

Abstrakty, noty o autorach

Maciej Kawka

THE LANGUAGE OF A SO-CALLED 'POST-TRUTH' – HOW HAS FICTION BECOME REALITY?

In axiological and linguistic terms, *truth*, *untruth*, *falsehood*, *lie*, *honesty*, *integrity*, etc. are names of values. In this context, the appearance of statement forms containing almost true content, strategically misleading, shading the truth or enriching the truth in the language of politicians and media gives rise to a need not only to define them, but also the creation of new forms of expression, such as: fake-news, fake portals, fake profiles, etc. as sub-genres for the post-truth as the main (canonic) genre. For all these sub-genres and genres, it is possible to determine both linguistic and thematic characteristics distinguishing them, however, all of them at the level of the text or a multi-modal statement – here, we can list mainly memes, portals, profiles. The use of post-truth genres in media and in political communication with regard to linguistic resources limits the possibilities of an adequate description of reality, while the post-truth mechanisms occurring in texts destroy the communicational effectiveness of the message.

KEY WORDS: language, truth, post-truth, media, fake news, manipulation

Biogram autora

Maciej Kawka, polonista i slawista, studia polonistyczne ukończył na Uniwersytecie Jagiellońskim. Jest autorem ponad 150 artykułów z językoznawstwa polskiego i słowiańskiego (semantyka, składnia, teoria tekstu i dyskursu, lingwistyka mediów). Opublikował między innymi: *Słownik syntaktyczno-semantyczny czasowników polskich* (1981), *Metatekst w wybranych utworach literatury dziecięcej* (1991), *Polski-macedoński. Studia konfrontatywne* (1996), *Dyskurs szkolny. Zagadnienia języka* (2001), *Sześć dyskursów o języku* (2012), *Macedonian Discourses* (2016).

Michał Drożdż

HOW MUCH ETHICS ARE THERE IN CODES OF JOURNALISTIC ETHICS – THE SPECIFICS OF ETHICAL CODES

There are many principles of journalistic deontology that regulate practical journalistic activities. The norms of journalistic codes and internal and editorial regulations sometimes mix ethical, workshop, business and other values. Therefore, it is worth paying attention to the ethical foundations as well as the context and principles of solving problems and ethical dilemmas in the sphere of the journalist's conscience. The main problem of the contemporary mediasphere is not the lack of appropriate and correct ethical codes, but rather difficulties in the practical implementation of these principles. Therefore, the purpose of this article is to try to find the answer to the question whether only ethical codes are enough, or whether there is also a need to form the conscience of journalists. Media ethics seem to be a simple matter and postulated by everyone. In our reflections, we want to show that pluralism, freedom and independence of the media, pluralism of world values and a different understanding of ethics and its justifications do not absolve anyone from the realization of a common and universal ethical goal: the defense of man and his personal value and dignity. Both the normativity of journalistic and media deontology codes and the formation of the conscience of a man who in a subjective, and therefore rational and free, way operates in the media world serves this purpose. This article is an attempt to justify this thesis.

KEY WORDS: media ethics, codes of journalistic ethics, ethics, personalism, conscience, ethical norms.

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Maria Wojtak

THEORETICAL FRAMEWORK OF PRESS (MEDIA) GENRES – AN AUTHORIAL PROPOSAL

The article presents a description of the cognitive space, within which the linguistic (philological) background treated as the basis for the analysis, is combined with an extensive research field of the modern media studies. The main part of the paper shows a constellation of concepts creating the theoretical background of multi-aspect analyzes of rich and diverse textual practice, composed of press utterances. The following terms were treated as elements of the said constellation: genre (genre pattern, aspects and variants of the pattern, genre paradoxes, genre field and field of genre references), press genres, discourse (media discourse, including press discourse, the absorptive nature of the press discourse), genre reductionism, collections of genres and their textual realizations (mosaics and text collages), genre duplicates, as well as typological problems, basic assumptions and goals of genre analyzes. The treatment of genres (especially press genres) of utterances as dynamic and polymorphic categories enables researchers: (1) to analyze variously configured sets of utterances, (2) to track their transformations (within a specified time interval), (3) to characterize these utterances (not only immanently, but within the discursive analysis), (4) paying attention to the differential and descriptive features, which permits seeing both the boundaries between selected generic phenomena, and not overlooking the possibility of appearance of forms creating a continuum, in fact syncretic ones, yet not losing their genre identity.

KEY WORDS: press, press genres, press discourse, media discourse, genre analysis.

Maria Wojtak, prof. zw. dr hab. w Instytucie Filologii Polskiej UMCS. Zainteresowania naukowe: stylistyka (teoretyczna, praktyczna, historyczna), historia języka, kultura języka, tekstologia, genologia, prasoznawstwo, teolingwistyka. Autorka książek, artykułów i rozpraw na temat gatunków artystycznych, medialnych, religijnych i urzędowych.

Paweł Płaneta

FROM EMPATHY TO IRONY. MEDIA AND ITS AUDIENCE TOWARDS THE TRAGEDY OF THE WAR IN THE 21ST CENTURY

The aim of the article is to present the selected media concepts related to the narratives on wars and armed conflicts, with particular emphasis on media representations affecting recipients attitudes – including their emotional relations – towards the modern humane theatrum mundi, in which key elements are the tragedy of victims, responsibility (or impunity) of persecutors and actions of ‘benefactors’, i.e. individual or collective heroes of a humanitarian imaginarium at the beginning of the 21st century. The author of the article discusses selected concepts such as gatekeeping, agenda setting and framing in order to explain the media functioning in the process of reporting the tragedies. Referring to essential works – among others – by L. Boltanski, L. Chouliaraki, S. D. Moeller, A. Hoskins and B. O’Loughlin – the author outlines the evolution of the attitudes of journalists and their audience from the ‘empathic paradigm of public engagement through the *compassion fatigue* to the *ironic viewer* of the postmodern era.

KEY WORDS: media image, media audience, 21st Century, empathy, compassion, irony.

Paweł Płaneta, dr nauk humanistycznych, pracownik Ośrodka Badań Prasoznawczych Instytutu Dziennikarstwa, Mediów i Komunikacji Społecznej Uniwersytetu Jagiellońskiego. Współautor badań nad medialnymi obrazami świata, komunikacją wizualną w mediach oraz komunikowaniem politycznym. Autor licznych prac z zakresu analizy zawartości (np. *Słowa sztandarowe w exposé polskich premierów*, 2009; *Echa konfliktów i sporów wokół Macedonii w dziennikach amerykańskich w latach 1991-2009*, 2011; *Banner Words and the Values in Mass Communication. Polish and Macedonian Press Discourses*, 2009; *Struktura wiadomości zagranicznych w nagłówkach „New York Timesa” w latach 1989-2014*, 2017). Wśród zainteresowań badawczych autora znajduje się także rola mediów na arenie międzynarodowej, ze szczególnym uwzględnieniem problematyki bałkańskiej (np. *Dyskursy o Macedonii*, 2013, *Bośnia i Hercegowina na rozdrożu. Odbudowa muzułmańskiej tożsamości czy islamizacja kraju?*, 2017).

Klaudia Cymanow-Sosin

HATE SPEECH IN THE CONTEMPORARY MEDIA SPACE – DIAGNOSING THE CONCEPT OF “EXCITABLE SPEECH” IN THE ASPECT OF VERBAL ETHICS

Tackling the topic related to hate speech and its broad context; attempt at describing the notion as a phenomenon entangled in numerous social dependencies and capturing the media consequences of using hate speech - these are the main objectives of this article. Although the researchers dealing with verbal ethics realize that the notion of hateful words - if hidden beneath multiple phrases - has accompanied humans from the very beginning of language and verbal communication, it is with the arrival of the Internet that this phenomenon revealed a new force in the science of language and the media, and consequently highlighted new means and tools of communication on the Internet and with the use of the new media. On the one hand, single words in the wide space of the Internet have lost their force and significance in the face of semantic saturation observable in this medium, on the other hand, communication on the Internet reinforced the effect of the communication (through permanent display of the messages, their intermediality, transmediality, crossmediality and multimodality). Although common words formerly associated with elite and - on the other hand - everyday use have been mixed and intermingled in the mass culture melting pot and nowadays appear side by side, on equal rights, which could involve a reduced impact and force of such words, in the face of absolute dominance of the new media it is the average utterances of ordinary quality, yet communicated in a sharp, often sensational form, that have the capacity to affect a wide audience of the media.

KEY WORDS: verbal ethics, audience of the media, hate speech, semantic saturation

Klaudia Cymanow-Sosin, doktor, z-ca dyrektora Instytutu Dziennikarstwa i Komunikacji Społecznej Uniwersytetu Papieskiego Jana Pawła II w Krakowie; zainteresowania badawcze w zakresie media i public relations, komunikacji językowej i wizerunkowej oraz jakości komunikowania w przestrzeni Internetu; autorka publikacji naukowych, m.in. *Metafory we współczesnej reklamie*.

Marek Jachimowski

THE NEW MEDIA, NEW JOURNALISM – THE MEDIA STUDIES DILEMMAS

The new media achieve the subsequent stages of development and it is more obvious that they have a great influence on traditional journalism. Journalism as profession undergoes the most fundamental transformation and it is due to the omnipresent news, the global access to information, the immediate reporting, interaction, the multimedia content and the extreme personalization. It is more difficult to describe and analyze these processes in the sciences about the media restricting only to the theory of mass communication. The range of the problems and dilemmas connected with the new media and new journalism which are determined by the periodical media communication are presented in the article. It is a result of the demassification of mediated communication caused by the development of the subsequent generation of the digital media: Web1.0, Web 2.0, Web 3.0 which are defined as the new media. The undergoing processes force another research perspective in the sciences about

the media than the theory of mass communication. Although this theory is still popular in explaining the processes of communication, it is necessary together with the development of the new media to go to other theoretical findings that allow us to describe the communication in the net.

KEY WORDS: the new media, new journalism, the periodical media communication, technology industry, technology journalism, the media netting, the net.

Ignacy S. Fiut

THE FREE PRESS IN POLAND AND ITS EVOLUTION

The article contains a description of a short history of the development of the free press in Poland and the evolution of its thematic content in 1989–2018. In its development five stages of development can be distinguished: 1. the emergence of local titles (1987–1996), 2. the increase in the number of local and regional titles (1997–1999), the creation of national titles and the rollover of country-wide titles (2000)–2006), 3. the period of intensifying economic crisis in the world and Poland, which inhibited the dynamics of development of this type of magazines and led to the stage of struggle for the advertising market between two major titles: „Metro” (Metrocafe from 2007) and „Nasze Miasto”, especially in 2006–2007, 4. transfer of the free press to the Internet, especially its first editions (2007–2012), and 5. the emergence of a new type of free press, i.e. the creation of local and nationwide corporate titles.

KEYWORDS: free press, publishing models of the free press, history of free press in Poland

Prof. dr hab. Ignacy S. Fiut – pracuje na Wydziale Humanistycznym AGH. Autor 14 książek z dziedziny filozofii i nauki o komunikowaniu. Członek Związku Literatów Polskich, Polskiego Towarzystwa Filozoficznego i Polskiego Towarzystwa Komunikacji Społecznej. Pod jego redakcją ukazało się 17 prac zbiorowych głównie z serii „Idee i Myśliciele”.

Jerzy Jastrzębski

A MEDIA AUDIENCE – PERPETRATOR OR VICTIM?

The term *audience* is hard to define. Despite many proposals, its content has not been established in the form of a commonly accepted definition. In relation to the media, *audience* usually means recipients of the press, radio and television and Internet users. The discourse about the audience focuses on the problems of mutual interactions, relationships, mutual influence on content as well as attitudes, views and behavior of people. The *media audience* is sometimes treated as a victim of manipulation, propaganda and advertising, or – on the other hand – as a causative agent, the client imposing his requirements on bidders and expecting to meet certain conditions. As an *actor*, media audience can act as a crowd, potential electorate, conscious subject of reception or witness (observer, viewer). It is also a *scene* creating various public spaces (Coleman and Ross).

KEYWORDS: media audience, victim, perpetrator, media, recipient, actor, scene.

Prof. dr hab. Jerzy Jastrzębski, w latach 1997–2015 związany z Instytutem Dziennikarstwa i Komunikacji Społecznej Uniwersytetu Wrocławskiego. Od marca 2016 r. pracownik Uniwersytetu Papieskiego Jana Pawła II w Krakowie. Autor ok. 200 publikacji naukowych, w tym 14 książek z zakresu historii kultury i polityki kulturalnej, kultury masowej i ludowej, dziennikarstwa, medioznawstwa i pedagogiki. Współtwórca i redaktor wydawnictw słownikowych i encyklopedycznych (*Słownik Nowożytności*, *Encyklopedyczny przewodnik po świecie idei XX wieku*, *Jak żyć? – słownik wartości i wzorów kultury*).

Przemysław Kantorski

THE MECHANISMS OF IDENTIFYING CATASTROPHIC THREADS IN MEDIA DISCOURSE

The Great War, the October Revolution, not even the World War II have managed to put catastrophism to an end. Each one of these cataclysms materialized fears, on which the catastrophisms, acknowledged as an specific ideological formation, had fed on, but some of them throughout the second part of the twentieth century have changed its forms and revised themselves. The catastrophic moods are undoubtedly fanned by the media, which are probably the most effective at it, given the fact that the media discourses are the ones commonly observed in mediatised society. The purpose of this article is to present a theoretical and methodological concept, which enables identifying the catastrophic threads in the media discourse.

The purpose of identifying the catastrophic threads in media discourse can be served by two research methods - the content analysis and the discourse analysis. The usage of both these methods enables reconstitution of both static (lexical semantic) and dynamic (taking into the account the relations of signs to interpreters, therefore pragmatic) discourse structures. The main goal of content analysis is to identify the catastrophic threads, while the discourse analysis enables identifying discursive manifestations of catastrophic threads, which I acknowledge simply as the catastrophic threads in context, its scope being the functional, axiological and ontological domain of discourse.

KEY WORDS: catastrophism, crisis, catastrophic threads, media discourse, discourse analysis

Przemysław Kantorski, magister dziennikarstwa, mediów i komunikacji społecznej na Uniwersytecie Jagiellońskim. Jego zainteresowania obejmują aksjologiczne aspekty funkcjonowania mediów i aksjologiczny wymiar dyskursów medialnych, historię idei (ze wskazaniem na ich cyrkulację w mediach) i metodologię nauk społecznych.