Phenomenology and Hermeneutics
Content Analysis: Communicative Functions
and Critical Theory

Henrik Juel, Nov.1, 2019, see this again, and more on
www.henrikjuel.dk
The Humanities and Communication Studies are all about:

Experience
  Understand, Analyze
  Interpret
  Evaluate, Criticize, Improve
  (the world, life!)

without measuring, counting, calculating as in Natural Science and Social Science
But then, isn’t it all just “subjective”?
Phenomenology

**Edmund Husserl (1859-1938):** Seeks a safe base for science and philosophy

He wants to do away with the subject-object theory of knowledge that has dominated since Descartes and still prevails today in "positivism" and a natural science view of philosophy and academic (humanist) subjects.

\[ \div \text{subject / object} \]

+ Intentionality of consciousness (reaching out, not "purpose")
+ what appears
+ epoché (parenthesis around the phenomenon itself)

A small video about the experience of cereals:
https://study.com/academy/lesson/edmund-husserl-phenomenology.html
Heidegger:
tries to understand “the being” of humans
(phenomenological existential-ontologist)

**Dasein:** being-there – (not abstract “consciousness”)

**Befindlichkeit, Stimmung:** embedded, situated, and mood-specific (not neutral registration)

**In-der-Welt-Sein:** In the middle of using things, engaged in projects, time-stretched.

**Zuhandenheit/Vorhandenheit:** tool-in-use, contextual understanding/abstracted-from-use, a measurable “thing”

**Mitsein:** We are always already there with others, immediacy

(Husserl learns from his pupil, Heidegger, and continues with “Lebenswelt”)
Gadamer: Hermeneutics, interpretation, tradition
Whole – part
Pre-understanding, pre-conception
Horizon, Spiel (play-game), Erlebniss (“up-living”, not just experience)

Ricoeur: Hermeneutics, interpretation, meeting Event/Structure

Merleau-Ponty: corporal (body) phenomenology
We experience and think as corporal beings
Communication is an interaction between persons by means of mediaproducts ("texts")

Person <-> "text" <-> Person

Sender /receiver <-> Receiver/sender

speech – writing – image/film – site – social media

Content analysis (a phenomenogical one) examines how a specific "text" (communication/media product) appears, what it consists of, its form, structure and parts, features of persuasion and mood, the composition, layers, narratives...
Content analysis is looking only at the “text” (the elements and form present)

Sender  “text”  Receiver

speech – writing – image/film-site – social media

Content analysis is not – and should not – in itself be concerned with the intentions of the actual sender or the reception by an actual audience.

We try to “isolate” the product and to hear and see – with an open mind - what it is “saying” in and by itself by means of features that we can point out and discuss (with colleagues)

(this is where we practice phenomenology and hermeneutics)
Does any of this really count when you content analyze the ’text’ (form and content) of a film shown on TV yesterday?

• the TV overview labels the film a “documentary”
• an interview with the film director about her intentions
• film reviews in papers and magazines
• information about the location of the recordings
• information about payment of participants
• public political debate following the broadcast
• your friends immediate reaction to the film
• who paid for the film
• the reception in other countries
• the budget of the film
• who edited and produced the film

NOPE!
<table>
<thead>
<tr>
<th>Content analysis:</th>
<th>Reception research:</th>
</tr>
</thead>
<tbody>
<tr>
<td>What is being shown!</td>
<td>What is being received!</td>
</tr>
<tr>
<td>Analysis of the form of the media product:</td>
<td>Investigating the reaction of the audience:</td>
</tr>
<tr>
<td>The specific design and features of the text (the media product) that scholars, and in principle everybody, can note are present and active</td>
<td>A specific target groups actual reaction, understanding and use of a text (a media product)</td>
</tr>
</tbody>
</table>

Besides, one can also make a separate **Production analysis:** How was the media product made? With what intentions, equipment, budget? etc
Procedure ("method") of a Content Analysis:

1) We delimit and isolate the “text” (the media product) we want to investigate, and note us our immediate experience, impressions, reactions, sentiments, wonderings...

2) The analysis proper: we investigate what is actually present in terms of elements, forms, structures, features, signs etc. in the product (here we can use concepts from rhetoric, etc., and also the 6 “communicative functions” from Roman Jakobson (see the following).

3) We interpret and "re-contextualize", puts into perspective, compares perhaps with other text-external information (about original intentions of the sender, reactions by certain target groups, etc.)
A content analysis of the film on TV yesterday would run like this:

1) How do we actually **experience** it, how does it affect us, how do we react and feel (serious, comics, horror, wonder, boring? Etc)

2) **Actual organization of parts**, structure, narrative, montage of sound/picture, use of music and technical effects etc? (forms of appeal, com. functions?)

3) **Interpretation** and placing the film in its present and/or historical context, its political-ideological values and perspectives?
Roman Jakobson (in 1958-60) about the 6 functions of language

- This can be read in a phenomenological-hermenutical way as a meeting with the text in itself, and as an analysis of what it contains and points at – what we can see and understand from the text itself.

- Can be extended to a meeting with all kinds of media products and an analysis of what a given media product (a specific instance of communication like a film, a website, a weather forecast, a dinner conversations) consists of and what it points at.

- It is only about what we can see and hear and note in the media product itself – and that all other reasonable sensible persons would also be able to see and hear and receive as actually present there – in the product.
Communication is much more than an exchange of true or false statements (descriptive propositions, information, facts).

Whenever we communicate we are in principle doing 6 things:

We show something about **ourselves**  *emotive function*  **SYMPTOM**

We are **talking about something** (topic, the world)  *referential*  **SYMBOL**

We are **trying to influence** whoever we adress  *conative*  **SIGNAL**

We are showing/establishing how we **relate to each other**  *phatic*  **SOCIAL**

We are **toying** with form, language, and design options  *poetic*  **SENSUOUS**

We are **meta-commenting** on the interaction itself  *meta-communicative*  **SYSTEMIC**
### The six communicative functions (examples from verbal language)

<table>
<thead>
<tr>
<th>Function</th>
<th>Symbol</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Referential</td>
<td>SYMBOL</td>
<td>The temperature here is 25°</td>
</tr>
<tr>
<td>Conative</td>
<td>SIGNAL</td>
<td>Open the window!</td>
</tr>
<tr>
<td>Emotive</td>
<td>SYMPTOM</td>
<td>Gosh, I am feeling hot.</td>
</tr>
<tr>
<td>Phatic</td>
<td>SOCIAL</td>
<td>Hello, all my friends!</td>
</tr>
<tr>
<td>Poetic</td>
<td>SENSUAL</td>
<td>In Spain the rain fails mainly on the plains</td>
</tr>
<tr>
<td>Meta-communicative</td>
<td>SYSTEMIC</td>
<td>This sentence is an example of a meta-level comment</td>
</tr>
</tbody>
</table>
The six communicative functions can be found also in "audio-visuals": pictures, film, tv, and web-sites

**Referential**

The sound-image deals with a subject, and issue.

**Conative**

The sound-image is trying to persuade you or making you do something.

**Emotive**

The sound-image is expressive, revealing something about (the mood) of the (implied) sender.

**Phatic**

The sound-image is establishing or maintaining a specific contact between sender and receiver.

**Poetic**

The sound-image has aesthetic qualities, form and style are predominant features.

**Meta-comm**

The sound-image makes meta-comments or references to itself.
6 communicative functions – ready at hand

Me: the thumb *emotive*
That: index finger *referential*
the long !@!! finger *conative*
Us: the ring finger *phatic*
Playing: little finger *poetic*

About it all: the whole hand *meta-communicative*
“Truth and Method”? No, in the humanities we experience and interpret - and that is the way to gain new insights!

- Sense what is predominant, stands out
- In principle look for all functions when analyzing
- Interpretation, but this is also a professional investigation that can be repeated, discussed and shared with others
- Don’t talk nonsense about objectivity and subjectivity!
Procedure:
(and structure in a report)

0). Wondering, problem definition/delimitation – what happens in this text/film/exposition/site?

1. Immediate impressions (phenomenological experience)

2. Analysis of the different elements and features (media competent analysis) (horizontal/vertical montage, look for rhetorical features, sign, symbols, shapes and appeals, go through the 6 functions, the 5 senses, etc)

3. Interpretation of it all (hermeneutical) Contekst and perspectives– does it meet the intentions, how was it received? (professional evaluation and critique, perhaps preparing for a new reception analysis)
Referencer


• Diverse artikler på min (Henrik Juel’s) hjemmeside:

http://www.henrikjuel.dk/

Examples to analyze follows....
<table>
<thead>
<tr>
<th>Jacques-Louis David</th>
<th>1801</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oil on canvas</td>
<td></td>
</tr>
<tr>
<td>261 cm × 221 cm</td>
<td>(102 (\frac{1}{3}) in × 87 in)</td>
</tr>
</tbody>
</table>
Repetition:

Communication is an interaction (between persons)

(not just a ‘transmission’ of data re-presenting the world)

This interaction takes place by means of gestures, speech, drawings, writing, photo, video, sites, even architecture, etc. — academically often referred to as "texts".
Media phenomena are too often seen (in theory) as mainly representations of something (e.g. photos of some original events) and not as part of a communication process (interactions) where someone is presenting something to someone in order to influence, to do, or express something
Communication is interaction between people

Interaction is vital, it is how we live, feel and breathe with each other, and how we develop:

Interaction is about power and affection —not just sending info
Communication as interaction:

Neither language nor pictures are just copies of reality – but this is the ‘positivism’ that still haunts us!

Perhaps language and pictures are constructing “reality” – and us?

So, now we start talking about: DIALECTICS?
Hegel: history takes us all! Dynamic concepts
• Little boy throwing a stone in the lake
• The black cat in the dark room.....

Marx: Production mode shapes history and our minds.
• Class struggle and ideology.
• Division of labor, production for market: Fetishism.
• Don’t just describe the world, change it!

Critical Theory /Frankfurter School: Distrust of power and media
go see Henrik Juel on Prezi:
• Facebook etc— we give away “info” about us: values, norms, emotions, interests, fascinations.
• It is then sold – not to us - but to someone with money and power
• Info is more money and power

• What we receive back: Rhetoric and ideology persuading us to buy commodities and politicians (same thing) and continue “the system” of growth, capitalism and suppression
You know you wanna driver her, don’t you?
BMW is a manly vehicle and the brand has made it clear from the start.
Where there is Power there is Rhetoric and ideology!

• Power manifests itself visually, visual artefacts (images, video, buildings, clothes, class rooms) are also rhetorical.

3 main rhetorical genres (situations):
• Judging about the past,
• Celebrating todays norms, values and power
• Pointing politically towards the future
• 3 types of appeal: Ethos, Logos, Pathos
L'AMOUR SECRET DU PRÉSIDENT

Il passe ses nuits avec elle à deux pas de l’Élysée
World leaders in attendance included Germany’s Angela Merkel, Britain’s David Cameron, Italy’s Matteo Renzi, Mariano Rajoy of Spain, Russian Foreign Minister Sergei Lavrov, Ukraine President Petro Poroshenko, and European Commission president Jean-Claude Juncker.
נשיא ארדה"ב יושב מפגש פסגת נובלה
בושינגטון יישושב בהמתדדויות מול הטרור
אריסים קוראל פורום בוסלאם • גורמי מודיעין: "הפגיעות בפורפרא רדיות חémentות" • קומור
"דדוק אוד ליוד אנא אוי נון רבג" • מפגשים אוכיסים על ממורת אטר QCOMPARE נספס
" Autism in the News"
‘President Francois Hollande was watching France playing Germany at the ‘Stade de France’ when his bodyguard leaned over and told him of the chaos unfolding in Paris’, Nov. 13, 2015
This image taken from the French television pool shows French President, Francois Hollande making an emergency broadcast Friday evening, Nov. 13, 2015.
French President Francois Hollande, center, flanked by French Interior Minister Bernard Cazeneuve, left, and French Prime Minister manuel Valls addresses reporters near the Bataclan concert hall in central Paris in the early morning of Saturday, Nov. 14.
Le président de la République François Hollande à son arrivée à Versailles (Nov. 16, 2015)

Broadcasted: Hollande arrives and says: ‘La France est en guerre’ - “France is at war”
https://www.youtube.com/watch?v=d6Hdlq3DLAM

‘Live’ (relatively unedited footage) of same event:
https://www.youtube.com/watch?v=D-xUrwNfVv0&t=265s
The Rhetoric of the TV-camera

Visual Weapons of Mass Deception

Colin Powell’s UN Speech Feb. 3rd 2003
Critical analysis of (visual) media:

look at the production as rhetorical (and structurally based) power and persuasion manifestations,

and look at the reception as (norm based) emotional and social media use, consumption and dynamics
(Visual) Rhetorical Aspects of Film
- 3 ‘layers’

1. **What is in front of the camera?**
   - What the man (!) looks like, how he is dressed, what he does
   - Followers, surroundings, buildings, symbols

2. **What camera work is going on?**
   - Viewpoint, framing, movement, light, etc.

3. **The work of montage**
   (horizontal and vertical)
   - Selections and omissions, construction of story (e.g. ‘arrival’, ‘addressing’) and mood (e.g. ‘sorrow’, ‘determination’)
Point of view and framing:

Hans Blix, March 7, 2003  
http://www.youtube.com/watch?v=IImVN1dmGuY

Colin Powell, Feb. 5, 2003  
http://www.youtube.com/watch?v=Nt5RZ6ukbNc

Same place and issue: Weapons of Mass Destruction?  
Who is the most trustworthy and persuasive?
October 25th, 1962 – the Cuban crisis, Adlai Stevenson.

https://www.youtube.com/watch?v=bBEowra3500
IRAQ
Failing to Disarm
--Denial & Deception--
YouTube May 4th, 2017 search result for "colin powell 2003 un speech" 3rd hit/entry

https://www.youtube.com/results?sp=SADqAwA%253D&q=colin+powell+2003+un+speech
Still reviewing....

https://www.youtube.com/watch?v=J1668qPavto
Plaid Shirt Guy

https://www.youtube.com/watch?v=J4pcZdJcpbs

What is in the background is part of the rhetoric
The Humanities and Communication Studies are all about:

Experience
  Understand, Analyze
  Interpret
  Evaluate, Criticize, Improve
  (the world, life!)

- without measuring, counting, calculating as in Natural Science and Social Science

And then, that is not just “subjective”!
Thank you!
See more material on my web-page:
http://www.henrikjuel.dk/

The Ethos and the Framing
– a Study in the Rhetoric of the TV camera

Communicative Functions

The Rhetorical Power of the Camera

How to understand Film, Video, and TV

Defining Documentary Film

Social Media and the Dialectics of Enlightenment