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Al Sharafat Ayman: The Middle East in American Media in the 21st-Century
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This article will chronicle 21st-century American media coverage of the Middle East. Communication scholars have been at odds with determining just how the region has been portrayed, and their descriptions are not entirely uniform. Depending on the previous research, this study will find out if American media has reflected the truth or it has been a tool to support the United states’ interests in the Middle East. It will review the main scholarships’ results in this topic. Many of these scholars have accused the American media of favoritism in its coverage of the region’s conflicts, arguing through their research that objectivity has been present but rare in the nation’s mainstream press. This article traces those research efforts in an attempt to establish a picture of the patterns and shifting paradigms of American media coverage of the Middle East's events. The results they achieved have all led to a more comprehensive understanding of how the Middle East have been portrayed and why. An increase in qualitative analysis of American media images of the Middle East region would add further rich detail and nuance to the existing body of research literature. This article will search for academic books and journal articles, as well as non-academic research and reports. This review will focus on the broadcast and print media that were analyzed by more than 50 studies included in the survey, as well as their methodologies and theoretical frameworks. The time frame of the published or broadcast media that the studies analyzed will be from 1 January 2000 to 31 March 2019. This work hypothesize that even there have been a lot of effort to reflect the truth by American media about the Middle East situation, the propaganda and fake news have been clear, particularly during the war against terrorism.

Antoszek Ewa: Documenting Migration across the U.S.-Mexico Border: Historias en la Camioneta and Tierra en Casa Ajena (or Home in a Foreign Land)
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Even though “migration, immigration, and relocation is normative human behavior” (Blommaert & Verschueren in Byczkiewicz 5), migration across the U.S.-Mexico border has always been a controversial issue, raising incessant debates, that have become even more acrimonious in the aftermath of recent political debate on the immigration in the U.S. Owing to that, the stories of Latinx in the U.S. that should be read through both indigenous and immigrant paradigms have been reinterpreted through the latter one solely. The resulting borderlands tales illustrate “similar sentiments of nationalism, racism and nativism” Byczkiewicz 5), while attempting at the more complex depiction of this conflicted and striated space. The purpose of my presentation is to analyze
border stories depicted in Historias en la Camioneta and Tierra en Casa Ajena (or Home in a Foreign Land) and examine how M. Jenea Sanchez and Carlos Sandoval Garcia respectively document the journeys of those who want to get al otro lado, combining personal accounts and documentary footage thus contributing to the ongoing discussion on the U.S.-Mexico border and borderlands.

Bazylewicz Magdalena: America and Russian Propaganda. A Look at Satirical News Show in Kremlin-backed Media Outlet.

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“Welcome to Redacted Tonight, this is the show where Americans in America covering American news are called foreign agents”. This is how Lee Camp, an American comedian has been opening his satirical news show since Russia Today America, a Kremlin-backed medium registered with the U.S. Department of Justice as a “foreign agent” in the United States. RT America was reported to actively back Trump’s candidacy during the election. However, a millennial-oriented, upbeat show like Redacted Tonight did not portray Trump in a favorable light, scathingly mocking his uneducated, oblivious attitude to climate change and immigration. Yet, the contrast between coverage of Trump and Clinton was quite discernible – it is her who posed the real threat, an epitome of a nefarious political and financial force behind American imperialism. Redacted Tonight had been quite consistent in their supposed mission to uncover stories deliberately omitted by the mainstream media long before the 2016 election campaign, posing as an outlet for anti-establishment, anti-corporate, anti-imperialistic message. Was that message intended to hurt either of the candidates? What is the narrative about America presented by these young satirists? Is there a valid reason to call them foreign agents?

Bendrat Anna: Infinite Essence of Black Lives: Fluorescent Body as a Site of Magic in Photography

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Using the example of the artistic photography project called Infinite Essence, the presentation will confront two conflicting rhetorical tropes of a human body: body as a site of death vs. body as a site of magic. When asked about the motivation for his project, Mikael Owunna, a photographer of Nigerian-Swedish background currently living in the United States, admitted that he grew frustrated with the dehumanizing image of a black body which is predominant in the American media: “Black people dead and dying. Being gunned down by police officers, drowning and washing up on the shores of the Mediterranean, starving and suffering in award-winning photography.” Exhausted with
the prevalent metaphors of the black body as a site of death, Owunna created a spectacular photo exhibit in which the bodies of black people were covered with the fluorescent paint and then photographed in a special way. In the end, they looked as if they were “wrapped in stars.” The artistic vision of Owunna will serve as the testing ground for a hypothesis that in order to change the negative perception of the black body as a site of death, one must look at it through the optic spectrum which goes beyond the regular perception of a human eye.

Chumak Liudmyla: The Negative Evaluation Tactics in the US Media Discourse

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The functioning and reception of American media texts does not lose its relevance for quite a long time. The leading tendencies in the theory of mass communication language make it possible to define the media discourse as a collection of all texts that effectuate mass communication in the national media landscape, that is associated with a similar type of speech production in the international discursive space. It is worth noting that the US media discourse is a landscape for putting into effect an evaluation strategy that is brought into effect by the tactics of positive and negative evaluation. We distinguish two forms of representing the evaluative meanings of lexical units: explicit and implicit. If by the mid-20th century the study of mass media focused on the functions of information and propaganda, today the spectrum of these functions has considerably expanded. These strategies do not actually exclude each other, but instead are complementary, and the prevalence of one or another strategy in media text is evidential of the salience of the author’s standpoint. The negative evaluation tactics in the US media discourse is determined by involving the lexical innovations, the structure, semantics, and pragmatics of which are positioned as unacceptable, negative, disapproving attitude to the denoted phenomena observed. The main intention of employing the indicated tactics in the US media discourse is the indication of despondency to success, to a better future, conflict, distancing, humiliation, neglect, contempt, concern, conviction, irony, sarcasm.
Hope Lange and Don Murray were rising celebrities at the end of the Golden Age of Television and Hollywood, and among the first to use fame, philanthropy and the media to assist displaced persons, today known as refugees, from 1956-1960. Together, they assisted and promoted the Homeless European Land Project (HELP) using the new medium of television and a popular live broadcast platform called Playhouse 90, produced by the Columbia Broadcasting System. When Murray was drafted for the Korean War, he requested civil service over military service and his request was approved to serve with the Brethren Volunteer Service. Through his civil service, Murray witnessed first-hand the plight of immigrants in Europe. Once he resumed his acting career, the now married acting couple donated a considerable portion of their salary to helping displaced persons in Europe, particularly in Italy. The couple were soon hailed as the actors with a bigger calling than themselves, or as a “Movieland marriage with a mission.” This was realized when, with their financial support, 50 hectares or 123.55 acres of land were purchased in Simaxis, Sardinia for the re-settlement of numerous displaced families. Through their efforts, Lange and Murray did more than simply demonstrate the power of American media and celebrity influence on international issues. The Homeless European Land Project provided a template for the 1960s Peace Corps and helped to define the modern refugee. The philanthropic efforts of Lange and Murray are still felt in Sardinia today.

The paper discusses mass media mediations between the artist and the public by examining several instances of the artist stereotype as a media-generated figure. It considers the extent to which this stereotype is constructed by the media and/or manipulated by artists themselves to their own advantage.
Procesy karne in absentia, czyli procesy wobec nieobecnych sprawców, których miejsca pobytu nie da się ustalić i który poprzez brak powiadomienia o procesie pozbawiani zostają prawa do obrony, pokazywane są w mediach w wielu państwach świata, pozostają one również w kręgu zainteresowań mediów amerykańskich. Referat będzie miał więc na celu odpowiedź na pytanie jak media amerykańskie pokazują proces karny in absentia. Zostanie to zrealizowane poprzez opisanie na czym polega proces karny in absentia i gdzie jest uregulowany w Polsce i w USA oraz analizę naukowych, a następnie nienaukowych, w tym informacyjnych i komentarzowych, przekazów medialnych w USA dotyczących procesu karnego in absentia. Całość poprowadzi do wniosku, że media kreują społeczny obraz procesu karnego in absentia. Media, używając sensacyjnego tonu, mogą wyolbrzymiać jego negatywne działanie, w szczególności jeśli jest stosowany wobec obywateli amerykańskich w innych krajach, wywołując wrażenie, że pokazany przypadek jest jednym z wielu, mogą też beznamiętnie informować o istnieniu takiego zjawiska lub nadmiernie promować jego pozytywne działanie, odpowiednio interpretując informacje z procesów, szczególnie tych przeprowadzanych w USA.

The worldwide crisis of the printed press connects with shrinking readership, lower copy sales and smaller share in the advertising market. Publishers' decision to develop online presence doesn't raise any doubts, but the success of the online form of the magazines isn't unambiguous. For this reason, traditional magazines shouldn't be depreciated. Scott McDonald (2015) mentions their advantages, pointing that the recipients still reach for print editions, which results in a better understanding and memorization of the content. Nowadays publishers stabilize their market position not only by developing digital form of press, but also by implementing innovations in its traditional, printed version (Mielczarek 2012). This process can be analysed in two perspectives: broad (e.g. media organizations) and narrow one (individual products or their components, like atypical covers of magazines: Senor, Wilpers, Giner 2015). One of the most innovative techniques in printed magazines is the use of augmented and virtual reality. Implementing these technologies (probably started by the American "Esquire" in 2011) into traditional paper raises the interest of other media, experts and
advertisers. At the same time, this phenomena isn’t a common subject of scientific research. Therefore, my intention is to characterize it by realising the following scientific goals: 1. Presenting implementation of AR and VR on the covers of American printed magazines with the attempt of systematizing them and characterizing their specificity. 2. Comparison of the use of AR and VR in the covers of American printed magazines.

Kimak Izabella: *Blackness and Aesthetic Illusion: Spike Lee’s BlacKkKlansman and Peter Farrelly’s Green Book*

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*BlacKkKlansman*, directed by Spike Lee, and *Green Book*, directed by Peter Farrelly, are both 2018 biographical films that offer a lesson in the history of black-white relations in the US of several decades ago. *BlacKkKlansman* is centered on the life of Ron Stallworth, the first black police officer in Colorado Springs in the 1970s, who attempts to infiltrate the local chapter of Ku Klux Klan. *Green Book*, in turn, depicts the tour of the Deep South undertaken by Don Shirley, a black classical and jazz musician. In this paper, I propose to read the two films’ depictions of blackness – and whiteness, against the backdrop of which and in conflict with which blackness is frequently portrayed – in the context of Werner Wolf’s theorization of aesthetic illusion. Wolf defines aesthetic illusion as “a mental response to representational artefacts” – be it literary texts, films, visual artworks, etc. – that oscillates between immersion and distance (22). I would like to argue that the two films provoke a certain type of mental/emotional response in their viewers by alternating between immersing the viewers in the represented worlds and operating on the level of distance, prompting the viewers to resort to their contemporary mindsets to critically evaluate the racism of several decades back that is being played out on the screen in front of their eyes.


Kniaž Lidia: “*Underneath the Statue of Liberty’s Remains*: Afro-post-apocalyptic Visions of America in Selected Music Videos"

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The analysis of the most popular music channels, both on television and various online services, may suggest that contemporary American hip-hop music videos imbued with explicit imagery related to
the opulent and excessive lifestyle of rap stars are little more than unwitting promotional tools of capitalist consumption. Even though the vast majority of these clips function as commercial media products designed to attract predominantly teen and young-adult audiences, music videos addressing current social and political concerns can be found on such channels and platforms as MTV, VH1, You Tube, and Vimeo. Apart from the politically conscious Black artists, such as Public Enemy, KRS One, Tupac Shakur, and Talib Kweli, who strived for racial equality back in the 1990s, there are several contemporary hip-hop musicians who in their activism go beyond the issue of race.[1] In my presentation I propose to analyze selected music videos which address environmental, political, and social concerns by means of employing the imagery of apocalypse and its aftermath. I will discuss the elements of dystopian and post-apocalyptic aesthetics and analyze their use in the context of the current social and political situation in the United States. Under the guise of science fiction visuals, analyzed Afro-post-apocalyptic music videos extrapolate elements of contemporary society, thus, they can be read as political warnings. Unfortunately, even though the world undeniably “goes to waste for future generations (...), we distract ourselves from disaster by watching it as entertainment” on our television and computer screens (Schmidt).


Kutnik Jerzy: "I read the news today, oh boy": Popular Songs Inspired by Newspaper and Magazine Articles

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The lecture will discuss how popular music reflected and reflected on broader cultural transformations when rock'n'roll ruled the world. It will not so much discuss specific examples of popular songs but will rather demonstrate how the awareness of the significance and impact of the news media – here exemplified by the press – was signaled by songwriters during the 1960s and 1970s - when societies and nations were entangled in upheavals which shook and transformed private lives, public institutions and artistic production.


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The events of September 11, 2001 influenced many areas of American society and politics. “9/11” also had a profound effect on the American media, but it was not a one-way relation. Television, but also newspapers and magazines shaped the popular way of seeing, talking and perceiving the 9/11. After initial shock of the attacks, that, as Brian A. Monahan wrote in his book “The Shock of the News”, “challenged collectively held meanings” (s. 59) and shattered many fundamental assumptions, everybody were looking for new reliable narratives. And the media were seen as a possible source of them. In my presentation I would like to show the ways how the American media represented, reported and narrated the 9/11 events. I will begin with the initial media responses and then move to the narrative frames that were used in terms of talking about 9/11. My presentation will also incorporate issues such as: historical comparisons used to describe 9/11, the discourse of collective trauma, new terms that were introduced at that time (“Ground Zero”, “9/11” or “homeland”), the main taboos of the 9/11 and the dissonance between the media narratives and popular, spontaneous reactions to the events.

Markowski Mateusz: Demokraci w mediach społecznościowych – analiza tekstu i obrazu

W swoim wystąpieniu chciałbym poruszyć temat kreatywności językowej występującej w dyskursie politycznym na Twitterze oraz analizy budowania wizerunku polityka na Instagramie. Przedmiotem badań będzie aktywność we wspomnianych wcześniej mediach społecznościowych wybranych kandydatów partii Demokratycznej, którzy będą ubiegać się o nominację prezydencką. Politycy wyselekcjonowani do badania to Bernie Sanders, Beto O’Rourke oraz Kamala Harris. W tegorocznych marcowych sondażach przeprowadzonych przez Fox News wybrani kandydaci zajmują czołowe miejsca. Warto jednak wspomnieć, że wszyscy przegrywają z byłym wiceprezydentem Joe Bidenem, który jednak nie zgłosił oficjalnej kandydatury, więc jego aktywność w mediach społecznościowych nie może być przedmiotem badań. Do badania kreatywności językowej na Twitterze zostaną wykorzystane założenia metodologiczne wypracowane przez Pawła Nowaka i Ryszarda Tokarskiego w książce Kreowanie światów w języku mediów. Badanie wizerunku polityków na Instagramie zostanie oparte o metodologię netnograficzną obejmującą analizy zawartości i dyskursu wybranych kont. Głównymi pytaniami badawczymi dotyczącymi Twittera będą – W jaki sposób wyselekcjonowani politycy wykorzystują w tym medium kreatywność językową i jakie są różnice między tweetami polityków. Głównymi pytaniami badawczymi dotyczącymi Instagrama będą – Ile materiałów wizualnych politycy zamieścili na Instagramie od początku 2019 roku, jakiego typu są to materiały oraz co się na nich znajduje.
American cinema is no stranger to the war film, however a satirical lens applied to this genre is a rare occurrence. Remaining a paradigm of war satire in American film, Stanley Kubrick’s Dr. Strangelove (1964) offers an insight into Cold War America suspended in a moment of nuclear limbo and a society desperately seeking relief for their anxieties from an unresponsive, manipulative government. I argue that Kubrick’s masterful use of satire constructs a palatable fantasy in which audiences are persuaded to grapple with the fearsome truth of their reality, laughing all the way. While previous scholarship of the film discusses its comedic elements, I make a definitive distinction between comedy and satire, examining the rhetorical effectiveness of the latter in both the film’s language and visuals. This research was initially influenced by Slavoj Zizek’s description of reality as a sort of fantasy in The Sublime Object of Ideology. I felt that Dr. Strangelove was a fantastical representation of Cold War reality, and utilized this text to support my assertion that the film’s success lies in its satirical nature. This essay includes an investigation into gender and sexuality representation, a rhetorical examination of Dr. Strangelove’s theatrical poster and DVD booklet, and an examination of the fundamental lack of efficient communication in the film as a social critique of American leadership.

Tea Party started as a dispersed grassroots movement that advocated stricter adherence to the values of the US Constitution and more limits on the federal government, but recently turned into a subsidiary of the Trump campaign and the Republican party. This study explores a sample of Tea Party newsfeed headlines posted following the 2018 midterm elections in the U.S. A corpus of headlines is coded according to news values parameters (Bednarek and Caple, 2017), but also according to stylistic devices to trace any emerging patterns, such as the prominence of “casual,” “colloquial” and “commonsensical” expressions. The study aims to discover how the populists use certain catchy and/or clickbait headline strategies to construct newsworthiness in their newsfeeds in order to keep audiences away from legacy media and possibly to trap them in a populist information bubble.
Opinia publiczna jako zasadniczy składnik sfery publicznej podlega obecnie kluczowej transformacji ze względu na mediatyzację niemal wszystkich rodzajów ludzkiej aktywności. Stany Zjednoczone zawsze należały do prekursorów zmian technologicznych, medialnych i cywilizacyjnych, dlatego obserwacja trendów i tendencji zmian w tym państwie pozwala na uzyskanie zarówno aktualnego obrazu jak i przyszłości transformacji sfery publicznej, prywatnej oraz sposobów zacierania się granic między nimi. Wskutek wspomnianych procesów mediatyzacji i przeniesienia ludzkiej aktywności do sieci, opinię publiczną możemy obecnie badać nie tylko w sposób klasyczny, to jest z zastosowaniem sondaży, w tym sondaży online, ale także obserwując aktywność użytkowników w wyszukiwarkach, która jest uważana za spontaniczną i niezależną opinię publiczną online, niezależną od ram narzuconych przez badaczy.

Usieciowienie społecznych zachowań (...) powoduje, że musimy na nowo weryfikować klasyczne amerykańskie teorie dotyczące opinii publicznej, w tym teorię agenda-setting (McCombs, Shaw 1972), ponieważ do modelu kształtowania opinii publicznej obecnie coraz bardziej pasuje reverse agenda-setting, to jest sytuacja, w której przedmiot zainteresowania internautów wyznacza tematy prezentowane w mediach tradycyjnych offline i online (...). Przedmiotem obserwacji w proponowanym opracowaniu będą kluczowe problemy uważane za najważniejsze przez opinię publiczną w Stanach Zjednoczonych w ciągu ostatnich pięciu lat. Dane w tym zakresie zostaną uzyskane z raportów Instytutu Gallupa (Top Problem Facing the U.S.) oraz poddane analizie w celu uzyskania obrazu tendencji występujących w opinii – agendzie publicznej dla wybranego okresu. Zaprezentowana zostanie także analiza przyczyn postaw respondentów. Drugą część materiału badawczego będą stanowić dane uzyskane z Google Trends dla Stanów Zjednoczonych z tego samego okresu. Aplikacja ta umożliwia pozyskanie szczegółowych informacji dotyczących częstości wyszukiwani w poszczególnych kategoriach (m. in. searches, people, news i in.), co daje obraz autentycznych zainteresowań i problemów towarzyszących użytkownikom sieci. Najpopularniejsze tematy wyszukiwań tworzą tzw. agendę wyszukiwań (search agenda), która stanowi nową odmienną agendy publicznej. Trzeci etap obserwacji obejmie porównanie tradycyjnej (raporty Instytutu Gallupa) i nowej (Google Trends) agendy publicznej w celu zaprezentowania wniosków dotyczących kluczowych problemów towarzyszących współczesnym Amerykanom.

Since originating in early 1990s, Korean pop music has undergone several transformations which led to the creation of subculture centered around what became known as K-pop, a genre of popular music unique to South Korea that incorporates various, mostly American and Japanese, elements. This paper explores images of America within the selected K-pop music videos with regard to sound, visual art, and performance style and seeks to establish them within the aesthetic of American capitalism. To substantiate this claim, the paper organizes the existing literature on the topic and illustrates the idea by conducting an in-depth analysis of post-2000 music videos of Block B, a K-pop band. Numerous American influences (including e.g. African American music and imagery) are pointed out with an emphasis on South Korean appropriation of urban USA. The conclusion summarizes the concept of recycling America in foreign popular culture and details how it allows for the manipulation of the representation of the United States of America in media.

Pawlak-Hejno Elżbieta: Drogi kobiet do dziennikarstwa: USA

Piechota Magdalena: Retoryka wykluczenia. Obraz Ku Klux Klanu w reportażu Katarzyny Surmiak-Domańskiej
Domańska odsłania ich system wartości, obyczajowość, stosunek do religii i tradycji. Rasizm i nacjonalizm to problemy, które okazują się wciąż bardzo żywotne, nie tylko w Stanach Zjednoczonych, także w Europie. Poczucie przynależności i wspólnoty przyciąga do podobnych ugrupowań osoby, które poszukują nie tylko wsparcia dla swoich poglądów, ale też ujścia dla frustracji. Posługując się w założeniu maksymalnie neutralnym oglądem bohaterów autorka uzyskuje perswazyjnie skuteczny obraz światopoglądu, który pokazuje, jak łatwo znaleźć wroga.

Piotrzykowski Szymon: You Mention Hitler, You Lose (?) - Reductio ad Hitlerum Before and After Charlottesville

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Reductio ad Hitlerum, aka „playing the Nazi card”, is a continuous phenomenon in media and public debates in the US (and beyond) since its formulation in 1953 (not incidentally, at the very peak of Joe McCarthy’s “Red Scare”) by Leo Strauss – a renowned German-American philosopher, refugee from Nazi Germany himself. It can be understood as a form of reductio ad absurdum (a term used in logics, i.e. “reduction to the absurd”) or association fallacy (in this particular case, guilt by association) – in Strauss’s own words, Reductio ad Hitlerum occurs when the deliberating sides “inevitably reach a point beyond which the scene is darkened by the shadow of Hitler”, in order to ridicule/invalidate arguments issued by one or another. In a query based on search engines attached to selected opinion magazines/websites, representing broad spectrum of views – those situated on remote ideological corners (right-wing Breitbart, The Blaze, Drudge Report; left-leaning Jacobin, Red Wedge, Intercept) as well as directed more or less towards the centre: conservative (National Review, Atlantic, Daily Beast), liberal (Slate, New Yorker, Nation) or declaring themselves as neutral (Axios, Politico, Vox) – I noticed increased frequency of expressions such as “Hitler”, Nazi/Nazism”, “Third Reich”, “Fascism” etc. in relation to then-current political events, at least since the war in Iraq (2003). Usually it took the form of mutual, relentless attacks by pundits from opposite flanks (e.g. Glenn Beck, Ann Coulter – Keith Olbermann). However, the election of Donald Trump and tragic events in Charlottesville, Virginia (August 2017), are widely considered as a breaking-points, forcing Mike Goodwin to suspend his famous, long-established rule (“You mention Hitler, you lose”).

Piórecka Katarzyna: Świat widziany przez pryzmat Twittera Donalda Trumpa – studium zawartości profilu 45. Prezydenta USA

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Donald Trump jest jednym z najaktywniejszych polityków funkcjonujących w mediach społecznościowych. Jest także swego rodzaju fenomenem na skalę światową, jako że jest on jednym z najbardziej aktywnych i śmiałych aktywnych polityków w przestrzeni wirtualnej. Za pomocą swoich profili w sieci komunikuje się z użytkownikami, wyraża opinie, czy też przekazuje ważne ze swojego punktu widzenia informacje. Jednym z głównych kanałów komunikacji wirtualnej 45. Prezydenta USA jest jego konto na Twitterze. Ze względu na stosunkowo dużą aktywność samego Donalda Trumpa
oraz bezpośredniość w komunikacji, jaką zapewnia specyfika tego medium, profil prezydencki stanowi zatem ogromną skarbców wiedzy o nowoczesnej komunikacji politycznej oraz o specyficznym sposobie korzystania z nowych rozwiązań technologicznych i nowych sposobów dotarcia do potencjalnych wyborców. Prezentowany referat to wynik poszerzonych badań ilościowych i jakościowych nad sposobami komunikacji Donalda Trumpa w sieci oraz odbiorze jego osoby przez użytkowników Twittera. Przeprowadzone studia nad profilem prezydenta USA objęły w ramach badawczych newralgiczny okres dwóch pierwszych miesięcy sprawowania tego urzędu przez Donalda Trumpa. Poszukiwano w nich odpowiedzi między innymi na pytania, jak wygląda sposób komunikacji obecnego prezydenta Stanów Zjednoczonych z użytkownikami tego portalu oraz sposób kreowania wizerunku własnego w przestrzeni wirtualnej, czy też, jaka jest specyfika i cel korzystania akurat tej platformy docierania ze swoimi przekazami. Na podstawie wyników wspomnianych badań prezentowany referat nakreśli świat widziany przez pryzmat komunikacji wirtualnej Donalda Trumpa.

Rółkowska Maria: Ameryka na stronach (internetowych) „Nowego Dziennika”

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This paper analyses the new 2018 documentary film Fahrenheit 11/9, produced and directed by award-winning filmmaker and writer, Michael Moore, who is best known for other films, including Roger and Me (1989), Bowling for Columbine (2002) and Fahrenheit 9/11 (2004) and books such as Here Comes Trouble: Stories From My life (2011) . Fahrenheit 11/9 initially discusses the 2016 presidential election and the reasons behind Donald Trump’s presidential victory to Hilary Clinton. Moreover, the article presents one with the reaction of the American society in the aftermath of the presidential election and the circumstances that arose after Trump became president. What is more, it will focus on the events preceding Trump’s presidency and show how this affected the American society and media. Through the above analyses, this article reveals the underlying themes of politics, power, racism, capitalism, and injustice that are minutely analysed within the events preceding and following Trump’s presidential election.

Ruser Alexander: Radical Consensus - Climate Skepticism and Conservative Media Networks in the US

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“Radio and television broadcasters accuse climate scientists of promoting a global warming hoax, recommending that they be named and fired, drawn and quartered” (Rush Limbaugh); commit “hara kiri” (Glenn Beck); and be “publicly flogged” (Mark Morano). These examples listed James Powell in the introduction to his 2011 The Inquisition of Climate Science sound extreme and familiar at the
same time. Conservative media in the US has for long played a vital role in sustaining and promoting climate skeptic narratives. At the same time, climate skepticism and denial resonate with a considerable number of people, often white middle-class men. But how come that this group – normally described as “moderate centrists” – are vigorously supporting climate skeptic positions? This contribution will show that this “radical consensus” is deeply rooted in a specific American Anti-Intellectualism (Hofstadter 1963) reinforced by a media landscape that reproduces and feeds upon ideological cleavages.

Rutkowska Małgorzata: “It is I, Poe”: Edgar Allan Poe and His Works in Literary Vlogs by Shipwrecked Company

Edgar Allan Poe’s horror tales and detective stories, as well as his turbulent life, have been a source of inspiration for countless – serious and humorous – re-workings in various media. Many such adaptations conflate Poe’s fiction with facts from his life, frequently envisioning him as a psychologically disturbed, tormented artist. Three YouTube literary vlog series created by Shipwrecked Comedy Channel: “A Tell Tale Vlog”, “A Cryptmas Carol” and “Poe’s Mystery Dinner Party” continue this way of representing Poe in popular culture, adding a comic component to the writer’s image. The present paper analyses how plots and motifs from Poe’s classic works as well as facts from his biography have been used in these comedy vlog series. Instead of re-working a single, classic text, as is the case with similar vlog adaptations, Shipwrecked Company ambitiously makes constant references to Poe’s complete output, which may suggest they wish to address mainly Poe’s fans like themselves. On the other hand, they also rely on their audience’s general knowledge of literary genres (horror, detective story, romantic comedy) which they mix and parody for comic purposes. Yet, for all its humor, the series also contains an educational component and can serve as a light-hearted introduction to Poe’s original works.

Rutten Kris: Rhetoric as Equipment for Living

As a rhetorician and literary critic interested in how we use symbols, the American scholar Kenneth Burke famously described the human being as the symbol-making, symbol-using and symbol-misusing animal. He argued that our interpretations, perceptions, judgments and attitudes are all influenced and ‘deflected’ by the symbols that we make, use and misuse, and that we are at the same time used by these symbols. This implies that we can approach the world either symbol-wise or symbol-foolish. In this lecture I will explore how rhetorical concepts, theories and methods from a broad range of rhetorical traditions can be used as tools - equipment - to make students, teachers, scholars, activists and citizens symbol-wise: to understand the way linguistic, cultural, narrative, affective... symbols work, and to develop critical engagement with, as well as on behalf of, those symbols. At the same time I aim to critically unpack what it implies to become symbol-wise within...
different institutional contexts. I will furthermore explore if and how rhetoric can still be relevant in an increasingly media-saturated knowledge society that is continuously in transition and that is becoming ever more complex and paradoxical by political, economic and cultural differences on a global scale.

Sakivska Irena: The American Media Coverage of the “Ukraine Crisis”

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The American media extensively covered the events of the Revolution of Dignity in Kyiv, the occupation of the Crimea, as well as the armed attack of the Russian Federation on Ukraine. According to my research of this issue in American press, there are a number of reputable magazines and newspapers that constantly primed the Ukraine crisis to American media consumers. It is no wonder that the revolution and the war in Ukraine deeply disturbed the whole Western world, including the USA. The content analysis of the leading American press on this matter allows us to see the narratives of the “Ukraine Crisis” starting from Russia’s war against Ukraine back in 2014 (not just armed, but also media war), to show how these publications get into American press agenda, and to demonstrate how this media agenda begins to affect the political reaction to Russia’s armed attack on Ukraine by the end of 2018. I’d like to analyze the narratives about Ukraine in American media during the specified period, to talk about the main frames involved, and to show a detailed “outbreak of activity” on the heatmaps on the example of the mentions of events in Ukraine.

Skal Ewa: Contemporary America in Michael Moore’s Documentary Fahrenheit 11/9

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This paper analyses the new 2018 documentary film Fahrenheit 11/9, produced and directed by award-winning filmmaker and writer, Michael Moore, who is best known for other films, including Roger and Me (1989), Bowling for Columbine (2002) and Fahrenheit 9/11 (2004) and books such as Here Comes Trouble: Stories From My life (2011) . Fahrenheit 11/9 initially discusses the 2016 presidential election and the reasons behind Donald Trump’s presidential victory to Hilary Clinton. Moreover, the article presents one with the reaction of the American society in the aftermath of the presidential election and the circumstances that arose after Trump became president. What is more, it will focus on the events preceding Trump’s presidency and show how this affected the American society and media. Through the above analyses, this article reveals the underlying themes of politics,
power, racism, capitalism, and injustice that are minutely analysed within the events preceding and following Trump’s presidential election.

**Snikhovska Irena: Intertextual Perspectives of Modern American Mediatext**

Modern media are a reflection of cultural change in society. Intertextual connections have recently become the subject of numerous linguistic studies, as evidenced by the term intertextuality, which has increasingly entered linguistic research due to its ability to reflect the nucleus of society’s cognitive base. The study of intertextual elements makes it possible to describe the linguistic facets that occur in the cognitive base of the modern American speech community, and trigger the study of the dominant US social values. Since mediatexts are aimed at the widest possible readership in the said linguocultural community, the identified intertextual elements and heir functions allow us to make inferences regarding national ideology and the key values. The use of the cognitive approach to the elaboration of the nominative field and the structure of concepts enables us to outline the role of intertextual elements in shaping and verbalization of the concepts in contemporary mediatexts. The latter can serve as a response to socially relevant events that occur in the US. Thus, one can say that the event reflected in mediatexts triggers the socially relevant cognitive structures. Due to this approach it is possible to identify the role of intertextual elements in the structuring the textual concepts. In modern American media discourse the key concepts of the American linguocultural community are highlighted, and their metaphoric images are created. The latter has an important place in the structure of the concept, and the study of intertextual elements contributes to a better understanding of their meaning as components of the society’s cultural space at a certain stage.

**Sztyber Marlena: Donald Trump w polskich mediach i odbiorze społecznym**

Referat będzie podsumowaniem badania Laboratorium Badań Medioznawczych „Ćwierkający Donald Trump”, które skupiło się na analizie komunikacji politycznej Donalda Trumpa na Twitterze, a także jego obrazie w polskich mediach. Pierwsza część badania miała na celu sprawdzenie, czy polscy dziennikarze w sposób rzetelny przywołują internetowe wypowiedzi D. Trumpa, a także jak polskie media drukowane pisaly o komunikacji prezydenta Stanów Zjednoczonych. Ważnym aspektem badania było sprawdzenie, w jakich kontekstach dziennikarze decydują się na odwołanie do Twittera Trumpa i jaką funkcję pełnią te odniesienia w tekście.Drugą częścią badania były zogniskowane wywiady grupowe (FGI), których przedmiotem był wizerunek D. Trumpa wykreowany przez media. Badani odpowiedzieli na pytania dotyczące przedstawiania amerykańskiego prezydenta przez polskie media drukowane. Zastanawiali się, czy media w sposób rzetelny i pogłębiony komentują działalność prezydenta USA, czy skupiają się tylko na jego medialnym wizerunku. Spora część skojarzeń na temat prezydenta była negatywna, co wynika także z wizerunku wykreowanego przez media. Dotyczyły one sposobu prowadzenia przez niego polityki: bezkompromisowość, zdecydowanie w podejmowaniu
działań. Odwołując się do sposobu komunikacji Trumpa, badani wskazali, że jest on kontrowersyjny, jednak mało ciekawy, ponieważ prosty i schematyczny. Badani zgodnie przyznali, że trudno znaleźć w mediach pogłębione analizy o polityce prowadzonej przez prezydenta USA.

Urbańczyk Agnieszka: Boldly Going Where the States Are No More: Star Trek and the American Dream of America’s Demise

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Star Trek, one of the most iconic American franchises, is based on a strategy of describing the reality from a new perspective offered by a fictional world; thus, the series has always been a vessel for progressive ideas and a criticism of the American reality thinly veiled in metaphor. From its earliest days Star Trek has touched upon topics such as racism, militarism, or social injustice. The characters were representatives of the international and interplanetary Federation. The crew presented in a Cold War-era show included people of Bantu, Japanese, or Russian descent and the implication was that the divisions the American society was facing were long forgotten. The series presents a recurrent pattern of cultural development in which progress is possible only if the whole population of a planet stands united. Star Trek is often interpreted within the paradigm of American imperialism, according to which the Federation is the last stage in the history of the ever-expanding US. I would argue against this reading, however, in that the fictional Federation did not represent the American empire nor was it a mirror of contemporary America; rather, it was the alien races that were used to problematize what was known to the viewers from their every-day life. The utopian Federation was thus contrasted with the reality of the United States. Moreover, the series often references the catastrophe that the Western civilization brought on itself by arms race. Therefore, although Star Trek has been made a poster-child of the American Way, it is in fact a narrative about the necessity of America’s demise.
Since originating in early 1990s, Korean pop music has undergone several transformations which led to the creation of subculture centered around what became known as K-pop, a genre of popular music unique to South Korea that incorporates various, mostly American and Japanese, elements. This paper explores images of America within the selected K-pop music videos with regard to sound, visual art, and performance style and seeks to establish them within the aesthetic of American capitalism. To substantiate this claim, the paper organizes the existing literature on the topic and illustrates the idea by conducting an in-depth analysis of post-2000 music videos of Block B, a K-pop band. Numerous American influences (including e.g. African American music and imagery) are pointed out with an emphasis on South Korean appropriation of urban USA. The conclusion summarizes the concept of recycling America in foreign popular culture and details how it allows for the manipulation of the representation of the United States of America in media.

In 2018 Micky Mouse celebrated 90 years anniversary in National Film Archive–Audio-visual Institute (pol. FINA) with several events supported with numerous public relations messages directed to various publics. The prominent global corporation located itself in the public domain as important social agent through cooperation with the national institution focused on educating and researching the movie industry. The Disney Corp., company originating in the USA, in the last century was able to conquer the media world. Recent acquisition of FOX TV, makes this American media giant the visual oligopoly in the world scale. As Wasko (2001) put it, “the magical-market world of Disney” becomes global phenomenon, successfully spreading consumption-orientated specific way of seeing childhood and entertainment. The paper focus is on the visual technologies of cultural enchantment, especially the visual communication tools promoting particular aesthetics of the media images originating in Burbank, California. As Berleant (1994, 2005) works point out, in contemporary aesthetics one should dissolve the supremacy of a visible object and engage also the senses of contact. The perpetual experience of Disney’s aesthetics, both in public as well as in private spheres of social life is captivating phenomenon. The paper analyses the “90 years of Mickey Mouse” campaign in Warsaw
FINA using visual semiotics methodology. The PR tools are listed and the visual techniques of public engagement are described. This paper seeks to illustrate the utility of American media giant communication action to the analysis of organizational aesthetics’ promotion.


Wolosz Amanda: How to Read Data in the Era of Fake News

Fake News is not new. Since the Great Moon Hoax of 1835, the idea of fictional news has been accessible and profitable. Following the US election in 2016, many have become more media literate, focusing on teaching and learning how to identify fake news stories and find the real news instead. Fake news has become less of the problem, whereas biased news has risen in prevalence and is harder for many to identify. When one looks at any piece of news today, data visualization, or the visual representation of a data set, frequently accompanies the news text. Using graphs and other data representations from notable news publications, including the Wall Street Journal and the New York Times, the public can grow its awareness regarding how misrepresenting data can skew and entire storyline. While society has gotten more literate at reading and identifying incorrect, inaccurate, or biased text, learning how to apply these skills to the data visualized next to it and identifying misleading headlines with is the next step in considering oneself fluent in the media presented today.


The aim of this presentation is to offer a cognitive linguistic analysis of the cartoons by Rob Rogers, an award-winning freelance editorial cartoonist, depicting Donald Trump’s milestones of presidency. We claim, after Coulson (2003), that the cartoons present themselves as a puzzle for the viewer to
solve. The challenge is to invoke the appropriate information in response to the imagery and the verbal cues, and to integrate it with abstract narrative structure. We also claim that it is conceptual blending (Fauconnier and Turner, 2002), a higher order cognitive operation, basic for imagination and reasoning, that is capable of synthesizing the inputs and thus allowing the addressee to solve the puzzle through a dynamic, mental process of meaning construction.