THE TELEVISION ENTERTAINMENT – BETWEEN PROFIT AND RESPONSIBILITY

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Abstract

Contemporary means of communication, and especially television, have the capacity to fully exploit the primary passions. However, instead of becoming instruments of democracy they turned frequently into instruments of symbolic exploitation. Symbolic violence is that particular type of violence capable to steal or hide some meanings from a certain piece of information (which are not very clearly perceived by the collective attention) and, more important, on already-rooted social beliefs. Like any theory of magic, theory of symbolic violence is based on a theory of beliefs or, rather, on a theory of construction of beliefs about social work necessary to produce agents equipped with collection and assessment schemes capable to observe orders or commands, disguised in a particular situation or in a certain speech and, most important, to execute them all. This definition was given by the French sociologist Pierre Bourdieu which considers that symbolic violence is a mechanism to ensure the reproduction of power relations hidden within the social system.

According to Giovanni Sartori, we believe what the eye can see. That is why, nowadays, cognitive authority becomes the most credible thing ever seen. The reason is near to us: what we can see seems to be "real" and this is the main reason to be true. This is why videocracy became an enterprise of a constantly hetero-directed strong opinion, which apparently strengthens, but in reality devoids of content the democracy as government of opinion. Television is the spokesman exhibiting a public opinion which essentially echoes his own voice.

Keywords: *television, communication, symbolic violence, democracy, videocracy, public opinion.*

In television, the entertainment should answer the relaxation desire of people who are stressed out by their job requirements, but also to the escape desire of people who are not accustomed to an imaginary universe. In the long run, the pursuit for celebrity and for fabulous earnings has allowed more amateurs than professionals to enter this field of activity. According to the German sociologist and philosopher Jurgen Habermas, in the industrial democracies, media has the face of Ianus, the protective god in the Roman mythology who has two opposing faces: one looks forward and the other backward. Thus, media has the role of illuminating, but also of controlling, of informing, as well as of advertising, educating and manipulating. Brian McNair, an American sociologist and media analyst considers that "the personalization of the serious problems correlated to the public interest for the private lives and the sexual indiscretions of the public persons take place in an environment of trivialized politics and of a profoundly corrupted public speech."[1]

The violence presented on the screen, either real or fictional or symbolical, has some of the most undesired and unexpected effects on the TV viewer. The Brazilian professor Valdemar W. Setzer, a specialist in informatics at The São Paolo University, claims that the connection between television and violence is not a coincidence. In his opinion, "even the fact of watching TV represents a permanent violence against the human mind all along, and thus violence becomes an ideal instrument for getting everybody's attention, by activating the mechanism of the guiding or protecting answer of the Pavlov type."[2]

Nevertheless, in spite of the personalization, trivialization and commercialization, which are contemporary phenomena, it is the media that supports the democratic reforms and serves as a basis for the improvement and stimulation of the civil society. At the same time, media has several times served as a filter through which the state institutions and society could be contested and subject to analysis in an endeavour to eliminate corruption and to charge the power abuse.

A first hypothesis is that the violence noticed in the television entertainment is represented mostly by the symbolical violence when dramatizing any topic and transforming any information into a media show. Thus, these audio-visual programmes emphasize the sensational and exploit the emotional side of the TV viewer on the expence of a rational analysis. Another hypothesis is that the public in front of the TV screen is induced the idea that a woman is a sexual object, which represents a kind of manifestation of the symbolical violence that can be constantly seen in the Romanian audio-visual.

In order to prove the validity of these aspects, we have decided to use "the grounded theory" which starts from systematically generating concepts and theories according to the collected data. This is an inductive modality starting from general observations; there will appear other conceptual categories in the analysis process of the primary data.

In *A Theory of Cognitive Dissonance* (1957)[3], the purpose of L. Festinger and of his collaborators was to analyse the process of changing the opinion of a subject confronted with a message or with information in contradiction to his reference system (**cognitive dissonance**). Thus, each human being is supposed to have a need for cognitive coherence. When this "consonance" is destroyed for a particular reason, the subject suffers from psychological distress, which arouses "reduction strategies". In order to eliminate the straining state, beliefs can be modified by mitigating the differences to the other's opinion or by rejecting an information contrary to one's own convictions.

The psycho-sociologists talk about **confor- mation** when a person, in our case the TV viewer, modifies his/her attitude or behaviour according to the norms and values presented in the media. By adjusting it to our theme, this notion is used to designate the process and the result of the pressure exerted by the media on the TV viewers in order to determine them to share certain ideals and, thus, to follow the prescribed norms and models. Certain homogeneity is thus instituted[4.] The more a group is attractive, the more likely it is that each of its members changes their points of view and

behaviour in accordance with the conveyed norms (either formal or informal). The purpose of the social control is to provide conformism. People conform themselves to the norms and values to which they are exposed to, thinking that they risk being punished if they do not do it, while the conformation could bring them rewards. The one who breaks the norms faces aversion, hostility, gossip and even ostracization. In return, the one who conforms himself/herself acquires appreciation, popularity, and prestige and other people will define him/her socially as a "good" and "normal" person[5].

Fashion is defined by Gilles Ferreol[6] as being an ensemble of habits, behaviours or opinions which mark, in a given cultural ensemble, a temporary exaggerated admiration to the expressive practices of the social life (clothing, hair styling and free time). Being a symbolical expression of prestige and status, fashion tends to provide a balance between the conformation desire and the will to be different from other people. On the other hand, **prestige**[7] is a more or less powerful consideration for some persons or groups, depending on their power, richness or social status. There are specific hierarchies or values that correspond to each culture. Each time, prestige is socially achieved as a result of a cognitive and affective evaluation by the community of the contribution brought by a person or a group to perform an activity. Thus, prestige is either a symbolical reward given by the community by adding extra power or a new dimension of the individual status, or a sanctioning of the incapacity to finalise a new activity or of occupying a marginal position within the community. Prestige has dynamics in time, requiring a permanent reconfirmation.

Violence[8] represents the use of physical force, having as its goal to mar to the integrity of the goods or the persons. Violence has different forms:

- Symbolical (P. Bordieu). Furthermore, this type of violence represents the object of the present theme and was dwelt with in details in the first part of the work.
- Anomic (A. Hirschma)
- Strategic and not necessarily irrational (L. Coser)

For a pertinent analysis of the symbolical violence in the entertainment TV broadcasts, we should take into account **the mental decontagiousness**[9] that constitutes the propagation and generalization of a psychical state, idea, attitude or feeling into the audience. This broadcasting has a more or less involuntary character and acts especially at unconscious level. Some of the psychical states propagated by mental contagiousness are panic, fury, exaltation etc. The soul's disposition of uniformization is done by three mechanisms:

- Imitation – the tendency of every individual to do the same thing as the others;
- Suggestibility – a state in which individuals become receptive to the images, directions and statements of the others;
- The circular reaction – a process in which the others' emotions are perceived by the individual with a greater intensity, and then they are rapidly conveyed to the others who perceive them with even greater intensity.

Nowadays, TV channels encourage **empathy**, that is a phenomenon of cognitive and affective approach to a concrete subject (in our case the TV viewer), getting to identification and role substitution. Allport[10] defines empathy as "the substitutive imagination by which a person assumes the perceptions, the judgments and affects of another person in a situation determined by a series of situations".

Manipulation[11] is the action of determining a social actor (person, group or collectivity) to think and to act in a compatible way to the initiator's interests, but not to his/her own interests, by using persuasion techniques which intentionally distort the truth, leaving the impression of the liberty to think and decide. Unlike the influence of the rational conviction type, by manipulation the intended goal is not a more correct and more profound understanding of the situation, but the inculcation of a convenient understanding, by misleading with falsified arguments, as well as call to the non-rational emotional levels. The real intentions of the one who transmits the message remain undiscovered to its receiver.

Another concept that we took into account is **persuasion**[12], which according to *The Dictionary of Sociology* is the activity of influencing the attitudes and the behaviour of persons with the purpose of producing those changes which are agreement with the purposes or interests of the initiating agency (persons, groups, institutions etc.). Persuasion is achieved under the conditions in which the receptivity and reactivity characteristics of the influenced persons are taken into account.

After having analysed the most frequently watched TV entertainment shows broadcasted on Romanian public and commercial TV channels, in the access time of prime time access from 5 pm to 7 pm, we succeeded to emphasize the main identification forms of symbolical violence and the signification contexts in which symbolical violence acts within these TV programmes.

The analysed surface elements are: the presenters, the public on the filming set, the presenters' assistants and the way of rendering the images.

Very often the presenters do have a detached attitude and are the creators of a positive relationship by using the so-called seduction situation[13]. Such an attitude finds its justification as it has the role of establishing a proximity relationship. The smile symbolises the acceptance of the other one whom it makes feel pleasant. Pursuant to well-known social rules, the persons are "relaxed" in front of the other individuals whom they appreciate and do not have reasons to doubt. This can be considered a form of symbolical violence as the TV viewer has induced a positive image of the guest on the filming set.

In David Randall's conception[14], some of the most important roles of the universal journalists should be:

- to discover and publish information that could replace rumours and speculations;
- to offer a voice to the ones who normally cannot make themselves heard in public;
- to constantly offer the TV viewers a mirror of the society, by reflecting its virtues and vices, and by demystifying his taboos;

- to make sure that justice was done or will be done and that there will start investigations where there is no such intention;
- to promote the free circulation of ideas, mainly offering a platform for the ones whose opinions are different from those which prevail in the society.

In the case of presenters of the analysed shows such as *Acces direct, Drept la tinta, CanCan TV* or *Happy Hour,* we talk about the practice of a certain kind of "expressive journalism", known as "the new journalism". Some of its characteristics mentioned by Tom Wolfe[15] are:

- The emphasis placed upon rendering the atmosphere and the emotion, upon anecdotes and unsaid elements, presenting the daily life as it is seen by the journalist;
- The tone is a "colored" vivid evocative one, which can sometimes be misunderstood and can turn into a licentious vulgar language which is abundant in slang expressions. Even the journalists find themselves involved in the situation that they describe, trying to understand by empathy what people experience. Thus, the journalists can perceive/consider themselves as being privileged witnesses of a situation and of the events that they narrate;
- The journalist uses techniques from the literary and dramatic fictions, emphasizing the re-creation of an atmosphere, of the way in which people live the stories and the events as characters;
- The frequent use of the first person singular reinforces the participation and the emotion of the journalist;
- A new type of feature report appears and it is full of emotions, of people-figures and of strong feelings.

This journalism was soon sanctioned by certain critics, being called "a para-journalism"[16]. The main critics aim blame the imagination excess, the emotionality of the treatment, the loss of the journalistic distance between facts and life, between the observation and the dramatization of the events.

Gilles Gauthier, one of the most well-known Canadian researchers on communication claims that "the journalistic objectivity is impossible as the journalists always approach the reality according to their subjectivity"[17]. In Gauthier's opinion, it is the journalists' incapacity of getting detached:

- from their subjectivity and emotions
- from their opinions
- from the incapacity of the purely factual rendering the reality and knowing "the initial facts adequately".

One of the techniques of overbidding and inducing the sensational is truncation, that is the selection of the information that helps to forming the more or less correct points of view, but that does not cover the topic entirely. The selection is not at all at random as the hidden part would minimize the importance that the journalist insists on assigning to the topic.

Another analyzed element is represented by the spectators on the filming set. During the broadcasts the public is paid to participate by applauding, laughing or making noise when asked to. As at the same time, there are rules regarding the way they are dressed, they are not allowed to speak to each other, and the indication is given by a leader who points out to them when they have to laugh or not. One can notice the fact that the public of the analyzed shows is made up of people of all ages, and the number of women is greater than the number of men.

The advantages attained by the so-called "applauders" are that they receive an amount of money and they have the occasion to be in the presence of famous personalities. Many producers prefer such a public as the broadcasts would be dull otherwise. Moreover, the guest star has the possibility to address to a mass of people.

By the reactions of the audience on the filming set, the TV viewers are given suggestions as to the states that they must or should have (amusement, sadness, disapproval etc.). It is interesting to notice the fact that, before the Revolution of 1989, such activities were performed only on the occasion of congresses or

political meetings, being a task of the party. Lately, it has turned into a genuine business while casting companies have been established and lists have been made of persons who could be selected for a broadcast according to its profile and the public to whom it addresses.

From a psychological point of view, the crowds, in our case the public who applauds when asked to, are homogenous and have the same direction of thoughts and feelings. The conscious personality of the individual members diminishes or disappears in favour of the unconscious personality. The critical instances by which the individuals usually manifest their behaviour do not exist anymore as they are imposed certain reactions. In this context, the TV viewers accept in a passive, non critical and quasi-unconscious way ideas, feelings, attitudes, reactions, models and behaviours induced by the public during broadcasts[18].

Another element by which the symbolical violence is manifested is represented by the assistants on the filming set.

In the past few years the producers of such broadcasts types have introduced the fashion of the TV assistants. Once they appeared, there have arisen controversies related to their role. In order to become a TV assistant, the young girls must pass castings, obey a series of clear selection criteria and wait for an answer from the broadcast producers. Moreover there are specialized companies that develop genuine portfolios by means of which producers have the possibility to choose the right candidate. According to such a recruiting company[19], here are some of the qualities that such a young girl should have:

- *pleasant physical appearance*
- *ambitious, with the desire of asserting herself and build an image / career;*
- *sociable, charismatic, talkative, smiling and having a positive attitude;*
- *punctuality and seriousness are necessary in this field.*

It is important to remark the fact that we have to deal with a type of discrimination that refers to the person's image (*pleasant physical appearance*). It is interesting to notice the fact that there are such assistants in half of the analysed broadcasts

("CanCan TV" on B1TV, "Acces Direct" on Antena 1 and "Drept la tinta" on Kanal D). At the same time, within the broadcast "Danut S.R.L." on TVR 1, there is a group of dancers who also present the prizes offered during the programme.

As these are entertainment broadcasts, the feminine persons are actually erotic symbols of multiple forms. They exhibit certain parts of their bodies ostentatiously, and the main purpose is to catch the audience's attention. This situation represents a clear form of symbolical violence as the assistants and the dancers are practically imposed both for the public on the filming set, and for the public behind the TV screens as standards, expressions of eroticism.

In most cases, television channels appeal to dividing the screen into two parts (splitting), on one side they present the studio images, and on the other side they show photos, pictures, short movies, mostly with a personal character, which belong to the protagonists of the topic. It is a modality to get the TV viewers' attention, to transpose the onlookers as witnesses of the various events, and in some situations to arouse collective emotion by the dramatization effect. The dynamism of the broadcasts as well as the rapid succession of the images favor impulsive emotions defined by Jonathan E. Turner and Jan E. Stets. Here are some characteristics of these types of emotions cultivated by the analyzed programmes:

- They have a short duration and an increased intensity;
- The consistency is required from feelings to expression;
- The emotional work involves deliberating emotions and the reduction of inhibitions;
- The most competent expression is the spontaneous one; there are disclosures of the private life;
- They are not authentic when they conform themselves to the social pressure and to the inhibition;
- The perception of the own emotions is natural;
- The prototype vocabulary of emotions includes fury, irritation, disgust, surprise, fear and excitement.

Professor Ilie Badescu[21] in his work "The Culture of the Nihilism" claims that the exposure of the TV viewer to the high frequency (an image to approximately a second) of images/photographs at screen can have significant effects on a neuro-psychological level. Such neurological anomalies appear especially in the left hemisphere of the brain whose activity seems to be massively inhibited while the person watches TV. The presence of this neurological anomaly while watching TV and precisely the inhibition of the activity in the left hemisphere of the brain which reduces its activity very much, induces a radical diminution of the critical capacities, of the creativity, of the answer and of the cortex's reactivity to the stimuli received by means of television.

The right hemisphere records the TV images, but since the crossed connections between the hemispheres are partially interrupted, one can hardly become aware of these images. Henceforth most people's difficulty of remembering many of the things they previously watched.

The left side of the brain is the logical, linear and practical one. It is responsible for reason, analysis and calculus. It is the mathematical, verbal, sequential, pragmatic and skeptical part of the brains. It deals with the language and with processing the facts, and it is concrete and direct. It is the analytical or "engineering" side of the brain. The right hemisphere of the brain is very different. It works by using images and stories. It is holistic, it deals simultaneously with all aspects of an idea or situation. It is intuitive, musical and creative. It is the artistic, abstract and imaginative side of the brain. The left side of the brain seems to be stimulated by the intense, logical and linear presentation of the information. The right side of the brain seems to process the information better, when it is in a relaxed state.

This preponderant exploitation of the brain's right hemisphere has as a result an obvious form of symbolical violence as the watcher has the logical side… inhibited the rational and logical side of the brain, as we showed it previously. It is important to add that the more the media offers descriptions full of images and details about events, the more the easiness with which

the TV viewer could represent this event grows. The brain will interpret this easiness in representation as an important probability for the event to be produced.

The excessive use of the specific resources offered by the transmittal channel: sound and/or image are achieved with an obvious emotional purpose.

If we have to analyse the content of the broadcasts, we shall notice that one of the elements by which the symbolical violence manifests itself is **the tabloid justice**. Within the broadcasts of this kind, there can be noticed a high number of topics dedicated to cases which are or will be deferred to justice.

The population's perception regarding justice is a negative one in general. Thus, in a Barometer of the Romanians' trust published in 2010 and done by the Romanian Institute for Evaluation and Strategy (I.R.E.S.), 55 % trust lawyers little and very little, a 33% higher percentage compared to the ones who had a contrary opinion. As far for the Tribunal and the Courts of Law, over half of the Romanians reported that they generally had a low and very low level of trust (55%)[22]. Consequently, the opinion polls indicate the fact that **justice** is seen as being too slow, not very efficient against criminality, that the magistrates are either corrupt[23] or incompetent. A reason for this negative perception would be that they do not know the organizing and functioning mode of the system well enough, that fundaments this opinion as being a characteristic of the judicial system in Romania.

As soon as "the tabloid justice" era began, where the media focused on sensational details on someone's personal life, such topics have become a privilege of the entertainment.

The educational function of the television is undermined by its role of offering entertainment to the population. The media is rather focused on the topics that discuss the involvement of justice in order to provide entertainment and not to offer a form of civic education. The procedural and structural matters become less important, and there is more emphasis on the aspects that regard the intimacy of the characters involved in the story.

When **a juridical procedure turns into a source of entertainment** concomitantly with the increase of the public's attention level, this fact has as a result the creation of an environment that is favorable to the development of the tabloid justice. In this context, the ideals of the juridical system, that is justice and equity, become less important, and the media is interested only in attracting very consistent audiences by presenting very convincing images that brutally enter the intimacy of the protagonists[24].

When stories that involve a legal procedure are turned into a form of entertainment, this fact can have important consequences upon society. The question that arises is: To what extent does it affect the attitudes and the behavior of the public? In order to answer this question, we can rely on the theory of the social constructionism which claims that the reality is composed entirely of the information that we collect from the social interactions and less from the empirical or social knowledge[25]. Adapted to our study, we can say that the constant exposure to media alters the perspective upon reality.

As it was shown by Judge Cristian Danilet, in order to improve their image, the magistrates should inform the public about the juridical system. Practically, there is interdependence: the public supports the juridical system and judges explain the role of justice to population. Judges have the liberty and even the obligation to speak publicly about problems that affect the judges' power seen as an institution, about the judicial work and about the problems of public interests that are related to the judges' power or to the instances' activity. But there are also situations when the magistrates appeal to the press as the last modality to put an end to certain irregularities that affect the system and they reveal certain practices against which they are incapable of fighting themselves.

Media reports inform the public regarding the prevention orders given by courts. But the presenters' practice of citing "judicial sources" is more and more present, and the information received in this way cannot be but rumours – a thing that must be avoided when it comes to justice.

It is compulsory for the professional associations of judges and/or the Superior Council of Magistracy to take a stand when a judge comes to the public attention. For example, if people make comments about the judge's order, it must be explained to them that they must not criticize the person who issued it, but the reasons de facto and de jure which were the basis of the ruling. Very often judges cannot defend themselves, as there is no protection system for them against the critics of the press, there is no right/law of reply. It comes from the desire of not starting a dispute with the press, in order not to prejudice to the prestige of justice, by invoking a disclaimer imposed by the professional deontology. But precisely such an answer creates the impression that the reasons of "the attack" in the press were real, which is lead to maintain the people's lack of trust in justice. In these circumstances the judges become easy targets for the journalists who do their best to get the publication sold, or for the interest groups that act with the purpose of manipulating and of making pressures upon justice.

By turning the private events such as weddings, christenings or baby parties into TV shows and by exploiting the emotional traumas at maximum, the border between privacy and the public space is eliminated. By presenting such topics on the TV screen the voyeurism is encouraged and there is greater emphasis on opulence and use of branding.

A greater problem is that the brand is used to outline the individual identity, especially in the case of teenagers. The brand has come to be a really strong reason to be sold and the fact of owning a certain brand with a very high degree of notoriety at the level of the whole population can determine the idea of success and admiration from the TV viewers, especially for the ones who are not teenagers yet. The onlookers are exposed to a type of consumer who tends not to buy a certain product, but the capacity of the product to mirror the values and its lifestyle.

Thus, the TV viewer could come to consider that being on a higher social level by using a certain product (e.g. a watch, a car, clothes) represents a modality of individual and social

affirmation. There is a tendency of loading a product with different values and functions, among which that of **prestige**.

Veblen shows that the groups and the individuals exercise a great influence upon the attitudes and behaviour which tend to become the expression of an imitation consumption[26]. Thus, according to the *theory of the social diffusion*, the lower social classes imitate those that are on top of the pyramid. The influence is transmitted from up downwards, from the rich classes to the poor ones, as the poorest ones are looking for a "better" condition. The influence of the social environment is reflected both by the training effect and by the snobbism effect. The first effect, the training one, adapted to our analysis, refers to the fact that the TV viewer may feel the need to look like the ones seen on television and who enjoy a certain prestige. In the case of guests in these programmes, we can notice a snobbism effect by which out of the desire to be in the public's attention they consume or display goods perceived as having a high value. The promoted mentality influences the TV viewer's behaviour on the following levels: the culture, the subculture, the social classes, the reference groups and the affiliation groups.

We can often find out that **the woman is presented as a sexual object** in these broadcasts.

The image of the woman has been affected several times by the perspectives of the hypostases in which she appears. Even since the 70s studies have been done in order to emphasise the fact that a woman has become a simple sexual object[27]. The presentation of half-naked feminine bodies can have everybody's attention on one hand but, on the other hand, it can diminish the self-respect of women, especially that behind the image presented by means of the media there are many hidden hours of make-up, gym etc. It creates ideals with obvious commercial valences and vulgarity accents, which satisfy the demands of the public proper to that mentioned kind of broadcasts. One of the negative consequences of exposing the feminine public to such images would be that it neglects the aspects related to their personalities and intellectual capacities. In this case the symbolical violence

consists in moving the interest centre only to the physical aspect and less to the intellect.

The use of the sexual attraction forms constitutes as well in media a recurrent advertising practice, with a very important role in getting a greater audience. Most of the broadcasts build their format having also parts where either they broadcasts new reports, or they invite young girls with a seducing aspect and dressed provocatively. The topics of the discussions quite often become less important, as they are trivial and of no importance; under normal conditions they would not have the TV viewers' attention.

We can talk about an obsessive preoccupation for the physical aspect specific to the post feminist media culture. **The post feminism**[28] proposes a new vision upon women and their condition, by insisting that the victimization may be a wrong attack strategy, by contributing to the decrease of the self affirmation chances. Once the women are considered victims, they are treated as such. It is a kind of circular thinking which leads to the same results: a greater concern that will lead to an excessive protection and thus to the obstruction (of) the human rights of free expression, of self affirmation etc.

Starting from this vision, media created and transmitted to the market two other ideas that were labeled in this way, although they were not self-defined as post feminist theories. In this way, the new conveyed idea was that one according to which pornography must not be condemned, being considered a form of free expression and of sexual liberty. In the same register, it was considered that the sexual harassment must not be incriminated either, as its incrimination leads both to inhibitions and to breaking the freedom of expression.

By severely criticizing the academic feminism and the sexual martyrism proposed by the first two waves, the post feminism claims that it is addressed to all the free and non conformist women who do not obey the canons and the models imposed by society (either masculine or feminine models). Considered to be a sophisticated and inaccessible trend, the feminism does not seem to be in fashion anymore, this idea being

propagated especially by the media which built itself entire empires starting from the new image of the post feminists. The post feminist life style is the product of the women's economic and sexual independence, and the multinational corporations have known how to speculate this aspect, by promoting the Barbie dolls who have everything (career, money, expensive clothes, great body, innumerous estates and a great number of suitors) and continuing with the fashion and cosmetics industry that promotes the woman who is eternally young, beautiful, attractive and brand new, regardless of the context or continuing with the industry of the plastic surgery, of fitness and in the extreme case the pornographic industry.

It is necessary to mention that all these industries would not have turned into empires if they had not had a strong supporter in promoting their products, ideas and politics: the media which has encouraged from the very beginning (in its own interest and as this is what is asked more and more) to treat the women as sex objects, beautiful dolls ready for everything, thus encouraging indirectly the despise and the violence towards women, sexual harassment, rape, pornography and, indirectly, prostitution.

Femininity tends to become a privilege of the way in which the body looks and there is less emphasis on the socio-psychological structure. In such broadcasts, the key and the source of a woman's identity are given by the way she looks. Thus can be justified appellatives such as "the blond sexy", "the sex bomb", "the beautiful singer" used several times by the presenters and the guests of the monitored broadcasts.

The feminine presence in the broadcasts is several times evaluated both by men and by women, who are guests in their turn. The commentaries are extremely critical and they do not miss any aspect related to the body. The TV viewers are induced the way in which a woman should look without even thinking if the uttered opinions are founded or not, or if they are in accordance with their standards (**cognitive dissonance**). Therefore, in broadcasts there can be noticed an obvious tendency of imposing in an almost forced manner the tastes and the preferences related to physical beauty.

The symbolical violence results from the fact that the media exercises a genuine social pressure, by suggesting beauty standards that can trigger a state of corporal insatisfaction, especially for female teenagers. Practically, broadcasts promote and label at random certain stars which they consider "attractive figures", and on the subliminal level they induce the idea that people have to be attractive and slim in order to be successful.

Media has a certain impact upon the corporal image and, therefore, we had in view two articles by Beatrice Adriana Balgiu, published in the Romanian Medical Magazine. She says that the teenagers are the most vulnerable to the influence of the media, as they are in a period when they are self focused, the interception and the analysis of the evaluation coming from the others. Teenagers are intensely preoccupied with socialization and self image, and implicitly the corporal are developed by interiorizing the opinions of the people around regarding the self at the same time with the multiplication of the statuses and social roles. For instance, the female teenagers are in a permanent search for exterior information in order to form and complete their self-identity. The micro-environment factors are essential in the formation of the corporal image and they are under the media impact. The messages promulgated by the media are absorbed by parents and friends around teenagers who act as socialization agents who transmit and reinforce social actions.

G. W. Allport[29] (1991) instead of the *I* concept proposes the term *proprium* as a neutral notion which allows to establish characteristics and aspects of the personality as an expression of a non repeatable uniqueness. Although the term is not widely used, it is an integrator concept and much more comprehensive than the *I* concept and allows us to notice a evolution divided into stages. Therefore, the first step, the beginning of life (0-3 years), there is the sense of the *corporal I* as the first aspect of the personal identity. The American author emphasizes the idea of persistency all along the adult life, of the individual's orientation towards the corporal image: the body is a thing which is given

preference, even if we are old enough to know its limits and even if we have personality complexes on its account.

The media is turned into an extremely powerful mechanism in the development of an image upon the corporal ideal which in many cases, compared to one's own corporality can lead to the corporal dissatisfaction. The female teenagers are engaged in frequent social comparisons and can try targets that are hard to aim at, which make them experiment the corporal dissatisfaction.

The media is an aggressive factor of modeling the self image by inducing a corporal perception. The research in this field in recent years sums up three socio-cultural landmarks considered as having the greatest influence upon corporality: becoming aware of the ideal body silhouette, internalizing the ideal silhouette and the perception of the modification pressure of the corporal image, in a suppleness way from the micro-environment. The standards are imposed by the media, and the female teenagers can incorporate and accept the induced values almost unconditionally.

Therefore, a culture based mainly on appearances is maintained and it is easy for us to understand the easiness with which the cultural messages are received regarding the body and the physical attractiveness. At the same time, we can talk about a certain conformism of media messages, meaning that the attractiveness of the presented images and the support coming from the presenters and reporters can mediate the effects of the socio-cultural influences[31].

Most of the analysed broadcasts offer topics that are discussed, dissected and analysed in detail. The public's interest for this kind of stories is reflected by the ratings recorded by the broadcasts that approach such topics. These broadcasts are very often perceived as being creators of celebrity, and the new celebrities have the capacity of using their reputation built precisely for influencing the media.

The broadcasts emphasize on what sells easily, not taking into account the value of the provided product. They resume the concept theorised by

Desaulnier and Sohet and which was defined in the first part of the paper and they claim that most of the analysed broadcasts are exponents of "a small culture": there is a special emphasis upon intimacy and there is also a daily frame being built and as well easy to decorate.

The TV stations own a symbolical power, precisely a power of building the reality, of making an object be visible and of making it believable or not, as it is the case. This construction of the agenda is achieved due to a mobilization effect.

The long exposure to the media might convince the TV viewers that the presented symbolical reality could actually be a transposition of the conditions that we come across in our daily life. In time, the research has proved the fact that the stereotypes of the kind, the hatred towards a certain people or race, the increase of the criminality rate etc. are closely connected to the exposure to the media[32].

There is a tendency for approached topics to be considered gossips and everybody's attention being directed towards less important topics which are strongly dramatized. Television exercises the symbolical action on the information level, by drawing the attention to facts which at first sight would not be interesting for anybody.

The British sociologist John Thompson proposed "**the subversive theory of scandal**" which can be applied in this case. Shortly, this concept refers to the scandal defined as "the activity that the media promotes with obstinacy, eventually determining the TV viewers to give up the broadcasts that observe the conventions of the deontological journalism"[33].

The dynamism of the broadcasts *Happy Hour*, *Acces Direct*, *Drept la tinta* and *CanCan TV* is also conferred by the narrative construction in the beginning, in which the main topics can be found.

The distance between the real world, the daily reality and the one presented through the eyes of the so-called TV stars is suppressed by means of news reports/topics rendered within the TV programme.

The resemblance between broadcasts and a certain product for which there are advertisements is a striking one, as images and

characters are practically commercialized. As Morin showed it, nothing of their lives remains without being thrown on the market, and "the TV star has all the qualities of the series product". This series production is generally achieved by mimetic methods, as they are corroborated with a certain immaturity that comes from the public who abandon themselves to the easy amusement and to the free entertainment.

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followed by policemen, judges, medical doctors and ministers; in 2004 the order is as follows: members of parliament, police officers, medical doctors and judges (see the complete reports on the address: www.gallup.ro)

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