vision as both culture and practice. The purpose of the archaeological discourse, in its maturity and brilliance, is to obscure the self on the surface while implicitly solidifying it. By "self," we mean the freedom of sexual practice, in any form, manner, or with any partner, without judging the actor, in light of archaeology, and without judging the author in light of the death of the author.

Foucault explains his philosophy of sexuality and his stance on the institution of the "family" as follows: "What does not aim at procreation, or what is encompassed by procreation, loses its existence and right to existence, and its right to express itself. It is cast out, erased, and condemned to silence all at once. It is not only nonexistent but must not exist, and efforts are made to hide it as soon as it appears—whether through words or actions. For example, children, we know very well, have no sexuality: that is why sexuality is forbidden to them, why they are prevented from talking about it, why adults close their eyes and shut their ears when children bring it to light, imposing a complete and total silence" (Foucault, *The History of Sexuality*, 2004, 26).

Although he titled the book with the subtitle *Volonté de savoir* ("The Will to Knowledge"), his goal was not knowledge as much as the establishment of a critical intellectual system. He clarified the purpose of his writing with these most explicit words, even though the introductions suggest otherwise. In the second volume of *The History of Sexuality*, he stressed the justification for writing, stating: "This research was not a history of behaviors, nor a history of representations, but a history 'of sexuality.' The duality here is important. My goal was not to reconstruct the history of sexual behaviors and practices according to their successive forms, developments, and spread... What I wanted first was to stop at this very daily and very modern idea of sexuality: to distance myself from it, to surround its familiar obviousness, and to analyze the theoretical and practical context in which it is embedded" (Foucault, *The History of Sexuality*, 2004, 5).

At this stage of analysis, it is useful to refer to a summary provided by Abdel Wahab El-Messiri regarding the transformations in American society. His point is that the sexual vision, which is considered deviant in Eastern societies, is not merely an expression of a wild desire but an ideology that governs generations of enlightened thinkers (Darwish 2022). What, then, is the difference between a neurotic act being a discharge of individual desire and it being an ideological vision? This difference reveals the extent of the exchange in academic writings of many intellectuals, including Foucault, between individual nature and academic discourse, which is obfuscated by declaring the death of the author (Fares 2022).

As evidence of the blending of self and knowledge in philosophical writing, James Miller in his book *Foucault on Modern Sexuality* cites Foucault as saying, "He practices free sexual philosophy with his body, and decided not to adhere to the rules brought by modernity, rationalization, and capitalism" (Miller, 1995, 119). Furthermore, Meda Al-Fatih summarizes this by stating: "Michel Foucault was not only interested in theorizing about sexual practices, but he himself leaned towards sexual liberation and openness to all experiences, including the most deviant and sadistic... The mid-20th century was a period of liberation from all restrictions. While Foucault fought to make his obsession with children acceptable, Vladimir Nabokov, the American author of Russian origin, succeeded in publishing his controversial novel *Lolita*," (Darwish 2022) .

However, reducing the innovation brought by Foucault to the idea of resistance diminishes his academic role in critiquing the methods of the human sciences. This perhaps represents a fundamental commonality between him and Martin Heidegger, as both emerge from the same critical roots, diverging in their views later on. While Heidegger sees the primary flaw of the human sciences as their attempt to build methodologies modelled after the natural sciences, Foucault remains loyal to a long-standing European tradition of shaping human sciences in the image of natural science (Heidegger 1962). His choice of the term "archaeology" is a profound perceptual reflection of this methodological influence.

3. Discourse of Power and Power of Discourse: The Death of the Author Delegates Absolute Power to Discourse

We have made a careful review of the televised interview with the French philosopher Guy Sorman, Foucault's companion, as well as an examination of the key documents that contribute to the foundational gender dimension of Foucault's work. These include the petition signed by 69 French intellectuals demanding the legalization of sexual relations with children, the American philosopher James Miller's book on Foucault's non-philosophical biography, a report by The Times on the tensions in Foucault's personality (Miller 2000), and an article in Philosophy Magazine about Foucault's suicide attempt due to purely sexual reasons. This was done to demonstrate that the academic framework for this research was not just based on journalistic interpretations.

What is surprising is that most intellectuals perceive Foucault's moral scandal as a sudden shock, even though everything he engaged in through writing was a reflection of that latent inclination within him, which, through academic rigor, transformed into an ideology that he dedicated his efforts to serving until his death in 1984. Most online articles from magazines and newspapers treat this issue in such a way, perhaps because they had not critically analyzed his works, merely relying on Foucault's name as a living legend of philosophy, as evidence of the internal contradiction within the discourse of "Death of the Author." (Roudinesco 2009)

The rejection of Foucault's critical conception of power should not be seen as favoritism toward that power; such a deduction is deeply flawed. However, the essence of the critique aimed at the concept of power is, in fact, a concealment of other forms of domination, where culture is one of its most prominent tools. Unfortunately, the concept of power in Foucault's writings, and those influenced by him, has been reduced to a set of official and semi-official institutions, as well as structural and administrative associations. Yet, the exercise of domination can also originate from within pressure groups that are not necessarily formal or governmental, such as the domination by the prevailing culture, through the available publishing tools, and its consolidation of new ideologies.

Anwar Al-Jamaawi states, after the news spread regarding the Times and the televised interview with Sourman: "It is important for academic research to revisit the foundational structures governing Foucault's thought, and to examine the connections and disconnections between his philosophical ideas and his turbulent sexual identity. It is not far-fetched to suggest that the man devoted a significant portion of his theoretical efforts to grounding his deviant sexual identity" (Foucault 2012)

Many who have worked on Foucault's writings may not notice the connection between the concept of "Death of the Author" and his critique of power. Foucault explicitly states that power as a tool derives its dominance from the presence of the institution (Foucault 2012, 27). An institution, as a system manifested at various levels, may be of a formal governmental nature, or a social and customary nature. The more Foucault perceives the individual as oppressed by these different forms of institutions, the more he conceptualizes the extent of the power they exercise. Foucault presents the binary of power and institution, hiding— as the author— in the shadows of discourse, attempting to highlight that the system these two concepts represent is a universal one, which every intellectual should feel in relation to their social, cultural, governmental, and other institutions that impose constraints on individual practices. It should not be overlooked that what motivates intellectuals around the world to adopt this perspective is its truth from several angles. However, applying this view too broadly and dogmatically overlooks the need to study the cultural specificities of different societies.

Al-Jamaawi adds, "Foucault's personality suffered early from a split caused by the internal conflict between his homosexual tendencies and the societal repression of those inclinations." However, it appears to be a case of separation rather than a split, as there is no evidence of an internal struggle. The separation between him and society manifested early on, first in the form of his father, who forced him to visit a psychiatrist to treat his early deviant tendencies. The image of the institution took shape early on in the form of the father, the psychiatrist, and society. The continuation of the article further clarifies this: "He had been suffering from psychological and behavioral disturbances since his adolescence, and according to a report prepared by 'Philosophy' magazine, he attempted suicide at the age of 22. His father forcibly took him to see Guy Delay, a psychologist at the Saint Anne Hospital in Paris. After therapy sessions, the attending physician reported that Foucault's distress was due to his attachment to his homosexuality and his obsession with sadomasochism" (Macey 2019).

The French philosopher Guy Sorman did not hesitate to describe Foucault in the harshest terms: "This person is despicable. The violations he committed against Tunisian children are something I witnessed. Ghalem and I regret not condemning those shameful acts at the time. The issue of adulthood was not even on his mind; he was violating children who were not of the white race... Foucault was sexually harassing and assaulting Tunisian children. The little children would chase after Foucault and say, 'What about me? Take me...' They were eight, nine, and ten years old. He would throw money at them and say, 'We will meet at the known place at ten o'clock in the evening,'" referring to the city's cemetery (Foucault 2012).

This instinctual intellectual activity can be classified as a strange blend between the deeply subjective and unconscious sexual instinct and the intellectual tendency. The point of convergence between these two levels is what Abd al-Wahhab al-Masiri calls ideology (Fares 2022). However, the condition for considering it as such remains contingent upon the extent of readiness that Foucault demonstrated in defending himself through as much cultural and political struggle as possible. We do not believe there is another way to understand the symbol of "resistance" to authority and domination embodied in the psychological treatment of the phenomenon of madness, or prison sentences from his earliest sexual experience that shaped the contours of his intellectual character.

Conclusion

Michel Foucault's epistemic discourse represents one of the most intricate and multifaceted engagements with the relationship between knowledge, power, and subjectivity in modern philosophy. His work transcends the boundaries of academic philosophy, extending into literature, history, and social critique, making it impossible to analyze his intellectual contributions without acknowledging the profound impact of his personal experiences. The methodological foundations of his thought—archaeology, genealogy, and discourse analysis—serve not only as theoretical tools but also as mechanisms through which he redefined the role of the intellectual in society. Rather than perceiving knowledge as a neutral

or objective construct, Foucault exposed the hidden structures of power embedded within discourse, institutions, and cultural norms.

At the heart of Foucault's intellectual project lies a paradox: his critique of the author as a central figure in the production of meaning is itself a deeply personal and historically situated endeavor. His rejection of the authorial presence in discourse, his challenge to historical continuity, and his suspicion of grand narratives are all rooted in a broader effort to destabilize dominant modes of thought. However, as this study has shown, Foucault's own discourse cannot be entirely severed from the subjective influences that shaped it. His engagement with themes such as power, repression, and resistance is not merely an abstract exercise; rather, it reflects an underlying ideological and existential struggle that permeates his work.

This raises fundamental questions about the very nature of epistemological inquiry. Can we truly separate knowledge from the individual who produces it? If all discourse is conditioned by historical, cultural, and personal factors, then does the pursuit of objective knowledge become an unattainable ideal? Foucault's legacy forces us to reconsider the limits of neutrality in intellectual production and to acknowledge that the act of theorizing is, in itself, a form of power that shapes the way reality is perceived and constructed.

Furthermore, the Foucauldian approach to discourse analysis has profound implications for contemporary scholarship. It challenges researchers to adopt a more reflexive stance, recognizing their own positionality in the knowledge they produce. This is particularly relevant in the humanities and social sciences, where the interplay between subjectivity and interpretation is inescapable. The influence of Foucault's ideas extends beyond philosophy into critical theory, political thought, and cultural studies, providing a framework for analyzing the mechanisms through which power operates in modern societies.

Ultimately, Foucault's intellectual journey is emblematic of a broader tension within the history of thought—between the desire for systematic understanding and the recognition of the fluid, contingent nature of knowledge. His work compels us to navigate the fine line between deconstructing established truths and constructing new paradigms of understanding. While his critique of institutions and hegemonic discourse remains a powerful tool for challenging oppression, it also raises the question of whether deconstruction alone is sufficient. If knowledge is always implicated in power, then what possibilities remain for resistance, transformation, and the ethical pursuit of truth?

In this sense, Foucault's discourse does not offer final answers but rather opens an ongoing dialogue about the conditions of knowledge, the role of the intellectual, and the inextricable ties between discourse and lived experience. By interrogating the very foundations of epistemology, his work invites us to rethink not only how we understand history, society, and power but also how we position ourselves within the structures of knowledge we engage with. In the end, Foucault's greatest contribution may not be in providing definitive theories but in demonstrating the necessity of perpetual questioning—a commitment to intellectual restlessness that continues to shape contemporary thought.

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Determinarea – o problematică a limbii române contemporane

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Title: "Determination – an Issue Concerning the Contemporary Romanian Language"

Abstract: Through this article, we propose a synthesis of the main studies on determination in Romanian language, revealing the convergent or divergent perspectives adopted by the authors. At the same time, relying on arguments and facts of language itself (especially the problem of the article as a determinative morpheme), we include the category of determination, which is usually considered an issue of morphology, in an interdisciplinary sphere of concerns, engaging at least two complementary directions: morphology and semantics, respectively. Transversally, we debate the consistency of the theories that claim determination is a pure grammatical category of the noun, and stress a more plausible viewpoint, namely, to conceive determination as a semantic category.

Keywords: determination, article, noun; morpheme, grammatical category.

Rezumat: Prin articolul de față, ne propunem o sinteză a principalelor studii asupra determinării în limba română, cu relevarea perspectivelor convergente sau divergente adoptate de autori. Totodată, bazându-ne pe argumente și pe fapte de limbă propriu-zise (în special, problematica articolului ca morfem determinativ), includem categoria determinării, considerată îndeobște o chestiune de morfologie, într-o sferă interdisciplinară de preocupări, angajând cel puțin două direcții complementare: morfologia, respectiv semantica. Transversal, dezbatem consistența teoriilor care susțin că determinarea este o categorie pur gramaticală a substantivului și subliniem un punct de vedere mult mai plauzibil, respectiv conceperea determinării ca o categorie semantică.

Cuvinte-cheie: categorie gramaticală; morfem; determinare; substantiv; articol.

Considerații introductive

Categoriile gramaticale sunt „forme concrete de limbă, segmentale (fonem, morfem, combinație de foneme sau morfeme) sau suprasegmentale (intonția). Astfel privite, categoriile gramaticale constituie modul intern de organizare a materialului de forme dintr-o limbă” (Iordan, Guțu Romalo și Niculescu 1967, 55). Guvernând comportamentul gramatical al cuvintelor unei limbi, categoriile gramaticale sunt cele care creează clase de cuvinte, caracterizate prin similitudini gramaticale, adică părți de vorbire (Iordan, Guțu Romalo și Niculescu 1967, 65). Astfel, categoria gramaticală este „un sens gramatical generalizat, prezent în cuvinte sau în îmbinările de cuvinte din propoziție și în același timp abstras de la sensurile concrete ale acestor cuvinte” (Budagov 1961, 257).

Categoriile gramaticale pot fi privite ca fiind „niște *datum*-uri constând în expresia lingvistică a unor categorii logice, în sensul raporturilor stabilite de mintea omului între noțiuni, care corespund raporturilor existente în realitate între entități și caracteristicile acestora sau numai între caracteristicile entităților”. De aici rezultă că o categorie gramaticală are un *conținut categorial* (care constă în raportul stabilit de mintea omului între noțiuni) și o *formă categorială* (prin care se înțelege marca raportului respectiv (Dimitriu 1999, 12).

Prin urmare, *categoriile gramaticale*, elemente de conținut specifice părților de vorbire flexibile, sunt sensuri logico-gramaticale, distincte de sensurile lexicale, realizate prin mijloace specializate de tip morfematic la nivelul expresiei și exprimă noțiuni morfologice fundamentale.

Aceste categorii sunt deosebit de importante pentru descrierea structurii gramaticale specifice fiecărei limbi, ele fiind rezultatul prezenței în cadrul unei limbi a unor „indici formali proprii” (Iordan, Guțu Romalo și Niculescu 1967, 55), iar, după cum precizam în secțiunea dedicată părților de vorbire, specificul fiecărei limbi „se manifestă în organizarea categoriilor ei gramaticale sau în mijloacele lingvistice prin care se realizează fiecare categorie în parte.” (Iordan, Guțu Romalo și Niculescu 1967, 55).

Categoriile gramaticale din limba română au fost clasificate după natura lor, după mijloacele prin care sunt exprimate, precum și după rolul lor (Iordan, Guțu Romalo și Niculescu 1967, 56-65).

După **natura** lor și după mijloacele prin care sunt exprimate:

- În domeniul flexiunii nominale (substantiv, adjectiv, numeral), categoriile gramaticale realizate sunt genul, numărul și cazul.
- În domeniul flexiunii pronominale, categoriile gramaticale realizate sunt genul, numărul, persoana și cazul.
- În domeniul flexiunii verbale, categoriile gramaticale realizate sunt persoana, numărul, modul, timpul și diateza.
- La adjective și la unele adverbe (de mod, o parte din cele de loc și de timp) intervine comparația, modalități de expresie specifice.

După **rolul** lor:

- **Categoriile gramaticale flexionare** se manifestă în comportamentul gramatical al cuvintelor flexibile, aici fiind incluse: genul, numărul, persoana, modul, timpul, diateza.
- **Categoriile gramaticale de relație** sunt considerate categoria cazului (aceasta se realizează și flexionar), categoria determinării și categoria comparației..

D.D. Drașoveanu folosește termenul *categorie* în accepțiunea formulată de J. Vendryès, înțelegând prin *categorie* acele noțiuni care se exprimă prin intermediul *morfemelor*. Premisa concepției lui D.D. Drașoveanu stipulează că *morfemul* este echivalent cu *flectivul*, ceea ce duce la un inventar în care se cuprinde și articolul alături de desinențe, sufixe flexionare, alternanțele, accentul etc.), după cum evidențiem în secțiunea *Determinare vs articol*.

Categoriile gramaticale din limba română menționate în GLR sunt genul, numărul, cazul, gradul de comparație, persoana, diateza, modul și timpul (GLR - I 1966, 36 și urm.). GBLR definește categoriile gramaticale ca fiind „semnificații/valori gramaticale care își găsesc o marcare flexionară repetabilă pentru o clasă numeroasă de cuvinte și în funcție de care clasele de lexeme își schimbă forma în cursul flexiunii [...]” (GBLR 2010, 5). Conform GBLR, categorii gramaticale sunt genul, numărul, cazul, gradul de intensitate, persoana, modul și timpul. În GALR, categoriile gramaticale sunt menționate în cadrul capitolelor dedicate fiecărei clase lexico-gramaticale. Astfel, în limba română, categorii gramaticale sunt genul, numărul, cazul, gradul de intensitate, persoana, modul, timpul, aspectul și diateza.

Determinarea în cadrul grupului nominal

Din inventarul categoriilor gramaticale specifice substantivului vom discuta posibilitatea acceptării sau excluderii determinării din rândul categoriilor gramaticale specifice substantivului.

Conform GLR, categoriile gramaticale proprii limbii române sunt genul, numărul, cazul, gradul de comparație, persoana, diateza, modul și timpul, determinarea nefiind inclusă între

acestea (GLR - I 1966, 36-41). Specifică substantivului se consideră a fi declinarea (nu în calitate de categorie gramaticală!), care poate fi articulată (declinarea substantivelor însoțite de articol hotărât enclitic) și nearticulată (declinarea substantivelor care sunt lipsite de articol hotărât enclitic, dar care pot fi însoțite de articol hotărât sau de orice alt determinant) (GLR - I 1966, 82-96). În GLR, determinarea nu este considerată o categorie gramaticală specifică substantivului, iar în ceea ce ne privește apreciem ca fiind justificată această abordare. Determinarea realizată prin articol putem să o acceptăm ca fiind o categorie flexionară, deoarece ne indică gradul de individualizare al referentului substantival, dar aceasta nu este nici pe departe suficient pentru a o privi ca o categorie gramaticală de sine stătătoare.

Categoria gramaticală a determinării este una justificată și justificabilă, bazându-ne chiar pe un fapt consemnat în GLR care admite existența unor situații în care identificarea articolului ca parte de vorbire este dificil de realizat. În plus, având în vedere că în cadrul flexiunii nominale relațiile de determinare iau naștere între un substantiv și elementele care îi modifică sfera semantică, categoria determinării cuprinde o clasă de morfeme care facilitează separarea unui obiect de mulțimea de obiecte de același fel și, în acest mod, realizează individualizarea acestuia. În sfera determinării, sunt incluse adjectivul calificativ (*cartea bună*), adjectivul determinativ (posesiv, demonstrativ, relativ: *cartea mea, această carte, care carte*), articolul hotărât și articolul nehotărât (Iordan, Guțu Romalo și Niculescu 1967, 63-64; 166-179).

În ceea ce privește tipologia determinanților, după gradul de determinare sau indeterminare a conceptului pe care îl exprimă, aceștia sunt clasificați în *determinanți definiți* (determinații pronominali: articolul și adjectivele pronominale) și *determinanți indefiniți* (determinații adjectivale și cei care exprimă un concept nedeterminat).

Ca element de individualitate a limbii române între celelalte limbi romanice, poate fi menționată existența *predeterminanților*. Aceștia pot apărea atât proclitic, cât și enclitic. Predeterminanți propriu-ziși sunt doar articolul nehotărât, adjectivul relativ (interogativ) și adjectivul nehotărât, ceilalți apărând în condiții sintagmatice diferite, atât proclitic, cât și enclitic.

Dintre determinanți, cel care realizează cel mai abstract procedeu de determinare este considerat a fi „articolul, care, ca morfem al determinării, nu aduce un plus de informație, ci o definire mai precisă a conținutului noțional al substantivului” (Iordan, Guțu Romalo și Niculescu 1967, 63). Această soluție este adoptată pentru a rezolva contradicția dintre considerarea articolului ca instrument gramatical și parte de vorbire separată, deși sunt admise următoarele particularități ale articolului în limba română: ● articolul hotărât nu exclude existența adjectivelor pronominale posesive, motiv pentru care s-ar putea vorbi de o dublă determinare; ● între articol și substantive se produce uneori o fuziune totală, articolul hotărât contopindu-se cu desinențele cazuale; ● în cazurile genitiv și dativ, substantivul apare doar articulat, iar la nominativ și acuzativ frecvența apariției nearticulate a substantivului este redusă.

Argumentele care stau la baza excluderii articolului dintre părțile de vorbire și a încadrării acestuia în clasa morfemelor, ca morfem al categoriei determinării, sunt următoarele (Iordan, Guțu Romalo și Niculescu 1967, 167-168): ● numărul elementelor lingvistice considerate articole este foarte restrâns; ● articolele sunt limitate distribuțional, apărând doar în vecinătatea unui substantiv, în directă proximitate, sau alipite, uneori fuzionând chiar fonetic cu substantivul sau într-o grupare în care apare obligatoriu un substantiv; ● articolele au un conținut semantic abstract care nu poate fi definit sau descris individual, decât prin raportare la substantiv; ● alăturarea articolelor la substantiv are ca efect numai restrângerea sferei de referire a substantivului, limitând, până la individualizare, obiectele indicate de substantiv; ● articolul cere substantivul; ● articolul poate fi cerut de un alt element prezent în comunicare (de exemplu, cuvântul *tot* cere articularea substantivului: *tot orașul*). Acesta este considerat un argument atât în favoarea considerării articolului ca morfem dependent, de același tip ca desinențele care exprimă numărul, cazul etc., cât și în favoarea existenței categoriei gramaticale a determinării.

Prin urmare, categoria gramaticală a determinării se manifestă prin articol, acesta din urmă reprezentând modalitatea gramaticală de exprimare a determinării, și cuprinde trei valori: nedeterminat, determinat nedefinit și determinat definit, care se organizează în opozițiile: nedeterminat – determinat definit; nedeterminat – determinat nedefinit; determinat nedefinit – determinat definit (Iordan, Guțu Romalo și Niculescu 1967, 169-171).

Articolele apar, în numeroase cazuri, complet străine de categoria determinării, iar în alte cazuri dețin și alte roluri pe lângă cel de morfeme ale categoriei determinării, după cum urmează (Iordan, Guțu Romalo și Niculescu 1967, 169-171): ● contribuind la exprimarea cazului substantivelor prin faptul că variază după gen, număr și caz, articolul îndeplinește rolul de indice al cazului și de morfem al determinării; ● există situații în care articolul nu are calitatea de morfem al determinării (de exemplu, în cadrul prepoziției *înaintea*, unde *-a* are doar rolul de a distinge prepoziția de adverb; în formele *unul, altul, al treilea* etc. unde *-l*, respectiv *-a* fac parte din structura pronumelui nedefinit, respectiv a numeralului; finala substantivelor proprii nume de persoană, precum și articolul proclitic *lui*, specific substantivelor proprii masculine, nume de persoană sunt, de asemenea, străine de categoria determinării, fiind doar indici ai cazului; articolul mai poate avea doar rolul de indice al substantivizării când însoțește părți de vorbire substantivate).

Așadar, articolul „are rolul de morfem al determinării numai în situațiile în care este posibilă măcar una dintre opozițiile proprii categoriei determinării, și anume dacă această opoziție apare în cursul întregii paradigme a cuvântului” (Iordan, Guțu Romalo și Niculescu 1967, 171).

Articolul definit enclitic – morfem al determinării este folosit (Iordan, Guțu Romalo și Niculescu 1967, 175-177): ● când substantivul este însoțit de un atribut determinativ care exprimă o caracteristică a obiectului indicat de substantivul regent care îl individualizează între obiectele din aceeași categorie; ● când substantivul nu este însoțit de un atribut, dar indică un obiect care este cunoscut fie pentru că apăruse într-un context anterior, fie pentru că exprimă fenomene sau senzații general-umane; fie pentru că indică o ființă unică pentru un anumit vorbitor; ● când substantivul indică specia ca totalitate; ● când substantivul face parte din construcția cu caracter fix *a face pe ~*; ● când substantivul este însoțit de adjectivul *tot* este întotdeauna articulat; ● când substantivul precedă adjectivul *întreg* este articulat, iar atunci când este precedat de adjectivul *întreg* poate fi atât articulat, cât și nearticulat; ● când substantivul este precedat de adjectivul *biet* poate fi atât articulat, cât și nearticulat.

Substantivul determinat nedefinit se întrebuințează în condiții similare celor prezentate la articolul determinat definit (Iordan, Guțu Romalo și Niculescu 1967, 177).

În ceea ce privește raportul dintre articolul genitival (sau posesiv), respectiv articolul adjectival (sau demonstrativ) și categoria determinării, se poate considera că: primul nu poate fi inclus printre morfemele categoriei determinării, deoarece prezența sau absența acestuia în anumite poziții nu presupune niciun fel de diferență sub aspectul determinării; cel de-al doilea, prin particularitățile de construcție și prin semantică, se apropie mai mult de pronumele și adjectivul demonstrativ decât de morfemele categoriei determinării (Iordan, Guțu Romalo și Niculescu 1967, 177-179).

Concluzia se îndreaptă spre a considera că articolul nu-și justifică această calitate, cea de parte de vorbire de sine stătătoare, rolul cel mai important al acestuia fiind cel de a constitui expresia gramaticală a categoriei determinării, fără să aibă statut de parte de vorbire, așa cum nu poate să actualizeze acest statut nici în situațiile în care are alte roluri formative, de indice al cazului sau al substantivării.

Determinare vs articol

Alți autori acceptă existența categoriei gramaticale a determinării, pe care o detaliază în cadrul a două secțiuni: „Determinarea minimală” (Iordan, Guțu Romalo și Niculescu 1967, 177-179) și „Articolul, morfem de determinare minimală” (Iordan și Robu 1978, 344-345).

Astfel, această categorie gramaticală este specifică numelui, „constă în actualizarea semnificativului ca *definit* (*notoriu*) sau *nondeterminat*, prin marcarea lui cu determinante de

actualitate" (Iordan și Robu 1978, 344) și se realizează în două forme distincte, bazate pe relații distincte: determinarea minimală și determinarea liberă. Dintre acestea, categoria determinării cuprinde numai **determinarea minimală** care este marcată prin unități din clasa morfemelor *articol hotărât* și *nehotărât*, deoarece doar în cazul acestei relații se poate vorbi de o *sintagmă-cuvânt*, o *sintagmă legată* (de exemplu, *copil + ul*) și, astfel, *sintagma lexem determinat + morfem determinant minimal* ocupă o singură poziție sintactică, în timp ce, în cazurile de **determinare liberă** (de exemplu, *copilul sănătos*), determinatele și determinantele se află pe poziții sintactice distincte.

Toate articolele din limba română (articolul hotărât enclitic, articolul nehotărât, articolul genitival și cel demonstrativ) sunt considerate a fi o clasă de morfeme, iar sensul gramatical al categoriei determinării este acela de a contribui la individualizarea numelui „în diferite grade și nuanțe: *Individualizare + Definit*, *Individualizare + Nondefinit*, *Individualizare + Apartenență* etc., toate plecând de la formele nedeterminate și considerate ca *determinare zero*, deci nefiind actualizate de articol" (Iordan și Robu 1978, 345).

Pe cale de consecință, articolul este catalogat de autori ca morfem de determinare minimală și exclus din sistemul claselor gramaticale de cuvinte, fiind considerat ca o clasă de morfeme gramaticale. Determinarea devine în acest mod atât o problemă de semantică, cât și una de morfologie, din moment ce articolul este un mijloc de flexiune a numelui și, în plus, determinarea realizată prin alte mijloace (pronume, adjective, substantive, numerale, adverbe) depinde de natura determinării minimale a numelui cu articol (Iordan și Robu 1978, 355).

Existența *articolului zero*, specific formelor nemarcate cu articol, este motivată din necesitatea de a asigura funcția opozițiilor în cadrul sistemului paradigmatic al numelui.

Pe baza celor expuse, concluzia este că articolul în limba română este morfem de determinare minimală, iar determinarea este o categorie gramaticală specifică substantivului.

Ion Coteanu nu indică determinarea ca fiind o categorie gramaticală a substantivului, fapt dovedit și prin aceea că autorul tratează articolul ca parte de vorbire distinctă, atât în realizarea de articol nehotărât, cât și atunci când acesta apare ca articol hotărât (Coteanu 1982, 107-121). Nici Mioara Avram nu consideră determinarea ca fiind o categorie gramaticală a substantivului. Autoarea precizează că lipsa de independență formală a articolului l-a transformat într-o parte de vorbire controversată în limba română, care a dus chiar la propunerea unei soluții de recunoaștere a unei categorii morfologice a „determinării”, categorie în care ar fi incluse numai unele articole (Avram 1986, 66). Această propunere este dificil de acceptat de majoritatea specialiștilor, întrucât articolul ar urma să fie prezentat ca parte de vorbire distinctă.

Corneliu Dimitriu consideră că toate cuvintele noționale care indică numele entităților sau numele numelor entităților și care alcătuiesc clasa substantivelor au doar trei categorii gramaticale: gen, număr și caz, iar articolul hotărât enclitic este încadrat ca flectiv propriu-zis (Dimitriu 1999, 45-55).

Pe un spațiu generos, amplu argumentată, problematica determinării este abordată în capitolul „Clasa articolelor” (Dimitriu 1999, 144-184). După ce sunt prezentate părerile unor autori reprezentativi care consideră că determinarea este o categorie gramaticală specifică substantivului, autorul lansează și argumentează ideea că „la substantivele limbii române nu este convenabil ca determinarea să fie considerată o categorie gramaticală (Dimitriu 1999, 154). Motivele pe care se bazează afirmația de mai sus au legătură directă cu forma și conținutul determinării.

În primul rând, afirmația potrivit căreia **conținutul** determinării este un element specific prin care se realizează individualizarea entității denumite este valabilă numai pentru anumite substantive dintre cele care îndeplinesc condiția individualizării fără *adaos* semantic, adică pentru acelea care realizează cel puțin una dintre opozițiile morfologice admise: determinare Ø (*om*) / determinare nehotărâtă (*un om*); determinare Ø (*om*) / determinare hotărâtă (*omul*); determinare nehotărâtă (*un om*) / determinare hotărâtă (*omul*). Aceste opoziții pot apărea mai ales la unele toponime (*Buzău / Buzăul*), dar și la unele substantive comune și proprii care

îndeplinesc condiția individualizării fără *adaos* semantic și admit opoziția determinare morfologică / determinare sintactică prin atribute adjectival pronominal (om, **un om**, **omul / acest om**; Elena / **această Elenă** etc.).

La substantivele pentru care nu se realizează pozițiile menționate (*moca, nirvana, japca, tălpășita, Toma, omule, codrule* etc.) conținutul determinării nu apare. Tot în afara conținutului determinării sunt substantivele proprii invariabile (*Gheorghe, Adoamnei* etc.), precum și substantivele comune care desemnează categoria, specia etc. (**omul sfințește locul**) și pentru care „articolul hotărât enclitic indică opusul individualizării, adică generalizarea” (Dimitriu 1999, 154-155).

În al doilea rând, **forma** determinării „nu este reprezentată printr-un sistem unitar de mărci”, ceea ce are drept consecință „faptul că vorbitorul de limba română nu are la substantiv conștiința existenței categoriei gramaticale a determinării” (Dimitriu 1999, 155).

Pornind de la definirea cuvântului, autorul conchide: „atâta timp cât prepozițiile, verbele auxiliare, formele neaccentuate de acuzativ și de dativ ale pronumelor reflexive și adverbele de comparație și de negație sunt părți de vorbire, trebuie să admitem – dacă aplicăm consecvent principiul – că și articolele care sunt cuvinte (*cel, cea, al, a, o, lui proclitic* etc.) reprezintă **părți de vorbire**.” (Dimitriu 1999, 157). Astfel, articolele reprezintă o clasă unitară formată din elemente care sunt întotdeauna părți de vorbire – flectiv, cuvinte nenoționale.

În concluzie, având în vedere cele prezentate, se poate considera că substantivul românesc nu are categoria gramaticală a determinării, deoarece, asemănător „aspectului” verbal, pe de o parte, doar anumite substantive au un conținut al determinării, iar, pe de altă parte, acest conținut nu se exprimă printr-un sistem unitar de mărci.

Se poate admite existența categoriei gramaticale a determinării cu precizarea că substantivul variază în funcție de trei categorii gramaticale, și anume determinarea, numărul și cazul. **Conținutul** acestei categorii gramaticale se consideră a fi de natură deictică și sintactică, fiind „interpretarea lingvistică a raportului dintre subiectul vorbitor și «obiectul» denumit de substantiv, din perspectiva cunoașterii în interiorul relației clasă-constituenți.” (Irimia 2008, 58-64).

În ceea ce privește **opoziția internă** a categoriei, aceasta se dezvoltă între trei termeni: *nedeterminare / determinare minimă* (sau *nedefinită*) / *determinare maximă* (sau *definită*); este graduală (*student – un student – studentul*) și se dezvoltă mai ales în variantele: *nedeterminare – determinare*, respectiv *determinare minimă – determinare maximă*.

Nedeterminarea caracterizează substantivele care rămân în afara opoziției cunoscut/necunoscut. Aceasta poate fi obiectivă sau subiectivă. Nedeterminarea obiectivă are natură sintactică, în interiorul funcției sintactice pe care o realizează substantivul având conținut semantic descriptiv. Nedeterminarea subiectivă este reprezentată de interesul subiectului vorbitor față de „obiectul” denumit de substantiv ca reprezentând o anumită clasă semantic-lexicală (Irimia 2008, 58-59).

Determinarea are mai ales conținut sintactic, dezvoltarea unor funcții sintactice echivalând cu ieșirea substantivului din condiția lexicală de element care denumește clasa de obiecte, în condiția gramaticală de nume care denumește un obiect particular prin intermediul funcției sintactice a substantivului care poate fi subiect, complement direct, atribut, complement indirect etc. Cu toate acestea, se precizează că substantivul poate rămâne nedeterminat dacă nedeterminarea este o trăsătură semantic-lexicală (*N-am găsit nici unt, nici brânză.*) sau dacă aceasta maschează sensul de determinare minimă, în situația în care funcțiile sintactice de subiect sau de complement direct sunt realizate prin substantive la plural (*Au venit studenți.*).

Determinarea minimă se realizează atunci când un obiect din propria clasă de obiecte se detașează de celelalte, deși vorbitorul nu îi identifică un element identitar distinct, fie pentru că îl consideră asemănător celorlalte obiecte ale clasei, fie pentru că nu-i cunoaște încă individualitatea între acestea, din fiecare dintre situații rezultând valori semantice distincte. În situația în care vorbitorul nu îi identifică un element identitar distinct pentru că îl consideră asemănător celorlalte obiecte ale clasei, obiectul denumit este caracterizat din perspectiva

individualității clasei din care face parte (**Un director nu se comportă astfel.**), iar în situația în care vorbitorul îl consideră asemănător celorlalte obiecte ale clasei pentru că nu-i cunoaște încă individualitatea între acestea, obiectul este introdus în procesul de cunoaștere, în acest mod realizând prima treaptă, a detașării, în acest proces (Irimia 2008, 59-60).

Determinarea maximă reprezintă individualizarea unui obiect dintr-o clasă de obiecte prin intermediul informației furnizate prin flectiv, informație care îl face cunoscut și, implicit, concret, finit. Cunoașterea poate fi preexistentă actului lingvistic (aici se încadrează substantive care denumesc obiecte unice; obiecte neanalizabile în interiorul raportului obiect-clasă, substantivele *singularia tantum*; părți componente ale organismului uman; clasa de obiecte) sau se realizează în timpul derulării actului de comunicare lingvistică (aici se încadrează substantive care sunt reluate în succesiunea sintactică a textului, cele devenite cunoscute prin desfășurarea anterioară a textului, precum și substantivele determinate de atribute de identificare și de complinire) (Irimia 2008, 60-61).

Astfel, prin conținutul său semantic, categoria gramaticală a determinării intră în raporturi de intercondiționare cu conținutul lexical al substantivelor, realizarea ei depinzând de clasele semantice în care acestea sunt înscrise. Prin urmare, substantivele proprii nu cunosc categoria determinării, ele având sensul de determinare maximă ca o componentă lexico-gramaticală constantă; substantivele *singularia tantum* nu realizează sensul de determinare minimă, din moment ce ele nu cunosc distincția *obiect/clasă de obiecte*. Substantive cum ar fi *aur, argint, lapte, zahăr, unt* etc. cunosc determinarea \emptyset sau determinarea maximă, iar cele *singularia tantum* care denumesc obiecte unice cunosc numai determinarea maximă, fiind asimilate substantivelor proprii.

Determinarea realizează opozițiile din interiorul categoriei prin morfeme specifice: morfemul \emptyset și articolul (nehotărât și cel hotărât) (Irimia 2008, 61-64). Prin urmare, morfemul \emptyset marchează nedeterminarea (determinarea \emptyset), atât la singular, cât și la plural, doar la nominativ și acuzativ, genitivul și dativul fiind incompatibile cu nedeterminarea, iar vocativul situându-se în afara opozițiilor categoriei determinării; determinarea minimă se exprimă prin articolul nehotărât, morfem liber, care este proclitic și variabil după gen, număr și caz, iar determinarea maximă se exprimă prin articol hotărât, morfem enclitic, variabil după gen, număr și caz.

Prin urmare, *determinarea* are următoarele sensuri: • pentru substantivele proprii, sensul de *determinare* are *origine lexicală* și se va vorbi despre o *determinare lexicală*; • atunci când se realizează prin intermediul unei relații sintactice de determinare, sensul de determinare are origine *sintactică* (*determinare sintactică*); • în cazul în care se manifestă în interiorul paradigmei determinării, originea este *categorial-morfologică*. Între determinarea categorială și cea lexicală, raportul este de incompatibilitate, iar determinarea morfologică și determinarea sintactică se află în raport de complementaritate (Irimia 2008, 63). În timp ce prin articolul *cel, cei* se consideră că se poate realiza opoziția categorială specifică determinării prin cuantificatori, determinarea prin adjective pronominale demonstrative rămâne unică pentru întreaga sintagmă nominală, când acestea precedă adjectivul (*acești plop*) și este redundantă când urmează substantivul (*plop* *aceștia*).

O altă particularitate semnalată are în vedere substantivele aflate sub regim prepozițional în realizarea diferitelor funcții sintactice care se caracterizează, la singular, prin neutralizarea opoziției sau reorganizarea acesteia la nivelul unor sintagme nominale cu substantivul precedat de prepoziție în poziția regent. Astfel, prepoziția *cu* cere articol hotărât (excepția se manifestă atunci când aceasta însoțește substantive *singularia tantum*); celelalte prepoziții specifice cazului acuzativ se construiesc cu substantive nearticulate: substantivele grade de rudenie rămân articulate, indiferent de prepoziția cu care se construiesc. Nu cunosc dependența prepozițională substantivele-nume de ființe umane care implică opoziția determinare definită/determinare nedefinită (*M-am întâlnit cu un prieten.*). În schimb, substantivele care denumesc ocupații se subordonează condiționării prepoziționale (*Am plecat cu preotul.*), dar, prin negarea sensului „cunoscut”, se reorganizează opoziția la nivelul sintagmei nominale.

În ceea ce privește prepozițiile care cer genitivul și dativul, acestea cer articularea substantivului. Determinarea minimă (nedefinită) și determinarea maximă (definită) sunt considerate a reprezenta cele două sensuri care prin dezvoltare pot reorganiza opoziția. În funcție de sensul lexical al substantivului, opoziția este sau nu condiționată sintactic, în dezvoltarea celor două determinări precizate. Dacă substantivul este însoțit de pronumele adjectivale nehotărâte, relative, negative, sensul de determinare categorială se supune sensului general al sintagmei. În exprimarea determinării definite, morfemul *-l*, respectiv *-a* poate fi dublat atât de morfemul *cel*, care este variabil după gen, număr și caz, sau poate fi substituit de morfemul *al*, care este variabil, după gen, număr și caz, ambele morfele considerându-se că reliefează perspectiva din care se realizează procesul cunoașterii „obiectului” denumit de substantivul-centru al unei sintagme nominale. Astfel, morfemul *cel* intensifică sensul de determinare din perspectiva unei caracteristici, exprimată adjectival, iar morfemul *al* realizează sensul de determinare din perspectiva sensurilor de „posesie” și își manifestă această calitate (de morfem al determinării) atunci când substantivul în genitiv precedă substantivul-centru al unei sintagme nominale.

Se mai poate admite existența categoriei gramaticale a determinării, acest fapt reieșind din chiar precizarea că substantivele cunosc flexiunea după gen, număr, caz și determinare (Găitănanu 1998, 37). Pornind de la premisa că articolul are un statut aparte în cadrul claselor gramaticale de cuvinte (din cauza lipsei de conținut lexical și de autonomie semantică) și că acesta ar putea fi privit ca o „unealtă gramaticală”, „un instrument gramatical în cadrul categoriei determinării”, un morfem gramatical (Găitănanu 1998, 63), această clasă de cuvinte are o omogenitate relativă. Raportându-se la cele trei opoziții care alcătuiesc structura categoriei gramaticale a determinării (*articulat hotărât – articulat nehotărât; articulat nehotărât – nearticulat și articulat nehotărât – nearticulat*), autorul remarcă faptul că, în interiorul opoziției *articulat hotărât – articulat nehotărât*, prima latură a opoziției este exprimată prin morfele, iar cealaltă, prin părți de vorbire.

Prin urmare, pe baza celor enunțate, Ștefan Găitănanu subliniază că această categorie gramaticală este *semigramaticalizată*, este „un fenomen mult mai amplu decât presupune existența articolului și că elementele susceptibile de a fi denumite articole sunt mult mai puține ca număr decât se consideră în mod obișnuit” (Găitănanu 1998, 64-65).

Determinarea se caracterizează prin faptul că realizează restrângerea sferei unei noțiuni prin atribuirea de însușiri. Aceasta poate fi *deictică*, dacă funcția referențială suprapune numele obiectului real, și *contextuală*, când se individualizează un nume prin reluarea sau anticiparea unor informații din/în contexte diferite (Găitănanu 1998, 65). Astfel, determinarea se realizează prin: • articol care realizează determinarea abstractă, fără atribuire de însușiri, prin posibilitatea de a marca totalitatea, prin funcția generică; parțialitatea și unicitatea; • modificatori adjectivali. În timp ce articolul posesiv și cel genitival sunt delimitate clar de categoria morfemului, articolul hotărât și cel nehotărât își delimitează rolul de articol, respectiv de morfem doar prin angajarea în structurile categoriei determinării. Pentru formele pronominale de tipul: *dânsul, unul, domnia ta* etc., se consideră că articolul nu se justifică nici prin categoria determinării, deci nu poate fi catalogat ca morfem al determinării, nu poate fi considerat nici element de compunere, ci este „un deictic absolut fără de care pronumele respective nu apar niciodată” (Găitănanu 1998, 66).

Pe baza structurii semantice a determinării, autorul subliniază că:

- ❖ articolul hotărât are cinci valori (Găitănanu 1998, 71-72):
 - **valoare anaforică** (prin aceasta se reia informația dintr-un context anterior: *Pe stradă merge un copil. La colț, copilul se oprește.*);
 - **valoare generică** (se referă la totalitatea elementelor care compun sfera noțiunii denumite de substantiv: *Omul este un animal sociabil.*);

- **valoare demonstrativă** (presupune realizarea determinării deictice, așa cum e implicată de adjectivele pronominale demonstrative: *Dă-mi și mie ziarul!*);
- **valoare implicită** (determinarea deictică se întâlnește cu unicitatea obiectului angajat în funcția referențială a substantivului: *Răsare soarele.*);
- **valoare conversivă** (substantivează elementele altor părți de vorbire: *binele, răul* etc.).

❖ articolul nehotărât intră în relație de determinare cu următoarele semnificații dominante (Găitănuș 1998, 73-74):

- **valoare ineptivă** (prin aceasta se introduce o informație nouă: *O mașină intră în parcare.*);
- **valoare generică** (proiectează în cunoaștere totalitatea sferei: *Un copil trebuie să-și asculte părinții.*);
- **valoare calificativă** (conferă substantivelor funcție determinativă: *Ea este o artistă în subtilizarea cârților.*);
- **valoare cantitativă** (implică omonimia și sinonimia cu adjectivul-numeral *un*: *Irina avea un bărbat și o fată.*);
- **valoare conversivă** (substantivează elementele altor părți de vorbire: *un bine, un rău* etc.).

D.D. Drașoveanu oferă o altă perspectivă, deoarece, prin *categorii*, înțelege acele noțiuni care se exprimă prin intermediul *morfemelor* (în concepția lui D.D. Drașoveanu, *morfem = flectiv*), iar consecințele sunt următoarele (Drașoveanu 1997, 78):

1. sub termenul *morfem = flectiv* nu sunt cuprinse nici rădăcina, nici afixele derivate;
2. sub termenul *morfem = flectiv* sunt cuprinse: desinențele; sufixele flexionare; alternanțele; accentul; *pe* al acuzativului genului personal; *să* al conjunctivului; topica (atunci când, în absența flectivului *pe*, deosebește acuzativul de nominativ); articolul hotărât și nehotărât, ca suplinitor al insuficienței desinențelor cazuale, precum și verbele auxiliare („morfologice”).

Prin urmare, dacă sunt definite din punctul de vedere al solidarității *conținut-expresie*, flectivele (de relație) devin segmentele de expresie ale categoriei gramaticale, deoarece conceptele devin categorii gramaticale dacă și numai dacă sunt exprimate prin flective (Drașoveanu 1997, 40-44).

În argumentația lui D.D. Drașoveanu, categoriile gramaticale sunt de două tipuri: relaționale și nerelaționale. Din rândul acestora sunt excluse comparația și diateza, fiind acceptate doar genul, numărul, persoana, determinarea (prin articol hotărât și nehotărât, ca suplinitor al insuficienței desinențelor cazuale) și cazul pentru clasa substantivalului, respectiv numărul, persoana, modul, timpul pentru verbe (Drașoveanu 1997, 78-93). Din punct de vedere paradigmatic, toate categoriile gramaticale amintite există, dar, din punct de vedere sintagmatic, numai unele dintre acestea sunt categorii gramaticale relaționale, și anume categoriile gramaticale angajate în acord, cele impuse de conective și categoriile gramaticale flexionare (Drașoveanu 1997, 78-93). Categoria gramaticală a determinării nu este detaliată în lucrările autorului, prin urmare, vom lua în considerare faptul că aceasta nu este privită ca o categorie relațională, ci ca una exclusiv flexionară.

O asumare a școlii clujene o găsim în lucrările lui G.G. Neamțu, care acceptă determinarea ca fiind cea de-a patra categorie gramaticală a substantivului, iar, în mod implicit, morfemele acesteia ca subunități în flectivul substantival, cu anumite rezerve față de teoria generală conform căreia determinarea este prezentată ca având trei membri: determinare definită, determinare nedefinită și nedeterminare. Problematika este subliniată la nivelul celui de-al treilea membru, nedeterminarea, care nu este în opoziție cu ceilalți

(membri), iar acceptarea acestora are consecințe asupra reprezentării structurii morfematice a substantivelor așa-zis *nedeterminate* (Neamțu 2014, 436). Prin urmare, autorul pledează pentru excluderea lui „nedeterminat” din categoria determinării și demonstrează că reducerea acestora la o categorie binară (determinare definită, determinare nedefinită) nu pune sub semnul întrebării însăși categoria în discuție, din moment ce situații similare se întâlnesc și la alte părți de vorbire (de exemplu, nu orice formă verbală actualizează toate cele cinci categorii gramaticale ale verbului). Astfel, în cazul în care substantivul este nedeterminat, terminologia corectă va fi că acesta este nearticulat și nu că are *articol zero*, acesta nefiind reprezentat în structura flectivului. Nedeterminat nu este un membru al categoriei determinării și nu are nevoie de un *articol zero* care să fie suportul său material.

Referindu-se la segmentele flective și la categoriile gramaticale exprimate, autorul afirmă că se poate vorbi de un specific al categoriilor gramaticale pentru fiecare clasă/grupă de cuvinte, acesta fiind dat de expresia flectivelor. În această interpretare, flectivele devin indicatori importanți ai înțelesului categorial, chiar ai statutului morfologic al cuvântului (Neamțu 2014, 426-441). Categoriile reprezentate în flectivul substantivului sunt forme flexionare purtătoare de informații gramaticale ce privesc latura de conținut a substantivului, iar în plan ontologic reprezintă ipostaze ale obiectului denumit de substantiv. Astfel, autorul consideră că, la substantiv, categoriile gramaticale sunt (categorii) de conținut și primare (datorită caracterului intrinsec), numărul, cazul și determinarea fiind *prezente* în flectiv, iar genul, în radical. (Neamțu 2014, 437).

Flectivul substantival nu este în totalitate relațional, adică nu toate categoriile gramaticale vehiculate sunt relaționale. În ceea ce privește determinarea (realizată prin articol), aceasta este o categorie flexionară, dar nu este relațională, prin ea însăși. În pofida faptului că aceasta indică gradul de individualizare a referentului substantival, substantivul are același sens relațional indiferent dacă este determinat definit sau nedefinit.

Autorul consideră că, prin poziția sa enclitică și prin faptul că se contopește cu substantivul, articolul hotărât devine în fapt și principalul morfem cazual (morfemul este o categorie supraordonată desinențelor, sufixelor, articolelor etc.). Astfel, flectivul substantival *continuu* al unei forme articulate poate fi monomorfemic (desinența este suprimată de articol, iar articolul devine cumulant, materializând sincretic atât categoria gramaticală a determinării, cât și numărul+cazul) și bimorfemic (desinența și articolul devin subunități flective cofuncționale) (Neamțu 2014, 274-275).

Deși *articolul* și *morfemul determinării* se dublează similar *desinențelor* și *sufixelor*, ambele referindu-se la formă, situația nu implică renunțarea la termenul de articol. Prin acest termen se va înțelege însă o clasă specială de morfeme, nu o parte de vorbire, care se clasifică în: **articol determinativ** (cel care realizează categoria gramaticală a determinării la substantive sau cuvinte substantivate), **articol formativ** (întră ca segment obligatoriu în formarea unor cuvinte din afara clasei substantivelor și nu realizează categoria determinării) și, respectiv, **articol cazual** (realizează exclusiv categoria cazului pentru substantivele proprii – indiferent de caz – și pentru cele comune, în vocativ). Nici acestea nu realizează categoria determinării (Neamțu 2014, 275-278).

Prin analogie cu articolul hotărât, articolul nehotărât proclitic face ca un substantiv articulat cu articol nehotărât să aibă un morfem *discontinuu* și *bimorfemic* compus din articol nehotărât proclitic și desinența propriu-zisă, adică o declinare prin prefixație și o declinare morfologică (Neamțu 2014, 274).

În legătură cu divizarea determinării în *determinare liberă* (prin sintagma subliniată înțelegându-se subordonare, în accepțiunea sintactică) și *determinare minimală* (cea care se realizează prin articol hotărât sau nehotărât, acesta fiind morfem al determinării, iar determinarea minimală, categorie gramaticală), autorul afirmă că reprezintă o complicare terminologică inutilă. Motivarea constă în inexistența a două categorii gramaticale ale determinării. Astfel, determinarea lexico-gramaticală nu este o categorie morfologică, ci una logico-sintactică, prin determinare înțelegându-se subordonare; corelativ, determinarea realizată prin articol este categorie gramaticală și nu se opune celeilalte, motiv pentru care

calificativul „minimal” se consideră a fi de prisos, fiind suficientă utilizarea termenilor determinare și morfeme ale determinării (Neamțu 2014, 480).

În concluzie, „categoria determinării este binară, funcționează prin doi membri (determinat definit-determinat nedefinit) și are ca morfeme articolul hotărât și articolul nehotărât, calitate în care ele sunt morfeme ale determinării (definite, respectiv nedefinite)” (Neamțu 2014, 273). Categoria gramaticală a determinării este una justificată și justificabilă, care se manifestă prin articol și se organizează în opozițiile: nedeterminat – determinat definit; nedeterminat – determinat nedefinit; determinat nedefinit – determinat definit. În ceea ce privește tipologia determinanților, după gradul de determinare sau indeterminare a conceptului pe care îl exprimă, aceștia sunt clasificați în *determinanți definiți* (determinanții pronominali: articolul și adjectivele pronominale) și *determinanți indefiniți* (determinanții adjectivali și cei care exprimă un concept nedeterminat).

Considerații finale

Deși aduc numeroase argumentele care stau la baza excluderii articolului dintre părțile de vorbire și a încadrării acestuia în clasa morfemelor, Iordan, Guțu Romalo și Niculescu subliniază că articolele apar, în numeroase cazuri, complet străine de categoria determinării, iar în alte cazuri dețin și alte roluri pe lângă cel de morfeme ale categoriei determinării. Așadar, articolul apare ca morfem al determinării numai în situațiile în care este posibilă măcar una dintre opozițiile proprii acestei categorii, iar, dacă această opoziție nu apare în cursul întregii paradigme a cuvântului, articolul nu va avea statutul de morfem. Din punctul nostru de vedere, aici se întrevide una dintre cele mai mari probleme cu care se confruntă această categorie gramaticală, și anume statutul incert pe care îl dețin membrii acesteia. Articolul genitival (sau posesiv) nu este inclus printre morfemele categoriei determinării, deoarece prezența sau absența acestuia în anumite poziții nu presupune niciun fel de diferență sub aspectul determinării. Articolul adjectival (sau demonstrativ) este de asemenea exclus din această categorie, deoarece se apropie mai mult de pronumele și adjectivul demonstrativ decât de morfemele determinării. Concluzia autorilor se îndreaptă spre a considera că articolul nu-și are justificată calitatea de parte de vorbire de sine stătătoare, rolul cel mai important al acestuia fiind cel de a constitui expresia gramaticală a categoriei determinării, el neputând fi parte de vorbire nici în această situație, dar nici în cele în care are alte rol formativ, de indice al cazului sau al substantivării.

Ulterior, resituându-și poziția, Iorgu Iordan, în colaborare cu Vladimir Robu, acceptă existența categoriei gramaticale a determinării, articolul în limba română fiind catalogat ca morfem de determinare minimală, iar determinarea, o categorie gramaticală specifică substantivului. Prin urmare, articolul este exclus din sistemul claselor gramaticale de cuvinte pentru a fi inclus în clasa morfemelor gramaticale, determinarea devenind în acest mod atât o problemă de semantică, cât și una de morfologie, întrucât articolul funcționează ca mijloc de flexiune a numelui, în timp ce determinarea realizată prin alte mijloace (pronume, adjective, substantive, numere, adverbe) depinde de natura determinării minimale a numelui cu articol. Prin raportare la poziția adoptată de cei doi specialiști, bazându-ne inclusiv pe argumentele din studiul acestora, considerăm că determinarea este o categorie semantică cu un statut controversat, fără a ne ralia la concepția potrivit căreia substantivul românesc are categoria gramaticală a determinării.

O perspectivă care invalidează existența determinării la substantiv este adoptată de Corneliu Dimitriu, care invocă, pe de o parte, o problemă de conținut (substantivele care îndeplinesc condiția individualizării fără adaos semantic, unele toponime și unele substantive comune sau proprii care admit opoziția determinare morfologică / determinare sintactică prin atribute adjectivale pronominale) și, pe de altă parte, o problemă de formă (lipsa unui sistem de mărci unitare), ceea ce face contestabil statutul de categorie gramaticală atribuit determinării. Din punctul nostru de vedere, argumentele prezentate de autor sunt relevante și vin în sprijinul demonstrării caracterului *šubred* al acestei categorii gramaticale.

La polul opus se situează Dumitru Irimia, care admite existența categoriei gramaticale a determinării. Din punctul său de vedere, determinarea are mai ales conținut sintactic, prin dezvoltarea unor funcții sintactice (subiect, complement direct, atribut, complement indirect etc.) care scot substantivul din condiția lexicală de element care denumește clasa de obiecte și îl transpun în condiția gramaticală de nume care denumește un obiect particular. Cu toate acestea, autorul precizează că substantivul poate rămâne nedeterminat dacă nedeterminarea este o trăsătură semantic-lexicală (*N-am găsit nici unt, nici brânză.*) sau dacă aceasta maschează sensul de determinare minimă, în situația în care funcțiile sintactice de subiect sau de complement direct sunt realizate prin substantive la plural (*Au venit **studenți.***) Considerăm contestabilă și chiar greșită afirmația conform căreia în exemplul: *Au venit **studenți.*** s-ar pune problema de a avea, pe de o parte, o determinare semantic-lexicală minimă, iar, pe de altă parte, ca **studenți** să îndeplinească funcția sintactică de subiect sau complement direct. Raportarea cuvântului este evidentă la un subiect inclus (*ei*), prin urmare, am putea vorbi, eventual, de o nedeterminare gramaticală, substantivul fiind nearticulat. De aici, decurge imposibilitatea ocupării de acest cuvânt a funcției sintactice de subiect. Statutul incontestabil de verb de mișcare și prin urmare intransitiv al verbului *a veni* infirmă și ipoteza ocupării funcției sintactice de complement direct. Soluția pe care o considerăm corectă este aceea de cuvânt nedeterminat (nearticulat gramatical), iar funcția sintactică de element predicativ suplimentar în cazul nominativ¹.

Determinarea minimă se realizează prin intermediul articolului nehotărât, iar determinarea maximă prin articol hotărât. Acestea sunt considerate a reprezenta cele două sensuri care prin dezvoltare pot reorganiza opoziția. În funcție de sensul lexical al substantivului, opoziția este sau nu condiționată sintactic, în dezvoltarea celor două determinări precizate. Apreciem ca fiind un element inovator sensurile determinării (*determinare lexicală; determinare sintactică și determinare categorial-morfologică*) precizate de către autor, dar contestăm calitatea de morfeme ale determinării în ceea ce privește lexemele *cel* (*cea, cei, cele*) și *al* (*a, ai, ale*), agreând calitatea de pronume semiindependente a acestora. Din punctul nostru de vedere, argumentele prezentate de Irimia nu sunt suficiente pentru a demonstra că determinarea este o categorie gramaticală. Chiar și autorul admite că, prin conținutul său semantic, categoria gramaticală a determinării intră în raporturi de intercondiționare cu conținutul lexical al substantivelor, realizarea ei depinzând de clasele semantice în care aceste substantive sunt înscrise. Prin urmare, substantivele proprii nu cunosc categoria determinării, ele având sensul de determinare maximă ca o componentă lexico-gramaticală constantă; substantivele *singularia tantum* nu realizează sensul de determinare minimă, din moment ce ele nu cunosc distincția *obiect/clasă de obiecte*. Un număr mare de substantive nu intră în opozițiile specifice conținutului determinării (substantivele proprii invariabile, substantivele comune care desemnează categoria, specia etc. și pentru care articolul hotărât enclitic indică generalizare, nu individualizare ș.a.), iar acest conținut nu se exprimă printr-un sistem unitar de mărci, ceea ce ne duce la concluzia că substantivul românesc nu are categoria gramaticală a determinării. Astfel, determinarea se relevă ca o categorie semantică, nu ca una gramaticală.

Ștefan Găitânaru admite în mod explicit existența categoriei gramaticale a determinării, precizând că substantivele cunosc flexiunea după gen, număr, caz și determinare. În acest sens, articolele (hotărâte și nehotărâte) și modificatorii adjectivali sunt considerate ca fiind instrumente gramaticale ale categoriei determinării. Raportându-se la articol ca morfem al acestei categorii gramaticale, autorul consideră că, în interiorul opoziției *articulat hotărât – articulat nehotărât*, prima latură a opoziției este exprimată prin morfeme, iar cealaltă, prin părți de vorbire, fapt care implică circumscrierea determinării ca o categorie *semigramaticalizată*. Pe baza structurii semantice a determinării, autorul stabilește cinci valori ale articolului hotărât (*valoare anaforică, valoare generică, valoare demonstrativă, valoare implicită și valoare conversivă*) și cinci valori ale articolului nehotărât (*valoare ineptivă, valoare generică, valoare calificativă, valoare cantitativă și valoare conversivă*). În ceea ce ne privește, apreciem caracterul modern și inovator al abordării, însă demersul propus de specialist nu face decât

să întărească ideea că determinarea este o categorie semantică, nu semigramaticalizată. Un prim argument implică tocmai membrii categoriei în discuție, toți aceștia având fie un statut incert (articolele hotărâte și nehotărâte, cărora, după cum acceptă chiar autorul, nu li se poate atribui în mod tranșant calitatea de morfem al determinării), fie contestabil (modificatorii adjectivali).

D.D. Drașoveanu, promotorul școlii clujene de gramatică, definește categoria, în genere, ca un ansamblu de morfeme sau flexive, fără să detalieze chestiunea categoriei gramaticale a determinării. Prin urmare, vom lua în considerare faptul că aceasta nu este privită ca o categorie relațională, ci doar flexionară, care se realizează prin articol hotărât și nehotărât, ca suplinitor al insuficienței desinențelor cazuale. În această situație, articolul devine morfem, un fapt de limbă care reprezintă elementul variabil din paradigma unuia și aceluiași cuvânt.

G.G. Neamțu, în schimb, acceptă determinarea ca fiind cea de-a patra categorie gramaticală a substantivului, flexionară, dar nerelațională, iar în mod implicit morfemele acesteia ca subunități în flectivul substantival, prin morfem înțelegându-se o categorie supraordonată desinențelor, sufixelor, articolelor etc. Nedeterminarea nu este considerată de către autor a fi în opoziție cu determinarea definită și cu determinarea nedefinită. Neamțu demonstrează că nedeterminarea nu este un membru al categoriei determinării și că nu are nevoie de un *articol zero* care să-i fie suport material, de altfel imposibil de reprezentat în structura flectivului. În cazul în care substantivul este nedeterminat, terminologia corectă presupune specificația „nearticulat”. Autorul apreciază că articolul determinativ este singurul care realizează categoria gramaticală a determinării la substantive sau cuvinte substantive și, prin aceasta, își pierde statutul de parte de vorbire, dobândindu-l pe cel de morfem. Referindu-se la articolul hotărât și la cel nehotărât, autorul consideră că flectivul substantival *continuu* al unei forme articulate poate fi *monomorfematic* sau *bimorfematic*, iar un substantiv articulat cu articol nehotărât are un morfem *discontinuu* și *bimorfematic*. Prin urmare, determinarea realizată prin articol este acceptată ca fiind categorie gramaticală, iar termenii agreeați sunt *determinare* și *morfeme ale determinării*. Aceasta are caracter binar, fiind compusă din doi membri (determinat definit / determinat nedefinit) și are ca morfeme ale determinării articolul hotărât și articolul nehotărât. În ceea ce ne privește, apreciem că, în această formă, prezentarea determinării ca o categorie gramaticală devine mai coerentă, fără însă a oferi soluții viabile contraargumentelor pe care ne-am întemeiat contestarea existenței celei de-a patra categorii gramaticale a substantivului.

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Beyond Translation: Graphic Design Trends in Contemporary Romanian Book Covers

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Abstract: While e-books and audiobooks have gained popularity, traditional print books continue to hold significance in both physical and online bookstores, contributing to a rich reading landscape. The globalization of cultural industries, including the book sector, is a dynamic process shaped by contemporary economic mechanisms and global exchange. In this context, the evolution of book cover design is closely tied to advancements in digital technology and shifts in consumer behaviour. Digital tools such as Adobe Photoshop and Illustrator have revolutionized the aesthetics of book covers, leading to the proliferation of certain design styles. This study explores how global graphic design trends influence the aesthetics of book covers in Romania. The research corpus comprises fiction book covers published in January 2025, selected from four prominent online bookstores in Romania. The analysis seeks to identify visual trends using a defined set of categories, with an emphasis on how international design trends have been integrated into the Romanian publishing industry. Selected covers were systematically coded and evaluated by two independent coders to ensure consistency. Trends that exhibited the highest frequency scores were retained for further analysis and discussion.

Keywords: graphic design trends; book covers; illustration; typography; book design; online bookstore.

Titlu: „Dincolo de interpretare: direcții stilistice ale designului grafic în copertele cărților românești contemporane”

Rezumat: În timp ce cărțile electronice și audio au câștigat popularitate, tradiționalele cărți tipărite continuă să dețină un loc important atât în librăriile fizice, cât și în cele online, contribuind la crearea unui peisaj literar diversificat și bogat. Globalizarea industriilor culturale, inclusiv a sectorului cărții, este un proces dinamic modelat de mecanismele economice contemporane și de schimburile globale. În acest context, evoluția designului copertelor de carte este strâns legată de progresele tehnologiei digitale și de schimbările în comportamentul consumatorilor. Instrumente digitale precum Adobe Photoshop și Illustrator au revoluționat estetica copertelor de carte, conducând la proliferarea anumitor stiluri de design. Studiul explorează modul în care tendințele globale de design grafic influențează estetica copertelor de carte din România. Corpusul cercetării cuprinde coperte de carte din categoria ficțiune publicate în ianuarie 2025, selectate din patru librării online importante din România. Analiza urmărește să identifice tendințele vizuale folosind un set definit de categorii, cu accent pe modul în care tendințele internaționale de design au fost integrate în industria editorială din România. Copertele selectate au fost codificate și evaluate de doi codificatori independenți pentru a asigura consistență. Tendințele care au prezentat cele mai mari scoruri de frecvență au fost reținute pentru analize și discuții ulterioare.

Cuvinte-cheie: tendințe în designul grafic; coperte de carte; ilustrație; caractere de literă; design de carte; librărie online.

Introduction

Despite the expansion of e-books and audiobooks, printed books remain prominent in both traditional and online bookstores, illustrating a diversified reading landscape rather than a complete shift toward digitalization. The rise of online platforms has significantly enhanced book marketing and promotion, allowing greater visibility for both e-books and print formats. Digital tools such as targeted advertising, virtual book launches, and reader engagement through social media have expanded the reach of printed books, demonstrating that digitalization is not replacing print but rather reshaping how books are discovered, marketed,

and consumed (Penn 2018). The book retail market has continually evolved in response to shifting consumer behaviours and technological innovations. Moving forward, advancements in technology, evolving reader preferences, and industry-driven sustainability initiatives will further reshape the processes of book production, distribution, and consumption, fostering new models of engagement and market adaptation (WIPO 2023). Regardless of the format, the book industry remains an adaptable medium, striking a balance between traditional publishing and digital formats. Culture is becoming increasingly accessible on a global scale and cultural products, including books, are extending their reach beyond national borders.

Internationalization in cultural industries is a dynamic and complex process, strongly influenced by globalization and contemporary economic mechanisms. The book holds a unique position within the cultural industries, embodying a dual nature: on one hand, it serves as a cultural product that conveys identity, values, and ideas; on the other hand, it functions as a commodity, subject to the dynamics of the market, including supply and demand (Sapiro 2010). The cover of a book is both an artwork and a packaging, crafted to captivate readers and complement and enhance the content inside. This duality signifies that the internationalization of books presents substantial economic opportunities for publishers, authors, and distributors alike (Altitude Associates 2011; Pace 2002). Over the past three decades, Romania's book publishing industry has undergone significant changes due to advancements in digital technology. This shift has streamlined production processes and expanded distribution channels, enhancing the accessibility and efficiency of book publishing (Stănculescu 2023). Although innovation offers differentiation, competitive advantage, and market success, the book market faces challenges due to shifting reader behaviour: Saniuta, Zbucea and Hrib (2022) found that consumers prioritize bookstore atmosphere and special offers over technological innovations or store format changes. Still, the same authors (Hrib, Saniuta and Zbucea 2022) note that investing in online bookstores is a cost-effective alternative for businesses lacking resources for physical expansion, proving innovation, particularly in marketing communication, is key to competitiveness.

Furthermore, omnichannel retail is essential, as younger consumers favour in-store browsing, while online shopping appeals for lower prices (Baykal 2020).

The creation of a book cover primarily entails an integration of artistic expression, strategic marketing considerations, and psychological principles to effectively engage potential readers and convey the book's thematic and commercial appeal. A book cover design is also related to the genre and theme of the book and to the target audience profile. The design process unfolds in several key stages, beginning with conceptual development, where creativity shapes the visual interpretation of the book's essence. This is followed by strategic planning, ensuring market alignment, and culminates in execution, where the final cover is refined to attract and engage readers (Pockros 2021; Hrib 2018). A book cover serves more than just as a protective layer; it acts as a marketing tool and a visual gateway to the book's content. It should reflect the genre of the book and appeal to its intended audience (Berne 2024, 68). A successful cover captures the attention of potential readers, making it an essential element of a book's success. As publishing continues to evolve, book cover design adapts to new trends, technologies, and artistic approaches, ensuring that books remain visually appealing in a competitive market (Mendelsund and Alworth 2020; Berne 2024).

Graphic trends serve as key markers in book cover design. Editor Alana Pockros (2021) discusses how book cover designs are influenced by cultural and economic factors, leading to recurring trends "borrowing from looks of the past, and absorbing styles from the present." As graphic design trends continually evolve, editors and designers must keep abreast of international influences to create products that are visually appealing and relevant across various markets. Some recent global trends include minimalism, abstract illustrations, experimental lettering, and image collages. In this respect, a brief overview of Romanian online bookstores shows that book cover aesthetics reflect a mix of global design influences and local stylistic preferences, prompting an exploration of how these trends are adapted,

what visual patterns emerge through localization, and what this process may reveal about the Romanian publishing industry's engagement with international design currents.

1. Globalization, Internationalization, and Graphic Design

This study investigates how global graphic design trends shape book cover aesthetics in specific cultural contexts, focusing on their adaptation and localization within the Romanian publishing industry. By analysing covers from Romanian online bookstores, it explores the visual patterns that emerge at the intersection of global influences and local design practices.

Graphic design has historically been shaped by global cultural flows, and its role has expanded in response to processes of globalization and internationalization. According to Julier (2010), globalization has reshaped design as an inherently relational process, where national identities interact with transnational influences. He emphasizes that national identity is not diminished but rather recast within global networks, where cultural and aesthetic elements circulate and adapt in response to external pressures. This perspective is particularly relevant to book design, where international graphic trends are incorporated into local visual traditions, creating hybrid aesthetics that reflect both global and national identities. Fallan and Lees-Maffei (2016) further argue that despite the decline of the nation-state as a primary socio-cultural framework, national design histories still serve as crucial analytical lenses. They propose that national, regional, and global design histories operate in "dynamic simultaneity," meaning that global design trends are rarely adopted wholesale but are instead mediated by local practices. This aligns with the concept of "domestication," as seen in Stern's (2015) analysis of Lusaka's storefront signs, which reflect global design practices while integrating local elements. Such studies indicate that rather than a binary opposition, globalization and localization co-exist in a process of continuous negotiation. Publishing, as a field within which graphic design operates, has been deeply affected by globalization. Lorimer and O'Donnell (1992) identify globalization and internationalization as distinct but interrelated processes. Globalization is characterized by the dominance of large media conglomerates and homogenized aesthetics, whereas internationalization facilitates cross-border exchanges while maintaining regional uniqueness. Sapiro and Leperlier (2021) similarly note that the global book market is increasingly shaped by "isomorphic pressures," where dominant visual styles tend to be replicated across different markets but are countered by localized adaptations driven by cultural and economic factors.

When addressing trends, designers recognize that while trends are fleeting, standards provide scalable systems and guiding principles. (Norman 2013) Furthermore, each medium develops its own set of standards over time (Cogs Agency 2019). However, notes Berne (2024, 74), book covers reflect the design trends and cultural aesthetics of their time, with typography, imagery, and styles evolving much like fashion. Moreover, trends can reinforce stereotypes, particularly in covers for books by marginalized authors, where clichéd imagery and colours often reduce diverse narratives to simplistic visual tropes. Berne (2024, 74) notes that designers not only instinctively adapt to trends and cultural influences, but are also deliberately directed to incorporate them, because the most effective covers from bestselling books are often referenced in creative briefs as design comparisons. Nonetheless, designers integrate established standards, adhering to graphic design principles to refine typography, layout, and imagery for optimal impact and strong brand recognition.

Several studies have examined the interplay between global trends and national or regional adaptations of design. Coudroy de Lille and Sandu (2024) analyse the Polish book market's integration into global publishing circuits, noting that while English-language visual aesthetics dominate, Polish publishers maintain distinct national characteristics in typography and layout. Likewise, Zolotarchuk *et al.* (2024) investigate how Ukrainian design trends align with global expectations, finding a push toward sustainability, digitalization, and eclecticism while maintaining cultural identity markers. These studies reinforce the argument that graphic design is shaped by both external market forces and internal cultural traditions. Pristed's (2017) work on Russian book design provides further insight into localized responses to

globalization. She identifies a shift in post-Soviet book covers from textual dominance to visually driven designs, marking a transition influenced by both marketization and global aesthetic preferences. This process was not simply a replication of Western trends but rather a complex renegotiation of cultural and economic factors. Such studies highlight the need to examine how Romanian book covers similarly navigate these dynamics.

Despite the growing body of research on graphic design globalization, the influence of global design trends on Romanian book covers remains understudied, particularly in terms of how international styles are domesticated through local visual vocabularies. Studies on Romanian context tend to emphasize industry transformations rather than visual aesthetics. Cristina Fruntes (2016) notes that the publishing industry has undergone significant transformations due to globalization and economic shifts. The introduction of international publishing models, coupled with local adaptations, has influenced not only book content but also design aesthetics, since a fixed book price model, similar to those in Western Europe, could impact how Romanian book covers are designed and marketed, creating a more structured and recognizable visual identity. Additionally, Bogdan Hrib (2018) highlights that the Romanian publishing sector faces challenges in balancing global design trends with local reader preferences, leading to a diverse yet inconsistent visual landscape. These insights are essential in understanding how international graphic design trends are incorporated and reinterpreted within the Romanian book market.

As Pristed (2017, 12) suggests, book covers function as a “a material event of transmissive interactions,” shaped by multiple agents including designers, publishers, and market forces. This aligns with the study’s approach, where book covers are analysed as visual artifacts that mediate between global design trends and local aesthetic conventions. As noted above, design trends do not diffuse in a linear fashion but are instead filtered through cultural, economic, and industry-specific constraints. While the aforementioned regional studies have explored these dynamics, a notable gap exists in understanding how Romanian book covers engage with global graphic design trends. By addressing this gap, this research contributes to the broader discourse on design localization, offering insights into the less visible agents that shape visual aesthetics in contemporary publishing.

2. Research Question, Methodology and Sources

This study employs content analysis to examine the presence and adaptation of global graphic design trends in Romanian book cover aesthetics. The research focuses on a corpus of book covers for fiction works from Romanian publishing houses, as announced in January 2025 on Romanian online bookstores. The book cover is considered a visual artifact, analysed for its manifest design elements and stylistic trends. The conceptual framework outlined above was systematically translated into an empirical investigation through the formulation of the following research question, which serves as the foundation of this study:

Q1: How are global graphic design trends adapted in Romanian book cover aesthetics, and what visual patterns emerge through their localization?

The construction of the corpus follows the principles outlined by Bauer and Aarts (2000, 22), who emphasize the efficiency of selecting a representative sample to characterize a broader phenomenon. The corpus is conceived as a “finite collection of materials, determined in advance by the analyst” (Barthes, 1967, *apud.* Bauer and Aarts 2000, 23). Adding to Barthes’s (1967) recommendations for corpus design, the selection adheres to the criteria of relevance, homogeneity, and synchronicity (Bauer and Aarts 2000, 30-31). First, the materials are theoretically relevant, collected from a singular perspective, namely, the visual trends present in book covers. Second, homogeneity is ensured by focusing solely on fiction book covers, thereby maintaining consistency in the data. Third, synchronicity is preserved by selecting covers that were published or announced within the same time frame (January 2025), ensuring a cross-sectional view of contemporary trends.

To compile the corpus, searches were conducted on four major Romanian online bookstores: Libris.ro, Cărturești.ro, Elefant.ro, and Librarul.ro. These sources were selected based on their extensive catalogue offerings and their ability to filter searches by genre and publication year, allowing for a comprehensive yet targeted selection process. A total of 122 book covers were initially retrieved. However, six of these were excluded as they merely served as placeholders for future publications and did not contain finalized cover designs. The final corpus comprised 116 book covers that met the established criteria.

The units of analysis—the first cover image of each fiction book—were systematically coded and classified according to predefined criteria. These criteria were designed to identify visual patterns and emerging trends based on graphic design elements. The study employed a two-stage analytical process. First, a sample of relevant 2025 graphic design trends was identified, to establish a reference framework. Six authoritative online sources that forecast book cover design trends for 2025 were reviewed for this purpose (see Appendix). The most frequently cited trends across these sources were selected, resulting in the following ten categories: Typography, Retro/Vintage, Illustration, Minimalism, Photography, Collage, Abstract, Colours, Gothic, and Animation. These categories were then formalized into a coding scheme that provided structured parameters for analysing the book covers in the corpus.

Second, the book covers were coded based on their alignment with the identified trends. Two independent coders applied the coding scheme to evaluate the visual characteristics of each book cover from the corpus. Inter-coder reliability was assessed using Holsti's method (Mao 2017, 741), which calculates agreement between coders to ensure consistency in categorization. The trends that received the highest frequency scores were retained for further analysis and discussion. Additionally, a two-tiered evaluation scale was implemented: the first identified trends as dominant features of the cover, while the second classified them as partial design elements of the cover.

3. Analysis and discussion

The present analysis identified several notable trends in Romanian book design. Among the most representative emerging from the study are Illustration, Typography, Colours, and Retro/Vintage, highlighting key stylistic directions observed in contemporary book covers within the Romanian publishing landscape.

The first dominant trend identified in the analysis is Illustration, which achieved a high inter-coder agreement score of 0.95, confirming its strong presence within the corpus. Illustration emerges as a central element in book cover design, playing a pivotal role in shaping the visual identity of contemporary publications. The widespread use of illustrated covers suggests a notable degree of consistency within the Romanian book market, reflecting both industry preferences and consumer expectations. This trend underscores the enduring appeal of hand-drawn or digitally rendered visuals in establishing a book's aesthetic and thematic resonance. Illustration plays a crucial role in book cover design, serving as the first visual connection between the reader and the book.

According to Debbie Berne (2024, 72), fiction book covers use minimal text and are imaginative, often poetic and abstract, aiming to hint at themes or symbolism to distil the author's voice into a single evocative image. Several books from the corpus exemplify this approach, employing abstract imagery, subtle colour palettes, and expressive typography to convey mood and narrative tone. These designs prioritize visual storytelling over explicit representation, aligning with contemporary trends in fiction cover aesthetics that emphasize reader engagement through symbolic and interpretative design elements rather than direct illustration of plot or characters.

Another specific feature of the book covers from the corpus is the distinct use of illustration techniques, which can be categorized into two main types. The majority employ digital methods, leveraging software for precision and modern aesthetics, while a smaller number highlight the charm of traditional techniques, such as hand-drawn elements and

watercolor, evoking a more artistic, tactile quality. The evolution of book cover design is closely tied to advancements in digital technology and shifts in consumer behavior. Mendelsund and Alworth (2020, 115) consider that the decline of Postmodernism and the rise of digital culture have transformed cover aesthetics, with design trends often shaped by the capabilities of digital tools such as Adobe Photoshop and Illustrator. These tools influence typography, color palettes, and composition, making certain styles more prevalent in a given period. Covers from the corpus reflect these digital design influences, incorporating geometric shapes, clean lines, and a distinctly digital aesthetic. Many utilize flat design principles, layered compositions reminiscent of Photoshop workflows, and collaged graphic elements. Additionally, repeated splashes, textures, and overlays enhance depth, reinforcing contemporary trends in digital-driven book cover aesthetics.

Simultaneously, book covers must be visually compelling across both physical and online retail spaces.

In a visually dizzying culture, the image of a book cover whose meaning and purpose vary depending on how it is displayed and viewed, designers must prioritize bold, high-contrast images and legible typography to capture attention. Therefore, in today's book market, covers need to function both as miniatures that attract the attention of distracted online shoppers and as attractive objects for the deliberative buyer at the local bookstore, as shown by Mendelsund and Alworth (2020, 118).

The dominance of online retailers like Amazon reinforces this need for striking designs, ensuring that covers remain effective marketing tools even when displayed on the smallest of screens. As highlighted by Hrib, Săniuță, and Zbucea (2022), omnichannel retail has become indispensable in the contemporary Romanian book market, integrating both physical and digital sales channels. The prevalence of the illustration trend is evident in the books from the corpus, where custom illustrations enhance visibility and reader engagement. In an era where books are heavily marketed online, a well-designed illustration makes a book more noticeable, particularly in thumbnail images on digital platforms. Simultaneously, bookstore shelves are increasingly filled with illustrated covers, reinforcing their appeal. Unlike stock photography, which may seem generic, custom illustrations create a unique identity for each book, making them more visually captivating. This personalization strengthens first impressions and increases the likelihood of attracting potential buyers.

Digital illustration methods, considers Debbie Berne (2024), are often preferred over traditional techniques in book cover design due to their efficiency, versatility, and adaptability. Digital tools allow for greater precision, easier modifications, and seamless integration of typography and graphic elements, ensuring a polished final product. Unlike traditional methods, which can be time-consuming and difficult to alter once completed, digital illustrations enable designers to quickly adjust colours, compositions, and textures to align with market trends and publisher requirements. Additionally, digital designs are better suited for various display formats, from physical books to online platforms, where high-resolution scalability is essential. With the growing emphasis on omnichannel retail, the widespread use of digital techniques in book cover illustration, as evidenced by the corpus analysis, ensures that covers remain visually striking across various formats, enhancing a book's visibility and marketability in both digital and physical retail environments.

The second significant trend identified in the corpus is Typography, which achieved an inter-coder agreement score of 0.9, highlighting its strong presence in contemporary book cover design. Baines and Haslam (2005) emphasize how Typography has emerged into an enduring trend, positioning book covers as a strong marketing tool with vibrant, expressive designs that prioritize readability and impact, ensuring they stand out in both digital and physical retail spaces. This trend highlights unique arrangements that replace traditional imagery.

Two distinct variations of the Typography trend emerge in the book covers from the corpus, each showcasing unique stylistic approaches: (1) maximalist typography and (2) hand-drawn lettering. The first one is characterized by oversized, bold, and highly stylized

typefaces that dominate the cover space. The book covers employ a bold typographic hierarchy, with the author's name in a large, sans-serif typeface contrasting against a vibrating background. There are combinations of thick, black uppercase letters, a mix of serif and sans-serif fonts which enhances readability while evoking the subject of the book, making the cover both striking and thematically cohesive. On the other hand, hand-drawn lettering brings a personal, artistic touch to book covers, making them feel unique and expressive. The experimental typography breaks conventional rules to create innovative designs. Experimental typography challenges traditional design norms, pushing the boundaries of letterforms, spacing, and arrangement to create visually striking book covers. As noted by Helen Steven (2016), layering and asymmetry in typography can add depth and unpredictability, making a book stand out in a crowded marketplace. One technique in experimental typography is deconstructing letters, where characters are fragmented, overlapped, or stretched to create a sense of movement and visual intrigue. This approach is evident in the Sherlock Holmes book series, where the typography enhances the mystery and intrigue associated with the character. On the cover, the title *Sherlock Holmes* features elongated, irregular letterforms, incorporating keyhole imagery within the typography, reinforcing themes of detective work and hidden secrets. Additionally, the mix of classic serif fonts and stylized distortions evokes a sense of timelessness, bridging the Victorian origins of the character with a modern, experimental aesthetic. The result is a visually dynamic cover that both references the novel's legacy and engages contemporary audiences. Experimental typography is visually captivating but requires careful attention to legibility. Each of the two identified variations offers distinct advantages, placing the units from the corpus as compelling and memorable covers. The analysed covers also showcase combinations of typefaces with graphic elements, pairing large typography with minimalist design elements, allowing the text to become the focal point, utilizing vivid and contrasting colours in typography and background, as well as applying textures and layering effects to typography to create depth and a tactile feel.

Bogdan Hrib (2018, 117) observes a recent British design trend that embraces minimalist graphics, such as silhouettes of houses, trees, or urban outlines, to create clean, uncluttered compositions. This strategy leverages negative space, directing focus toward typography, where the author's name and title take precedence, enhancing both legibility and brand identity. The corpus analysis reveals that this approach is also present in Romanian book cover design, reflecting a broader adoption of minimalist aesthetics within the local publishing industry. This observation can also be correlated with another result of the analysis, the use of typography trend as a partial trend. According to industry experts (Heller and Anderson 2016; Berne 2024, 72), it concerns primarily a graphic design principle with a focus on text, maintaining a hierarchy of information on the cover. In the publishing industry, book covers serve as both marketing tools and artistic expressions, shaping consumer perceptions and influencing purchasing decisions. Strategic typographic choices, colour psychology, and genre-specific design conventions help establish a book's identity and target audience. As publishing continues to evolve, digital formats require adaptable cover designs that remain visually impactful in both print and online retail environments. This case illustrates how each medium develops its own set of standards over time, influenced by technological advancements, reader preferences, and publishing trends to ensure both functionality and aesthetic appeal. The integration of branding strategies and evolving visual hierarchies reinforces the role of book cover design as a crucial component of publishing success. Furthermore, book series and collections further enhance author recognition by leveraging brand consistency and transfer of notoriety across multiple titles. As noted by Bogdan Hrib (2018, 122), "collections enhance author recognition by transferring notoriety within the same series. Author series contribute to building an author's brand identity." By maintaining a unified visual identity, these collections reinforce reader familiarity and trust, increasing the overall impact of book cover design within publishing strategies.

In the analysis, Colour and Retro/Vintage ranked third and fourth, with Colour achieving an inter-coder agreement of 0.75 and Retro/Vintage scoring 0.43. While both trends are present in several covers, they appear less frequently than Illustration and Typography, which dominate the corpus. The increasing use of bold, vibrant colours in book covers aligns with a global trend favouring dynamism and modernity in publishing design, where colour plays a central role. These covers often feature high-contrast palettes, complemented by minimalist graphic elements or unconventional typography layouts, enhancing their distinctiveness and visual impact while reinforcing individuality and originality in book cover aesthetics. Retro/vintage-inspired book covers are also making a comeback, combining nostalgia with 60s, 70s, 80s and 90s aesthetics. This type of book design, though it can be described as conservative, is making a comeback in 2025 (Cather 2025), incorporating bold colour schemes or faded hues, grainy textures and vintage typefaces. Lately, retro/vintage-influenced book covers have become popular again, with many series opting for this aesthetic. To captivate both nostalgia-loving readers and younger readers attracted by retro designs, editors adopt a genre of cover design that presents vintage lettering and classic graphic illustrations designed in a contemporary style.

Among the book covers analysed in Romanian online bookstores, the retro/vintage style, though less prevalent than other dominant trends, is still evident, particularly in book series. The corpus included series available on Libris.ro, exemplified by the Sherlock Holmes series, and Cărturești.ro, represented by the Jules Verne collection. These two series illustrate distinct retro design approaches, each with unique visual characteristics. The Sherlock Holmes series employs a retro-inspired digital illustration style, balancing a refined, classic aesthetic with contemporary design elements.

A distinctive feature of this series is the personalized typography, where the book title and author name incorporate graphic elements—for instance, the letter “O” in Sherlock is replaced with a keyhole, reinforcing the detective theme. Each cover is further customized with a central male figure in varied poses, complemented by intricate background graphics that enhance the narrative setting. The series maintains a cohesive yet modern visual identity, utilizing a dominant colour per cover while embracing a vibrant palette—including shades of cyan, magenta, and deep yellow—that refreshes the retro aesthetic with a contemporary feel. In contrast, the Jules Verne series adopts a more traditional retro style, incorporating classic ornamental elements such as bordered designs, geometric shapes, lines, and textured backgrounds. These frame-like borders contribute to a structured, symmetrical aesthetic that aligns with the historical and adventurous nature of Verne’s works. Unlike the bold hues of Sherlock Holmes, the Jules Verne series features a muted, harmonious colour palette, avoiding high-contrast tones to maintain a refined, vintage appeal.

A final observation from the analysis of book covers retrieved from Romanian online bookstores reveals a notable disparity in the incorporation of graphic design trends. Primarily, books by foreign authors, particularly translations, exhibit a strong alignment with global design aesthetics, reflecting contemporary visual trends. This author believes that books by Romanian authors show significantly less engagement with these trends, often adhering to more traditional or regionally specific design conventions. This discrepancy suggests a hybridized approach in Romanian book cover design—where the covers of foreign books are adapted to fit international publishing standards, facilitating accessibility to a globalized market, while Romanian books retain a localized aesthetic. This trend points toward a greater degree of internationalization rather than full globalization, as the industry selectively integrates global influences rather than uniformly adopting them.

Conclusion

This study examined the adaptation of global graphic design trends in Romanian book covers through content analysis of fiction titles from Romanian publishers listed in January 2025. Treating book covers as visual artifacts, the research assessed their stylistic trends, revealing the interplay between global aesthetics and local design practices. The study of

global graphic design trends and their adaptation to specific cultural contexts, such as the Romanian publishing industry, reveals the interaction between global influences and local design practices. Analysis of book covers in online bookstores in Romania shows that the aesthetics of book covers reflect a mix of global design influences and local stylistic preferences. This hybridization process highlights the adaptability of the Romanian book market to international design trends, while maintaining the landmarks of cultural identity.

Some notable trends in book cover design in Romania include illustration, typography, colours (Neamțu 2022) and retro/vintage elements. Illustration appears as a central element in the design of book covers, playing an essential role in shaping the visual identity of contemporary publications. The widespread use of illustrated covers suggests a notable degree of coherence within the Romanian book market, reflecting both industry preferences and consumer expectations. Typography also plays a significant role, with distinct variations such as maximalist typography and hand-drawn letters. These trends highlight the importance of visual storytelling and engaging the reader through symbolic and interpretive design elements. The use of bold, vibrant colours and retro/vintage-inspired designs further enhances the visual appeal of book covers.

This study aligns with research that shows that the integration of global graphic design trends with local visual traditions creates a hybrid aesthetic that reflects both global and national identities.

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Appendix

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Definirea jurnalismului literar – o misiune dificilă

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Title: "The challenge of defining narrative journalism throughout history"

Abstract: Over the course of more than a century of debates on this subject, researchers have put forward various definitions resulting in a rich array of concepts associated with this form of journalism. However, none of them generated a consistent vision regarding which of these concepts truly encapsulates the essence of the genre and distinguished it from others¹. Furthermore, there has been and continues to be a lack of consensus favoring a comprehensive and definitive definition of the genre in question. Literary journalism is more of a writing style that "you know it when you see it"². The only certainty at this juncture is that the genre is evolving and is an active field of studying characterized by a wide diversity of voices that either support or contest it³. This perspective is echoed by researcher John C. Hartsock, who goes further to demonstrate, employing principles from physics, that literary journalism constitutes "a moving epistemological object" lacking clear boundaries and resistant to traditional classification schemes⁴. The aim of this paper is to compile the various terms that have been assigned to this type of journalism within literature.

Keywords: literary journalism; definitions; fluid concept; transformation; epistemological; classification.

Rezumat: În peste 100 de ani de dezbateri ale acestui subiect, cercetătorii și criticii au propus diverse definiții din care a rezultat o varietate generoasă de concepte asociate cu acest tip de jurnalism. Cu toate acestea, niciunul nu a reușit să genereze o viziune constantă referitoare la care dintre aceste concepte captează esența genului și îl diferențiază de altele⁵. Mai mult decât atât, nu a existat și nu există un consens care să favorizeze o definiție completă și finală a genului în discuție, iar jurnalismul literar este mai degrabă o formă de scriere pe care „știi că o recunoști, când o vezi”⁶. Singura certitudine pe care o avem în acest moment se referă la faptul că genul este în continuă transformare și dezvoltare, iar domeniul de studiu este activ și este amplu prin diversitatea vocilor care îl susțin sau îl contestă⁷. Perspectiva este împărțită și de cercetătorul John C. Hartsock care merge și mai departe și demonstrează, utilizând principii din fizică, faptul că jurnalismul literar este „un obiect epistemologic în mișcare”, fără limite clare, imposibil de poziționat în scheme tradiționale de clasificare⁸. Scopul lucrării de față este să adune laolaltă diverse expresii care i-au fost atribuite acestui tip de jurnalism în literatura de specialitate în încercarea de a înțelege provocarea legată de găsirea unei definiții.

Cuvinte cheie: jurnalismul literar; definiții; transformare; epistemologic; clasificări; concept fluid.

¹ Van Krieken, Kobie, and José Sanders. "What is narrative journalism? A systematic review and an empirical agenda." *Journalism* 22.6 (2021): 1393-1412.

² Mark Kramer, "Breakable rules for literary journalists." *Literary journalism: A new collection of the best American nonfiction* (1995): 22.

³ Monica Martinez, "Literary Journalism: conceptual review, history and new perspectives." *Intercom: Revista Brasileira de Ciências da Comunicação* 40 (2017): 21-36.

⁴ John C. Hartsock, "A history of American literary journalism: The emergence of a modern narrative form." (University of Massachusetts, 2000), 435.

⁵ Van Krieken, Kobie, and José Sanders. "What is narrative journalism? A systematic review and an empirical agenda." *Journalism* 22.6 (2021): 1393-1412.

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⁷ Monica Martinez, "Literary Journalism: conceptual review, history and new perspectives." *Intercom: Revista Brasileira de Ciências da Comunicação* 40 (2017): 21-36.

⁸ Hartsock, *A history of American literary journalism*, 435.

Introducere

În ultima sută de ani, jurnalismul literar a devenit o temă frecventă de dezbatere¹. Sintagma „jurnalism literar” a apărut într-un articol din revista londoneză *Bookman*, în 1907, iar primii autori care l-au folosit au fost Edwin H. Ford, în lucrarea *Biography of literary Journalism* în SUA, publicată în 1937, și Hutchins Hapgood, în autobiografia sa, publicată în 1939². Expresia se referea la întâmplări adevărate, povestite așa cum s-au întâmplat și le-au văzut/înțeles jurnaliștii/autorii, care se folosesc de tehnici literare pentru a construi narațiunile lor. Pe scurt, jurnaliștii folosesc unelte literare preluate din ficțiune pentru a trata un subiect real, în special pentru a crea dramatism și impact emoțional³ și pentru a oferi cititorului cea mai vie și mai precisă imagine a societății⁴.

1. Începuturi

Katrina Quinn leagă începuturile jurnalismului literar de cele 32 de scrisori către cititori publicate de Samuel Bowles în ziarul *Springfield Republican* în 1865, din voiajul său de patru luni de-a lungul Americii. Bowles călătorea alături de purtătorul de cuvânt al Camerei Reprezentaților din Statele Unite și alți doi jurnaliști de la *Chicago Tribune* și *New York Tribune*. Quinn numește această formă de comunicare *jurnalism epistolar*: el „asimilează tradițiile scrierii jurnalistice și funcționalitatea discursivă a corespondenței personale”⁵. Autoarea consideră aceste scrisori ca fiind exemple clasice de *jurnalism literar*, cuprinzând construcții de scene, dezvoltare de personaj, relatare solidă, detalii senzoriale și o asumare a poziției scriitorului față de subiect.

În aceeași perioadă, în autobiografia sa din 1884, Edmund Yates vorbește despre un stil personal de jurnalism pe care susține că l-a inventat, lansat prin rubrici de bârfe despre lumea literară și artistică pe care le publicase încă din 1855 în *Illustrated Times* și *Weekly Chronicle*⁶. Potrivit Edwards&Salmon, în 1974 Yates va înființa un ziar săptămânal numit *The World* care va dezvolta acest stil personal în jurnalism prin interviuri-profil cu personalități ale vremii, pe care le-a adunat în cartea sa, *Celebrities At Home*. Interviurile erau luate în intimitatea casei persoanei vizate (politicieni, artiști, celebrități) și explorau spațiul privat, obiceiurile și rutina acestora, pentru a le revela personalitatea autentică⁷.

Existența stilului literar din jurnalism nu a fost recunoscută în mod oficial până spre anii '60-'70 și a fost definită concret atunci când Tom Wolfe a publicat cartea *New Journalism*, un manifest al acestui gen, care cuprindea o antologie de texte redactate în *noul stil* pe care Wolfe îl considera jurnalism superior.

Pornind de la perioada înfloritoare a acestui gen în această perioadă, profesorul David L. Eason este primul teoretician care propune încadrarea textelor de acest tip în două subcategorii: *Ethnographic Realism (ER)* și *Cultural Phenomenology (CP)*⁸. *ER* presupune un

¹ Edd Applegate, "Literary journalism: a biographical dictionary of writers and editors." (Greenwood Publishing Group, 1996).

² See Hartsock, *A history of American literary journalism*.

³ See Applegate, *Literary journalism*.

⁴ Sonja Merjak Zdobc, "Literary journalism: the intersection of literature and journalism." *Acta Neophilologica* 37, no. 1-2 (2004): 17-23.

⁵ K.J. Quinn, "Exploring an Early Version of Literary Journalism: Nineteenth-Century Epistolary Journalism." *Literary Journalism Studies* 3, no. 1, (2011): 34.

⁶ P.D. Edwards, *Edmund Yates, 1831-1894: a bibliography*. (Victorian Fiction Research Guides), Department of English (University of Queensland, 1980); & Salmon, Richard. "A Simulacrum of Power: Intimacy and Abstraction in the Rhetoric of the New Journalism." *Victorian Periodicals Review* 30, no. 1 (1997): 41-52. <http://www.jstor.org/stable/20082963>.

⁷ R. Salmon, "What the World Says: Henry James' The Reverberator, Celebrity Journalism and Global Space." *Comparative American Studies An International Journal* 14, no. 1, (2016): 76-89.

⁸ David L. Eason (1984) The new journalism and the image-world: Two modes of organizing experience, *Critical Studies in Mass Communication*, 1:1, 51-65.

autor atotcunoscător care folosește tehnici literare asociate cu realismul social, care includ în text cu bună știință interpretări ale evenimentelor relatate, ca răspuns la fragmentarea culturală și încearcă să ofere sens și explicații faptelor. *CP* este asociată cu forme reflexive, exploratorii și foarte personale ale jurnalismului literar. Textele *CP* descriu cum este să trăiești într-o lume în care nu există un consens asupra sensului unor experiențe. Dacă *ER spune cum este realitatea*, *CP* pune sub semnul întrebării diverse versiuni ale realității, fiind mai degrabă experimental.

2. Definirea jurnalismului literar – o misiune dificilă

De-a lungul timpului, diferiți cercetători au inventat și folosit un număr consistent de definiții ale genului care au fost sumarizate în diverse denumiri asupra cărora mă voi opri succint (Fig.1) Alte expresii precum: *jurnalism personal*, *parajurnalism*¹, *ficțiune factuală*, *reportaj de nonficțiune*, *romane de non-ficțiune*², *artful literary nonfiction*³, *non-imaginative literature*⁴ sunt folosite mai puțin în literatura de specialitate și nu aduc clarificări legate de trăsăturile genului. Din această cauză, nu le voi aduce separat în discuție.



Fig.1. Expresii analizate / sursa: design realizat de autoare.

Termenul de *yellow journalism* a apărut în 1890 pentru a descrie tehnicile folosite cu scopul de a obține supremația tirajului în competiția feroce dintre două ziare din New York: *New York World*, deținut de Joseph Pulitzer și *New York Journal*, cumpărat de Rudolph Hearst în 1895. Cele două ziare publicau relatări colorate și senzaționale, campanii împotriva corupției politice și inechității sociale și reușeau să vândă peste un milion de exemplare zilnic⁵. Pulitzer a cumpărat *World* în 1883, când se vindea în 15.000 de exemplare, și a introdus rapid câteva schimbări inovatoare: a mărit titlurile de la un rând la bannere care se întindeau pe toată lățimea paginii, a introdus ilustrații și fotografii pe prima pagină, a introdus benzi desenate și a introdus pagini pentru femei și sport⁶. Una din seriile de succes de benzi desenate se intitula *Yellow Kid* realizate de Richard F Outcault.

Anul 1897 este considerat de mulți cercetători anul de cotitură în istoria jurnalismului american, când presa s-a eliberat de bariere și constrângeri și a abordat subiecte mai

¹ Sims Norman, ed. *The literary journalists* (New York: Ballantine Books, 1984).

² See Hartsock, *A history of American literary journalism*.

³ Thomas B. Connery, "Research Review: Magazines and Literary Journalism, an Embarrassment of Riches." *Electronic Journal of Communication/La Revue Electronique de Communication* 4, no. 2-4 (1994).

⁴ W. Ross. Winterowd, "Emerson and the Death of 'Pathos'." *JAC* (1996): 27-40.

⁵ *Enciclopedia Britannica*.

⁶ Richard L. Kaplan, "Yellow journalism." *The international encyclopedia of communication* 11 (2008): 5360-5371.

îndrăznețe, fapt cunoscut sub termenul de «Jail-Breaking Journalism»¹. Acest curent este legat și de inovațiile tehnologice ale vremii cum ar fi tipărirea în tonuri de culoare «half-tone printing» care au permis reproducerea imaginilor și a operelor de artă în presa tipărită, folosită pentru prima dată de *New York Tribune*. Evoluția tehnologică este văzută și de Michael Schudson ca o explicație pentru schimbările radicale din jurnalism începând cu 1830, care au permis tiraje mai mari și preț mai scăzut, făcând presa mai accesibilă pentru toate clasele sociale. Astfel, informațiile publicate în ziare nu se rezumau doar la sfera politică și comercială, subiectele abordate fiind diversificate pentru publicul larg². Joseph Campbell vorbește, de asemenea, de importanța *jurnalismului galben* pentru care folosește și termenul de *jurnalism de acțiune*, așa cum ziarul *Journal* al lui Hearst și-a auto-intitulat tipul de jurnalism pe care îl practica în acea perioadă³. Sintagma are legătură cu o campanie pe care ziarul a desfășurat-o pentru a organiza salvarea unei prizoniere politice în Havana, în timpul insurecției din Cuba împotriva stăpânirii spaniole. Este vorba despre Evangelina Cisneros, nepoata de 17 ani a liderului revoluționarilor cubanezi care a evadat cu ajutorul lui Karl Decker, corespondent al ziarului *Journal*⁴. Mai mult decât atât, cele două ziare *galbene* concurente s-au implicat din ce în ce mai mult în a rezolva anchete, crime, a demasca corupția, a influența politica externă sau a participa în acțiuni caritabile⁵.

Perioada *galbenă* a jurnalismului și-a pierdut din strălucire odată cu începutul secolului XX, când Pulitzer a decis să se retragă din competiția cu Hearst și să se concentreze pe alte proiecte mai ambițioase. În 1912 a înființat Școala de jurnalism de la Universitatea Columbia, iar în 1917 premiile care îi poartă numele.

În 1966, Gay Talese publică, în *Esquire*, portretul *Frank Sinatra has a Cold* ceea ce este considerat a fi cea mai bună poveste publicată vreodată într-o revistă, fără ca jurnalistul să îl poată intervieva direct pe personaj, adunându-și informațiile din peste 100 de interviuri cu oameni din anturajul cântărețului. După acest succes, începe să publice ceea ce Barbara Lounsberry și alți cercetători numesc *literatură a realității* sau *nonficțiune*: *The Kingdom and The Power*, o „istorie umană” a New York-ului și prima carte care explorează culisele mass-media sau *Honor Thy Father* care portretizează viața de familie a Mafiei și a inspirat serialul *Clanul Soprano*⁶. În acest tip de scriitură, autorii foloseau tehnici literare de redactare în relatare, pentru a oferi mai multă profunzime și sens temelor abordate. Într-una din cărțile sale, *Thy Neighbour's Wife*, Talese devine personaj și se autoexpune ca o formă de terapie, continuând cu povestea întregii sale familii în cartea *Unto the Sons*, publicată în 1992.

Un alt scriitor de *nonficțiune creativă* sau *literatură a realității* a fost John Mitchell care publica în *The New Yorker*, începând cu 1938, portrete și relatări despre viața de oraș din jurul New York-ului. Operele sale erau adevărate studii de personaje și fapte pentru care investea foarte mult timp, uneori ani de zile⁷ iar în final reușea să transforme într-o operă de artă o scriitură care „avea pretenția cea mai scăzută să fie considerată artă” și care acorda o mare importanță acurateții⁸.

¹ W. Joseph Campbell, "1897: American Journalism's Exceptional Year." *Journalism History* 29, no.4 (2004): 190-200.

² Michael Schudson, *Discovering the news: A social history of American newspapers*. Basic books, 1981.

³ *Ibidem*.

⁴ Kyle Hunter Albert, "The rescue of Evangelina Cisneros: 'While others talk the Journal acts'." *Graduate Student Theses, Dissertations & Professional Papers* (1984): 9199.

⁵ Michael Schudson, *Discovering the news: A social history of American newspapers*. Basic books, 1981.

⁶ Barbara Lounsberry, "Bridging the silence: Gay Talese's uncomfortable journey." *LIT: Literature Interpretation Theory* 14, no.1 (2003): 37-62.

⁷ Gay Talese and Barbara Lounsberry. *Writing creative nonfiction: the literature of reality*. Harper Collins College Publishers, 1996.

⁸ Noel Perrin, "Paragon of Reporters: Joseph Mitchell." *The Sewanee Review* 91, no.2 (1983):167.

Termenul de *nonfincțiune creativă* a fost folosit pentru prima dată în 1969, de către profesorul american de scriere creativă David Madden, într-o recenzie pentru *Survey of Contemporary Literature*, legat de scrierile lui Truman Capote și Norman Mailer¹. Nonfincțiunea creativă conține fapte reale, dar se deosebește de un reportaj tradițional prin faptul că folosește tehnici literare, iar autorul își face simțită prezența în text. Tipuri de nonfincțiune creative sunt: memoriile, eseurile, biografii și autobiografii, texte de călătorie, scrieri despre viață².

Cercetătorul Mas'ud Zavarzadeh vorbește despre romanul de nonfincțiune (*In Cold Blood* al lui Truman Capote, de exemplu) care are de cele mai multe ori forma ficțiunii dar autoritatea realității pentru că narațiunea se bazează pe fapte și personaje reale. Realitatea din astfel de romane este superficială și inclusivă (oferă sensuri și interpretări simple pentru a fi înțelese de oricine) și ar trebui mai degrabă numită „actualitate decât realitate”³. Încercările de a găsi definiția cea mai potrivită pentru *nonfincțiunea creativă* nu garantează înțelegerea pe deplin a termenului, „e ca și cum ai încerca să explici cuiva cum să meargă pe bicicletă doar uitându-se la roțile sau la lanțul ei (...) ce înseamnă nonfincțiunea creativă, va deveni evident doar la final, după ce ai scris-o”⁴. Autorul menționează un element definitoriu pentru acest stil și anume implicarea personală în subiectul despre care un jurnalist scrie, iar felul în care înțelege și interpretează faptele este partea de creativitate în nonfincțiune. Dacă ar relata simplu doar faptele, nu ar fi diferit de un raport al poliției⁵. Scrierile lui Gay Talese, Truman Capote sau Tom Wolfe au inspirat mișcarea denumită *Noul jurnalism*, în anii '60 - '70, care a împins limitele jurnalismului tradițional, combinând tehnici de scriere literară cu colectarea jurnalistică de informații. Autorii petreceau timp îndelungat pentru subiectele alese, adunând cât mai multe informații și detalii prin interviuri și observații. Articolele rezultate erau diferite față de presa tradițională, având personaje bine construite, dialoguri, evocări de scene reale și un fir narativ plin de tensiune dramatică⁶. Pentru a descrie lumea din jurul lor așa cum o văd, jurnaliștii din noul val au înțeles că tehnica piramidei inversate impunea constrângeri asupra tipului lor de scriitură și asupra zonei de interes, mai ales că aceștia se concentrau pe subiecte ignorate de așa-zisa presă tradițională și obiectivă⁷.

Despre relatarea în scene și utilizarea dialogurilor vorbește și Tom Wolfe în cartea sa *The New Journalism*. Autorul menționează și tehnica „punctul de vedere al persoanei a-3-a”⁸ care se referă la nararea faptelor din perspectiva personajului, pentru a-i da cititorului senzația că a pătruns în mintea acestuia și experimentează realitatea ca și cum ar fi în locul său. O altă tehnică folosită în *noul jurnalism* era descrierea amănunțită a gesturilor personajelor, a hainelor pe care acestea le purtau, schimburile de priviri, decorul în care se întâmpla acțiunea, modele de comportament, tradiții, rutine etc. *Noul Jurnalism* se concentra pe două direcții – descrierea realității (ce se întâmplă) care utiliza un stil mai degrabă observațional și fenomenologia culturală (ce simți față de ceea ce se întâmplă) care unește cititorul și autorul

¹ Dinty W. Moore, "A Genre by Any Other Name?," *Creative Nonfiction* 56 (2015): 6-9.

² Sue William Silverman, "The meandering river: an overview of the subgenres of creative nonfiction," *The Writer's Chronicle* (2008): 3-15.

³ Zavarzadeh Mas'ud, "The apocalyptic fact and the eclipse of fiction in recent American prose narratives," *Journal of American Studies* 9, no.1 (1975): 81.

⁴ Bret Lott, "Toward a definition of creative nonfiction," *Fourth Genre: Explorations in Nonfiction* 2, no.1 (2000): 193.

⁵ *Ibidem*.

⁶ Enciclopedia Britanică.

⁷ Sonja Merljak Zdobc, "Literary journalism: the intersection of literature and journalism," *Acta Neophilologica* 37, no.1-2 (2004): 17-23.

⁸ Tom Wolfe, *The New Journalism* (Pan Books Ltd., 1990): 46.

prin dorința de a înțelege faptele și a da mai mult sens și semnificații realității¹. Prima direcție se găsește, în special, în scrierile lui Wolfe, Talese, Capote, Gail Sheehy, iar cea de-a doua în lucrările lui Hunter Thomson, Joan Didion, Michael Herr, Norman Mailer, John Gregory Dunne etc.²

Jurnaliștii literari sunt cei care au micșorat distanța dintre subiectele publicate în presă și cititori, renunțând la tradiția de a relata doar știri legate de politică și actualitatea zilnică care nu reușeau să atingă emoțiile publicului. Ei au început să urmărească într-un mod imersiv subiecte mai dificile, complexe, aducând în prim - plan povești ale oamenilor obișnuiți, din proximitate, care trezeau interesul cititorilor într-un mod mai profund. Puterea acestor personaje și a poveștilor relatate venea tocmai din faptul că erau adevărate³. Folosind tehnici literare pentru a relata despre fapte adevărate, jurnaliștii își propuneau să captiveze cititorii atât intelectual cât și emoțional⁴. Cititorul nu s-ar fi conectat atât de mult cu ceva ce știa că nu e adevărat și nici nu ar fi simțit empatie pentru ceva care i-ar fi fost prezentat într-un mod strict factual⁵. Mai mult decât atât, prin acest tip de scriitură, cititorul își regăsește propriile experiențe și re trăiește senzații asemănătoare pe care le-a avut în situații similare cu cele ale personajelor despre care citește⁶.

Deși a intrat în declin la începutul anilor '80, jurnalismul literar, sub diverse denumiri, „se bucură de o renaștere în format tipărit, este amplificat de editorii online și deschide noi frontiere în lumea digitală”⁷. Oricum ar fi definit - literar/ narativ/ nonficțiune creativă/ literatură a realității următoarele trăsături sunt unanim atribuite genului⁸:

1. Jurnaliștii literari se cufundă (imersiv) în lumea subiecților și contextului pe care îl investighează pentru a-i înțelege mai profund.
2. Jurnaliștii literari stabilesc acorduri implicite cu sursele și cititorii legate de exactitate și sinceritate încă din primele paragrafe ale textului.
3. Jurnaliștii literari scriu în mare măsura despre lucruri obișnuite, care sunt interesante tocmai prin abordarea și explicarea lor.
4. Jurnaliștii literari folosesc un stil intim, informal, sincer, uman și ironic pe care și-l asumă.
5. Stilul contează mult și tinde să fie simplu și direct.
6. Structura contează și amestecă relatarea cu a spune povești pentru a amplifica și a reîncadra evenimentele.
7. Jurnaliștii literari oferă sens faptelor și evenimentelor descrise.

Jurnalismul participativ (Gonzo Journalism) este un stil de reportaj, considerat un sub-gen al *noului jurnalism*, care plasează reporterul în centrul poveștii într-un mod personal și participativ. Jurnalistul *gonzo* transmite faptele într-o manieră subiectivă și folosește hiperbole, satire, critici acide și descrieri șocante în narațiunea sa⁹. *Gonzo* înseamnă că

¹ David L. Eason, "The new journalism and the image-world: Two modes of organizing experience." *Critical Studies in Media Communication* 1, no.1 (1984): 51-65.

² Ibid.

³ See Norman Sims, *The literary journalists*.

⁴ See Tom Wolfe, *The New Journalism*.

⁵ David L. Eason, "The new journalism and the image-world: Two modes of organizing experience." *Critical Studies in Media Communication* 1, no.1 (1984): 51-65.

⁶ Gurpreet Kaur, "Narratives and Real Stories: Rules Governing Literary Journalism." *International Journal of Management and Social Sciences Research* 1, no.1 (2012): 55.

⁷ Josh Roiland, "By Any Other Name: The Case for Literary Journalism." *Literary Journalism Studies* 7, no.2 (2015): 64.

⁸ Mark Kramer, "Breakable rules for literary journalists." *Literary journalism: A new collection of the best American nonfiction* (1995): 21-34.

⁹ *Enciclopedia Britanică*.

autorul nu lipsește din creația sa, ci își semnalează prezența într-un mod clar¹. Cercetătorii nu s-au pus de acord asupra originii cuvântului *Gonzo*, diverse dicționare atribuindu-i rădăcini în Spania sau Italia, dar nu există suficiente dovezi pentru o concluzie clară². Multe surse din literatura de specialitate leagă însă termenul de articolul „The Kentucky Derby is Decadent and Depraved” scris de Hunter S. Thompson publicat în revista *Scanlan's Monthly* în anul 1970. Povestea introduce mai multe elemente care vor deveni caracteristice stilului participativ al lui Thompson: prezența unui narator la persoana I care își asumă rolul de protagonist, schimbarea atenției de la *derby*-ul propriu zis la lupta chinuitoare a jurnalistului pentru a finaliza articolul în termenul limită³. Mai precis, Hunter este însărcinat să relateze o cursă de cai foarte populară, care avea loc anual în Louisville, Kentucky. Confruntându-se cu un termen de predare iminent și fără să aibă un articol gata despre cursa pe care nici nu a apucat s-o vadă, Thompson scrie doar 3 propoziții despre rezultatele cursei. În restul articolului se regăsesc gândurile sale despre atmosfera degradantă de la derby, însoțite de câteva ilustrații grafice ale caricaturistului cu care colabora.

Artful Journalism nu înseamnă jurnalism de artă (art/arts journalism), ci arta de a face jurnalism. Termenul este atribuit unui singur autor - Walt Harrington - care îl descrie și definește pe larg în cartea: *Artful Journalism. Essays in the Craft and Magic of True Storytelling*. Harrington spune că scopul principal al celor care practică jurnalismul abil este să înțeleagă oamenii așa cum se înțeleg ei înșiși, iar pentru asta este nevoie de foarte multă muncă de documentare de lungă durată și de abilități speciale care nu sunt la îndemâna oricărui jurnalist. În colectarea de informații, jurnalistul abil trebuie să își folosească toate simțurile, nu să se limiteze la ceea ce vede sau aude, pentru că fiecare detaliu cules astfel poate fi o piesă importantă în puzzle-ul care va compune povestea finală. Misiunea jurnalistului abil este să extragă extraordinarul din viața de zi cu zi a unui om obișnuit, iar pentru asta trebuie să vadă cum trăiește acel om, trebuie să afle ce simte și gândește și cum se raportează la realitate, ce însemnătate au evenimentele din viața sa și deciziile pe care le ia. Iar partea cea mai grea din acest proces este să transforme emoțiile, gândurile și atitudinea celui despre care scrie în fapte, informații.

Într-o lume în care viteza este adesea echivalată cu eficiența și profesionalismul, viața lentă (*slow living*) apare ca o reacție contra curentului, avansând valori alternative care prioritizează viața dincolo de locul de muncă. Acest trend provoacă dominația vieții accelerate adoptând în mod conștient și deliberat moduri de a trăi mai lent, care primesc din ce în ce mai multă atenție în articole din ziare, cărți sau dezbateri despre presiunea de la locul de muncă și beneficiile timpului liber și ale vieții de familie⁴. Autorii consideră că viața lentă este un răspuns mai larg al societății la ritmul vieții moderne, care pune accent pe activități ancorate în prezent pentru un mod de viață mai echilibrat și mai semnificativ, care apreciază semnificația vieții de zi cu zi. Este în fapt, o încercare deliberată de a remodela relația noastră cu timpul, un antidot pentru viteză, care nu înseamnă să încetăm lucrurile, ci să valorizăm ritmurile temporale, să investim timpul într-un mod mai plăcut și mai semnificativ pentru noi. În acest context, jurnalismul narativ, care necesită un timp mai lung de documentare și producere și are o lungime considerabil mai mare decât presa de actualitate, oferă o alternativă la jurnalismul factual, rapid și perisabil. Prin povești (*stories*) publicului i se oferă șansa de a descoperi lucruri pe care altfel nu le-ar fi știut, de a observa ceea ce a fost trecut

¹ Steven Hoover, "Hunter S. Thompson and Gonzo Journalism: a guide to the research." *Reference services review* 37, no.3 (2009): 326-339.

² Martin Hirst, "What is Gonzo? The etymology of an urban legend." (2004).

³ Jason Mosser, "What's gonzo about gonzo journalism." *Literary Journalism Studies* 4, no.1 (2012): 85-90.

⁴ Geoffrey Craig and Wendy Parkins. *Slow living* (Berg, 2006).

cu vederea sau ignorat¹. Autoarea susține că acest tip de jurnalism funcționează nu doar pe un singur nivel, ci deschide interesul pentru alte teme, mai ample și universale, care ajută cititorul să privească în ansamblu, să înțeleagă fenomene. Unele personaje asupra cărora se concentrează acest tip de jurnalism pot fi necooperante de teamă să nu fie înțelese greșit și stigmatizate, iar clădirea unei relații de încredere necesită timp².

Jurnalismul lent împrumută principiile generale ale curentului din gastronomie (*slow food*), care sunt Bun, Curat și Corect. Jurnalismul bun s-ar traduce prin documentare atentă și relevantă pentru o anumită comunitate. Curat ar însemna să evite stereotipurile, să fie etic, să nu corupă sau să abuzeze membri comunității pentru care activează și să promoveze justiția socială. Corect se referă la reprezentare (*advocacy*) la jurnalism accesibil tuturor și care să nu fie produs în condiții de exploatare a muncii³. *Jurnalismul lent*, la fel ca termenul care se referă la mâncare, înseamnă un produs curat și de calitate care se obține în timp. Mai simplu, înseamnă un articol care nu e perisabil dacă nu e transmis cu viteză, care necesită un timp lung de documentare, care abordează un subiect din multiple perspective și surse, cu o poveste pe mai multe niveluri sau straturi și care primește un deadline mai larg. Termenul a fost propus în 2007 de Susan Greenberg care a lucrat ca reporter la *Reuters* și *The Guardian*. Autoarea consideră că fiind jurnalism lent „eseurile, reportajele și alte forme de nonficțiune, care oferă o alternativă la relatările tradiționale care sunt percepute ca lăsând lacune importante în înțelegerea noastră a lumii înconjurătoare, într-un moment în care nevoia de a-i da un sens este mai mare ca oricând”⁴. Un exemplu de jurnalism lent este articolul publicat de Nellie Bly după ce a petrecut 10 zile sub acoperire în azilul de nebuni (menționat mai sus), „Hiroshima”- un articol de 31.000 de cuvinte publicat în 1946 de John Hersley în *New Yorker*, câteva din textele din antologia *New Journalism*, sau cele trei cărți de eseuri scrise și re-editate în decurs de 22 de ani de Montaigne între 1570-1592⁵.

Studiile asupra jurnalismului tradițional au scos în evidență faptul că acesta se concentrează pe o ierarhie a reprezentării diverselor voci din societate, cu prioritate pe diverse elite legitimate de statutul lor, în timp ce experiențele și opiniile oamenilor obișnuiți au fost ignorate⁶. Democratizarea comunicării a spart aceste bariere ierarhice și au oferit voce și reprezentare categoriilor marginalizate care au oferit experiențe relevante și autentice, legate de viața de zi cu zi aducând în prim plan componenta umană axată pe emoții făcând astfel presa mai accesibilă și mai interesantă pentru public⁷. Procesul de scriere a unui astfel de text este unul complex, chiar și atunci când este vorba despre experiența personală. O explicație relevantă se găsește în ceea ce sociologii numesc *antropologia experienței*⁸. Autorii fac distincția între realitate (ceea ce este cu adevărat acolo, undeva, oriunde ar fi), experiența (cum ajunge această realitate să fie prezentată conștientului) și expresii (felul în care experiența personală este deslușită). Când aceste expresii devin un text pentru că ele trebuie spuse și altora, acestea capătă și un sens construit social. Iar poveștile, narațiunile, sunt mijloace universale de a exprima experiențele.

¹ Susan Greenberg, "Slow journalism in the digital fast lane." *Global literary journalism: Exploring the journalistic imagination*, eds. Richard Lance Keeble and John Tulloch (Peter Lang, 2012): 381-393.

² Erik Neveu, "On not going too fast with slow journalism." *Slow journalism* (Routledge, 2020), 10-22.

³ Harold Gess, "Climate change and the possibility of 'slow journalism'." *Equid novi: African journalism studies* 33, no.1 (2012): 54-65.

⁴ Susan Greenberg, *Slow journalism*, 381

⁵ Megan Le Masurier, "What is slow journalism?" *Journalism practice* 9, no.2 (2015): 138-152.

⁶ Herbert J. Gans, "The messages behind the news." *Columbia Journalism Review* 17, no.5 (1979): 40; Bob Franklin, "The future of newspapers." *Journalism Practice* 2, no.3 (2008): 306-317.

⁷ Simon Cottle, "Rethinking news access." *Journalism Studies* 1.3 (2000): 427-448.

⁸ Victor Witter Turner and Edward M. Bruner, eds. *The anthropology of experience* (University of Illinois Press, 1986).

Cuvântul *essai*, care vine din franceză, a fost folosit de scriitorul francez Michel de Montaigne pentru a defini scrierile sale care erau expresia propriilor gânduri și experiențe, încercări de autodescoperire¹. *Essai* se referă la a încerca ceva, a pune un lucru la test, „a testa propriile cuvinte aliniate într-un fel anume pe care o care îl consideri suficient de bun pentru a dezvălui o înțelegere personală pe care toți ceilalți s-o împărtășească”². Un exemplu recent de eseu jurnalistic este *Unsettling Europe*, o colecție de 4 eseuri scrisă de Jane Kramer și publicată în *New Yorker* pe o perioadă de 7 ani³. Lucrarea tratează în profunzime problema migrației în Europa, portretizând patru familii: cea a unui muncitor iugoslav din Suedia, a unui indian din Londra, o familie francezo - algeriană din Provence și a unui italian comunist. Prin stilul de scriere, Kramer scoate în evidență mai ales dificultățile emoționale ale adaptării umane într-o societate diferită de cea de origine. „Kramer face mai mult decât să înregistreze doar faptele din existența subiecților săi. Îi readuce la viață ca personaje tragicomice pe scena istoriei contemporane. Poate că nu ne plac unii dintre ei, dar ea reușește să ne facă să ne pese de toți”⁴.

Jurnalismul literar în diferitele forme și nume sub care a apărut de-a lungul vremii, a fost criticat mai ales pentru subiectivitatea jurnalistului implicat în relatare și pentru absența obiectivității pe care s-a bazat presa tradițională în trasarea și definirea rolurilor sale⁵. Noul Jurnalism promovat de Tom Wolfe a fost numit *jurnalism interpretativ*⁶, alții au caracterizat acest tip de subiectivism drept activism și l-au numit *jurnalism misionar, de propagandă*⁷. Vocile mai aspre l-au etichetat drept *parajurnalism* de la grecescul *para* (împotriva, paralel) sau un *bastard*, care nu e nici jurnalism nici literatură, ci împrumută lucruri de la amândouă⁸. Similar în formă cu jurnalismul, dar diferit prin funcția sa: de divertisment mai mult decât de informare, fără autoritate și legitimitate profesională⁹. *Fiind mult timp ocolit de cercetători și insuficient studiat, este considerat „un orfan academic fără o origine sau o rezidență clară”*¹⁰.

În cartea *First Person Journalism: A Guide to Write Personal Nonfiction with Real Impact*, Martha Nichols (profesoară la Universitatea Harvard) susține povestirea non ficțională care dezvăluie perspectiva individuală din spatele jurnalistului care semnează articolul. Asta nu înseamnă că militează pentru transformarea tuturor canalelor de știri în bloguri sau editoriale. Dar această perspectivă are legătură cu a răspunde la întrebarea „De ce?” dintr-un articol de presă. Iar cititorii care au devenit sceptici, pot să devină interesați și să empatizeze cu fapte prezentate la persoana I. A fi părținitor este de neacceptat în jurnalism. Dar cu toții avem prejudecăți, inclusiv jurnaliștii. A conștientiza acest lucru este punctul de plecare în jurnalismul de persoana I, care devine mult mai credibil decât presa tradițională redactată la persoana a III –a, este de părere profesoara Nichols, în aceeași lucrare. Și unul din motivele pentru care se întâmplă acest lucru este abordarea empatică a acestui stil de a scrie jurnalism, care reușește să obțină interesul și participarea cititorilor. Experiența personală a jurnaliștilor

¹ *Enciclopedia Britanică*.

² Bret Lott, "Toward a definition of creative nonfiction." *Fourth Genre: Explorations in Nonfiction* 2, no.1 (2000): 194.

³ Spencer Brown, "Between Journalism and the Essay." *The Sewanee Review*, 89, no. 3 (1981): 431-440.

⁴ Pepe Karmel, "Unsettling Europe." *The Georgia Review*, 35, no. 2 (1981): 433.

⁵ Frank Harbers, and Marcel Broersma. "Between engagement and ironic ambiguity: Mediating subjectivity in narrative journalism." *Journalism* 15, no.5 (2014): 639-654; John J. Pauly, "The New Journalism and the struggle for interpretation." *Journalism* 15, no. 5 (2014): 589-604.

⁶ Curtis D. MacDougall, *Interpretative Reporting*. Sixth edition (Macmillian, 1972).

⁷ Gerald Grant, "The new journalism we need." *Columbia Journalism Review* 9,no.1 (1970): 12; John Hohenberg, "The Journalist As Missionary." *Saturday Review* 53 (1970): 76-77.

⁸ Dwight Macdonald, "Parajournalism, or Tom Wolfe and his magic writing machine." *The New York Review of Books* 5, no.2 (1965): 3.

⁹ *Ibidem*.

¹⁰ Thomas B. Connery, "Research Review: Magazines and Literary Journalism, an Embarrassment of Riches." *Electronic Journal of Communication/La Revue Electronique de Communication* 4 (1994): 2.

care este prezentată în acest tip de texte este mult mai convingătoare, concluzionează Martha Nichols¹.

A obține credibilitate este și unul din motivele pentru care celebrul jurnalism britanic Ian Jack (*The Guardian*, *Independent*) folosea persoana I în articolele și editorialele sale. „Eu” devine dovada povestirii din perspectiva unui martor de încredere, un ambasador al adevărului². Cercetătorul consideră că Jack folosea persoana I și pentru a exprima impactul pe care îl aveau faptele relatate asupra lui, pentru a nara o analiză a unei experiențe personale recente și pentru a reflecta asupra propriilor amintiri sau ale copilăriei. Autorul amintește și de textele lui Gitta Sereny, jurnalistă de investigație britanică de origine austriacă, cunoscută mai ales pentru investigațiile psihologice ale unor criminali naziști. Sereny folosește persoana I în articolele sale pentru a se poziționa la fața locului ca un reper moral care judecă faptele, dar și pentru a stabili o legătură de încredere reciprocă cu cititorii cu care pare că poartă un dialog. La fel ca și Jack, Sereny folosește persoana I și pentru a exprima impactul pe care îl are asupra sa subiectul despre care scrie.

Despre importanța jurnalismului confesional scrie și Rosalind Coward în cartea sa *Speaking Personally. The Rise of Subjective and Confessional Journalism*, care afirmă că „în timp ce multe forme de jurnalism sunt în declin, jurnalismul confesional este înfloritor. Editorii sunt înfometați de povești adevărate din viața reală și de experiență directă, cu cât mai extremă, cu atât mai bine³. Autoarea menționează trei categorii de subiecte preferate de acest tip de jurnalism:

- experiențele ieșite din comun ale unei persoane obișnuite;
- experiențele comune, ale vieții de zi cu zi ale unei persoane extraordinare, celebre;
- experiențele personale ale jurnaliștilor.

Din cea de-a treia categorie, Coward oferă câteva exemple din publicații renumite - moartea tatălui semnată de editorul *The Guardian*, depresia unui jurnalist al *Independent on Sunday*, viața după divorț și ședințele de terapie ale unei jurnaliste de la *Daily Mail* etc. În general, acestea sunt experiențe dificile care vorbesc despre felul în care autorul a reușit să le managerizeze și să treacă cu bine peste ele. Toate au în comun vocea personală care este în centrul poveștii, despre o experiență reală, cu accent pe emoții și sentimente, într-un stil intim, confident al *autoexpunerii*. Aceste articole rezonază cu publicul care devine activ, și reacționează prin comentarii pline de empatie sau de critică, ceea ce face aceste texte foarte populare. Efectul este dublu la fel ca însemnătatea cuvântului confesional - eliberator, aidoma confesiunii unui preot și terapeutic ca o destăinuire unui psiholog. În același timp, democratizează și mai mult jurnalismul pentru că povestea unui om obișnuit contează la fel de mult ca al unuia care deține puterea, concluzionează autoarea.

Concluzii

Consultând peste 50 de lucrări *despre jurnalismul literar*, am adunat peste 20 de termeni atribuiți acestui tip de jurnalism. Niciunul, însă, nu a generat o definiție completă și clară genului în discuție. Considerat mai degrabă un hibrid ce ține mai mult de practica literară și mai puțin de jurnalism este în mod paradoxal un subiect intens de studiu academic de peste un secol. Cursuri de jurnalism literar sau narativ fac parte din programa multor universități de profil din toată lumea. La o căutare în baza de date a cursurilor universitare din UK⁴ am găsit peste 50 care au legătură cu jurnalismul narativ sau scrierea creativă.

¹ Martha Nichols, *First-Person Journalism: A Guide to Writing Personal Nonfiction with Real Impact* (Routledge, 2021).

² John Tulloch, "Ethics, trust and the first person in the narration of long-form journalism." *Journalism* 15, no.5 (2014): 629-638.

³ Rosalind Coward, *Speaking personally: The rise of subjective and confessional journalism* (Bloomsbury Publishing, 2013), 91.

⁴ <https://www.ucas.com/>

Există chiar și o asociație internațională dedicată fondată în urmă cu aproape 10 ani¹. Cu toate acestea, jurnalismul narativ rămâne un subiect de dezbatere, cu definiție deschisă și interpretabilă.

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Social topics on social media: a communicative approach

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Abstract: Social media has revolutionized discussions on social issues by facilitating real-time engagement and amplifying marginalized voices. It fosters community building, raises awareness through visual storytelling, and serves as a mobilizing tool for activism. However, the rapid proliferation of misinformation underscores the importance of developing critical media literacy. This essay examines the transformative impact of social media in shaping conversations around social issues, focusing on both its benefits and challenges. It analyzes their influence on raising awareness, activism, community building, and ethical issues related to privacy, representation, and misinformation. The study shows that social media plays a key role in community engagement, socio-political education, and mobilization. It offers a platform for marginalized voices, facilitates international discussions, and improves mental well-being through social connections. However, the spread of misinformation and ethical challenges related to privacy and representation remain major obstacles to overcome.

Keywords: social phenomena; new media; social media; rumours and fake privacy; representation; misinformation, community engagement.

Titlu: „Subiecte sociale pe rețelele sociale: o abordare comunicativă”

Rezumat: Rețelele sociale au revoluționat discuțiile pe teme sociale prin facilitarea interacțiunii în timp real și amplificarea vocilor marginalizate. Ele sporesc formarea comunităților, cresc conștientizarea prin povestirea vizuală și servesc ca instrument de mobilizare pentru activism. Cu toate acestea, răspândirea rapidă a dezinformării subliniază importanța dezvoltării competențelor de alfabetizare media critică. Acest eseu analizează impactul transformator al rețelilor sociale în modelarea conversațiilor pe teme sociale, concentrându-se atât pe beneficii, cât și pe provocări. Analizează influența acestora în creșterea conștientizării, activismului, construirea comunităților și aspectele etice legate de confidențialitate, reprezentare și dezinformare. Studiul arată că rețelele sociale joacă un rol cheie în implicarea comunității, educația sociopolitică și mobilizare. Ele oferă o platformă pentru vocile marginalizate, facilitează discuții internaționale și îmbunătățesc bunăstarea mentală prin conexiuni sociale. Totuși, răspândirea dezinformării și provocările etice legate de confidențialitate și reprezentare rămân obstacole majore de depășit.

Cuvinte-cheie: Fenomene sociale; mass-media; rețele sociale; zvonuri și știri false privind viața privată; reprezentare; dezinformare; implicare comunitară.

Introduction

Social media has become a key element of modern communication, significantly impacting societal issues. The idea variety of platforms available today allows for immediate engagement and the amplification of diverse viewpoints, making it a powerful tool for community building and awareness-raising. Its interactive nature supports educational initiatives such as Frontiers for Young Minds and Ocean School, which provide children visually engaging learning experiences. Programs like Skype a Scientist further connect students with real scientists, facilitating discussions on scientific topics and environmental challenges. Additionally, social media empowers young people to engage in science communication and activism. They utilize platforms like TikTok and Instagram to promote scientific causes, educating their peers about critical issues such as climate change and oceanography, thus fostering greater awareness and involvement. These platforms also serve

as spaces for public discourse, here citizens can express their opinions on societal matters and drive positive change. The inherent inclusivity and diversity of social media create ample opportunities for public expression and interaction with various social phenomena. However, the rise of social media is not without challenges, particularly concerning the spread of misinformation. Developing critical media literacy skills is essential for effectively navigating this digital landscape and distinguishing credible information from falsehoods. In summary, social media plays a crucial role in influencing conversations about societal issues by providing avenues for community engagement, activism, knowledge sharing, and public dialogue. It is vital to leverage the potential of these platforms while being mindful of ethical considerations to promote meaningful engagement on important social matters (Higdon 2022; Kelly et al. 2022, 1-5; Linda & Ashar 2024; Yang & Su 2020). Real-time engagement and the variety of voices on social media significantly influence discussions across platforms. Nurturing healthy dialogues among diverse communities is essential for fostering positive social connections and enhancing overall well-being. By intentionally designing technology that emphasizes social safety, digital spaces can promote meaningful interactions. The complexities of social media's impact on diversity highlight its role in connecting different groups and amplifying marginalized voices. While conflicts may arise from differing opinions, there lies an opportunity to empower previously silenced perspectives. This underscores the importance of promoting inclusive discussions and supporting marginalized communities in their efforts to build connections. Social media also plays a crucial role in public health initiatives by mobilizing large populations toward health objectives. Organizations can leverage real-time data from platforms like Twitter to respond quickly to emergencies and monitor health trends, demonstrating how diverse voices can enhance awareness and advocacy for public health issues. Moreover, engaging audiences through real-time marketing opportunities is vital for boosting interaction with social media content. Aligning brand messages with current trends and events helps drive meaningful user engagements, highlighting the significance of staying attuned to the conversations happening across various perspectives. Overall, fostering inclusive dialogues, amplifying marginalized voices, and utilizing data-driven insights are key to encouraging constructive discussions and building a more inter-connected digital community (Mai 2020; Murthy 2023, 61-65; Santos et al. 2023; Ventola 2014). The problem posed by social media in social matters is deeply interconnected with the hypotheses that outline specific issues arising from its use. The increasing prevalence of misinformation, as highlighted in the first hypothesis, distorts public opinions and undermines informed discourse, making it difficult for communities to engage with social issues accurately. This distortion is further exacerbated by the second hypothesis, which points to the rise of hate speech and incitement, leading to greater societal divisions and a more polarized public. Additionally, the violation of privacy noted in the third hypothesis compounds these issues, as individuals may feel threatened or vulnerable, further hindering open dialogue. Finally, the fourth hypothesis suggests that social media's influence on public opinion can either escalate important issues or cause them to be overlooked, ultimately affecting how communities respond to social challenges. Together, these hypotheses illustrate the multifaceted ways in which social media impacts community awareness and relationships, highlighting the need for critical engagement and responsible use of these platforms.

1. COMMUNITY BUILDING AND AARENESS

1. 1. Impact of Visual Storytelling on Social Media

Visual narratives on social media play a crucial role in building community and raising awareness about social issues. These platforms serve as inclusive tools that dismantle barriers, enabling individuals to connect, share experiences, access resources, and create support systems. social media offers a virtual environment here geographical limitations are minimized, facilitating greater engagement in community activities and access to vital services.

Social media is pivotal in promoting social justice and advocacy in today's digital landscape. It empowers underrepresented communities to express their concerns on a global scale, mobilize support, raise awareness, and hold authorities accountable through citizen journalism and multimedia sharing. Non-profits and advocacy organizations utilize these platforms as effective tools for outreach, engaging wider audiences in their missions. Moreover, visual communication on social media significantly enhances citizen engagement with complex issues, such as climate change. Images can convey truths and evidence that words may fail to capture, drawing attention from the public and policymakers alike. Initiatives like Frontiers for Young Minds enrich educational experiences by involving children in interactive science education, effectively bridging learning inside and outside traditional classrooms.

By leveraging the power of visual storytelling on platforms like Facebook, Titter, Instagram, and TikTok, young people can immerse themselves in scientific content related to environmental issues. Programs such as Skype a Scientist and educational platforms like Ocean School encourage youth to develop critical thinking skills while raising awareness among peers and adults.

In summary, visual storytelling on social media fosters community connections among marginalized populations, promotes social justice through activism and awareness campaigns, encourages public involvement in intricate issues like climate change, and equips younger generations with scientific knowledge via interactive educational initiatives. This underscores the necessity of effectively harnessing visual narratives to instigate positive change across various social topics on diverse online platforms (Karki 2024; Kelly et al. 2022; León et al. 2022).

1. 2. Role of Marginalized Communities in Community Building

Social media platforms have become powerful tools for amplifying the voices of marginalized communities, allowing them to share their perspectives and experiences with a global audience (Smith 2021). These platforms enable underrepresented groups to communicate their narratives and connect with others facing similar challenges, fostering a sense of belonging that is often absent in traditional media outlets (Baliyan & Harji 2024).

In addition to providing a space for storytelling, social media raises awareness about systemic injustices, discrimination, and inequalities experienced by these communities. Platforms like Facebook and Titter allow individuals to highlight social issues and challenge established power dynamics, facilitating public discourse and enabling marginalized groups to mobilize for social justice causes. This capacity to influence public opinion empowers disenfranchised voices to advocate for their rights and demand accountability from institutions.

In the Nepalese context, social media has significantly impacted vulnerable populations. These platforms have brought attention to the challenges faced by these

communities, leading to policy reforms and increased governmental focus on their rights. Social media campaigns have expanded their reach, garnered public support for legal advancements, and helped cultivate online communities that provide encouragement and empowerment.

The role of marginalized communities in promoting cohesion through social media is crucial for driving positive change and advancing social justice initiatives. Acknowledging the transformative potential of these platforms is essential, even as challenges like online harassment persist. Ensuring that social media remains inclusive and secure is vital for continuous progress towards equity and fairness.

In summary, social media serves as a critical avenue for marginalized communities to amplify their voices, raise awareness about injustices, and foster solidarity. By harnessing these platforms, they can effectively advocate for their rights and contribute to broader societal transformations (Karki 2024; Kelly et al. 2022; Mai 2020).

2. MOBILIZING ACTIVISM

2.1 Use of Social Media as a Tool for Activism

Social media has become an essential tool for modern activism, fundamentally changing how people engage with social issues and advocate for change. The accessibility and influence of online platforms have transformed movement mobilization and information sharing (Smith 2021). With a large portion of the population active on platforms like Instagram, Facebook, and YouTube, these sites play a crucial role in rallying support for causes such as environmental activism and racial justice. The ability to quickly share information through hashtags and viral content has proven effective in raising awareness and garnering backing for various social justice initiatives.

Moreover, social media's impact extends beyond mere awareness-raising; it significantly affects public opinion and policy decisions. Research shows that users perceive these platforms as powerful tools for shifting perspectives on socio-political issues. Individuals who regularly post about political or social topics are more likely to believe that social media can shape public discourse and influence governmental actions. This highlights the key role online activism plays in shaping attitudes and behaviours.

However, there are concerns regarding misinformation and performative activism within these platforms. The ease of spreading false information and engaging in superficial gestures raises questions about the credibility and effectiveness of online movements. It is crucial for young activists to navigate social media responsibly, distinguishing between genuine advocacy and mere performative acts.

In essence, social media serves as a catalyst for activism by providing marginalized communities with a space to express their grievances, connect with supporters, and raise global awareness. As technology continues to evolve, it is vital for activists to harness the power of social media while addressing ethical challenges related to privacy, misinformation, and online harassment. By effectively utilizing these platforms, activists can drive meaningful change and work towards a more inclusive future for all (Karki 2024; Wike et al. 2022).

2. 2. Amplifying Voices Through Online Platforms

The rise of online platforms has significantly enhanced the ability to amplify voices, playing a crucial role in promoting inclusivity and social justice. Social media serves as a powerful mechanism for marginalized communities to express their perspectives and

experiences to a global audience. Historically, these groups have faced substantial barriers in traditional media, making social media essential in bridging this gap. By fostering virtual communities, social media enables individuals from similar backgrounds to connect and support each other, cultivating a sense of belonging among those with shared struggles.

These platforms provide an opportunity for marginalized voices to spotlight systemic injustices, discrimination, and disparities that mainstream media often overlooks. They empower these communities to influence public opinion and challenge existing power dynamics, thereby fuelling activism for various social justice causes. Additionally, social media allows disenfranchised groups to hold institutions, governments, and corporations accountable for their actions, reinforcing the importance of transparency and responsibility in society.

However, it is essential to acknowledge the ongoing challenges alongside these advancements. Online harassment remains a significant issue that needs to be addressed to ensure that social media spaces are secure and inclusive for all users. Despite these challenges, the ability of social media to promote social change and equality remains evident. By providing marginalized populations with a platform to share their stories and advocate for reform, social media plays a vital role in amplifying diverse voices and promoting inclusivity on a global scale (Karki 2024).

3. MISINFORMATION AND CRITICAL MEDIA LITERACY

3. 1. Challenges of Rapid Information Spread

The rapid spread of information via social media presents significant challenges that must be addressed to maintain a healthy digital environment. Social media platforms have been exploited to disseminate false information and propaganda, leading audiences toward specific ideologies and raising concerns about the integrity of democratic values. The ease with which misinformation can circulate on these platforms poses risks to community cohesion and democratic processes.

A major issue is the lack of established journalistic standards on social media, allowing unchecked information flow and amplifying certain messages without verification. This environment fosters both genuine news and misleading content dissemination, often driven by the contagious nature of social media sharing. Additionally, automated bots are frequently used to propagate propaganda and manipulate public opinion, exemplified by political campaigns leveraging social media for strategic gains.

Moreover, the effects of social media on youth mental health are alarming. Young individuals are particularly vulnerable to harmful online content, with a large number of adolescents actively using these platforms. This exposure can negatively impact their psychological well-being, sleep patterns, and interpersonal relationships. Thus, there is an urgent need for measures to create safer online spaces that protect children from potential harms.

Addressing these issues requires a collaborative approach involving policymakers, technology companies, researchers, families, and users. Promoting transparency, regulation, ethical guidelines, and initiatives that enhance digital literacy is essential to counter the negative effects of misinformation and harmful content. It is crucial to strike a balance between leveraging social media's benefits for communication and activism while minimizing its associated risks to society (Nanko, 2023).

3.2. Importance of Critical Media Literacy in the Digital Age

Critical media literacy is essential in the digital era, enabling users to assess and verify information effectively on social media platforms. As information spreads rapidly online, individuals must discern the credibility and intentions behind the content they encounter. Media literacy education empowers users to navigate the benefits and drawbacks of social media by developing critical thinking skills. This is especially crucial considering the possible adverse impacts of excessive social media usage on mental well-being, particularly among younger individuals.

Ethical issues like as privacy violations, cyberbullying, inaccurate information, and addiction are becoming more prevalent on social media, necessitating responsible and ethical engagement from users. Social media can be misused for spreading false information and propaganda, which poses a threat to democratic values. Critical media literacy provides individuals with the necessary tools to combat these manipulation tactics effectively (Libertarios 2024).

Integrating critical media literacy into educational curricula and raising awareness about its significance can help individuals understand the broader impact of social media on society. This includes recognizing power dynamics in online interactions and critically evaluating the information presented on digital platforms.

In conclusion, fostering critical media literacy is crucial for navigating the complexities of the digital landscape and addressing the challenges posed by social media. By equipping individuals with the ability to analyze information critically, verify sources, and engage responsibly online, we can promote a more informed and ethical digital society (Dhiman 2023; Higdon 2022; Jones & Trice 2020; Murthy 2023; Polanco-Levicán & Salvo-Garrido 2022).

4. INFLUENCERS AND PUBLIC DISCOURSE

4.1. Influence of Social Media Influencers on Discussions

In today's digital landscape, social media influencers significantly shape public opinion and discussions on various social issues. Research indicates that sponsored posts from "mom influencers" can greatly affect purchasing intentions and perceptions of product suitability for children, surpassing the impact of brand-generated content. This highlights the considerable influence influencers have over consumer behaviour and decision-making.

Influencers, particularly those focusing on family-oriented content, employ strategies such as calibrated amateurism and staged authenticity to enhance audience engagement. These tactics not only shape ideals of family life but also influence how followers interact with their content both online and offline. The study reveals a spectrum of follower responses, ranging from admiration to criticism, which illustrates the complex dynamics within influencer-follower relationships.

The influence of these individuals is growing in contemporary society, encompassing both celebrities and everyday individuals with large followings. Consumers increasingly rely on influencers for guidance in their purchasing decisions, underscoring the significant role they play in shaping consumer behaviour.

However, it is important to recognize the potential negative effects of influencer culture on social media platforms. Influencer portrayals often present idealized versions of life, showcasing only positive aspects while omitting negatives. This can lead to feelings of inadequacy and unhealthy comparisons among young audiences who may feel inferior to the glamorous images seen online.

Overall, social media influencers are crucial in shaping conversations and influencing public discourse on various societal issues. While they can positively affect consumer behaviours and engagement levels, it is essential to remain aware of the dangers associated with idealized representations and misinformation promoted by influencer culture. Understanding the complexities of influencer dynamics can help individuals navigate social media more effectively and engage with influencer-generated content critically (Beyari 2023; Chee et al. 2023; Chugh 2023).

4. 2. Shaping Public Opinion through Online Platforms

Social media platforms play a pivotal role in shaping public perceptions and discussions surrounding various social issues, particularly in the realms of pregnancy, childbirth, and early parenting. Influencers, especially those categorized as "mom influencers," have been found to significantly sway consumer behaviour and attitudes through their shared content. Sponsored posts from these influencers tend to increase purchase intent and enhance the perceived appropriateness of children's products more effectively than direct brand advertisements, illustrating their powerful influence on consumer preferences.

The engagement dynamics between influencers and their followers reveal a spectrum of emotional responses, including admiration, envy, and criticism, particularly regarding monetization practices. The concept of "calibrated amateurism" is often employed by family influencers, allowing them to forge genuine connections with their audience while maintaining an authentic online persona. However, interactions with parent influencers can also lead to feelings of doubt and unease among women, highlighting the complex effects that influencer content can have on parental confidence and self-perception.

Additionally, discussions on parenting blogs about vaccination often stray from established health guidelines, reflecting the challenges of sourcing reliable information online. Many comments exhibit antagonistic tones, which underscores the necessity for critical media literacy. This skill is essential for assessing online content and distinguishing credible information from misinformation.

In summary, social media influencers possess considerable influence over public perception through their content and interactions. Their ability to engage audiences and provoke strong emotional reactions necessitates a careful approach to ethical considerations in online discourse. As individuals navigate the digital landscape, it becomes increasingly important to critically evaluate the information presented by influencers, ensuring informed decision-making and responsible engagement with societal issues (Chee et al. 2023).

5. GLOBAL DIALOGUE ON SOCIAL ISSUES

5. 1. International Reach of Social Media Conversations

Social media platforms have significantly transformed global communication, allowing individuals from diverse backgrounds to discuss issues related to diversity and societal concerns without geographical barriers. These platforms have altered the relationship between citizens and governments, with authorities utilizing blogs, microblogs, and social networking sites to enhance transparency and share information. With over half of the world's population engaging on social media daily, these channels have become essential for building communities, raising awareness, and promoting activism.

The effects of social media on democracy differ across nations, with many recognizing its role in enhancing public dialogue and increasing awareness of critical issues. This rapid

growth has highlighted the need for improved digital literacy and media education to navigate the complexities of the online environment effectively. Social media plays a crucial role in contemporary activism, enabling quick information dissemination, large-scale mobilization, and the amplification of significant movements such as #BlackLivesMatter.

Active users of social media often regard these platforms as valuable instruments for illuminating socio-political issues and shaping public opinion. The influence of major social media networks like Facebook has fundamentally changed how people interact, share information, and advocate for political reform. In the public health sector, researchers utilize social media for data collection, participant recruitment, and spreading health-related awareness campaigns.

Overall, the global dialogues facilitated by social media exemplify its capacity to foster cross-cultural discussions on pressing societal matters. By effectively leveraging these platforms, individuals can engage with a variety of perspectives, elevate marginalized voices, and initiate meaningful changes on a worldwide scale (Bertot et al. 2012; Chaffey 2024; Jackson & Jane 2023; Kanchan & Gaidhane 2023; Ortiz-Ospina & Roser 2019; Polanco-Levicán & Salvo-Garrido 2022; Shruti 2020; Wike et al. 2022).

5. 2. Connecting Diverse Perspectives Through Global Dialogue

Fostering global conversations through interconnected perspectives is vital in today's digital era, here social media significantly influences discussions on international social issues. With over half of the world's population active on social media platforms and millions of users joining annually, there is a unique opportunity to engage with diverse viewpoints from around the globe.

The impact of social media on democracy varies by country. While some nations perceive social media as a positive force for democratic engagement, concerns exist—particularly in the United States – about its influence on political opinions and civil discourse. This disparity highlights the need for promoting global dialogue via social media to bridge differing perspectives and enhance mutual understanding.

Furthermore, social media has emerged as a crucial platform for citizen participation, allowing individuals to voice their opinions on societal matters openly. The diversity and accessibility of these channels enable people to engage in public discussions and express grievances effectively. By leveraging social media, individuals can contribute to significant dialogues and connect with like-minded people across the globe.

In addition, social media plays a transformative role in fundraising and awareness campaigns. Activists and organizations harness storytelling and visual content to raise awareness about important causes and mobilize support worldwide. This capability fosters empathy and encourages collective action on various societal issues.

By tapping into the potential of social media, we can cultivate a more inclusive and informed society. It is imperative to utilize these platforms effectively to promote understanding, cooperation, and positive change on a global scale. Engaging in meaningful discussions and connecting with diverse voices can help address complex societal challenges and build a more interconnected world (Chaffey 2024; Nanko 2023; Wike et al. 2022; Yang & Su 2020).

6. ETHICAL CONSIDERATIONS IN ONLINE DISCUSSIONS

6. 1. Privacy Concerns in the Digital Space

Privacy concerns in the digital age, particularly within social media, pose significant challenges for healthcare professionals. They face difficulties in maintaining patient confidentiality while engaging on these platforms. Guidelines emphasize the need to avoid sharing specific patient information, obtain necessary consent, and use de-identification techniques to protect patient data. Additionally, professionals are advised to set secure privacy settings, distinguish between personal and professional profiles, and disclose any compensation received to maintain ethical standards.

The apprehension surrounding patient privacy can deter individuals from sharing health information online due to fears of data breaches or violations of laws like HIPAA. Healthcare providers must be cautious in their social media communications to protect their reputation and build trust with patients. This emphasizes the challenge of balancing the benefits of social media for professional networking and advocacy with the necessity of safeguarding sensitive information.

On a broader scale, concerns about personal data privacy have escalated in an era marked by data breaches, misinformation, and cyber threats. The spread of false information not only affects public discourse but also raises critical questions regarding personal privacy boundaries. Social workers, in particular, are encouraged to adhere to confidentiality standards when discussing sensitive issues online and remain conscious of biases that could hinder equitable access to social media resources.

As technology continues to evolve and social media significantly shapes public dialogue on societal matters, it is crucial for individuals to consider the ethical implications related to privacy in their online interactions. By following best practices outlined in professional guidelines and being mindful of the risks linked to sharing personal details online, users can navigate digital spaces responsibly while upholding privacy standards (Kanchan & Gaidhane 2023; Karki 2024; Ventola 2014). See references: (Kanchan & Gaidhane 2023; Ventola 2014; and Karki 2023).

6. 1. Representation and Diversity in Social Media Conversations

Representation and diversity in online discussions are crucial for shaping social media interactions. Social media platforms have the ability to amplify various voices, allowing individuals from diverse backgrounds to connect. This democratization of discourse enables marginalized groups to share their stories, build communities, and strengthen their presence.

Additionally, incorporating diverse perspectives is essential for empowering youth with knowledge about climate and ocean science. By viewing young individuals as environmental advocates and elevating Indigenous and traditional wisdom, a new generation of leaders can emerge. This approach not only promotes inclusivity but also enriches the understanding of environmental issues by valuing a range of viewpoints.

In social impact initiatives, creating inclusive content that advocates for social justice is vital. Compelling narratives that celebrate diversity enable brands to effectively reach varied audiences and foster a sense of belonging. This highlights the importance of representation in shaping online dialogues and influencing societal attitudes.

Moreover, developing critical thinking skills is key to navigating digital spaces. These cognitive abilities help individuals assess information credibility, mitigate persuasive influences, and recognize falsehoods. Equipping people with the tools to engage thoughtfully

with diverse viewpoints on social media is essential for fostering informed discussions.

Ultimately, representation and diversity in online conversations act as catalysts for inclusive dialogue, advancing social justice, empowering marginalized communities, and combating misinformation. Acknowledging the significance of diverse voices creates a more inclusive digital environment where individuals feel validated, respected, and empowered to engage in meaningful discussions on pressing societal issues (Kelly et al. 2022; Mai 2020; Polanco-Levicán & Salvo-Garrido 2022; Shruti 2020).

Conclusion

Social media has significantly influenced social issues by serving as a platform for community building, raising awareness, and facilitating activism. It plays a crucial role in educating the public about socio-political matters, shaping perspectives, and attracting political attention to important topics. This immediate engagement allows diverse voices to be heard and provides marginalized communities with a space for expression.

Moreover, social media serves as a global forum for discussing societal challenges, connecting individuals from various backgrounds. While this interconnectedness offers numerous benefits, it also presents challenges, particularly the rapid spread of misinformation. Therefore, developing critical media literacy is essential for navigating the digital landscape and discerning credible information from misleading narratives.

Influencers on social media platforms hold considerable say over public discourse and opinions, affecting how people view different issues. Ethical considerations, such as privacy concerns and representation in online conversations, must be addressed to create an equitable and inclusive digital environment.

Despite these complexities, social media has positively impacted society by improving mental health outcomes through enhanced social connections and reduced feelings of loneliness and isolation. The platform connects individuals across vast distances, helping create a sense of community and mutual support among its users. In conclusion, while acknowledging the downsides of social media, including misinformation and ethical challenges, its overall impact on social issues is significant. By promoting community engagement, raising awareness, mobilizing activism, connecting varied perspectives globally, and enhancing mental well-being, social media continues to shape societal conversations and influence public opinion. To maximize the benefits of online engagement and reduce its challenges, prioritizing education on media literacy and promoting ethical online practices are essential. Reflecting on past failures in online activism helps develop more impactful advocacy strategies, while fostering collaboration among stakeholders is crucial in combating misinformation. Balancing privacy with monitoring and promoting responsible digital habits can contribute to healthier online spaces, especially for young users (Barrett-Maitland & Lynch 2020; Murthy 2023; Stellefson et al. 2020).

RECOMMENDATIONS FOR EFFECTIVE ENGAGEMENT ON SOCIAL TOPICS

To effectively engage on social issues, several key recommendations emerge from various perspectives:

Develop Technology for Positive Dialogue: Emphasizing the creation of technology that fosters constructive conversations is vital. Stakeholders should focus on promoting social well-being and safety throughout the development process, steering clear of features that may exacerbate division or negative perceptions.

Encourage Beneficial Social Interactions: The media and entertainment industries are encouraged to produce content that showcases and promotes positive social exchanges, strong relationships, and core values such as kindness and respect. Utilizing narratives in films and shows can highlight the benefits of social connections.

Educate on Ethical Social Media Use: It is imperative to inform users about the risks associated with sharing sensitive information online. Promoting responsible social media practices will help protect privacy and prevent security breaches, contributing to a safer digital environment.

Craft Effective Advocacy Strategies: Learning from past failures in online activism can help develop more impactful advocacy strategies. Understanding the limitations of social media across different contexts will guide future efforts in rallying communities around social justice causes.

Promote Media Literacy to Combat Misinformation: In response to the rapid spread of misinformation, fostering critical media literacy is essential. Collaboration among stakeholders is necessary to implement policies that address the dissemination of false information on social media platforms.

Balance Privacy with Monitoring: As teenagers develop their digital literacy, it is important to find a balance between monitoring their social media use and respecting their privacy needs. Adult attitudes towards social media can significantly influence adolescent behaviour, making boundary-setting crucial.

Monitor Unhealthy Digital Habits: Parents need to be vigilant regarding signs of problematic social media usage in adolescents, such as neglecting daily responsibilities or favouring online interactions over real-life communication. Encouraging offline activities can help reduce excessive screen time.

Advocate for Ethical Communication Practices: Health education professionals should support ethical communication through various channels, including social media. Effectively utilizing both current and emerging communication tools while analyzing their reach and impact is essential.

Foster Responsible Real-Time Engagement: Understanding how audience engagement strategies influence real-time marketing initiatives can lead to improved outcomes. Genuine interactions with users and trend tracking are necessary to refine engagement strategies effectively.

These recommendations collectively aim to promote a healthier and more inclusive discourse on social issues, emphasizing the importance of responsibility, education, and ethical practices in the digital landscape. (Barrett-Maitland & Lynch 2020; Murthy 2023, 61-65; Stollefson et al. 2020).

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BIONOTE:

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Violence in the print media: towards a psychosocial perspective

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Abstract: This study examines the impact of sports-specific print media on violence in football stadiums in Algeria. The goal is to analyze the relationship between media discourse and violent behaviors observed, particularly among young spectators. A quantitative approach was adopted, with a questionnaire distributed to 140 sports journalists from four Algerian newspapers. The questions focused on sports media and violence. The results show that the sports press plays a crucial role in inciting violence by cultivating a culture of revenge and reinforcing fanaticism among supporters. Media coverage seems to amplify the portrayal of violence, contributing to the escalation of violent behaviors in the stadiums. The study highlights the influence of media on young people, increasing their tendency to adopt aggressive behaviors, which raise concerns regarding the harmful effect of these media representations on society. The conclusions suggest that media should adopt a more responsible approach to limit the spread of violence in sports and in the Algerian society.

Keywords: sport violence; factors; sports press; behaviors; effects.

Titlu: „Violența în mass-media scrisă: spre o perspectivă psihosocială”

Rezumat: Acest studiu examinează impactul media sportive scrise asupra violenței de pe stadioanele de fotbal din Algeria. Scopul este de a analiza relația dintre discursul media și comportamentele violente observate, în special în rândul tinerilor spectatori. A fost adoptată o abordare cantitativă, cu un chestionar distribuit la 140 de jurnaliști sportivi de la patru ziare algeriene. Întrebările s-au concentrat pe mass-media sportive și violență. Rezultatele arată că presa sportivă joacă un rol crucial în incitarea la violență, cultivând o cultură a răzbunării și întărind fanatismul în rândul suporterilor. Acoperirea mediatică pare să amplifice reprezentarea violenței, contribuind la intensificarea comportamentelor violente pe stadioane. Studiul evidențiază influența mass-media asupra tinerilor, crescând tendința lor de a adopta comportamente agresive, ceea ce ridică îngrijorări cu privire la efectele nocive ale acestor reprezentări media asupra societății. Concluziile sugerează că mass-media ar trebui să adopte o abordare mai responsabilă pentru a limita răspândirea violenței în sport și în societatea algeriană.

Cuvinte-cheie: violență sportivă; factori; presă sportivă; efecte; comportamente.

Introduction

Contemporary technological progress has pushed the media to a position of significant influence in the lives of individuals. The press, once solely a conduit for news and information, now wields the power to sway the decisions of both individuals and institutions. It not only presents information but also imposes behavioural and societal frameworks upon them (Van Rillaer 2003). Moreover, it exerts a compelling force, urging the adoption of ideas and opinions that might not have been embraced if not for the pervasive influence of media pressure.

In the language of sociology, the influence of the Printmedia and the press on people's behaviours and attitudes has become significant and expresses the magnitude of the, sometimes unconscious, link between individuals and the content they receive continuously (Weimann 1999). No longer limited to traditional means such as radio, publications, and television, the messages of the media accompany people wherever they move, via mobile phones, and even on the screens that have come to display news and images, relying on fast-speed Internet networks.

There has been extensive discourse within media circles regarding the impact of violent content in the media on the proliferation of violence within the sports community. This issue has risen to prominence as one of the foremost social problems, serving as a stark indicator of the erosion of societal and moral values. Addressing this challenge necessitates the collective involvement of all social institutions, with particular emphasis on various forms of media – be it visual, auditory, or Print. This collective effort is crucial in tackling the underlying causes and effects of violence within the sports community, demanding a collaborative approach from diverse societal entities, especially the media.

In Algeria, the various national stadiums have been witnessing more or less serious manifestations of violence for several years, some of which result in the loss of life and property. Each time these actions are renewed, the causes and the means of resisting them are considered, and specialists often point to the violent speeches of the media specialized in sports. These media are accused of agitation and of causing the masses, especially the young, to fall into acts of violence, whether verbal or physical.

The phenomenon of violence has become widespread in sports (Sekot 2009), despite the fact that it is not new. On the contrary, it is as old as sports itself. What is new is the variety of manifestations of violence and the factors that contribute to its emergence and prevalence, despite all the efforts made to address this troubling phenomenon. Violence has social, psychological, political, and other sources, but some people clearly point to the responsibility of the media. This prompted us to ask the following question:

Do the Printmedia have a role in the growing phenomenon of violence in Algerian football stadiums?

A hypothesis is a provisional answer to a research problem; it predicts the relationship between two or more phenomena. It is a supposed answer to the original question. A scientific hypothesis must be confirmed or refuted by the facts (Grawitz 2000, 211), To this end, the hypotheses of the study are as follows:

- The print media play a major role in encouraging the public to commit violence.
- The major role of the Algerian print media is to incite revenge culture among football fans.
- The print media play a major role in spreading fanaticism among the public.

This study holds significance in its investigation into the correlation between media narratives present in selected sports newspapers and the rise of violent and deviant behaviors within the realm of sports in the country. Additionally, its importance lies in addressing a pervasive issue that continues to pose a threat to Algerian society. The perils associated with violence within Algerian football stadiums transcend their immediate context, impacting broader segments of society, notably children and youth. By scrutinizing this relationship between media discourse and behavioral patterns in sports, the study aims to shed light on the far-reaching consequences of this issue, emphasizing its implications for various societal groups beyond the sports domain. The keywords of this search are as follows:

Violence: characterizes what manifests itself with intense, extreme, brutal force. It concerns both the elements and living beings. It reflects an abuse of force with an intense, brutal and blind character without relation to the other (Bordoni 2023).

Violence in our research based - case, concerns the force that is used to resolve crisis relationships between the disparate sports teams, or between the sports team and the public supporting or opposing the sample.

Journalism: according to the Oxford dictionary, the word journalism is linked to the industry and to the dissemination of news and information (Harsin 2018).

Journalism is a mediation profession. It "consists of collecting and processing information intended for a public [...]. The profession of journalist therefore comprises two inseparable parts: the reception and the search for information on the one hand; their

formatting in the form of written, spoken, televised newspapers, on the other hand. (Pietilä 2012)

Journalism in our case of research refers to the Algerian print press specialized in sports and that publishes information regarding football as a sport and culture.

The effects: is the addition of a psychological state resulting from the addition of new ideas to the recipient, which makes him, during his movement, motivated by this psychological state and the set of ideas and information available to him, and this psychological state has a great, even very essential role in modifying the behavior of a person or a group of people for a certain period in a certain direction.

The effects in our research case, concerns the reactions of the content of the Algerian selective press on the behavior of the public consumers of the media material

Behavior: The choice of the notion of "behavior", as the basic unit of observation in psychology, stems from the desire to work in a scientific way. The soul, the spirit, the will, the unconscious and other mental entities are not realities that can be studied objectively. The only facts on which researchers can agree and which they can take as a starting point for their constructions-to possibly talk about the will or the unconscious-are observable behaviors, their environmental conditioning and their physiological correlates (Van Rillaer 2003 93)

1. Methodology

The study adopts a quantitative method to examine the correlations between stadium violence and Algerian sports media. This approach allows for the collection and statistical analysis of numerical data. According to Angers (2014), the quantitative method is a set of procedures for measuring phenomena, including the use of statistical tools to analyze variables such as indices, rates, and averages (Coolican 2017).

The primary data collection tool is a questionnaire, chosen for its suitability given the wide and known target population of sports journalists. As defined by Angers (2014), a questionnaire allows for standardized data collection across all participants, ensuring consistent measurement of the variables in the study. The questionnaire contains 23 questions divided into four sections: 4 questions on personal data, 2 on general data, 10 on written sports media, and 7 on violence. This format ensures comprehensive coverage of the research variables, allowing for the establishment of correlations to test the hypotheses.

The study focuses on sports journalists from four major national sports newspapers: *Al-Hadaf*, *Al-Khabar Al-Riyadi*, *Le Buteur*, and *Compétition*. An intentional sample was selected, with 140 questionnaires distributed, 130 of which were retrieved. The research was conducted in Algiers, where the headquarters of these newspapers are located, during the 2022 FIFA World Cup in Qatar. Data were classified, analyzed, and interpreted into representative themes, providing a solid scientific foundation to understand the impact of written sports media on violent behaviors in Algerian stadiums.

The questionnaire was designed rigorously to ensure the relevance and consistency of the questions in relation to the research objectives. It contains 23 questions divided into four sections: personal data, general data, written sports media, and violence. The questions were carefully developed to cover all necessary dimensions for analyzing violent behaviors in stadiums and their relationship with sports media.

The questionnaires were distributed to an intentional sample of sports journalists working for four national sports newspapers. A total of 140 questionnaires were sent out, and 130 were returned, which represents a high response rate and ensures the sample's representativeness. Data collection was carried out in person at the offices of the concerned newspapers during the 2022 FIFA World Cup, which allowed for direct distribution and facilitated communication for any necessary clarification.

After collecting, the data were categorized, analyzed, and interpreted based on emerging themes. The results were processed using appropriate statistical tools to establish correlations between the variables. Details about the questionnaire content, its distribution, and the data analysis method are provided in the appendix, ensuring the transparency and

replicability of the study. The complete questionnaire is included at the end of the document to guarantee a thorough understanding of the methodology used.

2. Results and discussion

2. 1. Sports violence, a term to be defined socially

Violence is considered the scourge of modern times (Weimann 1999), because it was a residue of the past, occupying the forefront of the social scene, and taking on different facets, depending on the variation of the expression tool that reveals or embodies it on the ground. In this research, we will try to shed light on the most important theories that have tried to explain the phenomenon of violence. We will also address the history of violence in traditional and contemporary societies, and the phenomenon of sports violence in general and in Algerian society in particular.

The word violence comes from the Latin *violenta* and the verb is *violare*, which means hard work, and also stipulates (Weimann 1999), "Violence, in its essence, involves influencing or compelling a person to act against their will through the use of force or threats. It can be understood both as an overt action and a conceptual force majeure – a natural inclination toward violent expression targeting emotions or feelings. Violence manifests in various forms, including coercion or harassment to achieve compliance, causing harm through physical actions or verbal assaults, or colliding with others' rights. It can also take the shape of rude actions intended to pressure or force others, encroachments on personal freedoms, or the use of unruly force that disregards established norms. As defined in *Le Petit Larousse Illustré* (2001, 1068), violence represents a disruptive force that challenges the principles of order and systemized conduct.

We can say that violence, regardless of the many definitions and the different languages with which it has been brought, and regardless of its purpose or motives, indicates one thing, which are harsh and severe actions and behaviors that affect the human being and cause him damage.

According to Hassanein Tawfiq Ibrahim, in his book "The phenomenon of political violence in Arab regimes", violence in the social definition expresses a complex phenomenon that has political, economic, social and psychological aspects, it is a general phenomenon known to all human societies to varying degrees (Ibrahim 1999).

As for Perot: "Violence occurs whenever a person or a group resorts to it. Their power is a means of pressure with the aim of materially forcing others to take positions that they do not want. (They have to do things they don't want to do. "Violence, as expressed by Mostafa Hegazy, who has a psychosocial orientation, is the last possible language of communication with reality and others, because we feel unable to communicate our voice through the means of ordinary dialogue, and when the room is entrenched in him by failing to convince them to recognize his being and his value (Shenouda 2011)

The results indicate that a significant number of sports journalists (approximately 75%) identified certain media outlets as playing a crucial role in escalating tensions among the public. An analysis of media coverage during the World Cup reveals that 60% of the reports included emotionally charged language or sensationalized narratives that may have contributed to inciting violent behavior.

2. 2. Sports violence, a term to be defined psychologically

Psychologically violence is a pattern of behavior that results in a state of frustration accompanied by signs of tension and anger, and manifests itself in the form of behaviors intended to cause harm and harm to others, whether on a psychological or moral level, mental inadequacy in the face of a situation, impairments and the inability to solve or face a dilemma. It can be a means of punishment and discipline, or a form of remorse for a crime or sin committed. Violence is one of the signs of an unsatisfied soul, and a form of fear on the other side, no matter how many forms and reflections of this fear. Anxiety, impatience and balance, and a face of narrow-mindedness and lack of resourcefulness, and violence can accuse its

owner, and he sees him hitting himself or banging his head against the wall or cutting his hair of pain and revenge, according to a clue, it is an indicator of weakness of personality, decrease in equanimity and balance of behavior (Hijazi 2013).

Violence, in the opinion of Abd al-Rahman al-Issawy, is: "Exercising power over the will of people. (It means to cause panic and fear in the soul)" (Popitz 2017). While Sanard considers violence "like other forms of behavior, and it is the result of a relational impasse that causes self-destruction. "The person at the same time focuses on the other. To annihilate it, therefore, aggressiveness constitutes a specific way of entering into a relationship with the other" (Allen & Anderson 2017).

For his part, Dr. Raymond calls for violence: "Any initiative seriously undermines the freedom of others, and he tries to take away their freedom of thought. In particular, the opinion ends up transforming the other into a means or a tool of a project that absorbs or envelops him without treating him as a free (Cornu 2016).

Violence is considered as the frightening ghost that pervades all social and economic fields, and sport was the first victim, because it became more prevalent due to complex motivations and factors that influenced these motivations at the level of various sporting events, leaving significant departures and violations in direct contradiction to the principles, foundations, and values of sport, and this violence is often associated with a range of emotions and feelings and thus affects people from all walks of life (Arbuckle 2004).

One of the unfortunate developments that have been attached to sports competitions, particularly in recent times, is the phenomenon of violence and crowd riots. The history of sports unfortunately replete many facts and even serious events related to violence and riots in sports. Incidents of violence and aggression take place during its competitions, and the series of unfortunate events that were semi-permanent and accompanied the football match often resulted in deaths and injuries.

The findings show that 72% of respondents reported that media coverage, especially from certain press trusts, contributed to the escalation of tensions during the World Cup. The analysis of media content revealed that 65% of the articles focused on negative portrayals, sensationalized incidents, or controversial opinions, which, according to the respondents, played a role in stirring public emotions and aggression.

2. 3. Causes of sports violence

Professor "Ahmed Ruishi" expresses the phenomenon of violence by saying that to give a concept of violence, it is necessary to distinguish aggression from violence. The first, when it turns into an act, is called violence, and aggression is in humans at a certain rate of 50%. If it increases or decreases as a result of the signal, it means that the individual's signal is not ordinary, and in this case the actions become violent (De Haan 2009).

The results of the research indicated that the national sports press can contribute to fuelling violence. Specific examples of this include sensational headlines that emphasize referee errors or controversial incidents, which tend to amplify fan emotions and create a hostile atmosphere in the stadium. In particular, certain newspaper outlets were found to use inflammatory language that not only criticized referees but also stoked anger towards opposing teams.

Firstly: Factors of violence

According to sociologists, violence is a social phenomenon that expresses the rejection (Jackman 2002) of a reality to which the individual cannot adapt according to socially acceptable behaviors on the one hand, and the expression of a material, affective or moral deprivation from which the individual suffers on the other, and it also expresses the unity of the group or its presence around a goal. The violence is practiced by a specific group within an audience, and then the infection is transmitted to the rest of the fans in the stadium.

A study carried out by some social psychologists has proven that violent acts are often emitted in the stadiums by those who have family and social problems such as unemployment,

family dissolution, in addition to poverty and the spread of drugs, then the individual is associated with the group that has the same affiliation and the same suffering that correspond to its characteristics. And the violence emanating from the group is in its attempt to prove the personality by creating a kind of innate aggressiveness present in each individual. Its use differs from person to person, and each individual expresses himself in his own field in his own way.

In addition, the individual is associated with the group that has the same belonging and the same suffering that correspond to its characteristics, and the violence emanating from the group is in its attempt to prove the personality by creating a kind of innate aggressiveness present in each individual, since its use differs from person to person and each individual has an expression in his own field in his own way.

The national sports press has a role to play in spreading the phenomenon of violence in one way or another, and which appears on many newspaper pages, through titles that incite violence, in addition to the various words and terms that incite violence.

A- Refereeing: The decision is often the cause of the outbreak of violence in various countries, announcing decisions that benefit one team at the expense of another, whether good or bad decisions, intentional or not. And as the referee announces his decision in a split second, he often makes mistakes that upset the players and the fans, and this may be due to a lack of experience on the field and may be deliberate through the obvious bias of some referees, like what Hisham Kirat, the Tunisian referee, did during the meeting between JS Kabylie and Ismaili season 2002-2003.

B- The anger of the supporters: the negative results obtained by a team are often the cause of the anger of the supporters who resort to violence to vent their frustrations, but if all the supporters seek to make their teams win, then who will be defeated?

C- Players: is the important element of any game, and for the actions it performs on the field, extremely important in the excitement of the public. The level of the players also has a role in the anger of the supporters.

D- Team crews: the trainer and the facilitator are also directly involved in the outbreak of violence in the city, by their inappropriate behavior, especially when they challenged the decisions of the referees, and they often turn to the public with signs against him (the referee), which leads the public to anger.

E- The importance of the match and its degree of sensitivity: the tension of the nerves also depends on the quality of the interview, such as local meetings between two teams from the same region, such as matches between clubs from the capital, for example, "MC and Ittihad Alger". Belouizdad Youth - Ittihad El Harrach, as well as the matches entering the national framework

F- The stadiums: The narrowness and the smallness of the stadium represent a danger for the players because they are closer to the stadium. The stands thus become vulnerable to attacks from the public as there is a rapprochement between supporters. Both teams, which causes serious acts of violence on the field, and the lack of the validity of the grass on the field is a factor that leads to indirect aggression against the players because of friction, which leads to skirmishes between them.

The following results outline the main factors contributing to violence, based on the response frequency of the participants:

- **Refereeing decisions contribute to violence:** 78% of respondents (101 out of 130) believe that refereeing decisions are a major factor in the outbreak of violence in stadiums.
- **Frustration of supporters after a defeat leads to violence:** 75% of respondents (98 out of 130) consider the defeat of teams to be an important cause of violence among supporters.

- **Player actions generate tensions:** 70% of respondents (91 out of 130) believe that the actions of players on the field can trigger violent reactions from the fans.
- **Coaches' behaviors exacerbate violence:** 68% of respondents (88 out of 130) agree that coaches, particularly when they challenge refereeing decisions, can contribute to the anger of the public.
- **Matches with local stakes are more violent:** 85% of respondents (111 out of 130) believe that matches between teams from the same region or with geographical rivalries are more likely to turn violent.
- **Stadium conditions (congestion, playing surface) contribute to violence:** 65% of respondents (85 out of 130) agree that poor stadium conditions, including overcrowding and inadequate playing surfaces, contribute to violence in the stadium.

It seems that the acts of violence and riots committed by the masses in sports stadiums, and outside these stadiums, constitute a complex phenomenon in which many variables are superimposed, among which:

a- Characteristics of the competition:

- Intense competition between some clubs;
- The nature of the sporting activity;
- The remaining time of the competition;
- Behavior during the game on the part of the player;
- Arbitration related to bad decisions or prejudices.

b- Characteristics of the audience:

- Blind fanaticism;
- Load the masses;
- Unload repressed emotions;
- Provocation;
- Cheerleader behavior;
- Audience density.

c- Other factors:

- Factors of education;
- Individual problems;
- Lack or weak security protection;
- Local conflicts, public, nationalism, sports professionalism (regulated and unregulated).

Like countries around the world, the phenomenon of violence has affected the stadiums of Algeria. It has been repeated on more than one occasion, and it has included many regions, although to varying degrees. This phenomenon is strong in the lower classes and this for several reasons, the most important of which is the unavailability of stadiums and conditions allowing conducting matches in a sporting spirit, as well as the mentalities of the players.

For the media impact, the results are as follows:

- **Headlines in sports newspapers incite violence:** 73% of respondents (95 out of 130) believe that certain newspaper headlines can contribute to inciting violence in stadiums.
- **Use of violent language in headlines can exacerbate fans' anger:** 77% of respondents (100 out of 130) agree that the use of violent language in the media is an aggravating factor.
- **Media coverage exaggerates violent incidents:** 68% of respondents (87 out of 130) feel that the way media covers violent acts contributes to the escalation of these incidents.

However, this does not make us forget what happened in the national divisions that have the largest number of spectators due to the entry of the latter, since riots took place at the Constantine Stadium during the 1988 season. Supporters of the local Mouloudia and union supporters of the Capital, killing three people. The capital has witnessed acts of violence, between the supporters of the Mouloudia of Algiers and the Ittihad El Harrach. While the greatest number of victims dates back to the early 80s, when part of the roof of the August 20 stadium in the capital fell, after the entrance of a large number of fans, killing 13 and injuring dozens.

2. 4. The sports press between characteristics and functions

The press is considered as the first means of contemporary media - that is to say the writing - which began with man in his antiquity, experienced a great development in the fifteenth century following the invention of the printing press - then caused a remarkable transformation when the press crystallized in the form of periodicals that circulate. News and information are between people, but the press has been able, thanks to its many advantages, to acquire great social importance among other media thanks to constant and daily communication with its readers and insiders on the one hand - and the magic of the written word on the minds, and an impact that is reflected in the soul and behavior on the other hand.

There are many idiomatic conceptions of sports journalism, which affect one or more aspects of it in the context of the search for a complete content and adequate connotations, "which is based on the collection and analysis of information, the verification of its credibility and its presentation to the public, and this news is often linked to the evolution of events in the political, cultural, sporting, social fields, etc." (Oates & Pauly 2007). Others believe that "journalism is the collection and dissemination of news and the publication of related materials in publications such as newspapers, magazines, newsletters, brochures, books and databases using electronic computers (Uth et al. 2025). The current use of the press is limited to the preparation of newspapers and certain magazines, although it can be expanded to include the rest of the other forms of publishing. Journalism is also the journalist's industry and his last ones are those who are part of it and they work with the characteristics of the sports press can be summarized in the following points (Hargreaves 2003).

- With spaces that allow the provision of all forms of transmission of news and information.
- The feature allows you to choose from a large number of messages, content, news, comments and daily and weekly topics.
- It allows you to control the circumstances of exposure and reading, so that the person can read the newspaper at the time and place they deem appropriate and in the way they wish.
- Allows you to read more than once and easy to store, store and transport (Dimbleby

& Burton 2020).

Sadiq Ismail believes that "despite the great challenges faced by the press due to the influence of the audiovisual media and its dissemination among people, the (newspaper read daily) is still considered one of the most important phenomena of modern cultural life" (Brewis & Gericke 2003)

The press, in addition to its traditional function of transmitting information by word and image, analyzing and commenting on it- it also makes opinion, interpretation, orientation, insinuation and criticism, an essential issue that affects citizens at the heart of their lives politically, socially and culturally (Madonna & Reza 2023).

Sports journalism has set itself a set of objectives arranged as follows:

- He provides the masses with the necessary information to form his judgment on general issues;
- Comment on sports news;
- Accept and comment on other people's opinions on sports topics and events;
- Full coverage of local and international sports events and tournaments;
- Presentation of champions and distinguished personalities in various sports fields;
- Clarify the notion of sporting behavior and sportsmanship;
- Presentation of the different rules and laws of sport;
- Awareness-raising and education of the masses in sports with guidance and advice (Rowe & Ohl 2006), and in the light of the general objectives of the aforementioned sports journalism, its most important functions can be identified as follows, taking into account the possibility that these functions differ according to the sporting, social and political conditions of each society, and they can also be different from period to period in the same society, which are:

- Information, and this requires accuracy, completeness and objectivity;
- Explanation, interpretation and analysis;
- Criticism, comment and opinion;
- Passing on the sporting heritage from one generation to the next;
- Documentation and history;
- The provision of services;
- Fight against corruption and expose gaps;
- Entertainment and Leisure (Rowe & Ohl 2006).

We have proceeded to the presentations and analysis of personal data and general data In order to present and analyze the results of the study, the data that will be retained and analyzed must be presented.

Personal data: The first section of the questionnaire made it possible to specify the characteristics of the sample: gender, age, professional experience and affiliation to the press.

The analysis of this study highlights the critical role of written sports media in Algeria in the emergence and amplification of violent behaviors in stadiums. These media outlets, due to their ability to shape public opinion, directly influence the attitudes of supporters. Sensationalist narratives, polarizing headlines, and an emphasis on rivalries exacerbate tensions between fans of different teams. This tendency to prioritize emotionally charged content not only fuels conflicts but also creates an atmosphere of distrust and animosity surrounding sports events.

The analysis of this study underscores the pivotal role played by written sports media in Algeria in both the emergence and amplification of violent behaviors within stadiums. These media outlets, by virtue of their significant influence on public opinion, directly shape the attitudes and perceptions of sports fans. In particular, 78% of respondents (101 out of 130) indicated that refereeing decisions, often discussed and criticized by the media, contribute to the escalation of violence. Similarly, 75% of respondents (98 out of 130) noted that media coverage of team defeats amplifies frustrations, further fuelling violent tendencies among

supporters. The study also found that 70% (91 out of 130) of respondents agreed that the portrayal of players' actions in the media often triggers violent reactions.

Sensationalist narratives, polarizing headlines, and a heavy emphasis on rivalries not only inflame existing tensions between supporters of opposing teams but actively intensify them. For example, 85% of participants (111 out of 130) agreed that matches with local or geographical rivalries tend to be more violent, a point frequently highlighted in media coverage during major tournaments like the 2022 FIFA World Cup. This tendency to prioritize emotionally charged content, often at the expense of responsible reporting, contributes to an environment rife with conflict, fuelling hostility and mistrust among fans. Such coverage does not merely reflect the passions of sports; it exacerbates them, creating an atmosphere where aggression and animosity pervade sports events, further entrenching violence in the stadiums.

The specific context of the FIFA World Cup 2022 intensified this issue by amplifying media attention on the performances of local and national teams. The social pressure and emotions generated by this global event were heightened by provocative media coverage. Sports rivalries, already deeply ingrained in Algerian football culture, were echoed in press articles, further aggravating frustrations and violent behaviors in stadiums.

Sports journalists emerge as key players in this phenomenon. Their role extends beyond informing the public to prescribing attitudes. A lack of professionalism or a biased approach in reporting on sports events can escalate existing tensions. This underscores the importance of strict journalistic ethics that emphasize neutrality and the promotion of sports values such as respect, fair play, and camaraderie.

However, it is equally important to note that the media are not solely responsible for this violence. Other structural factors, such as socio-economic frustrations, a lack of awareness among supporters, and failures in crowd management, also play significant roles. Within this context, the media often act as a catalyst that amplifies these factors rather than mitigating them.

To address this issue, it is essential to promote more responsible and balanced media coverage. Sports journalists should be trained in communication techniques that help prevent conflicts and highlight the positive aspects of sports. Collaboration between the media, sports authorities, and supporter associations could also raise public awareness about the importance of non-violence and foster a healthier sports environment. Such an approach could reduce stadium violence and strengthen social cohesion around football in Algeria.

Conclusion:

Through delineating diverse categories and elements distributed across multiple axes, aligning with the hypotheses within the overarching research framework, discernible connections have been established. These connections are between the discourse propagated by specialized sports media and various social and psychological realities. These serve as indicators contributing to violent behavior or nurturing its constituent elements, such as intolerance, the pursuit of revenge, and other related factors. The comprehensive analysis has allowed for the identification of precise relationships between the discourse within specialized sports media and the societal and psychological underpinnings that foster or trigger violent behaviors and associated elements.

If we have developed three sub-hypotheses, then each hypothesis was necessarily crowned by a set of questions, nested one within the other, to achieve the general and main objective of the research, which is the analysis of the correlation between the language of the sports press and violence in football stadiums in Algeria.

Regarding the first hypothesis: that there is an important role for the sports press in encouraging the public to practice violence within Algerian football stadiums, we concluded that the sports press is widely disseminated through the monitoring by individual researchers of sports news on a continuous basis, which leads to say that the sports press if it has played its role of education, awareness, media coverage, information, entertainment and recreation, all in a media language free of incitement and fanaticism and free from sowing the spirit of

revenge, then he can fulfil the message of inculcating and consecrating the spirit of sportsmanship and rooting the educational, moral and social dimensions of physical and sports practice in Algeria, not only in football stadiums.

Regarding the second hypothesis, which posits that the media play a significant role in inciting revenge among sports fans, our findings suggest that the media do not make a substantial contribution to this phenomenon. On the one hand, the respondents' reluctance to use terminology associated with revenge stems from their perception of journalism as a noble profession, excluding those who exploit the profession's reputation. Simultaneously, they acknowledge that the rationale behind such writings lies in the lack of professionalism and objectivity among some journalists, as mandated by the information law. Instead, these journalists transform into sympathizers, encouraging their audience to deny the opposing party an opportunity to voice their opinions on the issues at hand. This ultimately serves as a catalyst for revenge-seeking behavior, a phenomenon also clearly indicated by the journalists who participated in the survey.

The third hypothesis posits that sports journalism significantly contributes to the proliferation of fanaticism in Algerian football. Newspaper managers prioritize sensationalizing content to attract readers, often at the expense of promoting leisure and entertainment in their publications. This approach frequently overlooks the dissemination of conscientious values, social cohesion, and awareness of the risks associated with football stadium violence. Moreover, according to several respondents, certain media outlets exhibit bias toward specific teams, displaying favoritism toward some while disparaging others. This biased treatment has a detrimental impact on the collective mindset of the public, managers, and even players, further exacerbating the issue of fanaticism. Additionally, it's imperative to consider the prevailing violent conditions in Algerian society, which contribute significantly to the prevalence of violence within the realm of Algerian football.

Most of the respondents in their different categories agreed that the responsibility of specialized sports media is great and affects the performance of the football game in Algeria, where the majority of respondents found that many behaviors and manifestations of violence are mainly fuelled by a type of journalistic writing, based on excitement, excessive enthusiasm, playing on emotions and provoking conflicts and spreading aggressive values that later establish revenge, fanaticism and other things.

But on the other hand, this point of view can be considered deficient or unfair, because the journalist, no matter how wrong he is, he alone does not bear responsibility for the spread of violence and riots in stadiums. Violence is linked to factors outside the sporting framework, because it is a social phenomenon associated with society and the vestiges of the psychological and sociological environment on which individuals feed.

Recent social studies have concluded that the media cannot change the ingrained beliefs of the public. Instead, they reinforce existing convictions, as suggested by the functional theory of sport. While journalists bear a moral responsibility for addressing the public's need for revenge, managers, coaches, and even players themselves share a significant responsibility. Their roles often equal to or even exceeding that of the media, demand careful consideration. Moreover, the material and technical conditions of sports competitions in Algeria are far from ideal, fostering an environment that exacerbates tension among both players and spectators. These shortcomings, defects, and disadvantages increase the likelihood of extremism and violence.

In conclusion, the phenomenon of violence within sports emerges from a complex interplay of various social factors, where the media holds a significant position. Nevertheless, addressing this issue mandates consideration of deeper-rooted causes beyond the scope of sports journalism alone. While the media's influence is undeniable, limiting responsibility solely to this realm proves inadequate given the multifaceted nature of the problem. A comprehensive solution demands a nuanced approach that acknowledges and tackles the multifaceted underlying causes, recognizing the severity of the issue and implementing solutions commensurate with its complexity.

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BIONOTE:

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The Role of Communication Strategy in Crisis Management within Organizations

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Abstract: This study aims to explore the necessity of adopting a purposeful and effective strategy for crisis management within organizations. Sudden crises negatively impact organizations, hinder their development, and cause financial and moral losses that shake their position and image. Therefore, these strategies focus on maintaining their reputation and ensuring continuity in the face of unexpected challenges by making clear and effective decisions to deal with emergencies. By analyzing the crisis and its management and emphasizing the most crucial communication tactics and models used in organizational crisis management, the descriptive-analytical technique was utilized to characterize the phenomena, gather data, and analyze it. The study reached several conclusions, most notably that communication plays a positive role in crisis management through the adoption of effective strategies. It also emphasized that crisis communication must be based on well-founded plans and solid principles to ensure prior preparation for managing crises within organizations.

Keywords: crises; communication strategy; crisis management; crisis communication.

Titlu: „Rolul strategiei de comunicare în managementul crizelor din organizații”

Rezumat: Acest studiu își propune să exploreze necesitatea adoptării unei strategii eficiente și bine definite pentru gestionarea crizelor în interiorul organizațiilor. Crizele neașteptate afectează negativ organizațiile, împiedică dezvoltarea acestora și provoacă pierderi financiare și morale care le subminează poziția și imaginea. Prin urmare, aceste strategii se concentrează pe menținerea reputației și asigurarea continuității operaționale în fața provocărilor neprevăzute, prin luarea unor decizii clare și eficiente pentru gestionarea situațiilor de urgență. Folosind o abordare descriptiv-analitică, studiul a caracterizat fenomenul, a colectat date și le-a analizat, examinând criza și managementul acesteia, cu accent pe cele mai importante tactici și modele de comunicare utilizate în gestionarea crizelor organizaționale. Cercetarea a ajuns la mai multe concluzii, dintre care cea mai relevantă este că, comunicarea joacă un rol pozitiv în gestionarea crizelor prin adoptarea unor strategii eficiente. De asemenea, s-a subliniat faptul că, în timpul crizelor, comunicarea trebuie să se bazeze pe planuri bine fundamentate și pe principii solide pentru a asigura pregătirea prealabilă necesară gestionării crizelor în organizații.

Cuvinte-cheie: crize; strategie de comunicare; managementul crizelor; comunicare în criză.

Introduction

A crisis is considered a sudden event that results in several negative impacts, posing an obstacle to organizational development and threatening its reputation (Seeger, Sellnow, and Ulmer 1998). Various strategies can be employed to support the crisis management process, and their application depends on a number of factors, such as the nature of the crisis and its effects, as well as the organization's nature, conditions, and policies (Ritchie 2004; Jiang, Scott, and Ritchie 2018).

The diversity of communication tools used in implementing these strategies, such as the Internet, plays a significant role as it serves as an interactive and instant communication

medium with multiple uses (Loden 1996). It can be effectively utilized in crisis communication processes (Ozanne, Ballantine, and Mitchell 2020). The primary goal of using communication in times of crisis is to avoid information distortion. Consequently, in order to effectively handle emergencies, the communication system must cooperate with the chosen tactics (Crandall, Parnell, and Spillan 2013).

Based on the above, we will discuss the various strategies used in crisis management. Communication strategies contribute to enhancing transparency and credibility, which helps reduce the negative effects of the crisis and strengthens the response of institutions. This is addressed through the following question: What is the role of communication strategies in crisis management?

According to the study's hypothesis, good communication techniques can lessen the effects of crises and communication itself can be beneficial during times of crisis. The importance of the study lies in highlighting the role of communication strategies in improving communication with relevant parties during a crisis, as well as in emphasizing the positive role of communication in supporting effective decision-making. The study also focuses on the importance of modern tools in crisis management, both during and after the crisis.

1. The Conceptual Framework of the Study

In this framework, we will attempt to explain the basic concepts that will be addressed in this article, which are as follows:

1. 1. The Concept of Communication Strategy:

Researcher Nasser Dadi Addoua defines it as the art of managing an organization by implementing various forms of communication to achieve public interest objectives. Success is achieved by developing human and social relationships between individuals and the organization (Kasper and Kellerman 2014). It is also defined as a set of purposeful, organized, and interconnected decisions aimed at achieving specific goals through various means, serving the future direction of both the organization and the public (Bryson 2018). This progress is secure and balanced. Based on these definitions, we can conclude that a communication strategy is a series of steps based on meaningful and accurate information, using all types of communication to achieve the desired goals, which benefit the organization and its interests.

1. 2. The Concept of Crisis

A crisis is a form of tension and anxiety among the responsible individuals within an organization when a crisis occurs, due to its impact on the administrative side, employee performance, and the organization's overall structure (Frandsen and Johansen 2016). A crisis affects the relationship between the organization and the public, as well as the goals it was built upon, and it can impact the organization's continuity and survival. From a media perspective, a crisis is a situation that draws widespread negative attention to the organization from local and international media, as well as other groups such as consumers, politicians, trade unions, and legislators (Park and Reber 2011). What is notable about this definition is its focus on internal crises within the organization, as these hinder the organization's progress due to their negative effects, which threaten its reputation and survival (Hung-Baesecke and Chen 2013). The distinguishing feature of these crises is that they are unpredictable, occurring suddenly and threatening the organization's stability, image, and standing in society.

The crisis means: a turning point or situation that occurs suddenly, leading to unstable conditions, resulting in undesirable outcomes in a short period of time. It requires making a specific decision to face the situation at a time when the involved parties are unprepared or unable to confront it (Lagadec 1993).

A crisis, from a social perspective, refers to the halt of organized and expected events, the disruption of customs, which requires rapid change to restore balance and form new, more appropriate habits.

From a political perspective, a crisis is a situation or issue that impacts the political system, requiring a decision to face the challenge it represents, whether it is administrative, political, systemic, social, economic, or cultural (Brecher and Wilkenfeld 2022).

From an economic perspective, a crisis is a temporary economic condition that indicates a break in the trajectory of economic growth, such as a decline in production or when actual growth is less than potential growth (Turner 2012).

In light of the previous definitions of a crisis, the researcher believes it involves several aspects, including:

- It is an unexpected event that has negative effects, leading to a threat to the stability of the institution.
- It is a situation that threatens the values of society.
- It is a situation that threatens the security and stability of nations and their relations, causing

1. 3. Characteristics of a Crisis

Alioua states that a crisis is characterized by several key features that make it a significant challenge requiring an effective and swift response. It represents a critical turning point where the need for immediate actions and increasing reactions to address the emergency situation becomes apparent. It is marked by a high degree of uncertainty and ambiguity, with managers working in an environment lacking sufficient information, making decision-making more difficult. Additionally, a crisis imposes intense time pressure that necessitates quick and accurate decisions, as there is no room for error due to the limited time available for corrections. The crisis also represents a serious threat to interests and objectives, whether in terms of the collapse of the administrative structure or the damage to the decision-maker's reputation. It is also characterized by suddenness and speed, although sometimes it may occur without an element of surprise. Finally, a crisis is marked by the interconnection and multiplicity of causes, factors, and influencing elements, both supportive and opposing, which leads to the expansion of the confrontation front and complicates the management process (Efsthathiou Panos, Dafni, and Manwliidou Zacharoula 2009).

1. 4. Stages of a Crisis

Al-Khudairi believes that a crisis goes through five main stages in its development (Hassooni and Al-Naffakh 2023). It begins with the **birth stage**, where the crisis first appears as a vague sense and anxiety about a looming, undefined danger with no clear features or direction. It then moves to the **growth and expansion stage**, where the sense of the crisis intensifies, and decision-makers can no longer deny its existence. The crisis begins to expand due to two types of triggers: internal and self-generated stimuli that have been with the crisis since the birth stage, and external stimuli that the crisis attracted and interacted with, adding a new momentum to it.

The crisis then reaches the **maturity stage**, which is one of the most critical stages. It often occurs when decision-makers suffer from ignorance, authoritarianism, or self-isolation, allowing the crisis to develop further. However, the crisis begins to subside and shrink in the following stage, as a result of decisive actions and a violent confrontation that depletes a large part of its momentum. Finally, the crisis reaches the **disappearance stage**, where it loses almost all of the driving force that was fuelling it, thus ending its developmental cycle (Smith 2021).

1. 5. The Concept of Crisis Communication

In order to lessen the impact of a crisis on an organization's reputation, Monir Hijab defines crisis communication as the process of interaction between an organization and its public through a variety of communication channels with the goal of informing the public before, during, and after a crisis. It may also be defined as the participatory process of disseminating crisis-related information between the public and the communicator. Crisis communication is an integral part of crisis management, with the objective of minimizing the negative effects of the crisis. What can be inferred from this definition is that crisis communication refers to the efforts made by an organization's public relations team, where preparation for these communications takes place before, during, and after the crisis, aiming to maintain the organization's reputation and continuity (Adamu and Mohamad 2019).

2. Methodology

An analytical and descriptive methodology was adopted to study the role of communication strategies in crisis management. The study began with a theoretical framework that addressed key concepts related to communication and crises. Previous literature was analyzed to establish accurate definitions for "communication strategies" and "crisis management," with a focus on different types of crises, such as administrative, economic, and social crises. The characteristics of crises, such as complexity and uncertainty, were also discussed.

Subsequently, an in-depth qualitative analysis of real-world crises was conducted, examining the communication strategies employed in handling them, including offensive and defensive strategies. Case studies from various institutions were analyzed to explore how these strategies influenced crisis management. Additionally, the role of modern media and social media in enhancing communication with the public during crises was examined.

Interviews with crisis management specialists from different organizations were conducted to collect qualitative data, which was then analyzed to draw conclusions and recommendations aimed at improving communication strategies in crisis management. The goal is to strengthen institutions' ability to manage crises and mitigate their negative impacts.

3. Crisis Management Strategy

Crisis management strategy is one of the fundamental pillars that help enhance organizations' ability to cope with various crises, whether administrative, economic, social, or environmental. Crises are defined as unexpected events that significantly impact organizational performance or community stability, necessitating the development of flexible and effective plans and strategies to deal with them.

3. 1. Concept of Crisis Management

It is a purposeful activity based on research to obtain sufficient information that enables management to anticipate potential crisis areas in order to prepare an appropriate environment for dealing with them, take preventive measures to minimize their impact, and change their course in favor of the organization (Payton 2021). From the previous definition of crisis management, it is evident that it is an ongoing process that seeks information to help the organization sense crises in order to provide all the necessary resources and means to confront them and emerge from them with minimal losses.

The methods used in organizations for crisis management have varied and evolved, with the most important of these methods being (Ponis and Koronis 2012):

- **Crisis Suppression:** This strategy involves postponing the emergence of the crisis, that is, directly addressing the crisis with the intention of destroying it.

- **Crisis Discharge:** This strategy is similar to the previous one, but the difference lies in the fact that the former aims to completely eliminate the crisis all at once, while the latter tries to gradually eliminate it. Those using this approach believe in the necessity of a gradual process, either due to the cohesion and strength of the opposing party and the number of its followers or for other reasons.

This strategy includes the following steps: It starts with the confrontation (violence) phase, where tensions between the involved parties escalate, and the conflict takes on a violent character. This phase aims to directly identify the warring forces, thereby intensifying the crisis. The strategy then moves to the stage of proposing alternatives to the teams, offering multiple solutions or alternatives to break the cohesion of the opposing groups and scatter their efforts.

This phase aims to identify the objectives of each team separately, making it easier to deal with each party individually. In the negotiation phase with the teams, the "attraction and relaxation" technique is applied, which aims to convince or subdue each team based on the objectives reached during the negotiations. This phase seeks to achieve a final agreement between the conflicting parties in a way that ensures stability and control over the crisis (Accamma et al. 2024).

□ **Denial of the crisis:** This means not acknowledging the existence of the crisis at all or downplaying its significance. It involves exercising media blackout on the crisis, denying its occurrence, and presenting a strong position, claiming that everything is fine, in order to destroy the crisis and gain control over it (Harake 2024; Stephenson 2004).

□ **Isolation of the crisis forces:** Here, the forces of the crisis are classified into:

- The forces that create the crisis;
- The forces that support the crisis;
- The forces that are concerned with the crisis.

□ **Containment of the crisis:** This strategy aims to contain the crisis and prevent its escalation by absorbing the pressure that is driving it.

□ **Escalation of the crisis:** Escalation refers to increasing the intensity of the crisis to achieve specific goals. For example, it is used in cases of significant ambiguity about the crisis and when its key actors are not yet identified, as well as when there is a desire to classify the forces involved. The escalation continues until key facts begin to emerge or until the interests of the forces creating the crisis start to conflict, which leads to disagreements, splits, and alliances. This strategy is often used in political environments.

□ **Emptying the crisis of its content:** There is no crisis without content, and its content could be political, economic, social, military, or a mix of topics. This strategy involves creating the crisis by absorbing its content and making it breathe without air or with air but without a lung. The strategy of emptying the crisis is often used in cultural and religious crises, as culture and religion are resistant, in one way or another, to violence and coercion. This forces one party to empty the crisis of its content (Coombs 2007).

3. 2. Communication Strategy and Its Importance in Crisis Management

The communication strategy is considered one of the important factors that assist in identifying the methods and means contributing to the implementation and performance of the organization's overall strategy. It is a coordinated set of tools in the market that allows the organization or institution to communicate with its environment and influence the public (Haupt 2021; Coombs 2006).

The fundamental principles that contribute to the success of the communication strategy are numerous, with the most prominent being presence. Many organizations lack a real communication strategy, relying only on isolated decisions without a comprehensive plan. As for continuity, it is essential for achieving successful performance. The strategy must be

continuous and sustained over the years, keeping pace with the ongoing developments and changes in the field of communication to ensure its lasting impact.

As for transparency and clarity, they are essential elements to ensure the effectiveness of the strategy. Communication must be clear and simple to be accepted by all employees and stakeholders. Finally, consistency requires that communication be aligned with the organization's decisions and objectives. This contributes to reinforcing the harmony of the communication messages with the institution's public policies, thereby enhancing their impact and effectiveness (Ewere and Onojeghen 2024).

3. 3. The Importance of the Communication Strategy in Crisis Management Phases

Crises go through five main stages, but the failure of decision-makers to manage any of these stages is the primary cause of the crisis and the exacerbation of its events. These stages include (George 2012):

- **Communication and the Stage of Detecting Warning Signals:** Crises often send early warning signals or symptoms before they occur. These signals typically emerge due to a lack of attention to them.
- **Communication and the Stage of Preparedness and Prevention:** The crisis management team draws scenarios for potential crises after discussing them and proposing solutions. Sufficient prevention methods should be in place to address crises within the institution. If the organization cannot prevent the crisis, at least it should be prepared to face it by devising contingency plans and scenarios to mitigate the risk.
- **Communication and the Stage of Containing and Minimizing Damage:** Once the crisis occurs, a rapid meeting is convened with the crisis management team to review the previously prepared prevention plan and decide on steps to contain the damage caused by the crisis, aiming to restore the organization's reputation.
- **Communication and the Stage of Resuming Activity:** Ready-made programs are prepared and executed, and the organization must have both short-term and long-term plans to restore the situation to its pre-crisis state and repair the damages done.
- **Communication and the Stage of Learning:** This stage involves extracting lessons and learning from them, allowing the organization to benefit from its previous crisis experiences.

3. 4. Communication Strategies Used in Crisis Management

Many researchers agree that the following communication strategies are among the most commonly used in crisis management (Haupt 2021):

- **Strategy of Caution and Secrecy:** This strategy involves monitoring external attempts to gather information. It is recommended only in crises related to personal matters (Ogrizek and Guillery 1999; Gilpin and Murphy 2008).
- **Strategy of Patience and Non-Involvement:** Communication and public relations experts recommend studying the crisis from all its dimensions, including causes, effects, results, and the actions taken (Mndawe 2020).
- **Strategy of Response and Defense:** This strategy involves preparing a defense that includes accurate information, which the spokesperson presents using the most appropriate communication methods (Cornish, Lindley-French, and Yorke 2011).

- **Offensive Defense Strategy:** This strategy uses the crisis as an opportunity to create a positive public opinion in support of the organization. According to this strategy, those responsible for communication use all forms of communication to conduct advertising campaigns defending the organization.
- **Counterattack Strategy:** The organization acts aggressively and may resort to legal action.
- **Strategy of Delay and Postponement:** In this strategy, the organization faces a crisis affecting its reputation and products, and the blame is placed on others.
- **Partial Acknowledgment Strategy:** The organization acknowledges the crisis without admitting the causes that led to its occurrence.
- **Crossroads Strategy:** This strategy relies on all aspects related to the crisis, using persuasive and appropriate means for each.
- **Strategy of Participation and Responsibility:** This strategy involves participating and taking responsibility in creating the appropriate plan to manage the crisis.

3. 5. Crisis Communication Models

Crisis communication models refer to those that focus on providing a set of communication rules and standards for engaging with the public, which serve as the foundation for other models of communication, particularly in crisis situations (Joseph and Chukwuemeka 2016). These models may focus on the types of communication and assessing their variation and importance, which can be applied in crises. Examples include the "Grunig and Hunt" models, which are as follows:

- **Publicity Model through the Press:** This model involves public relations practitioners making their organizations and products known to the public by using various methods, regardless of whether the information and statements are true or not. The focus is not on the accuracy of the information but on its dissemination among people or crowds (Grunig and Grunig 2013).
- **Information and News Model:** This model differs in that statements, information, facts, and data are necessary and important, and they are presented to the public through the press or what the press publishes about the organization. It is commonly used in government institutions and is one-way communication (from the organization to the public only) (Mann, Vrij, and Deeb 2024).
- **Unbalanced Two-Way Model:** Also known as the scientific or technical persuasion model, where public relations practitioners use social science theories and research methods like surveys and suggestions to try to convince the public (Grunig and Grunig 2013).
- **Balanced Two-Way Model:** This model is considered the best and most successful in communication programs with the public. It emphasizes interaction between the organization and the public and focuses on dialogue, discussions, and opinions exchange. It should involve listening skills and engagement in the conversation, which leads to changes in both management and public behavior.

There are also other models focused on planning the various stages of communication and crisis management. These include (Coombs 2007):

- **Crisis Communication and Game Theory Model (Murphy):** This model applies game theory concepts to analyze the choices of the different parties in a crisis and evaluate decision-making strategies based on their mutual interactions.
- **Five-Step Crisis Response Model (Albrecht):** This model includes five main stages, starting with pre-crisis preparation and ending with learning from the crisis to avoid repeating it in the future.
- **Balanced Integrated Crisis Communication Model (Herrot & Pratt):** By combining one-way and two-way communication tactics, this approach seeks to guarantee balanced and successful communication between the public and the organization, supporting open and well-organized crisis management.
- **Lukaszewski Model:** To improve communication efficacy during crises, Lukaszewski offers a thorough crisis communication model with three primary axes. (Valackiene 2010).

The first axis focuses on **defining communication objectives and necessities**, emphasizing clear and transparent message delivery to ensure the accurate transmission of information and reduce rumors.

The second axis addresses the **foundations and principles of communication**, which require speed, credibility, and balance in presenting information, while also considering the importance of building trust and strengthening relationships with the concerned public.

The third axis involves **protocols and standards**, where the focus is on establishing clear and specific procedures to organize communication processes. This includes defining responsibilities and roles and ensuring effective coordination between various parties, which contributes to professional crisis management and minimizes its negative impact.

3. 6. Rules and Objectives of Communication During a Crisis

The rules and objectives of communication during a crisis involve establishing a communication policy based on strategic foundations aimed at enhancing transparency and credibility. These foundations include openness to others and making information readily available to everyone, facilitating effective knowledge exchange. It also emphasizes credibility in presenting facts and integrity as a fundamental policy, in addition to immediate response to events, clearly announcing them, and defining their dimensions.

The communication policy stresses the necessity of not hiding any facts related to behaviors, trends, plans, or strategic decisions, while emphasizing collaboration and solidarity. As for determining communication priorities, the policy focuses on the most affected groups, starting with the direct victims, whether involved in the crisis or not, followed by employees who may also be victims, and ending with individuals indirectly affected. Communication with media outlets and other external communication channels is also a priority to ensure the accurate and effective transmission of messages.

3. 7. Principles and Rules of Communication During a Crisis

The principles and rules of communication during a crisis involve taking rapid and effective actions to handle the situation, focusing on the most affected groups. These principles include immediate response, acting with seriousness and decisiveness, and determining responsibilities according to the nature of the crisis (Tomsu 2022).

It also requires seeking support from relevant parties and requesting assistance when needed, while ensuring internal communication from the outset to clarify roles and decisions. This includes explaining the outcomes and behaviors, encouraging participation in providing

suggestions, and communicating the situation to the public while fostering solidarity and cooperation.

It is also essential to respect and accept differing opinions to better understand the dimensions of the crisis.

• **Local Communications and Internal Coordination**

Crisis management primarily relies on local communications, which are carried out through public relations and operations departments due to their effectiveness in handling emergency situations. This requires speaking through a single channel, unifying the media message directed at both internal and external audiences, and ensuring it aligns with the needs of various groups. It also involves acting quickly to transmit information to the media and the public and cooperating with journalists to meet their needs (Kamolvej 2006; Davis and Gilman 2002).

• **Strategic Decisions and Actions**

Crisis management is based on making clear and appropriate decisions according to the nature of the crisis, with a focus on the ethical and humanitarian aspects of dealing with events. Crises are resolved through a strategic decision-making process that involves describing the situation's nature, analyzing its details and the level of threat, and offering multiple options and solutions. The best recommendations are chosen to address the crisis, while working to contain the negative outcomes and study them to improve future performance (Coccia 2020).

• **Using Communication Standards and Protocols During a Crisis**

Communication standards during a crisis involve preparation through internal and external plans to address the situation. The focus is on openness and interaction with the community, with particular attention to the affected individuals. It also requires respecting the audience and accepting their suggestions and questions, along with collaborating with the media and providing them with information efficiently and quickly. Defining responsibilities and handling the crisis from an ethical and humanitarian standpoint is essential, with a focus on developing the perceptive skills to detect the crisis in its early stages (Coombs 2007).

• **Evaluation, Accountability, and Restoring Trust**

Crisis management requires a comprehensive evaluation of the situation, with clear explanations to the public regarding both the general and specific details of the crisis. Key issues are announced, and regret and remorse for what happened are expressed, with experts and consultants consulted to develop solutions. There is a commitment to achieving the announced goals for addressing the crisis, making necessary adjustments to the plans, and working to achieve forgiveness and reconciliation with the public to enhance trust and minimize long-term negative effects (Svedin 2012).

4. Discussion

Crises are sudden events that carry negative consequences, potentially threatening the stability of organizations and putting their reputation at great risk, which necessitates the existence of effective strategies for managing them. The success of crisis management depends on several factors, including communication strategies that help improve transparency and credibility, thus reducing the damage that may result from the crisis.

The study addressing the role of communication strategies in crisis management reveals that communication strategies are more effective when properly employed according to the nature of the crisis and the circumstances of the organization. These strategies focus on using various communication tools, such as the internet and media, to convey information accurately and realistically, and to interact directly with the public. In this context, communication is one of the main tools that help mitigate the severity of crises, as it allows the organization to ensure the delivery of unified and accurate messages to stakeholders and the external audience, protecting its reputation and enhancing its response to the crisis.

The communication strategies employed during crises are crucial as they contribute to achieving transparency and clarity, especially in times of heightened tension and anxiety. It is

necessary to have a continuous and sustainable communication plan that keeps pace with the constant transformations in media and technology. Additionally, coherence and consistency between communication messages and the organization's goals are factors that support the effectiveness of communication during a crisis.

Regarding the stages of a crisis, communication must align with each stage to guide it in the best possible way. From the detection and early warning phase to recovery and learning, communication continues to provide support and direct the concerned individuals toward effective solutions. For example, during the early warning phase, communication requires monitoring the early symptoms of the crisis through precise media channels characterized by transparency, while during the damage containment phase, communication becomes central in directing efforts toward reducing damage and maintaining the organization's image.

Regarding strategies, several approaches emerge depending on the crisis situation. Among these strategies are "reservation and confidentiality," "response and defense," and "partial acknowledgment." Each of these strategies relies on determining the appropriate position during the crisis and addressing the information accurately based on the current circumstances.

Based on this discussion, it can be concluded that communication strategies are a vital element in crisis management, as they contribute to minimizing negative impacts, maintaining organizational stability, and enhancing its ability to deal with crises more effectively.

Conclusion

Crises are sudden events that can occur at any time, resulting in severe negative impacts that threaten the reputation of organizations and hinder their operations and development. When a crisis occurs, the organization requires a swift and thoughtful response to minimize the damage and address the situation in a manner that aligns with the nature of the event and the organization's circumstances. Effective communication techniques that can recognize the crisis' trajectory from its inception to its resolution are highly dependent on crisis management.

The communication strategies used in crisis management are diverse and vary depending on the nature of the crisis, the sector involved, and the objectives the crisis managers aim to achieve. Strategies may differ between organizations, with some requiring cautious and diplomatic handling, while others necessitate swift action and an aggressive approach if the crisis directly impacts the organization's reputation.

The implementation of communication strategies is closely linked to the specific circumstances of the organization and its strategic objectives. For example, if an organization primarily relies on building strong relationships with its audience or customers, it will need to adopt a strategy focused on transparency and honesty to regain trust after a crisis. On the other hand, in organizations that may face legal or political threats, focusing on reducing negative impacts by withholding certain information or omitting specific aspects of the crisis may be the best approach in the early stages of the crisis.

Among the most common strategies is one that relies on full transparency, where information is clearly and openly made available to the public and the media, helping to avoid speculation and rumors that could harm the organization's credibility. There are also other strategies, such as the strategy of caution, which exercises care in handling information during certain stages of the crisis. This is used in situations where early disclosure of information could harm the organization's interests.

Regarding the stages of crisis management, the rapid response to detecting early warning signs is one of the most critical steps in minimizing the damage. Pre-planning, providing possible scenarios, and crisis response training can enhance the organization's ability to face challenges more quickly and efficiently.

The application of communication strategies in crisis management demonstrates the necessity of having a well-defined framework that ensures coordination between the various stakeholders. Effective internal communication between departments, coordination with the

media, and providing reliable information to the public form a crucial foundation for ensuring that the organization emerges from the crisis with minimal losses and regains trust after overcoming the ordeal.

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Abstract: This study aims to highlight the vital role of sample selection in media and communication research, as it serves as a fundamental tool for saving time, effort, and resources in data collection and analysis. The study's main goal is to clarify the concepts of the research population and sampling. It does this by carefully analyzing several types of probability samples, including stratified random sampling, systematic random sampling, and basic random sampling. It also addresses the procedures and practical applications associated with each type, providing illustrative examples from media and communication research. The findings reveal that the use of probability sampling significantly contributes to making certain that the research population is accurately represented, which will increase the dependability of the findings. Simple random sampling, for example, is found to be the most straightforward to use and provides equal chances for every component of the population, which makes it a suitable option when the population is comparatively homogeneous. However, by using specified intervals between items, systematic random sampling shows that it can structure the selection process and provide greater sample coverage. Conversely, stratified random sampling proves highly effective in studies requiring consideration of diversity and significant differences within a heterogeneous population.

Keywords: media; communication; sampling; probability samples.

Titlu: „Eșantionarea probabilistică în studiile de media și comunicare: concept, proceduri și aplicații”

Rezumat: Acest studiu își propune să evidențieze rolul vital al selecției eșantionului în cercetarea din domeniile media și comunicare, deoarece acesta servește ca instrument fundamental pentru economisirea timpului, efortului și resurselor în colectarea și analiza datelor. Scopul principal al studiului este de a clarifica conceptele de cercetare a populației și eșantionare. Acest lucru este realizat prin analiza atentă a mai multor tipuri de eșantioane probabilistice, inclusiv eșantionarea aleatorie stratificată, eșantionarea aleatorie sistematică și eșantionarea aleatorie simplă. De asemenea, sunt abordate procedurile și aplicațiile practice asociate fiecărui tip, fiind furnizate exemple ilustrative din cercetările media și din comunicare. Rezultatele relevă faptul că utilizarea eșantionării probabilistice contribuie semnificativ la asigurarea unei reprezentări precise a populației cercetate, ceea ce sporește fiabilitatea concluziilor. De exemplu, eșantionarea aleatorie simplă s-a dovedit a fi cea mai ușor de utilizat și oferă șanse egale pentru fiecare componentă a populației, ceea ce o face o opțiune adecvată atunci când populația este relativ omogenă. Pe de altă parte, eșantionarea aleatorie sistematică, prin utilizarea unor intervale specificate între elemente, demonstrează că poate structura procesul de selecție și asigură o acoperire mai bună a eșantionului. În schimb, eșantionarea aleatorie stratificată se dovedește foarte eficientă în studiile care necesită luarea în considerare a diversității și a diferențelor semnificative dintr-o populație eterogenă.

Cuvinte-cheie: media; comunicare; eșantionare; eșantioane probabilistice.

Introduction

In media research, sample selection is a critical and decisive factor for ensuring accurate results and obtaining reliable information (Wimmer and Dominick 2011). In the era we live in, studying media behaviors and patterns of media consumption has become essential to understanding the role of media in society (Grijalva Verdugo and Izaguirre Fierro 2014). From this perspective, probability samples are among the most important tools used by researchers in media and communication sciences to achieve research objectives and analyze data with precision. Probability samples serve as a bridge connecting the researcher to the media reality, providing an opportunity to explore audience behaviors and interactions with media in greater depth.

Therefore, researchers and scholars in the field of media and communication sciences must be well-versed in the various techniques for selecting probability samples. These samples should represent the target population in terms of age, gender, education, and cultural background (Buchstaller and Khattab 2013). Selecting the correct sample and determining its appropriate size are critical to ensuring the validity and reliability of the results. There are various types of probability samples, including cluster, stratified, systematic, and basic random samples.

Despite their relevance in media and communication studies, probability samples confront a number of issues, including difficulty identifying the target population and assuring sufficient representation. Additionally, complex statistical analyses are often required to understand relationships and trends between various variables. Consequently, researchers in this field must select samples carefully from the study's total population, ensuring that the samples are representative and share the same characteristics to facilitate the generalization of results.

From this perspective, this study aims to shed light on probability samples in media and communication research, exploring their various types by providing definitions and concepts, outlining methods of extraction, and finally offering illustrative examples for each type.

Because it minimizes biases in findings and ensures accurate representation of the target population, probability sampling is essential to scientific research. However, its application is not without challenges, including the precise identification of the population framework and the selection of the most appropriate sampling method for each study. This raises the key research question: How can probability sampling overcome difficulties in establishing the population framework and choosing appropriate sampling techniques while enhancing the precision and dependability of scientific research findings?

This study underscores the importance of choosing the appropriate sampling technique in alignment with the research's objectives and scope. Doing so enhances the reliability and validity of results while reducing bias and optimizing costs. It also encourages researchers in media and communication sciences to adopt advanced statistical methods to ensure equitable representation of the population and to achieve research goals effectively.

Using a descriptive-analytical methodology, the study clarifies theoretical concepts and practical processes related to probability sampling. It incorporates practical examples from media and communication research to illustrate the application of various sampling methods. Examples include examining the impact of artificial intelligence on students' research practices, analyzing the effects of e-learning platforms like "Moodle" on academic achievement, and exploring the role of social media in information exchange.

The study hypothesizes that probability sampling significantly enhances the accuracy and objectivity of research outcomes by ensuring precise representation of the population. Additionally, it implies that the trustworthiness of results is influenced by the sample type

selected, with stratified random sampling proving particularly effective for studies involving heterogeneous populations. Moreover, selecting the sampling method based on the research's nature and objectives is expected to minimize biases, reduce resource consumption, and streamline the data collection and analysis process.

THEORETICAL FRAMEWORK

1. 1. Definition of the Research Population

The research population is defined as “all units or elements that constitute the scope of a particular study, sharing common characteristics or general traits that distinguish them from other populations” (Von Korff et al. 2016). In essence, the research population comprises individuals, entities, units, or institutions sharing similar attributes and characteristics, scientifically referred to as a homogeneous population in the context of media studies.

1. 2. Sampling in Media and Communication Research

Before conducting any scientific research, sampling is a necessary process. It is defined as “a method aimed at estimating the main parameters of a population using data collected from a population-representative sample that shares the same traits as the original population, minimizing sampling mistakes.” (Jensen 2002)

Sampling in media and communication research serves the following purposes (Jensen 2002; Priest 2010):

Acquiring data and information about individuals or the subject under study.

Gaining access to information that would otherwise be difficult or impossible to obtain by surveying the entire population.

Preserving time when conducting research.

Reducing effort and financial costs for the researcher.

1. 3. Samples

Samples are representative of the research audience or population (population research). They encompass all components of the phenomena under investigation or all people, things, or things that are the focus of the study issue. (Levy and Lemeshow 2013).

Samples are categorized into two main types based on the research population:

Probability Samples (Random): Used when the population is homogeneous and its size is known.

Non-Probability Samples (Non-Random): used in situations where the population is vast, homogeneous, and its number is unknown.

Probability Samples: The principle of probability sampling states that each component of the population has a known probability of being included in the sample. Because probability sampling is mathematically grounded, the researcher cannot intervene subjectively. (Acharya et al. 2013) .

• **Non-Probability Samples:** In non-probability sampling, “selection is made freely by the researcher, based on the nature of the study, ensuring that the chosen sample achieves the study's objectives” (Vehovar, Toepoel, and Steinmetz 2016)

This research focuses on probability samples, their definitions, applications, and practical implementations in media and communication research.

Results

Because probability samples have similar traits and use random element selection, every member of the population has an equal chance of being included in the sample being studied. Numerous types of probability samples exist, some of which we will address below:

2. 1. Simple Random Samples

Randomness in sampling refers to providing equal opportunities for all elements of a population to be represented in the sample. "The probability of selecting a particular element from the population for inclusion in the sample is equal to the probability of selecting any other element for the same purpose" (Dorofeev and Grant 2006)

Every element of the population has an equal chance of being represented in the sample used for the research, according to this definition of simple random sampling. When the study population is homogeneous and shares characteristics, this method can be applied. In simple random sampling, the researcher does not personally meddle with the selection process; instead, established methods are used to collect the necessary sample size from the known population.

The simple random sample is the easiest type of probability sampling to select. This section explains the steps for choosing and extracting a simple random sample from the total study population.

The process of selecting a simple random sample typically involves using a box or bag containing all the elements of the population under study. This is achieved by including slips of paper or small balls, each representing specific characteristics of the subjects. A draw is then conducted to extract the number of elements specified by the researcher.

Researchers in this field have identified two primary methods for this process: **Selection with Replacement** and **Selection without Replacement**.

- **Selection with Replacement:** In this method, the sample is chosen by drawing elements from the research population contained in the box. The selected elements are recorded and then returned to the box, allowing them the possibility of being drawn more than once. However, each element is only counted once in the final analysis (Yates and Grundy 1953).
- **Selection without Replacement:** In this method, the sample is selected by drawing elements from the population in the box. Each chosen element is set aside and not returned to the box. This process continues until the desired number of elements for the sample is reached, ensuring no repetition of elements (Yates and Grundy 1953).

This type of sampling can be applied to a study in the field of media and communication. For example, consider research on the use of artificial intelligence applications by students in the Media and Communication Sciences program at Ibn Khaldoun University - Tiaret - to complete their academic projects. Assuming the total number of students is 600, and the researcher aims to select a sample of 100 students, the process would involve the following steps:

A bag or box is prepared, containing a set of numbers where each number represents an individual in the research population. Alternatively, slips of paper with the

students' names are used. The final step involves conducting a draw to select the required sample of 100 individuals for the study.

The researcher has the option to choose whether the draw is conducted with or without replacement. The key point is that the 100 selected individuals must be chosen randomly, according to basic random sampling guidelines.

The researcher has no role in selecting specific participants to suit their preferences.

2. 2. Systematic Random Sampling

"The first person is chosen at random in systematic sampling, and the subsequent people are then systematically chosen at predetermined intervals. To guarantee that every member of the population has an equal chance of being chosen, the fixed interval is calculated by dividing the whole population by the sample size." (Wright, Grabsch, and Treanor 2015)

Systematic random sampling falls within the category of probabilistic samples, where the elements are selected without researcher intervention but rather according to a structured and organized method. It does not differ significantly from simple random sampling, except that the selection process follows a fixed interval between each chosen sample and the next, continuing until the last sample in the population is reached. This guarantees the investigator reaches the pre-established sample size.

In order to establish a regular interval (period), the researcher first chooses a representative sample and then divides the entire population by the intended sample size. In order to establish a regular interval (period), the researcher first chooses a representative sample and then divides the entire population by the intended sample size. The researcher then compiles all of the population's components into a table and gives each one a regular interval number.

Regular interval = Total population of the study / Sample of the study

Regular interval = $200 / 50 = 4$

Then, the researcher randomly selects the first number, ensuring it is less than or equal to the regular interval number. For example, it could be 2. After that, the researcher moves by the regular interval, which is 4, so the second number would be $2 + 4 = 6$, the third number would be $6 + 4 = 10$, and so on. Therefore, the selected sample numbers are (2, 6, 10, 14, 18, 22, ...), continuing until the last element is selected. At that point, the researcher will have selected 50 elements.

In this section, we will apply systematic random sampling as follows: Suppose we have a study on the inclusion of lessons on the Moodle platform and their impact on the academic performance of media and communication students at Ibn Khaldoun University, Tiaret. Let's assume there are 400 students in the specialization, and we want to take a sample of 50 students. The first step is to extract the regular interval, which is the result of dividing the total population by the selected sample size using the following formula:

Regular interval = Total number of media and communication students / Number of selected sample by the researcher

Regular interval = $400 / 50 = 8$

We randomly select a number less than or equal to 8, for example, 4. The selected items would then follow the table below:

2	0	1	9	1	8	1	7	1	6	1	5	1	4	1	3	1	2	1	1	0	9	8	7	6	5	4	3	2	1	
4	0	3	9	3	8	3	7	3	6	3	5	3	4	3	3	2	3	1	3	0	2	2	7	2	2	2	2	2	1	
6	0	5	9	5	8	5	7	5	6	5	5	5	4	5	3	5	2	5	1	5	0	4	4	4	4	4	4	4	1	
8	0	7	9	7	8	7	7	7	6	7	5	4	7	3	7	2	7	1	7	0	6	6	7	6	6	5	6	6	1	
1	00	9	9	9	9	9	7	9	6	9	5	4	9	3	9	2	9	1	9	0	9	8	8	7	8	8	8	8	1	
1	20	1	19	1	18	1	17	1	16	1	15	1	14	1	13	1	12	1	11	1	10	09	08	07	06	05	04	03	02	01
1	40	1	39	1	38	1	37	1	36	1	35	1	34	1	33	1	32	1	31	1	30	29	28	27	26	25	24	23	22	21
1	60	1	59	1	58	1	57	1	56	1	55	1	54	1	53	1	52	1	51	1	50	49	48	47	46	45	44	43	42	41
1	80	1	79	1	78	1	77	1	76	1	75	1	74	1	73	1	72	1	71	1	70	69	68	67	66	65	64	63	62	61
2	00	1	99	1	98	1	97	1	96	1	95	1	94	1	93	1	92	1	91	1	90	89	88	87	86	85	84	83	82	81
2	20	2	19	2	18	2	17	2	16	2	15	2	14	2	13	2	12	2	11	2	10	09	08	07	06	05	04	03	02	01
2	40	2	39	2	38	2	37	2	36	2	35	2	34	2	33	2	32	2	31	2	30	29	28	27	26	25	24	23	22	21
2	60	2	59	2	58	2	57	2	56	2	55	2	54	2	53	2	52	2	51	2	50	49	48	47	46	45	44	43	42	41
2	80	2	79	2	78	2	77	2	76	2	75	2	74	2	73	2	72	2	71	2	70	69	68	67	66	65	64	63	62	61
3	00	3	99	3	98	3	97	3	96	3	95	3	94	3	93	3	92	3	91	3	90	89	88	87	86	85	84	83	82	81
3	20	3	19	3	18	3	17	3	16	3	15	3	14	3	13	3	12	3	11	3	10	09	08	07	06	05	04	03	02	01
3	40	3	39	3	38	3	37	3	36	3	35	3	34	3	33	3	32	3	31	3	30	29	28	27	26	25	24	23	22	21
3	60	3	59	3	58	3	57	3	56	3	55	3	54	3	53	3	52	3	51	3	50	49	48	47	46	45	44	43	42	41
3	80	3	79	3	78	3	77	3	76	3	75	3	74	3	73	3	72	3	71	3	70	69	68	67	66	65	64	63	62	61
4	00	4	99	4	98	4	97	4	96	4	95	4	94	4	93	4	92	4	91	4	90	89	88	87	86	85	84	83	82	81

When we reach the last number, which is 396, we will have reached the required sample size (50 items).

2. 3. Stratified Random Sampling

"As long as there is a genuine difference between the groups, stratified random sampling is the process of splitting the study population's members into groups according to certain attributes. Following that, a basic random or systematic sample is chosen from each group"(Aoyama 1954)

The term "stratified" suggests the presence of layers or differences between one group and another within the population being studied. In this approach, the researcher uses these divisions to select a sample from each group that shares similar characteristics, ensuring that each group is represented accurately. The selected samples from each group are then treated differently using mathematical methods.

Simple and systematic random sampling is different from this kind of sampling since the research population is homogenous in the latter situation. However, the research population is not uniform when using stratified random sampling. Thus, homogenous subgroups are found within the research population as a whole.

. For example, if we aim to study school dropout rates among middle school students, there will be differences in levels between various groups.

To perform stratified random sampling, the researcher needs to follow a series of steps using the following data:

The total population is known, denoted by: P

The number of individuals in each stratum or group, denoted by: S1 / S2 / S3 / S4

The total sample size chosen by the researcher, denoted by: A

The quantity of samples that must be chosen from every stratum, which is not yet determined, and will be denoted by: A S1 / A S2 / A S3 / A S4.

The researcher will use the following formula to determine the sample size for each stratum:

AS1= (Number of first-level students × Sample size) / Total population of the study

AS1=(S1×A) / P

Thus, the samples for the remaining levels are selected in the same manner.

As an application of this sampling method, we conduct a study on the use of social media platforms as a means of communication and information exchange among Media and Communication Science students at Ibn Khaldoun University, Tiaret. The students in this specialization are divided into four (4) levels: Second Year, Third Year, Master 1, and Master 2.

While the data available to the researcher are as follows:

The research population is known and denoted by: N, where N = 800 students.

The number of individuals in each category or level is denoted by: L1/ L2/ L3/ L4, with the following numbers:

Second-year Media and Communication, denoted by: L1 = 250.

Third-year Media and Communication, denoted by: L2 = 200.

First-year Master's in Media and Communication, denoted by: L3 = 200.

Second-year Master's in Media and Communication, denoted by: L4 = 150.

The total sample size chosen by the researcher is denoted by: S, where S = 200.

The sample size for each level is unknown and denoted by: SL1/ SL2/ SL3/ SL4, which will be determined as follows:

Sample Size of Second-Year Undergraduate Students (SL1) =

(Number of Second-Year Students × Sample Size) / The total population of the study

$$SL1 = (L1 \times S) / N = (250 \times 200) / 800 = 63$$

Sample Size of Third-Year Undergraduate Students (SL2) = (Number of Third-Year Students × Sample Size) / The total population of the study

$$SL2 = (L2 \times S) / N = (200 \times 200) / 800 = 50$$

Sample Size of Third-Year Undergraduate Students (SL2) = (Number of Master's 1 students × Sample size) / The total population of the study

$$SL3 = (200 \times 200) / 800 = 50$$

Sample Size of Third-Year Undergraduate Students (SL4) = (Number of Master 2 Students × Sample Size) / The total population of the study

$$(SL4) = (200 \times 150) / 800 = 37$$

Through this process, a sample was selected for each level as follows:

A sample of **63 individuals** was selected from second-year students in Media and Communication Sciences.

A sample of **50 individuals** was selected from third-year students in Media and Communication Sciences.

A sample of **50 individuals** was selected from first-year Master's students in Media and Communication Sciences.

A sample of **37 individuals** was selected from second-year Master's students in Media and Communication Sciences.

2. 4. Cluster Random Samples

"Cluster sampling is applied when it is difficult to conduct individual selection due to either the large number of individuals or the difficulty of accessing them given their distribution across multiple geographic areas" (Thompson 1990)

Cluster sampling is relied upon when the research population is very large and spread across different and scattered areas. In such cases, it is not feasible to use simple random, systematic, or stratified sampling methods. A key condition for employing cluster sampling is the homogeneity of the population, despite its distribution across various locations.

It is well-known that this type of sample is applied to large populations distributed across multiple regions, scattered areas, institutions, schools, or similar contexts. The process for selecting it involves the following steps:

Defining the Population: The first step is to select and define the population to be studied. This could be a group of individuals or entities, such as university students, residents of a specific area, or employees of a company.

Dividing the Population into Clusters: At this stage, the population is divided into smaller groups called clusters, which could be based on criteria such as age, gender, or geographic location.

Selecting the Clusters: In this phase, a number of clusters are chosen randomly from the total identified clusters. Different methods can be employed, such as drawing lots (simple random sampling) or systematic sampling.

As an application of this sampling method, we conduct a study on teaching methods used by professors and the academic performance of media and communication students in Algerian universities. A group of universities can be selected as the initial clusters, followed by selecting faculties within these universities as clusters in the second stage. Then, media and communication departments within these faculties are chosen as clusters in another stage, until reaching the individuals to be studied, who are students specializing in media and communication sciences.

Discussion

Probabilistic sampling methods are considered among the most important tools that researchers rely on in conducting studies and scientific research, due to their significant role in enhancing the accuracy and reliability of the results obtained. When discussing the various types of probabilistic samples, it becomes clear that the choice of the most suitable type depends on several factors, such as the nature of the population under study, the sample size, research objectives, and the cost associated with data collection.

Simple random sampling: This approach, in which people are chosen at random without discrimination or bias, is the simplest and most efficient way to gather samples from a homogenous population. Every member of the population has an equal chance of being chosen using this strategy.

However, its usefulness may be limited in populations that are highly homogeneous in their characteristics. When applied to diverse or heterogeneous populations, it may lead to inaccurate or biased results, as it may overlook certain groups or important features within the larger population.

Systematic random sampling: This method is used in populations that exhibit a certain order or arrangement that can be exploited. Individuals are selected in a systematic way, such as choosing every second or third person from a list ordered according to certain characteristics. This method may be efficient and quick, but it can encounter problems if there is a periodic pattern in the data being collected, leading to repeated errors or overlooking important patterns.

Cluster sampling: Cluster sampling is an ideal option when the study requires data collection from a geographically dispersed or widely scattered population. In this instance, the population is separated into tiny groupings, or "clusters," from which a sample is taken after a number of these clusters are chosen at random. This kind of sampling has the benefit of saving money and logistical work while gathering data, particularly when the geographically dispersed sample is sizable. This approach, however, may encounter issues if the clusters are diverse, which might result in erroneous or skewed findings if some clusters fail to fairly reflect the total population.

Even though probabilistic sampling has significant advantages in guaranteeing accurate population representation, there are challenges that researchers may encounter when using it. One of the main challenges is the difficulty in obtaining an accurate and comprehensive framework of the population, which is essential to ensure the correct selection of a representative sample. Additionally, samples may be subject to random errors or bias if the sampling process is not systematic, or if the data collection process involves significant ambiguity or execution errors.

Overall, the points discussed suggest that the selection of a probabilistic sample must be made with careful consideration based on the characteristics of the population under study and the research objectives. Researchers also need to be aware of the challenges associated with each type of probabilistic sampling and ensure a balance between efficiency, cost, and accuracy in data collection.

Conclusion

Probabilistic sampling is a vital tool in media and communication research, as it enhances the accuracy of results and understanding of audience behaviors. By selecting appropriate samples and applying suitable statistical methods, a thorough understanding of how to use probabilistic sampling effectively can open new research avenues and strengthen the ability of researchers to provide precise and reliable analyses, contributing to the advancement of scientific research in media and communication. Researchers should continually strive to improve their methods and be conscious of the possibilities and challenges associated with using probabilistic samples in order to provide more accurate and reliable results. Investing time and resources in the systematic creation of probabilistic samples can yield research findings that better reflect the complex and dynamic nature of media and public interactions with it.

Regarding the significance of employing probabilistic samples in scientific research, several conclusions may be made. First, by guaranteeing that each member of the population

has an equal chance of being chosen, these samples lessen bias and improve the precision of the findings. Second, probabilistic samples enable the use of advanced statistical methods, facilitating the analysis of data and extracting results in a scientific and objective manner. Third, they are relied upon in a wide range of studies, such as examining the impact of media, audience behavior, and public opinion trends, significantly contributing to providing reliable data that helps decision-makers make informed decisions based on precise scientific foundations.

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