Neutrosophic Indetermination and Fiction in Negative Journalistic Communication

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Abstract

The study highlights persuasive-fictional inductions that are recorded in journalistic discourse. Subsequently it constitutes an application of Neutrosophic on journalistic communication. The theoretical premise is that journalism is impregnated persuasion. Persuasion is born, and it must act on areas of vagueness, ambiguity, indeterminacy. Whenever there is a lack of information as many times it creates a breeding ground for persuasion. Indeterminacy, blurred, uncertainty attract persuasion. Under this persuasion appears as a neutrosophic speech. Persuasion includes four operations: lying, seduction, myth and fiction. There is, finally, that persuasion relies on fiction whenever information is insufficient and the journalistic product is mined by uncertainty.

Keywords: Neutrosophy, discourse, persuasion, fiction, negative journalistic communication

1. Introduction

Persuasion has two types of objectives. Its main objective is the change of opinion. Its fundamental- foundational objectives are the change in attitude, generic conduct and situational behaviour. The main objective controls the fundamental objectives. The change in attitudes and conduct/behaviour are presided by changes in opinion (Smarandache, 2015; Radu, 2015).

Persuasion is thus shown to be primarily and ultimately a matter of opinion. As such, its mechanism to manage and generate at the level of opinion must be searched and rendered visible. Its specific strategies at this level must also be deciphered. Persuasion as opinion moves towards an opinion. It should not be denied that conviction also moves towards an opinion. And similarly, as manner, moves by means of an opinion.

On this idea, the difference between persuasion and conviction comes from the intentional nature of the two types of opinion. In relation to the honest, loyal, kind and generous opinion that advances with an honest intention in case of conviction, we encounter on the other hand, in the case of persuasion the "advancement" of a voluntarily dishonest opinion, promoted with dishonest intentionality.

The propulsion engines of persuasion are seduction and fiction with its two other forms, the lie and the myth.

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An "opinion" is the object of influence, intoxication, propaganda, disinformation or manipulation as main types of persuasion and as main components of the negative journalism. The object of opposable influence is the human being. This can be and is permanently the target of some influence projects of determined meaning. Although not any influence project is approved, the reality is that almost any influence project is admissible. Negative journalism creates its influence project reality by propagating some opinions of persuasive nature.

Negative journalism is a natural manifestation of the society. It is a major wrong what negative journalism does, but it is a developing wrong, a necessary wrong. We can combat this wrong, but we should not make it our impossible ideal to eradicate it.

The wrong that is produced cannot be denied. But us, who blast negative journalism, can we imagine it is sufficient in our world that truth would just appear and shall immediately be recognised?

The truth is difficult to recognise. If it is difficult to recognise, then it shall be firstly recognised by some. We know it is not enough for the truth to survive if it remains in the heart of a few initiates. When those few initiates would perish, the truth would disappear. In order to survive, truth must be propagated. Negative journalism does not have a separate truth. It propagates a truth of appearance. The death of negative journalism would configure the method according to which the truth would die by non-propagation. Negative journalism must therefore be controlled, but not dissolved. In order to control it, it is necessary we thoroughly study it. It is useless to consider we could secure the propagation of values through purism now when the issue is in terms of mass. It would be just as useless to say that we could extirpate negative journalism by a concerted mysticism of overall public honesty.

Negative and positive journalisms are mixed. And when the values appear in various forms is to purify equals to unbalancing the mechanism of managing and propagating the values. It is known that although it is not exactly desired so, the truth may also be promoted through lie, the good is also spread through the wrong, justice also exudes from injustice.

It can be said that, without this being the ideal and preference, a positive journalism is achieved through negative journalism. It is better to repetitively note this before not observing the difference anymore.

2. Neutrosophy

According to J.-A. Barnes, fictions would be "untrue affirmations which do not are not intended to mislead" (Barnes, 1994).

When the imaginary aspects of a story become predominant, the liberation from lie and myth inevitably results in fiction. In this case, the verisimilitude forming the range of persuasion is pushed to the limit. Fiction leads reflection of reality towards the edge of the reflection bringing verisimilitude. Myth and fiction meet in verisimilitude. Both are narrations. They differ however through

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the targeted purpose. The myth figures the proto-typicality. Fiction heads towards the particular; it is defined as the "narration the purpose of which is not so much to describe the past, but to affect the present" (Helms R., 1997, p. 10).

The entrance of story into a fiction regime represents an elementary persuasive procedure, a persuasive operation (Stan, 2008; Quffa & Voinea, 2013; Țenescu, 2014; Radu, 2015). In persuasion, a certain immediate effect is sought. By functional operation, a rapid and real effect is aimed. "Fictional" fictiveness starts from the real and returns on the real. In the verisimilitude-making course, one exists the reality of events and a fictional reality is built.

Even the chronicle of reality, history, sometimes escapes into the fictional. As Hayden White concludes, in "Metahistory" (2014), all history works have a fiction element and all fiction works have a history element. Impregnating the fictional with history is based on that any fictional structure rises from using certain significance-wise materials and with discursive tools made within the reality and, particularly for the thing within the perimeter of reality (Gross, 2008; Iuhas, 2015; Opran, 2014; Negrea, 2014; Voinea, 2014). The fictional appears thus as a derogation from the historical use of the significance-wise production means. On the other hand, as of the moment when the fictional was formed as a field of semiotic creation, history felt more so threatened by distortion (Sandu, 2012). As "histories", the very basic texts of Christian faith are threatened by fiction. Moreover, according to certain specialists' opinion, they would even be mined by fiction. For example, Randel Helms issues the thesis that "Gospels are widely fiction narrations concerning a historical figure, Jesus of Nazareth, intended to create an increase in understanding his personality" (Helms, 1997, p. 10). Without the evangelists having been "liars", gospels "have no historical content" (Helms, 1997, p. 11), they are works of art, writings of great value of universal culture, narrations generated by particularly influenced literary artists, who put their art in the service of a theological vision. The fictional infiltrates not only into history, but also into theology. If we think that journalism helps to historicise and if we take into account that the fictional may enter in history through journalism, then we see persuasion negativity better.

3. Fiction is a substantiated operation of persuasion

John Hartley argues that "news and fiction are structured in the same way" (Hartley, 1999, p. 125), as some kind of narrations. The thesis of the renowned English communicologist is limited to observing an external constructive similarity (Vilceanu, 2013). Examined more closely, one can notice that within the reporting framework created, fiction does not only have adherence to the journalistic presentation procedure, but also to the production mechanism. There is a structurally narrative appearance of the news that brings journalism close to fiction (O'Brien, 2014). On the other hand, there is however a trend of journalism towards the negativity, manifested through the exercise of the media act, not just in the narrative structures of fiction, but according to the method of

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fiction. Persuasion ignores, distorts, avoids objectivity, either by fully replacing the reality with fiction, or by mixing the reality with fictional elements.

A natural consequence of the narrative structure of journalistic speech is that some news is perceived as stories, as detective fiction. Within this narrative framework of journalistic speech, it would appear as natural that "characters" are to be polarised as positive and negative. Criminals are always short of luck and the salvation is denied to them, they are required to vanish. What survives is only function. The detective novel and news are mostly focused in relation to one and the same pattern (Busu, 2013; de Figueiredo, 2014). The plot opposes people, characters and values. An axiological opposition of good-evil, normal-deviant, order-anarchy corresponds to the antithetic line policeman-villain. Journalistic speech is negatively individualised by establishing an opposition between "us" and "them": it thus becomes negative by losing the impartiality. To keep the appearances, this principled opposition of persuasion is covered by a delimitation which actually emphasizes the confusion which negativity feeds from. The negative differentiation par excellence is instituted by making a separation between those "they" who initiate the actions and those "they" who are responsible for actions. The responsibilities are removed from initiators, and thus they become innocent. It relies here on a sophism that needs to be defused, on the idea that any initiator is also responsible. A secondary opposition is also created: between present and absent (Kot & Ślusarczyk, 2014).

Concerning the televised speech, John Hartley shows the narrative structure presents four moments: classification (the announcer establishing the topic), focus (focusing on a segment of the topic), performance (establishing a "reality" concerning the topic) and conclusion (closing a sense and thus opening a possibility to continue "in another episode") (Hartley, 1999, pp. 124-126; also Hartley, 2013). These moments of journalistic speech make the similarity to what generically characterises a narrative structure more clear, according to Roland Barthes: "sequences develop in counterpoint; from a functional point of view, the structure of narration is similar to a musical escape: it retains and also impels" (Barthes, 1977, pp. 103-104). Even though journalistic speech is created in a narrative manner, it only becomes negative when the facts are shadowed by the fiction of facts.

4. Conclusion

Negative journalistic communication relies on fiction whenever information is insufficient and the journalistic product is mined by uncertainty. The inferentive fictional construction produced by speech makes the significations be detached especially from what is absent. The reason that what is not selected and presented is intentionally and imputably repressed exists in the subsidiary of sophistic ratiocination. The present is forged under the threat and terror of what is absent. Absence not only seduces the presence, absence fictionalises the presence. Negative speech excessively credits an absence unable to support itself.

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