

and Kino Blogs as “technology of the self” : toward a polyphonical machinical conceptualization of digital identities

These webpages or these systems of content management, realized with the tools of publication (Blogger, Wordpress...), rejuvenate the genre of the textualisation of the self. From the Foucauldian perspective of the technologies of the self, blogs appear as kind of *Hypomnēmata* mentioned by Foucault¹. Yet they actualise the current modalisations of subjectivation through machinic coupling. “Kino-blog” refers to a new empirical textualisation of multi-media on line publications that consider the cinema as an existential technology. To get a clearer picture of the most remarkable traits of the intermedial expression of digital spectatorial identities, we will follow what the cine-bloggers, who offer a new way of their own lives through the spectacles of the cinema. Our analysis of “Kino-blog” diaries will focus on the citational and automated practices of the interblog that empirically characterize this kind of webpages. Because blogs are “post centric” and “page centric” like websites. It will lead us to conceive the production of digital identities as a polyphonic creation of subjectivation through self-writing. To clarify our approach we will draw on the propositions of Felix Guattari to de-naturalise the subject and to develop multiple subjectivity from the subject². The extension of the subjective beyond the individual towards multiple blocs of individual-group-machine-exchanges will allow us to develop a transactional conceptualization of the subject that does neither neglect the digital relays nor its machinic inscriptions. Through the machinic arrangements of digital textualisation, we will show how autobiographical writing is currently defined in a new aesthetics and hermeneutics of the polyphonic subject.

¹«!Il s'agit de carnets, livres de comptes, livre de vie, des fragments d'action, consignations de notes de citations, de raisonnements entendus ou venus à l'esprit, d'un trésor accumulé de textes réservoir de méditations, qui doivent pouvoir s'implanter dans l'âme, se fichier dans l'âme comme le dit Sénèque. Ces *Hypomnēmata* sont des relais importants dans la subjectivation du discours en constituant la personne dans l'hétérogène!», cf Michel Foucault, «L'Écriture de Soi», 2001 in *Dits et Écrits*, Volume II (1976-1988), Paris: Gallimard, pp. 1234-1249.

² Cf Felix Guattari, *Chaosmose*, Galilée, 1992 and Nicolas Bourriaud, «Le paradigme esthétique » in *Chimères* n°21, 1993.

frontiers of the diary : to the limits of the blogosphere

Blogosphere is a blooming medium. Worldwide there are more than 4 million blogs.

Raymond, who keeps track of francophone blogs, counted 355122 blogs on the 16th of 2004³. From *Perseus development* and *Nitle*, two studies of September 2003, indexed respectively 4,1 million blogs, while the number of readers is estimated at millions⁴.

Following an on line survey of 480 bloggers that took place between the 14th and the 21st of 2004, Fernanda Varga (MIT), has demonstrated the autobiographic content of diaries. In her conclusions of a research project of the Sociable Media Group of the MIT, she notes : «the great majority of bloggers identify themselves on their sites: 55% of respondents provide their real names on their blogs; another 20% provide some variant of name (first name only, first name and initial of surname, a pseudonym friends know, etc.). 83% of respondents characterized their entries as personal ramblings and 20% said they mostly publish lists of useful/interesting links (respondents could choose multiple options for this answer). This indicates that the nature of blogs might be changing from being mostly lists of links to becoming sites that contain more personal and commentaries!»⁵.

In other ones, this study clearly shows that blogs are predominantly used as diaries of the writing self. We still have to ask, though, how the genre of discourse on the net that is known from other media and support, is reconfigured.

³ http://mediatic.blogspot.com/2004_04_01_mediatic_archive.html#108204558138657594

⁴ Rick E. Bruner, «[*Blogging is Booming*], Avri 2004,cf <http://www.imediaconnection.com/content/3162.asp>

⁵Cf «[*Blog Survey: Expectations of Privacy and Accountability*]: <http://web.media.mit.edu/~fviegas>.

⁶<http://ublog - cinemaparadiso - moi.htm>

⁷<http://cinetribulations.blogs.com/>

⁸ Felix Guattari, op.cité, p.12

⁹ <http://www.u-blog.net/psychoblog>.

¹⁰ Cf L.Allard et F.Vandenberghé, « Expressif yourself. Les pages perso entre légitimation technopolitique de l'individualisme expressif et authenticité réflexive» in *Réseaux* n°, 117. Les nouvelles formes de la consécration culturelle, Hermès 2003.

oneself as a cinephilic or the machineries of the spectatorial self

cellophane films and now also numerical multimedia ... the materials of photography are multiple. They are displacing the frontiers of the supports and dispositifs writing to the limits of the so-called blogosphere – understood as the totality of texts, journals, chronicles produced by ordinary net surfers who use the tools of self-expression on line which are called blogs or weblogs (derived from the English to log or to

take the form of texts, hyperlinks and/or images that are published in inverted chronological order and give the internaut-readers the possibility not only to comment but to interlink them through the procedures and protocols of the syndication of contents.

Feeding of content is a procedure by which an author of a website puts the whole or parts of its contents freely at the disposition for publication on another website. Many sites actually aggregate chronicles, messages, mail or news published by others. The syndication of contents is made possible by a method of description of the posts (RSS) that is published on a site and as well as a protocol that allows to trackback the copied

Thanks to those dispositifs lines of syndication are created that are similar to the information of the press agents.

oneself as a cinéophile or the machineries of the spectatorial self.

Voices that are treated by the bloggers are as peculiar as their authors, mostly ordinary people who are, as the case may be, computer programmers, housewives, artists, musicians, producers of porn, etc.

The focus of the kinoblog on which this research is based has been composed through a systematic follow up of the different strands of syndication. The spectator notes will be subjected to a more thematic approach. Whatever the discursive genre in which they are published be it a chronicle, a narration or a diary, the authors of the kino blog draw their own lines as watchers of films and even as cinephiliacs.

lains why certain subtitles of the blog will enter in an autobiographical pact with
r and guarantee the authenticity of the expressions by means of an identification of
: of blogger and of the subject of the on line messages.

*« paradisio : le cinéma vu de l'intérieur »*⁶

*« es(s) du cinéma-histoire(s) de films selon la vision singulière de Raynald Gagné
édium propagandiste que demeure le septième art ».*

otesbooks, chronicles, pages, autobiographical narrations of the cinephile-blogger
available on line offer a good entry ticket to the spectatorial machines. The
on of the production of meaning and identity is manifest. Taking up some of Felix
s propositions, we can say that they represent an aesthetic modality of
ation that is coupled to a machinic arrangement.

*ulations.*⁷

: bio

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**do est Niala. Mon Blog est un Blog cinéma, parce que je travaille...dans le cinéma, dans une
de cinéma, un multiplexe de centre ville.
e saviez déjà...je suppose, si vous me lisez de temps en temps».**

xample, the spectatorial identity refers nominally to the avatar “Niala”. From the
view of the hermeneutics of the self that is instrumented by the means of on line
on, the esthetic production of such a spectatorial identity is only a segment of the
ity of the author of this particular blog. The interpretation of such arrangements of
ion through which subjectivity expresses itself esthetically at the time of the
1 of a film requires the conception of a plural or polyphonic subjectivity.

polyphonies of the self

often such pluralised conceptions of the self or non identitarian understandings of

are linked up to post-modern theses of the decentration and fragmentation of the self. The question of the coherence of the self has to be posed anew. In an attempt to reconstitute the subject and to decouple subjectivity from the subject, Felix Guattari, one of the investigators of postmodernism has, however, extended the subjective beyond the boundaries of individuals in the direction of multiple blocs of individual-group-machine neglecting its dialogical relays or its machinic inscriptions, offering thereby a relational conceptualization of the subject⁸.

constitutive of the blogs in general and the corpus of the kino blog in particular by the aesthetic paradigm of subjectivity, while satisfying the conception of a thorough dialogical notion of the self.

Blog by Karen⁹

Following fragment of a blog bears testimony of the relational existence of a subjectivity that is produced through film reception.

mais je vous le dirai, jamais!! Family Name!: I'll never tell you, never

!: Karen – first name

ans. 23 years

êtes drôlement indiscret, vous... Sex!: Sunny, you're getting personal

: **naissance!**: 21/11/80 (des fois que quelqu'un penserait à me fêter mon anniversaire, sniff!!) Just in case someone would think of celebrating my birthday, sniff.

astrologique!: Scorpion ascendant Capricorne – idem

signe!: Singe (on rigole pas!!) – monkey (no joke!!)

: étudiante – student

études!: psychologie – psychologie

profession!: conseillère d'orientation – psychoblo...euh...psychologue – adviser of orientation –

les gens qui répondent à mes notes, les gens qui m'envoient des mails pour me dire qu'ils aiment mon blog et...euh...pardon...le cinéma, la musique, les séries TV, tous les genres de BD, l'animation, la lecture (vu que j'ai réappris récemment à lire)...

people who reply to my notes, send me mail to say they like my blog and sorry film,

oaps, all kinds of comics, animation, reading (as if recently learned to read once

ne pas!: l'agressivité, les branleurs, ceux qui pensent avoir toujours raison, ceux
out vu et tout fait, ceux qui m'emmerdent, ceux qui me prennent pour une buse,
si j'ai envie de mettre un coup de boule...

like violence, wankers, those who think they are alwaysright, those who've seen
everything, those who piss me off, ??

le blog!: faire profiter au monde entier de mes conneries!! (il n'y a pas de raison
il n'y ait que mon entourage qui en pâtiss...euh...profite) Aim of this blog!: make
everybody enjoys my bullshit (there are no reason that only my immediate
ment suffers,i mean profits from it)

je cause tout le temps en ce moment sur mon blog!: «!Le Seigneur des
!» et «!Harry Potter!». What i am continuously talking about in my blog.

**s que je connais dans la vraie vie réelle et qui sont donc obligés de venir
ement sur mon blog (sinon je leur casse la tête)!:** Lord Dark Voldemort (**LDV**)
du blog «![L'Antre des psychopathes!](#)!». People I know in real life and who are
o regularly visit my block (or I'll smack their heads)

**e qui m'a demandé de faire cette présentation (et donc à qui il faut se
):** **Shaka** du blog «![Le temple de Shaka!](#)!»

o the comments of messages within autobiographical texts and the procedures of
c interblog quotiation, the expressive self is taken up in the dynamics of
on. The identity of the spectator that is produced in those textual arrangements is at
y of the strands of syndication within a larger autobiographical intertext woven by
gicity of the voice of the subjects. As subjectivity is defined by the totality of
created between individuals, the identity of the spectator that is performed in the
g turns out to be an esthetic and dialogical subjectivation.

isitifs of textualisation of the self, the blogs put in place a dialogical esthetics of
raphical writings that renews not only the known formats and genres, but also the
c pact that validates its reception. I remind you that according to Pj an
raphical text can only be distinguished from any other discursive genre if it enters
agmatic pact with the reader who recognizes the author of the diary as a subject.

the dialogical esthetic and the intersubjective structuration of blogs, the latter thus mobilize a polyphonic conception of the self.

observed the on line construction of an esthetic type of transactional identity that results from the relational dynamics that are put into place and materialized by way of syndication. This means that the identity of the spectator is performed in those conditions. Considering that the internet can be considered as a medium of the self-production of the spectator, we have to investigate the social conditions of identity which allow one to be oneself polyphonically within the context of “expressivism individualism”¹⁰.

HERMENEUTIC:

F. Vandenberghe, « Expressif yourself. Les pages perso entre légitimation technopolitique de l'individualisme expressif et authenticité réflexive » in *Réseaux* n° 117. Les nouvelles formes de la culture numérique, Hermès 2003.

« Resocialiser les études cinématographiques ! Etudes de cas : la cinéphilie en ligne » in *Images et Médias* sous la direction d'I. Gillet et M. Chandelier, 2003, L'Harmattan.

« Le paradigme esthétique » in *Chimères* n°21, 1993.

« L'Écriture de Soi », « Technologies du soi » et « L'herméneutique du soi » in *Les Mots et les Images*, Volume II (1976-1988), Paris: Gallimard, 2001, pp. 1234-1249.

Chaosmose, Galilée, 1992.

« Postmodernism or the Cultural Logic of the Late Capitalism », Verso, 1991.