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The Poetic Origins of Media Studies: Some Quantitative Preliminary Understandings

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“麦克卢汉：媒介与美学”专题主持人语

Guest Editor's Introduction to the Issue in Focus

“McLuhan: Media and Aesthetics”

金惠敏
Jin Huimin

笔者沉浸麦克卢汉有年，在麦克卢汉的家乡埃德蒙顿市参加过其百年诞辰纪念大会，在据称是继承了麦克卢汉精神遗产的北美媒介生态学会大本营 Fordham 大学做过数月的访问研究，也探访过得其家传和真传的埃里克·麦克卢汉（媒介研究教授）以及泰丽·麦克卢汉（纪录片制作人）。对麦克卢汉以及麦克卢汉研究，可谓略知一二。我感到北美学术界现在基本上已经忘记麦克卢汉与美学的关系了，宽容地说，美学对于他们至多只是其媒介理论一个遥远的出发点，或者，一堆冰冷的灰烬。去年访问多伦多大学时与多米尼克·谢菲尔-杜南教授谈起我的感想，她深以为然。我提议组织一批专意探讨麦克卢汉媒介研究与文学研究或美学的文章，得到了她的积极回应。随后博洛尼亚大学的兰博迪教授和首都师大的易晓明教授也表示愿意撰文加盟。我们这些文章的共同旨趣是通过麦克卢汉这一范例展示媒介研究对于文学研究的意义，反过来，文学研究对于媒介研究的意义。我们的立足点既不执守媒介一极，也不拘泥于文学一极，而是两者之间的交汇处。但这个交汇处总是闪烁不定，需要我们和读者来发现和捕捉。

媒体研究的诗学之源：量化研究的初步解释

彼特·牟瓦 多梅尼可·谢菲尔-杜南

摘要：如果说现代主义模式至少从 19 世纪后半叶就主导了文学理论领域，那么这是否也意味着它为 20 世纪的媒体研究提供了一个可资利用的观念与话语框架？为了试着回答这一问题，本文考察了现代主义美学中的一些概念与媒体传播研究中的经典文本，分析它们之间的互应关系。对此，本文以量化的方式进行探讨，其目的有二：一是描绘出文学媒介在一个媒体研究书籍库（1950—2011）中隐在的、想象的位置，凸现代主义诗学与传播领域之间的相似与差异；二是基

于实用效果的一般理论比较美学与媒介。本文的这一探究使人看到现代主义传统启发下的诗学策略在这个书籍库中的多产性。这些结果只是初步的,要想对反复出现的美学转向进行恰当的量化分析,我们还需要对媒体研究最近的话语风景线进行更加细节的多变量分析。本分析也将使我们能够统合与论证标记语分析相关的数字转向。

关键词: 现代主义诗学; 媒体研究; 计算语义分析; 应用媒体美学

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Title: The Poetic Origins of Media Studies: Some Quantitative Preliminary Understandings

Abstract: If the modernist model has dominated the field of literary theory at least since the second half of the 19th Century, does this mean that it also provided a conceptual and discursive framework which was to be adopted and adapted by the field of Media Studies in the 20th Century? The present study gives a tentative answer to this question by shedding light on some of the correlations between concepts found in the modernist aesthetics and in a number of canonical texts in the fields of Media and Communication. More precisely, we propose to conduct a quantitative investigation. Its purpose is twofold. The first objective is to map the implicit, imaginary place of the literary medium in a large corpus of books in Media Studies (1950–2011) foregrounding similarities and discrepancies between the poetics of modernism and the field of Communication. Secondly, the study aims to compare aesthetics and media from the standpoint of a general theory of pragmatic effects. The present investigation allows us to see that the poetic approach inspired by the modernist tradition is extremely productive in the corpus. These results are only preliminary: a proper quantitative analysis of the recurring aesthetic turns would require a more detailed, multivariate analysis of the recent discursive landscape of Media research. This new study would also allow us to integrate the analysis of argumentative markers related to the digital turn.

Keywords: Modernist Poetics, Media Studies, Computational Semantic Analysis, Applied Media Aesthetics

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The poetics of the hedgehog

The idea of the non-communicative nature of literary texts exerted a significant influence in the modernist tradition, dominating criticism and theory from the German romantics to the French poststructuralists. In this paradigm, the literary work is seen as a non-transitive object, credited with a spiraling reflexivity that cancels out meaning. Put differently, the literary work is, as Friedrich Schlegel^① suggests in a famous fragment, a metaphorical hedgehog, complete in itself and entirely isolated from the surrounding world.

This prevalent vision is correlated to the long-term process of the automatization of literary practices^② and rests on two complementary presuppositions: literature is an autonomous medium and its essential mission resides in a series of sensorial and metapolitical effects that it produces on the receptor.

More precisely, the literary work releases language from its communicative everyday purposes and, rather than simply conveying the intentions of the authors, it creates an intransitive, subject-free space for the material play of the signifiers.

These two postulates are at the heart of the modernist vulgate and all its romantic, formalist or poststructuralist avatars agree on one point: literature in the proper sense of the word is not a medium among

others, taking part in the everyday exchanges. In other words, the specificity of literary writing doesn't stem from the creation of fictions (the imitation of actions in the Aristotelian poetics) or from the transmission of a body of knowledge, but it derives from the invention of a completely autonomous space in which the pragmatic rules of communication are temporarily suspended.^③ The utopian and metapolitical implications of this retreat specific to the non-representational artistic medium are a recurrent trait in most of modernist theory. The main ambition of the modernist conceptual framework is to specify the conditions in which literariness, the singular quality of the autonomous works of art, influences or determines a significant change in the individual or the collective subject. What the modernist poetics provides, in the period between 1800 and the end of the millennium, is thus a broad, non-empirical but largely shared model of literature as indirect action correlated to an essentialist definition of literature. The success of this paradigm resides for the most part in its self-serving bias, i. e. its capacity to increase the symbolic capital of literature and to legitimize in the same time the critical practice itself.

For Schiller, whose *Letters Upon the Aesthetic Education of Man* (1794) are seminal for the modernist tradition,^④ the aesthetic drive manifests itself as free play (Spieltrieb) that cancels the opposition between the faculty of feeling and the faculty of judgement. The sheer passivity of the self-contained work of art produces a new experience in the receptor that contains the promise of a freed, organic and communitarian ethos that interrupts the endless conflict of faculties.^⑤ As a consequence of its absolute autonomy, the work of art (for example, the statue of Juno Ludovisi) accomplishes in an indirect manner a series of effects that are in the same time sensorial and metapolitical. The link between autonomy (the famous thesis of "l'art pour l'art") and social influence constitutes one of the most specific recurring traits of modernist poetics: Mallarmé's speculation about the project of the absolute Book that would announce a future communitarian religion represents only an example. For Schiller and his heirs, the aesthetical autonomous play would bring about a modification of the subject's sensorium (the sensory balance of individuals) and consequently, would open up radical utopian possibilities. As we shall see, the intersection between the materiality of the medium and the sensory response will be productive in the subfield of media effects.

More than a century after Schiller's *Letters*, the early Formalists of the 1920's will provide a linguistic, more scientific formulation of the modernist poetics.^⑥ For Roman Jakobson^⑦ and his colleagues, the "literariness" of literature consists in a language that has a dominant poetic function in which the sign functions as an end in itself. Having a predetermined, linguistic theory of poeticity based on the suspension of the communicative function, doesn't foreclose, in Jakobson's view, its implicit social relevance: on the contrary, the reflexivity of the poetic medium disrupts, through a series of artistic devices, the automatism of perception as well as the stereotypical content of everyday communication. But ultimately, the interruption of the ideological continuum is only possible if the poetic usage of language creates some sort of linguistic community, i. e. if it imposes a new, freed and non-alienated norm. Once again, the formalist position implies that only inasmuch as the poetic function "focuses on the message for its own sake", can it affect social representations.

The pervasive consequence of the formalist point of view (and of modernist theory in general), is not only that literature does politics simply by being what it is, but that it only accomplishes its mission as long as it illustrates the intransitive, autotelic function. Yoking literature to a political creed would alienate it from its essence — and the modernist tradition provides us with an incredibly resilient and precise instrument to separate the "real" (i. e. autonomous) literary works from their simulacra. This distribution is profoundly anchored in our literary culture, even after a few decades of pragmatist attacks on the essentialist aesthetic tradition and on the elitist Western Canon. The contemporary educated reader can still pinpoint the exact

location of any given work or genre on the autonomy axis. In this sense , the modernist utopia is still at work in implicit hierarchies that allow us to discriminate between high-end , proper literary products and the mass of paraliterature. Although this paradigm was challenged in the last decades , more notably by the pragmatist approach to aesthetics ,^⑧ it is this tradition that still provides the inner normativity of the literary field and specifies the rules and criteria of evaluation that allow one to judge whether an individual work or even a determinate genre belongs to the category of “good art”.^⑨

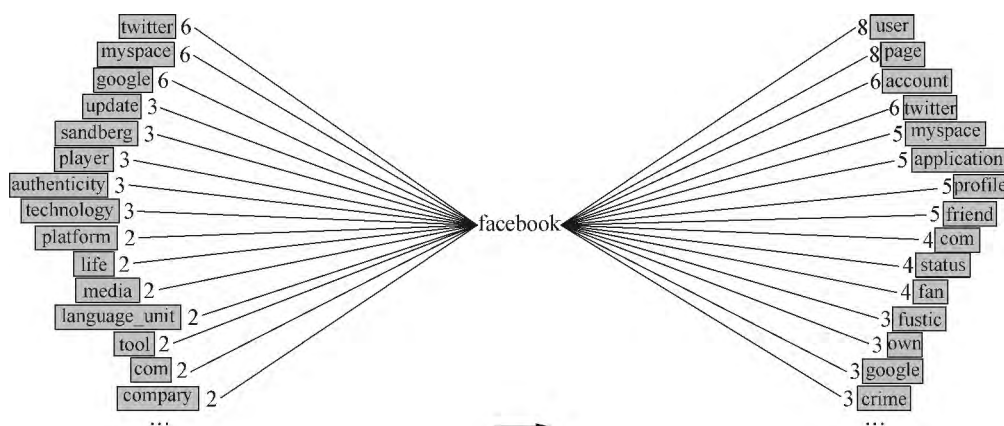
Literature in the Web of Media Studies

In his modern , recognizable form , the field of Media Studies has a history spanning for more than fifty years , in which it has to negotiate its specificity and to differentiate itself namely from literary studies. More specifically , the emergent field of Media Studies has to identify its proper object and its unique set of legitimate approaches — two preconditions for the constitution of the discipline.

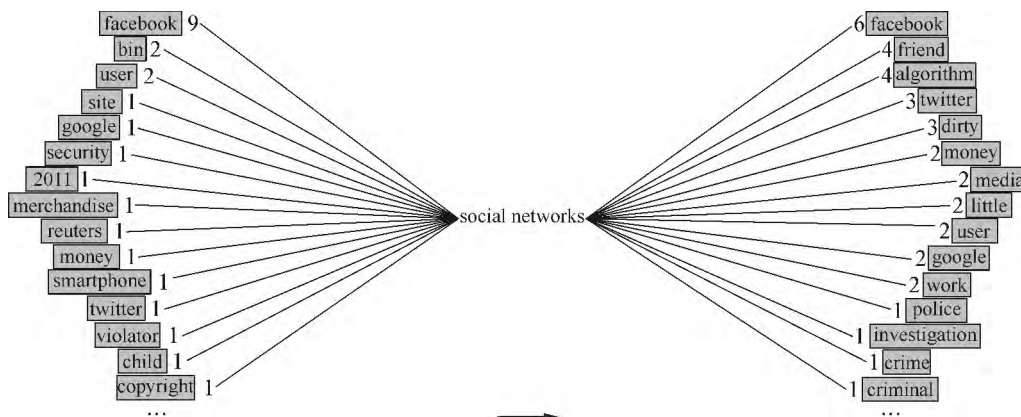
The present study attempts to map the modernist heritage through an analysis^⑩ of a large corpus of books in Media Studies , the corpus being ordered chronologically from 1950 to 2011.^⑪ Our main purpose is to discuss the main characteristics of a putative modernist influence both at the level of the literary References in the corpus and of the general paradigm of “media effects”.^⑫

This complex project supposes that in order to visualize the main semantic or thematic topics of the corpus , the analysis must go beyond lemmatized words , co-occurrences and even beyond collocates and KWIC lists. The themes and topics operate on a higher plane of representation of texts than the lexical level and in order to gain access to a more abstract representation of literary themes in the corpus and to the thought-processes involved in the production of the analysed texts , it is necessary to achieve a non-subjective representation of the topics , based on the probabilistic semantic indexing of data. Even though the automatic analysis tool Tropes 8. 4 is based on an algorithm that provides a mostly accurate method for word-sense disambiguation , we also used personalized topic models (scenarios) grounded in lexical and contextual clues in order to acquire more precise representations of the connection rate between semantic classes.

Thus , for example , these techniques allow us not only to represent the environment of the key word “Facebook” ,^⑬ but also the more abstract Equivalent classes *Social Networks* , as shown in the graphs 1 and 2.



Graphs 1



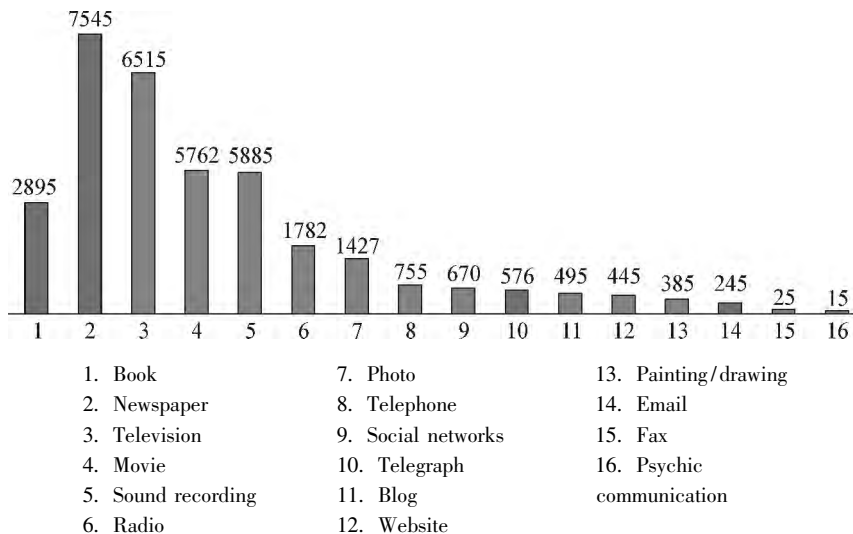
Graphs 2

To give another example , a larger Equivalent class like *Media* will encompass a series of References to different outlets , supports and technologies: newspapers , new agencies , books , television , telecommunications , social networks , websites and web providers , etc.

Of course , this also means that semantic collocational networks are not supposed to replace contextualization or close reading: rather , what they provide is a discontinuous , hypertextual and systematic cartography of the thought-patterns that structure the corpus. The relative de-contextualisation and abstractness specific to the bird’s-eye view of the dominant topics means that we cannot retrieve , at this level , the intentions of the authors or the stylistic characteristics of the texts.^④ We can nonetheless try to label and interpret the results in function of our pre-existent knowledge of the corpus (this means that the paradigmatic and the syntagmatic types of reading are complementary) . The study is based on the assumption that the main semantic categories of a corpus (captured by its frequency list) are suggestive of its potentially meaningful patterns (that are usually not accessible to the reader) .

A mapping of the complex relations between the literary institution (notion that includes References to aesthetic theories , authors and texts) and Media Studies should involve thus the analysis of individual words as well as topics and contextual semantic networks.

At the most abstract level , References to literature are included in the general economy of the diverse communication channels: this allows us to take one more step in the abstractive process , by identifying the importance of the References to written media. The high frequencies of categories like *book* , *newspaper* , or

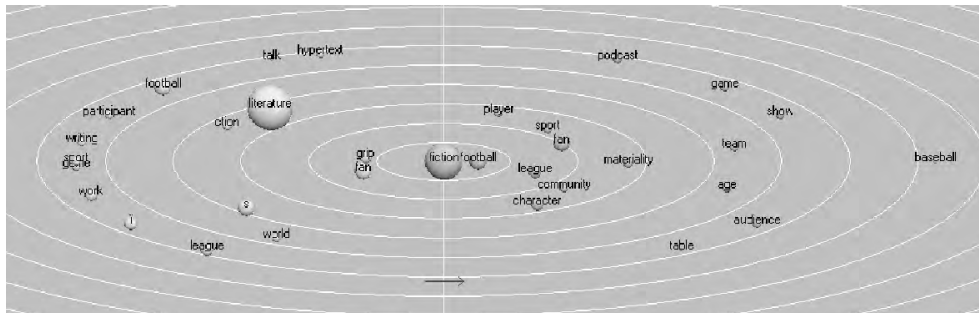


even *telegraph* and *email* , tell us that writing was not replaced by audio-visual media in the current research corpus and that , in its most abstract form , text is still a dominant channel of communication , at least for the authors in the corpus.

Of course , references to written media are too general to convey a significant set of clues about the place of proper literary institution on the map of information studies. More likely , mentions of specific “named entities” (especially authors) would give us a more precise insight into the proper literary tradition that is represented in the corpus.

References to writers describe a purely canonical mapping of literature: with the exception of the founders of the modern western canon (Shakespeare , Cervantes and Rabelais) the other writers belong almost exclusively to the tradition of literary modernism.¹⁵ At first sight , modernist writers dominate the map of literary “references”; but more accidental factors (like McLuhan’s influence) could be at work here: his interest in modernist poets (like Poe , T. S. Eliot , W. B. Yeats) and experimental novelists (like Joyce and Wyndham Lewis) is well known.¹⁶ In addition , writers’ popularity is not a very representative criterion. Even though the distribution of name frequencies suggests the vigour of the modernist canon , it could also be indicative of the coexistence of two separate cultural fields: one that is centered on the force of individual “brand”-names , and another that foregrounds products and genre labels.

A set of indications that it is the latter subcultural field that interests researchers in Media Studies could be found analysing the semantic context of the Equivalent class *fiction*.

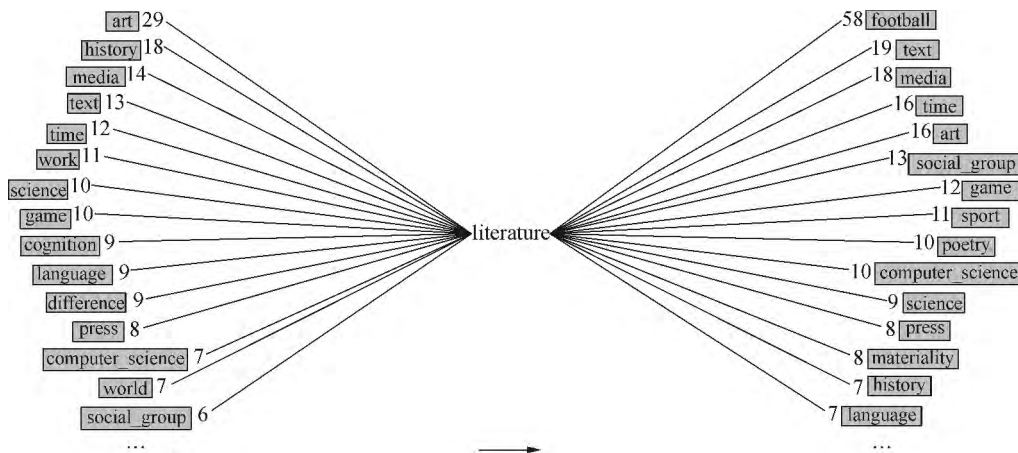


The semantic relational network of the topic *fiction* clearly shows that this Equivalent class is inscribed in a theoretical model that is at odds with the logic of the modernist regime , bases on distinctions and clear-cut hierarchies. Fiction is represented , in the Media Studies corpus , as a highly heteronomous category , one that is predominantly associated with: football (42 co-occurrences) , grip (as in “gripping suspense fiction” , 25 co-occurrences) , fan (as in “fan-fiction” (17 co-occurrences) , and with league (as in “Fantasy Football League” , 15 co-occurrences) .

Certainly , *fiction* is an all-encompassing category , which typically includes novels , but also video-games and movies. But even the more clear-cut topic of *literature* seems over-determined by a multitude of heterogeneous contexts that dislocate the modernist paradigm of an autonomous , non-communicative medium. Most of these semantic “references” that are related to the topic of *literature* are to be found also among the co-occurrences of *fiction*; this means that the two notions appear , in some measure , as conflated. More specifically , literature loses its unique characteristics and reintegrates the class of fictional objects. Obviously , placing literature on the same footing as other products of fiction amounts to the destitution of the hierarchical model of the literary field , in which the paraliterary products , devoid of symbolic capital , are usually snubbed.

Of course , *literature* is also a broad Equivalent class (designating written works in general) , which occurs in variety of non-literary contexts: the corpus speaks , for example , of “culinary literature” , “self-help

literature” , or “information-management literature” .



But even if we consider a fine-grained analysis ,one that involves individual words (not semantic topics) , the results are fairly similar: “fantasy” , “digital” , “football” , “fan” , are among the most frequent co-occurrences of “literature” .^⑩

cooking habits would be destroyed by the proliferation of culinary	literature	; interpreting that literature was only possible within a rich tradition
be destroyed by the proliferation of culinary literature; interpreting that	literature	was only possible within a rich tradition of cooking , Science
within a rich tradition of cooking , Science Fiction and utopian	literature	of those eras do contain many a fine testament to
has played in the Wikileaks saga: A magazine of politics	literature	, Google’s angry e-mail was triggered by a short story called
emancipatory potential of disintermediation is pronounced most in the vast	literature	on the future of book publishing , or Tolstoy novels doesn’t
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on the subject.) If one thinks that the goal of	literature	is to maximize the well-being of memes then Amazon should
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savior of literature. and that one of the goals of	literature	is to challenge regardless of whether they want to improve
challenge regardless of whether they want to improve politics or	literature	. ostensibly a work of fiction written by a Google data-mining
like characters in a Kafka novel , and the burgeoning behaviorist	literature	on nudging are focused not no fostering Another novel solution
into a moving surveillance castle , as if it were self-help	literature	, or knowledge to invoke the famous pyramid that dominated much
to invoke the famous pyramid that dominated much of information-management	literature	for decades? without even noticing that his appreciation of literature
literature for decades? without even noticing that his appreciation of	literature	has suddenly become hostage to his totalizing fetish for documenting

In an analogous manner, when *media* and *literature* co-occur,¹⁹ their relations tend to illustrate the dissolution of the purely non-communicational approach of literary texts, i. e. the dissolution of the modernist hierarchies of genres and styles. This doesn't mean in any way that the autonomy principle based on the unique materiality of the medium is generally disavowed; it is rather indicative of a movement away from a typical modernist, Frankfurt School-inspired critique of the cultural industry, and towards the steady adoption of a more democratic perspective.

These results are not, in any way, surprising: the challenge for media scholars is, on the one hand, to find new literary objects that the modernist theory and critical practice supposedly tends to belittle and, on the other hand, to reintegrate them in the larger, indistinct class of media products.

Media effects

The paradox of Media Studies is that the constitution of the field entails a more equalitarian mapping of heterogeneous practices and styles as well as the destitution of symbolic hierarchies but, in the same time, it rests on the principle of the formal and material autonomy of the medium. This double bind presides over the ambiguous relation that Media Studies has with the modernist heritage.

McLuhan's example is paradigmatic in this sense: even if his legacy remains problematic, his influence is undeniable especially in the subfield of cultural studies, as he was one of the first to make the study of popular culture academically legitimate.

In his formative years at Cambridge, McLuhan was exposed to the aesthetic influence of I. A. Richards and F. R. Leavis, two modernist critics that were in the process of overthrowing the traditional study of literature. The New Criticism led by Richards sought to shift the focus of study away from the meaning and authorial intent of the text to its rhetorical powers, thus to shift attention away from "sight" and towards "sound", in the McLuhan sense.

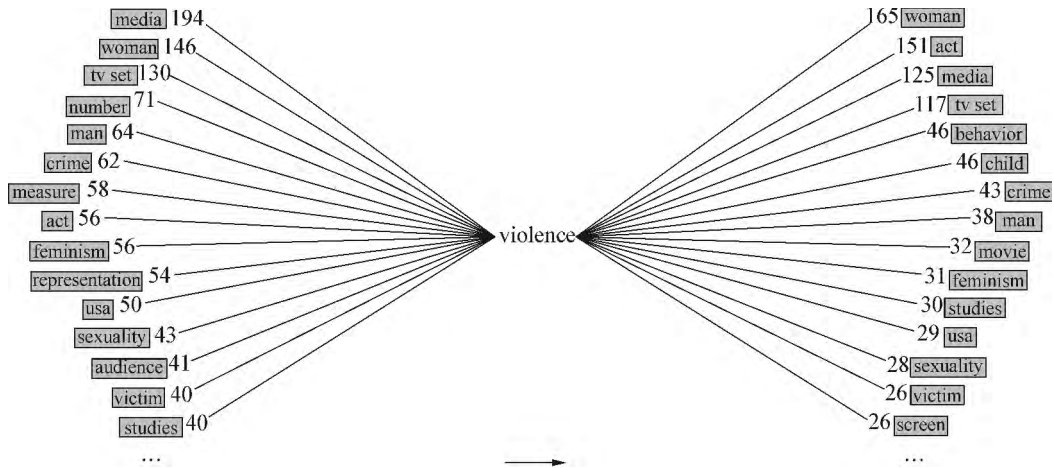
The Cambridge group turned to the other arts, including music, moving away from the semantic in the direction of the syntactic — that is, away from content and towards structure and form. For this reason, McLuhan became interested in Edgar Allan Poe and in other modern poets, such as Eliot and Joyce, who were adding "sound" to their poetry. At the same time more emphasis was put on the role of the reader. Leavis said that in order to understand a poem, one had to reconstruct it in one's own mind. Years later, McLuhan would say that content is the piece of meat the burglars give the watchdog so that the medium can do its work, forever aware of the manipulative powers of both media and its messages.

These developments in literature and aesthetics coincided at Cambridge with work in neurology, in the psychology of perception and in anthropology. Richards was explicitly interested in the way in which the nervous system processes and assimilates the information provided for it by imaginative writers.

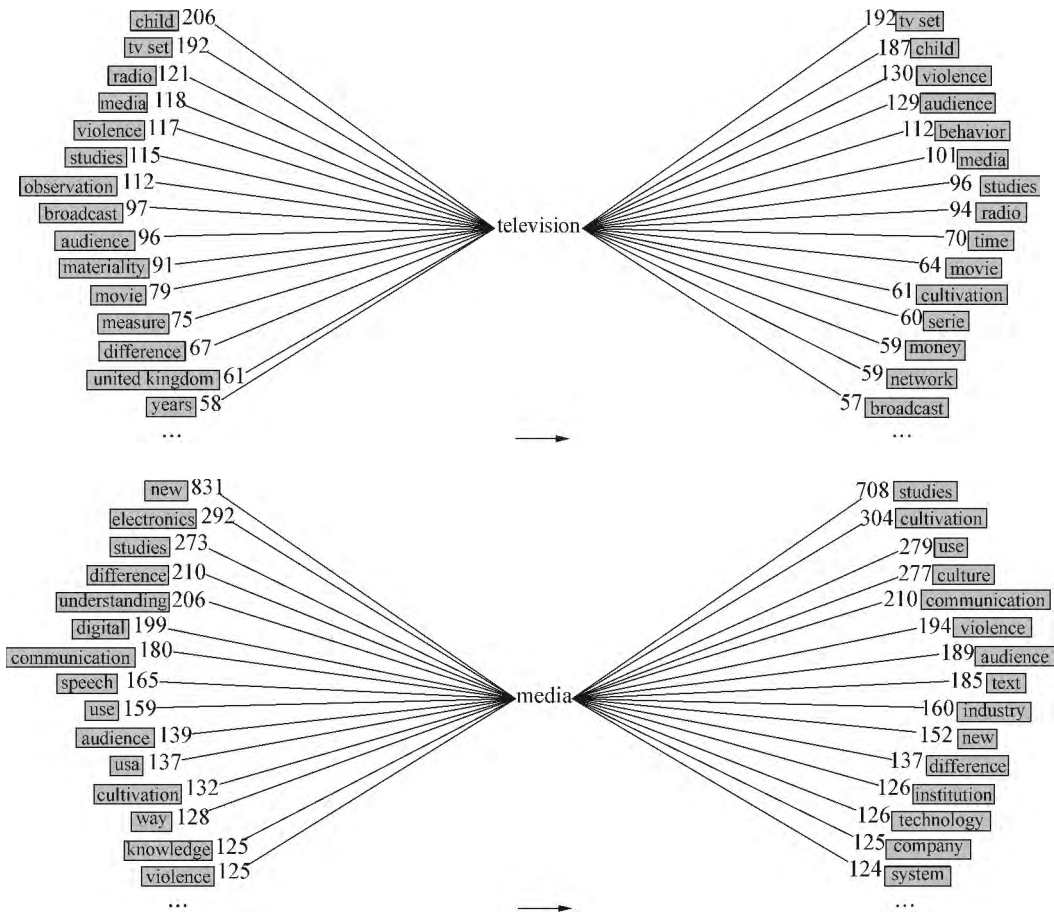
The interest in perception led to a search on how the mind works and how the senses — especially seeing and hearing — are employed. The investigation led to the arts as a functional anticipation of the neuropsychological laboratory, on the assumption that artistic problem-solving techniques may reveal how the mind works. McLuhan thus popularized the links among neurology, perception, the arts, and the media. Such a way of thinking can lead to discover "that the form is the content as the medium is the message" (Theall 12).

This also means for McLuhan that the widespread use of electronic media would bring about not only visible social change, but would also modify the sensorium (or the "sensory balance") of individuals in a measurable, objective manner.

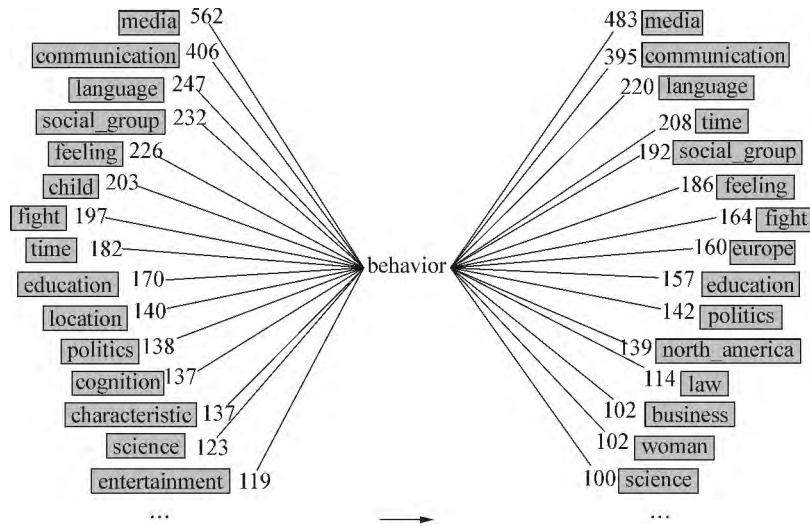
Although McLuhan poetic model came to be abandoned for more empirical-based approaches, the semantic analysis of our corpus reveals the permanence of a paradigm that implicitly rests upon the connexion between the materiality of the medium and its societal and cognitive effects. For example, we can identify in the corpus a strong correlation between the Equivalent class *Violence* and the surrounding topics *Media*, *Woman*, *Television*, *Child*.



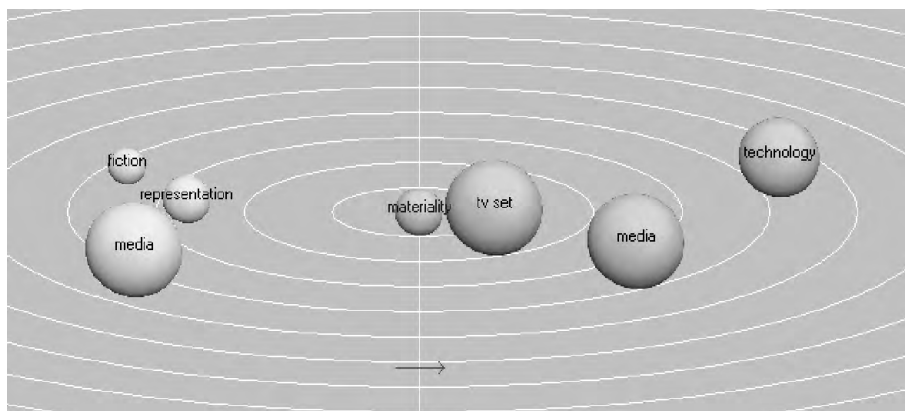
This relation is reciprocal, which means that when the central points are *Tv set* and *Media* the topic *Violence* is also highly correlated with the main nodes.



A more general correlation –but not less important from a quantitative point of view –is that between the more general topics *Behaviour* and *Media*.



This paradigm is a familiar one to media scholars: there is not only a rich bibliography but even a subfield of academic study that discusses the effects of diverse media on societal issues like crime , violence and political control. ²⁰ The general trend , illustrated by most of the works in the corpus , is to abandon (the long discredited) “hypodermic needle” theory for more sophisticated , indirect approaches on media stimuli that would take into account social interactions²¹ and that would complicate the cognitive metaphor of the “injection”. This evolution also tends to minimize the importance of media contents: as a general trend , the majority of the studies seem more concerned with the formal , material and institutional aspects of the way media channels foster various messages than with what information they actually convey. Even when their proper subject is violence or propaganda , the texts we selected tend to emphasize the materiality of media environments in the context of their specific impacts:



Similarly , a close reading reveals that most of the texts in the corpus frame the debate in such a way that all discourses on media influence tend to situate themselves on the essentialist/pragmatist axis. Thus , for the essentialist , media outlets (like the television , or the internet) are rather autonomous and do exert a specific influence on patterned actions. For the pragmatist , they are more heteronomous , contextually defined objects , which are deprived of the capacity to affect behaviours in a quantifiable manner. But even non-essentialist studies often assume that there is some analogical “bridge between media theory and interpersonal behaviour

theory” and that it can be approximated “by looking at structural similarities between rules of interpersonal behaviour and conventions of television production”. (Meyrowitz xi.) As we have seen with literary modernism, the debate on media effects is double: it concerns, in the same time, the problem of the definition of the media itself and the opposition between the determinist model and its discontents. But such efforts were developed in order to demonstrate the existence of a direct set of effects of media upon behaviour and with such meagre results, that it is difficult to account for the surprising persistence of this paradigm from a reductionist, utilitarian point of view. The debate over the connection between people’s consumption of the mass media and their subsequent behaviour could only last for sixty or seventy years, if the foundations of the discipline are at stake. But, if in order to acquire its proper objects and methods, researchers have to provide a model of media impacts, this can only be accomplished by foregrounding the materiality of the medium and by considering it as its own language that possesses its own grammar. This internal imperative is arguably responsible for the success of studies that emphasize the autonomous nature of various media, from McLuhan’s explorations of the tetrad, to Elisabeth Eisenstein’s studies on the impact of print, or the various speculations on television’s role in reshaping social and spatial relations.

It is at this level that literary theory and Media Studies converge and that, in a sense, even the empirically based approaches of media influence can be seen as the unlikely heirs of the post-romantic idea of poetic autonomy. The present investigation allows us to see that even though the literary Reference doesn’t enjoy the same privileges as in the modernist tradition, the poetic approach inspired by the latter is extremely productive in the corpus. These results are only preliminary: a proper quantitative analysis of the recurring formalist turns would require a more detailed diachronic and quantitative study of topics like Materiality, Gaps, Relations, Intervals, through the analysis of the governing epistemic metaphors in the recent landscape of Media research, allowing us to integrate allegories and argumentative topoi related to the digital turn.

Notes

① Friedrich von Schlegel. *Philosophical Fragments*. Minneapolis: University of Minnesota Press, 1991.

② According to the *OED*, the current meaning of the term “literature” can be traced back, at least in English and French, in the 18th Century, when the term began to shed its old meaning (“bookish learning”, “knowledge of the literates”).

③ As Tzvetan Todorov observes in *Theories of the Symbol* (Cornell University Press, 1984), for the early Romantics poetry, painting and music are “higher languages” that express what lies beyond the “limits of the faculty of thinking”. The artistic message is inexpressible by means of ordinary language.

④ Jacques Rancière. *The Politics of Aesthetics: The Distribution of the Sensible*. Trans. and introd. Gabriel Rockhill. London and New York: Continuum, 2004.

⑤ Friedrich Schiller. *On the Aesthetic Education of Man: In a Series of Letters*. Eds. Elizabeth M. Wilkinson and L. A. Willoughby. Oxford: Clarendon Press, 1982.

⑥ Of course, the formalist theory has its sources in the early German Romanticism: for Novalis, the distinguishing feature of artificial poetry is its adaptation to a goal, to an intent foreign to itself. Language, in the most proper meaning of the term, belongs to the realm of artificial poetry. Its goal is determined by communication, the transmission of a definite message. (Apud Todorov, 1984, p. 172)

⑦ Roman Jakobson. *Language in Literature*. Cambridge, Massachusetts: Harvard University Press, 1987.

⑧ See H. Grabes. “The Revival of Pragmatist Aesthetics.” In *REAL: Yearbook of Research in English and American Literature* 15 (1999), Richard Shusterman. *Pragmatist Aesthetics, Living Beauty, Rethinking Art*, Rowman and Littlefield, 2000.

⑨ As Bourdieu has famously shown, aesthetic theory also furnishes the theoretical background for the relentless sociological struggles over symbolic capital that underpins the production of literary texts.

⑩ The results were derived from various text mining tools: Tropes 8.4, Termino4, Voyant Tools.

⑪ The corpus comprises more than twenty books in Media Studies:

- Harold Innis: *Empire and Communications* ,1950.
 Marshall McLuhan. *Counterblast* ,1954.
 Marshall McLuhan. *The Gutenberg Galaxy* ,1962.
 Marshall McLuhan. *Understanding Media* ,1964.
 Joshua Meyrowitz. *No Sense of Place* ,1986.
 Edward S. Herman ,Noam Chomsky. *Manufacturing Consent* ,1988.
 Brende Downes ,Steve Mille. *Media Studies* ,1998.
 Alistair Inglis ,Peter Ling & Vera Joosten. *Delivering Digitally* ,1999.
 Meenakshi Gigi Durham and Douglas M. Kellne. *Media and Cultural Studies* ,2001.
 Tony Charlton ,Barrie Gunter ,Andrew Hannan. *Broadcast Television Effects in a Remote Community* ,2002.
 Jane Stokes. *How to do media & cultural studies* ,2003.
 Andrew Beck ,Peter Bennett ,Peter Wall. *Communication Studies: The Essential Resource* ,2004.
 James Curran and David Morley. *Media & Cultural Theory* ,2005.
 Karen Boyle. *Media and Violence. Gendering the Debates* ,2005.
 Karl Erik Rosengren. *Media Effects and Beyond: Culture ,Socialization and Lifestyles*. Routledge ,2005.
 Henry Jenkins. *Convergence Culture. Where Old and New Media Collide* ,2006.
 Fiona Cameron and Sarah Kenderdine (Ed.) . *Theorizing Digital Cultural Heritage. A Critical Discourse* ,2006.
 Francisco J. Ricardo (ed.) . *Case Studies in New Media Art and Criticism* ,2009.
 Erik Qualman. *Praise for Socionomics* ,2009.
 John F. Myles. *Bourdieu ,Language and the Media* ,2010.
 Jody Santos. *Daring to Feel. Violence ,the News Media ,and Their Emotions* ,2010.
 Astrid Ensslin ,Eben Muse (Eds.) . *Creating Second Lives ,Routledge Studies in New Media and Cyberculture* ,2011.

⑫ In the present study, “Reference” is a technical , analytical term. It designates the first level of semantic abstraction , i. e. a class of related words (for example , synonymical expressions like “Prime Minister” , “Lord Chancellor” , “Head of government” , “Minister” , “Secretary of State” belong to the same “Reference”: Minister) . At a higher level of abstraction , we encounter “Equivalent classes” that group together closely related References. For example , Politics could be one of these general categories that reunite References to Government , State , Democracy , etc.

⑬ The convention adopted in this article is that semantic categories are *italicized* while word occurrences are set in *quotes*.

⑭ For example , the semantic analysis doesn’t allow us to make a clear distinction between utterances like “Video Games might make us more violent. ” and “Video Games might make us more violent but , . . . ”

⑮ Writers that are mentioned in the corpus:

Shakespeare	97
Joyce	28
Cervantes	26
Carroll	18
Proust	17
Beckett	11
Poe	11
Lewis	9
Yeats	8
Eliot (T. S.)	6
Rabelais	6
Kafka	5
Faulkner	3
Rimbaud	3

⑯ Elena Lamberti. *Marshall McLuhan’s Mosaic: Probing the Literary Origins of Media Studies*. Toronto: University of Toronto Press ,2012.

⑰ Relations between fiction and other semantic categories:

(fiction > football)	42
(fiction > literature)	25
(grip > fiction)	18
(fan > fiction)	17
(fiction > league)	15
(fiction > fan)	11
(fiction > community)	10
(fiction > sport)	10
(fan > community)	10
(fiction > media)	10

⑱ Word co-occurrences of «literature»:

fantasy	134
digital	79
fiction	65
novel	57
football	52
fan	41
art	36
media	34
work	32
novel	30
electronic	29

⑲ A few examples of the relations between “media” and “literature” within a 10-word window will help illustrate this point : of digital media especially digital literature , video games , and intersections among contemporary culture , literature and new media. Her could convey the fusion of literature and art beyond media , In digital media , literature is digital in a double a new medium only creates literature in digital media , but

⑳ An overview of the debate can be found in Jennings Bryant (Ed.) , Mary Beth Oliver (Ed.) . *Media Effects: Advances in Theory and Research*. London: Routledge , 2009 , 3rd ed.

Far from being confined to the academia , the media effects research actively contributes in the manufacturing of the public perceptions. See , for example: *Copycat Kids? The Influence of Television Advertising on Children and Teenagers*. Report by Pam Hanley et al. , October 2000.

㉑ Erving Goffman. *The Presentation of Self in Everyday Life*. New York: Anchor Books , 1959.

㉒ See , for example , the seminal studies published in the 1980’s: Marshall and Eric McLuhan. *Laws of Media: The New Science*. Toronto: University of Toronto Press , 1988. Elizabeth Eisenstein. *The Printing Press as an Agent of Change*. Cambridge: Cambridge University Press , 1980. Neil Postman. *Amusing Ourselves to Death* , London: Methuen , 1986. Joshua Meyrowitz: *No Sense of Place* , op. cit.

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