Marshall mcluhan

Bruno Cariou on April 25, 2019 by Elements of Racial Education

A PERSON IN THE PUBLIC - If the medium is

the message and it doesn't matter what we say

on Tv, why are all we here tonight and why am

I asking this question? ( laughter in the audience )

MARSHALL MCLUHAN - I didn't say that it didn't

matter what you asked on Tv, I said that the

effect of Tv - the message - of Tv is quite

independent of the program… That is, there

is a huge technology involved in Tv, which

surrounds you , physically … and the effect of

that huge service environment on you , personally ,

is vast. The effect of the program is incidental.

ABC National television interview, 1977 (\*)

Cinema is an art of ghostly, […]

It is an art of letting ghosts return

[…] All this must be dealt with today,

it seems to me, in an exchange between the art

of cinema, in what he has most unheard of,

most unpublished ultimately, and something of

psychoanalysis. I believe that cinema +

psychoanalysis = science of the ghost […] I

believe that the future belongs to ghosts, that

technology increases the power of ghosts tenfold.

Jacques Derrida (cited in Benoît Peeters, Derrida , 2014)

“[…] The only alternative is to figure out

everything that is going on, then neutralize it as

much as possible, close as

many switches as possible and frustrate them as

much as possible. I am resolutely opposed

to any innovation, any change, but I

am determined to understand what is going on

because I have no intention of being

crushed by the steamroller. A lot of

people seem to think that if you're talking

about something recent, you're for it. In

my case, it is exactly the opposite. If I

speak of something, it is almost certainly

that I am resolutely opposed to it and it seems to me

that the best way to oppose it is to

understand it, which then allows me to turn

the switch off.

Marshall McLuhan, cited in Stephanie McLuhan and David Staines (eds.), Understanding Me: Lectures and Interviews

Communism is the power of the soviets,

plus the electrification of the country […]

Lenin, cited in Jean Bruhat, Lenin .

Born in 1911 to a Protestant family in Alberta and raised in Manitoba - he later declared that the characteristics of this wilderness of Canada constituted a "counter-environment" which allowed those who grew up there to better understand life. urban than the townspeople themselves - Marshall McLuhan, after graduating from high school in 1930, undertook, encouraged by a mother skilled in public speaking, studies in literature at the University of Manitoba, where he obtained a master's degree in public speaking. 1933.

The following year he enrolled, in part with the financial assistance of one of his aunts, at the University of Cambridge, where, under the leadership of professors and literary critics IA Richards (1893- 1979) ( Practical Criticism , 1929;The Meaning of Meaning. A Study of the Influence of Language upon Thought and of the Science of Symbolism , written in collaboration with the philosopher, linguist and writer CK Ogden) and FR Leavis (1895-1978), developed the " New Criticism», Whose criteria were less the ideas and style of a work than the effects it produced on the reader. The teaching of Leavis, of which he shared a nostalgia for the oral tradition and, more generally, for the popular rural traditions then in the process of disappearance, only convinced him even more of the superiority of the oral over the written and the made people realize that literary analysis, as advocated by the "new critique", could be applied to advertising, journalistic expression and popular novels and even the environment. As for the teaching of Richards, it made germinate in him the idea which was to become the common thread of his research, namely that the representation of the world varies considerably from one person to another according to the meaning that predominates in them. and,from this point of view, there are two main human types: auditory and visual; sight, which is controlled by the left hemisphere, makes it possible to take cognizance of external objects in a logical, linear, quantitative way, while hearing, which has its seat in the right hemisphere, is intuitive and synthetic.

In 1936, happy to have left Cambridge, not only because he had obtained the diploma he was seeking, but also because he was finally rid of the homosexuals and Marxists who swarmed there (1), McLuhan found a Assistant Professor in the Department of English at the University of Wisconsin. The following year, he converted to Chesterton and, at the same time, to Catholicism (2). His conversion enabled him to obtain a post of professor at the Catholic University of Saint-Louis, where, while finishing the writing of a doctoral thesis on the sixteenth-century English pamphleteer Thomas Nashe, during which he trained in the history of ideas in the “Middle Ages” and the “Renaissance”, he began to write articles. Back in Canada in 1944,he settled permanently at Saint Michael's College at the University of Toronto in 1946.

There he became the colleague of the professor of political economy Harold Innis (1894–1952), specializing in the study of the role of the media in the formation and development of civilizations. The central thesis of his writings was that all media has a "bias" ( " bias")," That is to say, it promotes the emergence of certain organizational forms and discourages the development of others. The bias resulting from the media coverage of communications […] either went in the direction of the conquest of space or concerned time. Heavy media, not portable but durable favor the establishment of traditional empires, regimes where ancestor worship predominates and the priest reigns. Lightweight media, perhaps more evanescent but more portable, promotes the growth of geographically large empires ”(3). The stability of a civilization depends on its ability to maintain a balance between these two major types of media (4). In Western civilization, electronic technologies, which are at the origin of spatially biased media, stifle time biased media,of which, according to Innis, is part of speech. From the very beginning of the 1950s, he wrote about the printing press: "The Western community (is) atomized by the destructive effects of the application of the machine industry to communication" (5); “The enormous pressure of mechanization, evident in the newspaper and magazine industry, has led to the creation of gigantic media monopolies. Their frozen positions imply a continuous, systematic and ruthless destruction of the elements of permanence essential to cultural activity. The emphasis on change is today [with the advent of modern communications technology] the only permanent feature ”(6).The fact that Innis was studying the effects of media from the point of view of their technological form more than of their content may have been at the origin of McLuhan's idea that "the medium is the message" and the corresponding methodology. They “both assume the central role of communications technology; what sets them apart are the main types of effects they see derive from this technology. While Innis considers that communication technology primarily affects social organization and culture, McLuhan sees its main effect in sensory organization and thought. McLuhan has a lot to say about perception and thought, but not much about institutions; Innis says a lot about institutions and little about perception and thought ”(7). Finally,Innis's work is deeply political in the militant sense, McLuhan's is not.

While still a undergraduate student, McLuhan had attended a lecture on psychic phenomena such as telekinesis and ectoplasm and came away with the feeling that this kind of subject could exert a dangerous fascination on a person as well. imaginative than him. He made a promise to himself to stay away from it now. A man of his word towards others, he was less so towards himself. During the 1951-1952 academic year he delved into the rituals of organizations such as Freemasonry and the Rose-Croix, only to discover, to his dismay, that they controlled the arts and sciences (8 ). The following year, he told Ezra Pound, with whom he had begun a correspondence five years earlier that lasted until 1957 (9):“I have spent the last year studying the rituals of secret societies meticulously. As I told you before, having discovered that the arts and sciences are in the hands of these companies made me want to murder. I am no more happy to know that Joyce, Lewis, Eliot and yourself have relied on these rituals in your artistic endeavor (10). He convinced himself that the problems he had to publish resulted from his having expressed in certain publications views contrary to the interests of the secret societies and that the opposition he encountered among his colleagues was that they belonged to secret societies - in fact, Mcluhan himself was a member of a more or less secret circle (11). Freemasonry and similar organizations were characterized, according to him,through the practice of a ritual and a liturgy aimed at putting their adherents directly into communication with occult spiritual forces, which in their eyes consisted of all reality. He was convinced that black masses were being celebrated all around him and that the classifieds that appeared in the newspapers in Toronto were coded messages telling those concerned the date, time and place of their behavior. He assured one of the daughters of one of his relatives - he only spoke of such matters to close friends - that the Civil War had in fact been a struggle between the southern branch and the northern branch of the franc - masonry and blamed Freemasonry for the failure of the project he had in the early 1950s to open a private Catholic school (12).

The courses McLuhan taught at the University of Toronto consisted of analyzing newspaper pages, advertisements, comic book extracts on slides. He drew two books from it, The Mechanical Bride: The Folklore of industrial Man (1951; French translation: The mechanical bride, Folklore of the industrial man , Ère, Alfortville, 2012) and Culture is our Business (1970). The first examines advertising as it appeared before the advent of television; the second, after the introduction of television and, more precisely, color television. Both contain about fifty reproductions of advertisements published in newspapers and magazines of the time, but it is only inThe Mechanical Bridethat they are accompanied by a short essay, in which the analysis of their images, their texts and their layout from the aesthetic point of view is extended by an attempt to decipher their "intelligible meaning" (13) by means of an interdisciplinary approach (the points of view adopted are those of literature, art history, anthropology and social psychology). For McLuhan, the aim was to draw the reader's attention to the effects that advertisements expect the companies for which they are created, but also to make them think about the impact that advertising in general has on the market. society as a whole and to provide it with the means to resist the psychological action it seeks to exert on it. The entertainment and advertising industry is also a strategy,made by people who are anything but entertainers. “Our era,” he emphasizes in the preface, “is the first when thousands of the best trained minds are working full time to enter the collective spirit” (14).

McLuhan thus echoed one of the extremely rare judicious reflections ever made known by the Canadian painter, writer and critic Wyndham Lewis (1882–1957), whom he had read and to whom, in his correspondence , he admitted his debt (15). These reflections concern the respective roles of the artist and the scientist in "the laboratory of the new ahistoric man" which in his eyes constituted the United States. “[…] Modern technology, he writes in Shenandoah, is itself essentially a product of art. She is explicitly the rival of the primitive artist. Because, since Newton and Kant, science and philosophy are characterized above all by the fact that they seek to control the world rather than to understand it. We can, they say, control by magic formulas what necessarily escapes our comprehension or our comprehension. The artist has always been a magician in this sense. But the civilized artist distinguished himself from the primitive artist by seeking to stop the flow of existence to unite the spirit with that which is permanent in existence. While the modern artist has used his dynamic or creative intelligence to transform matter and experience into a model capable of fixing the mind on a particular aspect of existence,the modern scientist has sought to unite the functions of primitive magicians and civilized magicians. He developed formulas to control the material world and then applied them to control the human mind. It invades the human mind and society with its structured information. This is the hallmark of the new 'mass media' ”(16).

"The goal," McLuhan continues of these 'thousands of the best trained minds (who) work full time to enter into the collective mind "," today is to enter and manipulate it, the 'operate, control it. It's about producing heat, not light. The effect of many commercials and most entertainment programs is to keep everyone in the state of helplessness engendered by permanent mental heat ”(17). The fact that “sex, today, has […] permeated the psychic sphere, by producing an insistent and constant gravitation around women and love”, J. Evola also attributed it in large part to media: "The most fascinating and exciting female types are no longer known, as they were before,in restricted areas of the countries where they live. Actresses, 'stars', misses, carefully selected and highlighted in all possible ways, become, through cinema, magazines, television, tabloids, the hotbeds of an eroticism whose field of The action is international and intercontinental, in the same way that their area of ​​influence is collective, not sparing the social layers which, in the past, knew only normal and innocuous sexuality ”(18). But McLuhan points to another aspect of the cerebral character that characterizes the current sexual pandemic: “Advertisements,” he writes, “not only express [a] strange dissociation of sex not only from the human person, but also from the human person. 'unity of the body, they encourage it' (19). In the first attempt ofthe 'stars', the misses, carefully selected and highlighted in all possible ways, become, through cinema, magazines, television, tabloids, centers of an eroticism whose field of action is international and intercontinental, in the same way that their zone of influence is collective, not sparing the social layers which, in the past, knew only a normal and harmless sexuality ”(18). But McLuhan points to another aspect of the cerebral character that characterizes the current sexual pandemic: “Advertisements,” he writes, “not only express [a] strange dissociation of sex not only from the human person, but also from the human person. 'unity of the body, they encourage it' (19). In the first attempt ofthe 'stars', the misses, carefully selected and highlighted in all possible ways, become, through cinema, magazines, television, tabloids, centers of an eroticism whose field of action is international and intercontinental, in the same way that their zone of influence is collective, not sparing the social layers which, in the past, knew only a normal and innocuous sexuality ”(18). But McLuhan points to another aspect of the cerebral character that characterizes the current sexual pandemic: “Advertisements,” he writes, “not only express [a] strange dissociation of sex not only from the human person, but also from the human person. 'unity of the body, they encourage it' (19). In the first attempt ofcarefully selected and highlighted in all possible ways, become, through cinema, magazines, television, tabloids, centers of eroticism whose field of action is international and intercontinental, in the same way that their area of ​​influence is collective, not sparing social strata which, in the past, only experienced normal and harmless sexuality ”(18). But McLuhan points to another aspect of the cerebral character that characterizes the current sexual pandemic: “Advertisements,” he writes, “not only express [a] strange dissociation of sex not only from the human person, but also from the human person. 'unity of the body, they encourage it' (19). In the first attempt ofcarefully selected and highlighted in all possible ways, become, through cinema, magazines, television, tabloids, the hotbeds of an eroticism whose field of action is international and intercontinental, in the same way that their area of ​​influence is collective, not sparing social strata which, in the past, only experienced normal and harmless sexuality ”(18). But McLuhan points to another aspect of the cerebral character that characterizes the current sexual pandemic: “Advertisements,” he writes, “not only express [a] strange dissociation of sex not only from the human person, but also from the human person. 'unity of the body, they encourage it' (19). In the first attempt ofhotbeds of an eroticism whose field of action is international and intercontinental, in the same way that their zone of influence is collective, not sparing the social layers which, in the past, only knew a normal sexuality and harmless ”(18). But McLuhan points to another aspect of the cerebral character that characterizes the current sexual pandemic: “Advertisements,” he writes, “not only express [a] strange dissociation of sex not only from the human person, but also from the human person. 'unity of the body, they encourage it' (19). In the first attempt ofhotbeds of an eroticism whose field of action is international and intercontinental, in the same way that their zone of influence is collective, not sparing the social layers which, in the past, only knew a normal sexuality and harmless ”(18). But McLuhan points to another aspect of the cerebral character that characterizes the current sexual pandemic: “Advertisements,” he writes, “not only express [a] strange dissociation of sex not only from the human person, but also from the human person. 'unity of the body, they encourage it' (19). In the first attempt ofBut McLuhan points to another aspect of the cerebral character that characterizes the current sexual pandemic: “Advertisements,” he writes, “not only express [a] strange dissociation of sex not only from the human person, but also from the human person. 'unity of the body, they encourage it' (19). In the first attempt ofBut McLuhan points to another aspect of the cerebral character that characterizes the current sexual pandemic: “Advertisements,” he writes, “not only express [a] strange dissociation of sex not only from the human person, but also from the human person. 'unity of the body, they encourage it' (19). In the first attempt ofThe Mechanical Bride, he takes as an example an advertisement showing the legs in nylon stockings of a woman standing on a pedestal, to explain that one of the characteristics of the advertisement is to treat the different parts of the female body separately: not only in a way separate, but as if they were each objects and, in the final analysis, machines: "In the mind of the modern young girl, the legs, like the bust, are outlets that she has learned to adapt, but as part of the success kit rather than in an erotic or sensual way. She rolls hips with masculine energy and confidence. She knows that 'a girl with long legs can go a long way'. As such, her legs are not intimately associated with her tastes or unique personality,but are only exhibits like the bumper of a car. They are levers of control to manage the male audience by the tempting promise of a date ”(20); “The model's brittle and awkward pose suggests competitive display activities rather than spontaneous sensuality. And the well-dressed girl walks and behaves like a being who sees herself as a lustrous object rather than a person aware of herself. 'Have you ever seen a dream walk?' asks for a glamorous advertisement. The Hiroshima bomb was named 'Gilda' in honor of Rita Hayworth ”(21). Advertising, an extension of women?“The model's brittle and awkward pose suggests competitive display activities rather than spontaneous sensuality. And the well-dressed girl walks and behaves like a being who sees herself as a lustrous object rather than a person aware of herself. 'Have you ever seen a dream walk?' asks for a glamorous advertisement. The Hiroshima bomb was named 'Gilda' in honor of Rita Hayworth ”(21). Advertising, an extension of women?“The model's brittle and awkward pose suggests competitive display activities rather than spontaneous sensuality. And the well-dressed girl walks and behaves like a being who sees herself as a lustrous object rather than a person aware of herself. 'Have you ever seen a dream walk?' asks for a glamorous advertisement. The Hiroshima bomb was named 'Gilda' in honor of Rita Hayworth ”(21). Advertising, an extension of women?Advertising, an extension of women?Advertising, an extension of women?

McLuhan then presents some incisive reflections on the link between technology and sexuality, drawing on a number of works of fiction. “As early as 1872, Erewhon, by Samuel Butler, explored the curious way in which machines began to resemble organisms not only by the fact that they obtained energy by digesting fuel but also by their capacity to constantly develop new types of machines with the help of those who deal with them. This organic character of machines, he argued, was matched only by the speed at which the people who dealt with them adopted the rigidity and thoughtless behaviourism of the machine. In a pre-industrial world, a great swordsman, horseman or animal breeder had to model himself to some extent on his center of interest.How much more true of that mass of people who, at the present time, devote their conscious energy to the use and improvement of machines much more powerful than themselves.

“It would therefore be a mistake to assimilate the intensity of the campaigns and current techniques of charm to a renewed insane love between man and woman. Sexual weariness and apathy are, to some extent at least, both the cause and, increasingly, the result of these campaigns. No response sensitivity can survive such rolling fire. What survives is the vision of the human body as a kind of love machine only capable of specific sensations. This extremely behaviorist view of sex, which reduces the sexual experience to a problem of mechanics and hygiene, is exactly what is implicitly expressed on all sides. It makes the divorce between physical pleasure and reproduction on the one hand and the justifications for homosexuality on the other hand inevitable.In the age of thinking machines, it would be really surprising if no one thought about the love machine.

“The woman appears as an obnoxious yet stimulating sex machine in Edmund Wilson's Memoirs of Hecate County . But the hero, an expert in sexual mechanics, excels at fixing a number of those coldly complex products that come off the assembly line. There is perhaps a link between the fact that England, the first country to have developed industrial know-how and technique, was also the first to develop the ideal of the frigid woman ”(22) - remember that McLuhan had lived for several years in Great Britain. “In What Makes Sammy Run?Budd Schulberg, he continues, Kit, the heroine, is fascinated by the ferocious little robot that is Sammy. She hates him, but she's curious what it would feel like to feel that bouncy, vibrant dynamo roaring inside her. With situations like this we move into a territory that is sort of allied with sex and technology, but also very closely tied to destruction and death. There are signs that sexual lassitude may be one of the contributing agents to the cult of violence, although psychologist Wilhelm Reich argues that it is a mere substitute for sex in those who have acquired the rigidities of violence. a mechanized environment. This view is ably sponsored in Love and Deathby G. Legman, a study on violence in comics and literature. And his book certainly does not contradict anything that is said here. But surely there is also a lot to be said about the view that sadistic violence, real or fictitious, in certain situations is an attempt to invade, not only sexually but also metaphysically, the people who are the object of it. It is an effort to cross the boundaries of sex, to achieve sensations more intense than those offered by sex. It is certain that the ideals of pleasure of the Marquis de Sade were largely interwoven in the destruction ”(23) For having laid bare the queen, unbolted Miss America, McLuhan was accused of… moralism (24).

However, The Mechanical Bridewas relatively well received by critics. Even so, it was not exactly a bookstore success. At the time, McLuhan blamed this failure on "a certain influence of homosexuals in the publishing world, who were horrified by the masculine vigor of his prose and sought to castrate it" (25). Preparation for publication had lasted more than three years, during which time the editor-in-chief had constantly harassed McLuhan to rewrite or rewrite this or that part of his manuscript. Thirty years later, in an interview with Playboyand entitled "Marshall McLuhan: A Candid Conversation with the High Priest of Popcult and Metaphysician of Media" (26), he attributed the sluggishness of the book to the fact that it had been published "on the wire", "just in time. where the electric Bride was replaced by the electronic Bride ”(27). In 1974, in his introduction to Subliminal Seduction (1974) by Brian Key Wilson, he returned less vividly to the changes brought about by this substitution: “Things have changed electrically since I published The Mechanical. Flangein 1951. The abstract, austere, and inhuman chain goddess of love (28) was replaced by tribally anonymous, hula-hooped miniskirt gummies. Completely kissable, consumable and expendable, they don't expect much, because they know that the fragile playboy ego cannot withstand the threat of coercion or any commitment.

“Thanks to color photography, then to color television, the magnetic city is nothing more than a single erogenous zone. Every turning point immediately offers its share of extremely erotic situations, which mirror the media 'coverage' of the violence. 'Bad news' has long been the hard core of the press, indispensable in moving the mass of 'good news' that advertising represents.

“These forms of sex and violence are complementary and inseparable. It may seem pointless to wonder what would happen to wars and disasters without 'cover', for the cover itself is not only an increase in violence, but an incitement to violence.

“The disempowered person can easily be granted maximum coverage if they are involved in a sufficiently outrageous act of hijacking or destruction. In the age of electric speeds, it simply takes too long to practice the old model of success through perseverance. Why not grab the headlines instead of making a living? "(29). The best, in this essay, is yet to come.

In 1953 McLuhan was awarded a scholarship, which enabled him to found a multidisciplinary study group and journal, Explorations. There he published a series of articles on the subject he had taken up shortly before: the phonetic alphabet and its influence, through printing, on the development of the so-called “western” civilization. The result was The Gutenberg Galaxy, which, in all modesty, McLuhan characterized as an explanatory footnote to the work of Innis (30). He started from one of the main ideas of the latter, which was that inventions in the field of communication technologies lead to social and cultural changes; in short, that the media create their own environment, even the environment at all.Innis contributed to his analysis of the media by dividing the history of the “West” into two periods, each characterized by the predominance of a specific medium and of a suitable sensitivity: the period of writing and that of the 'print (31). The title of his next book was given by the conclusions of the work of the ethno-psychiatrist John Colin D. Carothers (1903-1989) on the psychology of blacks in East Africa (32). "McLuhan could well have turned away from The Mechanical Bride, because he did not know how to integrate at this stage the complexities of the social, aesthetic and neurocultural components of the texts which, according to him, had to be put into perspective simultaneously to meet the requirements. of its multidisciplinary program… '.He needed an etiology of mechanics that would effectively allow him to analyze the differences between mechanics and electronics so that they provided him with the basis of a great cultural theory on the model of Malaise in civilization, which remained an important model. This panoramic element was provided to him [, as we saw previously,] by Innis' idea that all technological media manifest through the biases of space or time. As for the element connecting the psychic to the mechanical, McLuhan took it from JC Carothers' analysis of how print technology influenced the psyche's response to phenomena. Carothers' book Culture, Psychiatry, and Written Word (1959) was, as McLuhan acknowledged,the direct stimulus of The Gutenberg Galaxy. The theme of Carothers 'article is that literacy in a society, or the lack of it, plays an important role in shaping the minds of its members and in shaping the forms of nervous breakdown they can suffer from.' Comparing these forms in sample groups of Africans and West Europeans, Carothers notes the coincidence of literacy with psychopathologies like schizophrenia, which leads him to the conclusion that, 'while the child Westerners are quickly introduced to [...] a multiplicity of elements and events which force them to see things from the angle of spatio-temporal relations and mechanical causality,the African child, on the contrary, receives an education which depends much more exclusively on speech and which is rather heavily loaded with drama and emotion. As a result, says Carothers' rural Africans live primarily in a world of sound […] while the West European lives much more in a visual world which is globally indifferent to him, a difference which is of fundamental importance for society. thought formation ”(33). Thus, Carothers allowed McLuhan to make the connection between the various questions which preoccupied him for a decade: psychic responses, the properties of oral and written language, spatiotemporal relationships, acoustic perception and visual perception.says Carothers' rural Africans live mainly in a sound world […] while the West European lives much more in a visual world which is globally indifferent to him, a difference which is of fundamental importance for the formation of thought ”(33). Thus, Carothers allowed McLuhan to make the connection between the various questions which preoccupied him for a decade: psychic responses, the properties of oral and written language, spatiotemporal relationships, acoustic perception and visual perception.says Carothers' rural Africans live mainly in a sound world […] while the West European lives much more in a visual world which is globally indifferent to him, a difference which is of fundamental importance for the formation of thought ”(33). Thus, Carothers allowed McLuhan to make the connection between the various questions which preoccupied him for a decade: psychic responses, the properties of oral and written language, spatiotemporal relationships, acoustic perception and visual perception.Carothers allowed McLuhan to link the various questions that had preoccupied him for a decade: psychic responses, the properties of oral and written language, spatiotemporal relationships, acoustic perception and visual perception.Carothers allowed McLuhan to link the various questions that had preoccupied him for a decade: psychic responses, the properties of oral and written language, spatiotemporal relationships, acoustic perception and visual perception.

According to McLuhan, three inventions have revolutionized human experience throughout history: the phonetic alphabet, the printing press and the telegraph, technologies each of which must be considered an "extension of man". 'that is to say an extension of one of its senses, being however understood, a very important point that should never be lost sight of during this presentation, that, if "we shape our tools, our tools shape us. then ”(34). The story can therefore be divided into four periods: the tribal era, the alphabetical era, the printing era and the electronic era. What causes the passage from one age to another is therefore the invention of a technology which, by profoundly influencing the way in which men communicate with each other, more or less profoundly modifies their mentality as well as their social organization.

In the tribal era, perception was synaesthetic, although hearing was the predominant sense; necessary for the success of collective activities (hunting, gathering and fishing) (35), on which men depended for their subsistence, hearing maintained and at the same time strengthened their sense of community. The alphabetic era, also known as the visual era, marks the dethronement of hearing by sight and, even more, the separation of sight from the other senses. Once fixed on a medium, words are largely taken out of context and lose their lively and immediate character. They can be read and re-read, analyzed. Hearing is no longer trustworthy. To hear was to believe; henceforth, to see (something written) is to believe. The phonetic alphabet sets up the line as a principle of organization of life. In a written text,the letters follow each other in a linear order. Thought processes are modeled on this linearity. Discursive reasoning is gradually replacing intuition. The invention of the alphabet thus promotes the sudden emergence of mathematics, science and philosophy. In addition, both author and reader are separated from the text, the readers themselves tend to be isolated from each other. Reading words, instead of hearing them, turns group members into individuals. Even though the words they read are the same, the act of reading is an individual act. A tribe no longer needs to meet to obtain information. Proximity becomes less important, the sense of community weakens.Thought processes are modeled on this linearity. Discursive reasoning is gradually replacing intuition. The invention of the alphabet thus promotes the sudden emergence of mathematics, science and philosophy. In addition, both author and reader are separated from the text, the readers themselves tend to be isolated from each other. Reading words, instead of hearing them, turns group members into individuals. Even though the words they read are the same, the act of reading is an individual act. A tribe no longer needs to meet to obtain information. Proximity becomes less important, the sense of community weakens.Thought processes are modeled on this linearity. Discursive reasoning is gradually replacing intuition. The invention of the alphabet thus promotes the sudden emergence of mathematics, science and philosophy. In addition, both author and reader are separated from the text, the readers themselves tend to be isolated from each other. Reading words, instead of hearing them, turns group members into individuals. Even though the words they read are the same, the act of reading is an individual act. A tribe no longer needs to meet to obtain information. Proximity becomes less important, the sense of community weakens.of science and philosophy. In addition, both author and reader are separated from the text, the readers themselves tend to be isolated from each other. Reading words, instead of hearing them, turns group members into individuals. Even though the words they read are the same, the act of reading is an individual act. A tribe no longer needs to meet to obtain information. Proximity becomes less important, the sense of community weakens.of science and philosophy. In addition, both author and reader are separated from the text, the readers themselves tend to be isolated from each other. Reading words, instead of hearing them, turns group members into individuals. Even though the words they read are the same, the act of reading is an individual act. A tribe no longer needs to meet to obtain information. Proximity becomes less important, the sense of community weakens.A tribe no longer needs to meet to obtain information. Proximity becomes less important, the sense of community weakens.A tribe no longer needs to meet to obtain information. Proximity becomes less important, the sense of community weakens.

If the phonetic alphabet allowed the individual to make himself visually independent of his tribe, the printing press, by reinforcing this tendency, contributed to the development of mass individualism. The production of paper in large quantities theoretically allowed everyone to become a writer, while the printing press, by making possible the mass production of books all identical to each other at affordable prices, potentially made all readers (36 ). In the era of printing, reading is an individual and private act (37). It contributes to making individuals strangers to each other and the individual, definitively expelled from the acoustic world in which his ancestors had lived, foreign to himself, by the introspection that it implies.

Before the appearance of electronic media, extensions of the human body were partial and fragmentary. For example, the book was an extension of the eye. Electronic technology (TV, computer, VCR, cell phone, Internet, video games, DVD, MP3, "smart phone", communication satellite, etc.), extension of electrical technology (telegraph, radio, telephone, film projector , phonograph, etc.) stretches the nervous system; it "is total and inclusive" (38): "We live today in the information and communication age because the electric media instantly and permanently create a total field of interconnected events in which all stakeholders participate. men. However, the world of public interaction has the same overall capacity for reciprocal integral action as that which,so far characterized our individual nervous systems. Indeed, electricity is organic in nature and its technological use in telegraph, telephone, radio and other forms strengthens the organic social bond. The simultaneity of electrical communication, also characteristic of our nervous system, makes each of us present and accessible to all other people in the world ”(39). The electr (on) ic era thus marks the return to the pre-alphabetic oral tradition, hearing and touch, which maintain and even develop the sense of community, become again more important than sight, a factor of individualism, with this difference, which perhaps does not emerge sufficiently in McLuhan's analysis, that oral communication which is essentially a question today is by definition mediate,publicized. For communicators to hear each other, their voice must first be transformed into electrical vibrations. As for seeing each other, they can only do so through interposed screens. As far away as possible from the natural and mental environment where their very distant ancestors lived, the reality in which they communicate tribally through machines that could not function without electricity is - we are not saying this - virtual .. A "retribalization" is underway, except that the tribe is no longer an agglomeration of families originating from the same layer, living in the same region, having a common language and beliefs and an organization social identical, but all of humanity. Electronic media put everyone in communication, in contact,with everyone, everywhere, instantly, at ever greater speed. Everyone lives and thinks in the same time and in the same space and at the same pace. The result is the fusion of the, so to speak, pantheistic individuals into a "global village" (40), for "[a] n consensus or external consciousness is now as necessary as private consciousness" (41).

The “retribalization” concerned only the white man, in particular “the elites of the Western world” (42), of whom, by the way, it would be desirable that they more often practice “one of their favorite sports” (43 ). Moreover, although McLuhan certainly considered the globalization of audiovisual means of communication in the more or less short term, it is more or less than in the "Western" world that they were widespread at the time when he published Understanding the Media (1964).

From the point of view of psychology, "retribalization" is a sign of regression: "The implosive (compressive) character of electrical technology turns the disc or the film of Western man upside down, in the heart of darkness. tribal, or in what Joseph Conrad called “interior Africa” ”(44). "Tribal regression in the historical sphere (is) (an) epistemological parallel (to) psychoanalytic regression" (45)

Racially, "retribalization" is neither more nor less than "de-westernization" (46) and, to put it mildly, a negrification, which no longer affects only "the elites of the Western world" (47) , but all of their white slaves. In the 1950s, Carothers judged "The resemblance between the European leukotomized patient and the African primitive [...] very complete" (48) Seven decades later, it is clear that a large part of the whites who would be diagnosed as healthy spirit did not have to be lobotomized to completely resemble the "African primitive". And outwardly and inwardly, the contemporary average Westerner exhibits some of the typical characteristics of the black man (49), starting with a telluric cerebrality and Priapo-Aphrodisian sensuality (50).

What, according to McLuhan, about the colored man? While white is "de-westernizing" by "retribalizing" under the effect of electronic media, races of color, particularly blacks, exposed at the same time to print and electronic technology, tend to "detribalize" , which McLuhan foresaw heavy consequences.

Indeed, colored peoples release “explosive and aggressive energies” (51). With literacy on the verge of hybridizing the cultures of Chinese, Indians and Africans, we are on the verge of such a release of human force and aggressive violence as the previous history of alphabet technology. phonetics will seem very flat ”(52). It is undeniable that the literacy of colored peoples during the colonial period caused "collective psychic upheavals" (53). However, at the end of the 1950s, Carothers could still make the observation, which apparently did not put McLuhan in the ear, that,“While the Western child is quickly initiated into [...] a multiplicity of elements and events which force him to see things from the angle of spatio-temporal relations and mechanical causality, the African child receives on the contrary, an education which depends much more exclusively on speech and which is rather heavily loaded with drama and emotion ”(54). Despite their electronic literacy, black Africans retain a strong sense of tribal belonging (55), continuing to claim the same lineage and to be part of a social group living in a determined territory. The origin of the “explosive and aggressive energies” that they release must therefore be sought elsewhere than in their “westernization”.the African child, on the contrary, receives an education which depends much more exclusively on words and which is rather heavily loaded with drama and emotion ”(54). Despite their electronic literacy, black Africans retain a strong sense of tribal belonging (55), continuing to claim the same lineage and to be part of a social group living in a determined territory. The origin of the “explosive and aggressive energies” that they release must therefore be sought elsewhere than in their “westernization”.the African child, on the contrary, receives an education which depends much more exclusively on words and which is rather heavily loaded with drama and emotion ”(54). Despite their electronic literacy, black Africans retain a strong sense of tribal belonging (55), continuing to claim the same lineage and to be part of a social group living in a determined territory. The origin of the “explosive and aggressive energies” that they release must therefore be sought elsewhere than in their “westernization”.by continuing to claim to be of the same stock and to be part of a social group living in a determined territory. The origin of the “explosive and aggressive energies” that they release must therefore be sought elsewhere than in their “westernization”.by continuing to claim to be of the same stock and to be part of a social group living in a determined territory. The origin of the “explosive and aggressive energies” that they release must therefore be sought elsewhere than in their “westernization”.

Four decades before the publication of Understanding the Media, the eugenicist, political scientist and journalist Lottrop Stoddard (1883-1950) had attributed "the rising tide of colored peoples (" The Rising Tide of Color ") to the assurance that they had taken by seeing the whites s' to kill during the First World War; although the European powers had enlarged their distant possessions, the time for decolonization, warned Stoddard, was approaching. Ever more numerous, the non-whites not only gave signs of agitation in the colonies, but above all physically threatened the metropolises. The migratory invasion would not delay. Stoddard, unlike McLuhan, attributed this revolt to essentially racial causes: “The revolutionary troubles which are affecting the whole world today are much deeper than is generally believed.Their root cause is not Russian Bolshevik propaganda, nor the end of the war, nor the French Revolution, but a process of racial impoverishment, which destroyed the great civilizations of the past and which threatens to destroy ours ”(56 ). Stoddard, at the time of whom nobody had studied the influence of the means of communication on the company and the man and did not even think that there could be one, does not establish any connection between what he called "The rising tide of colored peoples" and Lenin's declaration that "[communism is the power of the soviets, plus the electrification of the country […]" (57) Neither McLuhan nor Nur Ankh Amen should not have known this declaration (58), because otherwise they would not have failed to quote it, given the striking illustration it provides of their respective views,which obviously have nothing to do with each other, except with regard to the revolutionary character of electricity. McLuhan judges that "the substance (see note on the substance) of electricity has transformed everything" (59). "The Ankh [therefore electricity] is essential for the liberation of African peoples throughout the world" (60), prophesies Nur Ankh Amen. He emphasizes that it is not by chance that the invention of the electric battery coincides with the expedition of Napoleon I to Egypt. While he was at it, he could have pointed out that the ban on the slave trade was decreed by the Emperor in 1815, the same year the British Winsor imported gas lighting into France and Humphry Davy invented the safety lamp, with wire mesh, for minors; that the emancipation of slaves in the British Empire was proclaimed in 1838,the same year that the five-galvanometer telegraph was invented by Charles Wheatstone and Samuel FB Morse filed for a patent for the electric telegraph; that the abolition of slavery was promulgated in 1848, when, across the Channel, Frederick Collier Bakewell invented phototelegraphy, ancestor of the fax; etc. ; that, in short, at the same time as the nineteenth electric century liberated black, it saw the birth and development of the liberation movement of other eternal “oppressed”: women. From the 1950s, electrical appliances freed them from housework, a crucial step in endless emancipation which today results in an oblique and smiling enslavement of the white man and the emergence of power. of a truly gynecocratic type, in an atmosphere of diffuse and bleak misandry.Rights of “minorities” and electronic technologies go hand in hand. Nur Ankh Amen's book possibly reveals the deep, biological reason why white women and people of color have common interests and often elective affinities: some - and, needless to say, all women, whatever their color - and the others are conductors, some because of their genitalia (61), others, because of their skin, the extremely high level of melanin it contains (62)Needless to say, all women, regardless of color - and others are conductors, some because of their reproductive system (61), others, because of their skin, because of the extremely high level of melanin that 'it contains (62)it goes without saying, all women, regardless of their color - and the others are conductors, some because of their genitalia (61), others, because of their skin, of the extremely high level of melanin that 'it contains (62)

Finally, from the social point of view, “retribalisation” refers to matriarchy (63), to what Nur Ankh Amen calls Maâtiarchy (64).

"What will be, wonders McLuhan in the last pages of The Gutenberg Galaxy, the new configurations of mechanisms and literacy, once, in the new electric age, these old forms of perception and judgment interpenetrate? The new electric galaxy of events has already deeply penetrated the Gutenberg galaxy. Even without a collision, this coexistence of technology and consciousness causes trauma and tension in all living things. Our most ordinary and conventional behaviors suddenly seem twisted into gargoyles and grotesques. Familiar institutions and associations sometimes seem threatening and malicious. These multiple transformations, which are the normal consequence of the introduction of new media in any society, whatever it may be,require special study and will be the subject of another volume on understanding media in the contemporary world ”(65).

The Gutenberg Galaxy was awarded the Governor's Award in 1982 and allowed its author to become known in the United States.

Before concluding these observations on this work, an objection seems to us to be raised to the view that "our new culture of electricity once again gives a tribal foundation to our lives" (66) because it gives birth to a human type in which hearing is the most developed sense and that it establishes, thanks to mediated sound, a "global interdependence" between all men; and this objection is weighty. Indeed, it does not seem to us that hearing is the sense most required by electricity and the media that it operates. The users of digital media seem to us to be subjected to visual stimuli as much as to acoustic stimuli and perhaps even more since the marketing of the virtual reality headset,which all the members of the "community" (67) hasten to equip themselves.

Three years before the publication of The Gutenberg Galaxy , the United States National Association of Educational Broadcasters (NAEB) commissioned McLuhan with a project report titled “Understanding the Media”, with the aim of reforming four aspects of pedagogy: 1. educational goals; 2. the classroom; 3. the objects of study; 4. reading and writing methods (68). To write it up, McLuhan took a sabbatical year, after which he handed it over to the Federal Bureau of Education. He still sleeps in his drawers. In a paper published in The NAEB Journal, an employee of the institution wrote at the time: “Some of our members have read it, but I'm afraid most of them haven't read it. Some of those who acquired a copy of the report were discouraged from reading it because they had been somewhat baffled by the oral presentation of the results of his investigations that Dr. McLuhan had made to them (69). One of the ideas that caught this employee's attention in this high school new media curriculum, which included an introduction, projects and questions, a reading list, suggestions and a review of relevant media in tabular form (70), was that “the so-called 'content' of one medium is another medium. The notion of 'content' naturally begins with writing,whose 'content' is the medium of speech, but the effect of writing is not at all that of speech. The content of the radio is usually speech too, but the effect of the radio is neither that of speech nor of writing ”(71). In other words, and in a condensed form, in McLuhan's edited version of this report asUnderstanding the Media: The Extensions of Man (1964), “the medium is the message. "

" The persistent theme of this book, translated into French under the title of To understand the media ": the technological extensions of man, is that all technologies are extensions of our physical and nervous systems, which serve to increase power and speed ”(72) and, whether these extensions consist of the skin, hand or foot, whether they influence on the whole of the psyche and of society ”(73). Anything that amplifies or intensifies an organ, a sense or a function of the body, extends our field of action, increases our efficiency and acts as a filter to organize our relations with reality and to interpret the outside world is therefore considered as media. For example, the book extends the eye, the wheel the leg, clothing the skin, electronic circuits the central nervous system.

Language is also regarded as a medium or a technology because it constitutes an extension, or an exteriorization, of thought, which McLuhan almost identifies with consciousness. “It is the extension of man in speech that allows intelligence to detach itself from reality, which is much vaster. Without language, says Bergson, human intelligence would have remained totally absorbed in the objects of its attention. Language is to the intelligence what the wheel is to the feet and the body. It allows them (sic) to move from one thing to another more and more easily and quickly and to become attached to it less and less ”(74). There is a flip side. “Language extends and amplifies man but it also divides his faculties.Its collective consciousness or intuitive consciousness is diminished by the technical extension of consciousness that is speech ”(75).

The additional extensions that electronic technology allows are, however, unheard of: “While all previous technologies (with the exception of speech) had, in fact, extended certain parts of our body, we can say that electricity has invaded the body. central nervous system itself, including the brain ”(76). “After three thousand years of explosion, using fragmentary and mechanical technologies, the western world is imploding. During the Mechanical Ages, we had extended our bodies in space. Today, after more than a century of electrical technology, we have extended our central nervous system itself globally, abolishing space and time on our planet (77). "This extension is in a way terminal:" Quickly,we are approaching the final phase of the extension of man, the technological simulation of consciousness, where the process of creating knowledge will collectively (78) be extended to the whole of human society, just as we have already extended our senses and our nerves by different media. Whether the extension of consciousness, so long sought after by advertisers for specific products, will be "a good thing" is a question which admits of many answers "(79) and leaves McLuhan seemingly undecided.so long sought after by advertisers for specific products, will be "a good thing" is a question which admits of many answers "(79) and leaves McLuhan seemingly undecided.so long sought after by advertisers for specific products, will be "a good thing" is a question which admits of many answers "(79) and leaves McLuhan seemingly undecided.

He first plays the devil's advocate: "After having extended or translated our central nervous system into electromagnetic technology," he suggests, "all that remains is to transfer our consciousness to the computer world." In this way, we will finally be able to program consciousness so that it cannot be numbed or distracted by the narcissistic illusions of the entertainment world that beset humanity when it realizes that it is an extension of its own devices. If, he continues, the role of the city is to remake or translate man into a more appropriate form than that given to him by his nomadic ancestors,Could not the translation that we are currently carrying out of our whole life into the spiritual form of information make the whole world and the human family a single consciousness? "(80). As the entire planet is "mediated" electronically, the knowledge that all its inhabitants have of their own existence and that of the outside world seems necessarily to become uniform in what Teilhard de Chardin calls, following the chemist and mineralogist Vladimir\_Vernadski (1865-1945), the “noosphere”, “Thinking (human) layer of the Earth, constituting a new reign, a specific and organic whole, in the process of unanimization, and distinct from the biosphere (non-reflected living layer , although nourished and supported by it. "(81) And McLuhan quotesAs the entire planet is "mediated" electronically, the knowledge that all its inhabitants have of their own existence and that of the outside world seems necessarily to become uniform in what Teilhard de Chardin calls, following the chemist and mineralogist Vladimir\_Vernadski (1865-1945), the “noosphere”, “Thinking (human) layer of the Earth, constituting a new reign, a specific and organic whole, in the process of unanimization, and distinct from the biosphere (non-reflected living layer , although nourished and supported by it. "(81) And McLuhan quotesAs the entire planet is "mediated" electronically, the knowledge that all its inhabitants have of their own existence and that of the outside world seems necessarily to become uniform in what Teilhard de Chardin calls, following the chemist and mineralogist Vladimir\_Vernadski (1865-1945), the “noosphere”, “Thinking (human) layer of the Earth, constituting a new reign, a specific and organic whole, in the process of unanimization, and distinct from the biosphere (non-reflected living layer , although nourished and supported by it. "(81) And McLuhan quotesfollowing the chemist and mineralogist Vladimir\_Vernadski (1865-1945), the “noosphere”, “Thinking (human) layer of the Earth, constituting a new kingdom, a specific and organic whole, in the process of unanimization, and distinct from the biosphere (living layer not reflected, although nourished and supported by this one "(81). And McLuhan to quotefollowing the chemist and mineralogist Vladimir\_Vernadski (1865-1945), the “noosphere”, “Thinking (human) layer of the Earth, constituting a new kingdom, a specific and organic whole, in the process of unanimization, and distinct from the biosphere (living layer not reflected, although nourished and supported by this one "(81). And McLuhan to quoteThe Human Phenomenon, a work written in the years 1938-40 and revised in 1947-48 in which the Jesuit theologian had introduced the related notions of “planetization” and “the massing of Humanity”: “[…] as, under the effect of this pressure, and thanks to their psychic permeability, the human elements entered more into each other, their minds (mysterious coincidence) 'heated up' by coming together. And as if dilated on themselves, they gradually extended the radius of their zone of influence on an Earth which, by the same token, was always smaller. What do we see happening in the modern climax? It has already been pointed out many times. By discovery yesterday of the railroad, the automobile, the airplane, the physical influence of each man, once reduced to a few kilometers,now stretches hundreds of leagues. Much better: thanks to the prodigious biological event represented by the discovery of electromagnetic waves, each individual is now (actively and passively) simultaneously present to the totality of the sea and the continents, coextensive with the land (82). "However, contrary to what he suggests, when he declares, seized with a fit of faith, that" today, the computer looks like a tool of instantaneous translation, in every sense, of all codes and languages. The computer, in short, promises us a technological Pentecost, a state of universal understanding and unity ”(83), McLuhan, for his part, does not beatify“ universal cosmic consciousness ”(84). To understand what it consists of,we need to go further into the analysis that he offers of “human extensions” in their electronic forms, “extensions” whose development is linked to the constitution of the “global village”.

McLuhan judges that "conscious life" suffers "considerable trauma" from the telegraph (85) and that "the transition from mechanical technology to electrical technology is very traumatic and very difficult for all of us" (86). The most reluctant commentators on new technologies of McLuhan (87) note with satisfaction that he compares their effects to “anesthesia” and even, we will come back to in detail below, to “self-amputation”: "With the advent of electrical technology, man has deployed or placed outside of himself a 'live model' of the central nervous system itself and, to this extent, it is an evolution which seems to indicate a desperate and suicidal attempt at self-amputation,as if the central nervous system could no longer count on the physical organs to protect itself from the slings and arrows of an outrageous mechanism ”(88). In fact, when it comes to "anesthesia" McLuhan seems to distinguish between cases. "Technology as such has on its creators and users" a "numbing effect" in that they choose to subject "to an intense stimulus [only] one prolonged, isolated or 'cut off' sense" (89); Does this mean that it is different when at least two senses are stimulated electronically at the same time? “When the charm of a gadget or an extension of our body is new, there is narcosis or numbness in the area that has just been amplified” (90);does this mean that the numbness disappears as the "charm" ceases? As far as “self-amputation” is concerned, an unequivocally negative term, the use he makes of it is unequivocal, especially as, to illustrate it, he has recourse to the myth of a sadly mythical hunter. famous, of which he provides a remarkable interpretation. “The Greek myth of Narcissus,” he said, “relates directly to a reality of human experience, as the word indicatesNarcissus , derived from narkôsis , 'slumber'. The young Narcissus took for another person his own image reflected in the water of a spring. This extension of himself in a mirror so stifled his perceptions that he became a servomechanism of his own prolonged or repeated image. The nymph Echo tried in vain to make him fall in love with her by repeating words that he had said. He was desensitized. It had adapted to its extension and had become a closed system.

“The interest of this myth is to show that men are immediately fascinated by any extension of themselves made up of any material other than themselves. Cynics have assured that men fall more deeply in love with women who reflect their own image to them. Either way, the Narcissus myth in no way teaches that Narcissus fell in love with what he considered to be himself. Obviously, he would have had very different feelings about the image, had he known that it was an extension or a repetition of himself. The fact that we have long thought that Narcissus was a man who had fallen in love with himself and that he imagined that the reflection was that of Narcissus testifies to the bias of our intensely technological and therefore narcotic culture! "(91)

The torpor of the mind and its faculties caused by electronic media goes as far as numbness and even further: until the loss of consciousness of the body. McLuhan explained the reason for this in the following article, published in 1978 in New York Magazine (92) and in which he also developed reflections on television violence:

“With television, Shakespeare's' the world is a scene. transforms into 'the stage is a world', in which there is no audience and everyone has become an actor or participant.

“When we say that 'the medium is the message', it is to emphasize that any medium, whatever it is, creates an environment of services and bad services which constitutes the special effect and the character of that medium. Tony Schwartz remarks that one of the major aspects of the television image is that it uses the eye as an ear, as it is a form of audio-tactile resonance of countless voids that must be filled by the viewer:

“In front of the television, our eyes function like our ears. They never see a picture, just as our ears never hear a word. The eye receives a few light spots every milliseconds and sends these impulses to the brain.

“This mesh image is so completely gripping that it causes a semi-hypnotic trance; and this raises a question that confuses most people who do not understand the structural nature of our sensory experience. It was the Symbolists who insisted that the discontinuity is essential to tactile sensation and participation: their structures were never continuous or interrelated utterances, but suggestive juxtapositions.

“As Mallarmé says, 'To define is to kill. To suggest is to create '. The world of electrical information, in its simultaneity, still lacks visual connectivity and is still structured by resonant intervals. The resonance interval, as Heisenberg explains, is the world of touch, so the acoustic space is at the same time tactile.

“Any medium presents a figure whose background is always hidden, or subliminal (see infra, note 189 [ND E]). In the case of television, as in the case of telephone and radio, the subliminal background could be called the disembodied or disembodied user. In other words, when you are 'on the phone', or 'on the air', you do not have a physical body. In these media, the sender is sent and is instantly present everywhere. The disembodied user includes all those who are recipients of electrical information. These are the people who make up the mass audience, because mass is a factor of speed rather than quantity, although popular parlance makes it synonymous with mainstream.

“Disembodied man, deprived of his physical body, is also deprived of his relationship with Natural Law and physical law. As a disembodied intelligence, he is as intangible as an astronaut, but able to move much faster. Deprived of the physical mesh of Natural Laws, the user of electronic services is largely deprived of his personal identity. The television experience is an inner journey and is as addictive as many known drugs. The disembodied television user lives in a world that is both fantasy and dreamlike and is in a typical state of hypnosis which is the ultimate form and level of participation.

“The imaginary world is an interior world while the dream world is rather that of exterior attitudes and aspirations and delayed satisfactions. The fantasies are instantaneous and are sufficient on their own. The disembodied television user, who has a very imaginative nature, dispenses with the real world, even in the news. News automatically becomes the real world for the television user and is not a substitute for reality, but in itself represents immediate reality.

“Death on television is a form of fantasy.

“On television, violence is practically the only cause of death; it is only in television soap operas and still very rarely that someone dies of old age or disease. But the violence quickly accomplishes its deadly crime and the victim steps out of the camera's view. The connection between death and real people and real feelings is anonymous, clinical and forgotten in less time than it takes to spray a new deodorant that diffuses its scent even longer.

“Imaginary violence on television reminds us that much of violence in the real world is committed by people in search of a lost identity. Rollo May and others have pointed out that violence in the real world is the hallmark of the engagement of those who seek identity. At the frontier everyone is less than nothing and therefore the frontier manifests the patterns of tenacity and vigorous action of those who seek to discover who they are.

“The universal theme of nostalgia is a more characteristic form of the quest for identity under electrical conditions. When a world exists only in the imagination and memory, it is natural that the search for identity is nostalgic, so that today the revivals are so frequent that they are called ' 'recurrences' (in the recording industry).

“In his book Do It!, Jerry Rubin ([1938-1994)] activist and icon of the American counterculture in the 1960s and 1970s, who later switched to business [Ed]) wrote after the trial: 'Television creates myths bigger than reality. While a protest lasts for hours and hours, the TV condenses all the action into two minutes - a commercial for the revolution. On the television screen, news is less reported than created. An event occurs when it is on TV and becomes a myth ... TV is a non-verbal instrument, so turn off the sound, since no one ever remembers any of the words they hear (on TV): the spirit is a silent film in Technicolor. Media coverage of a demo is neither good nor bad. No matter what is said: the reports,these are the photos. '

“The social myth is a sort of mask of its time, a 'mystification' which is also a form of body language. It is this body language that is associated with the televisual form of the right hemisphere of the brain and puts us in direct relation to televised politics. While the left hemisphere is sequential and logical, related to speech and parsing, the right hemisphere is acoustic, emotional and intuitive and processes information simultaneously. The electrical environment tends to give a lot of stress and power to the right hemisphere, just as the old industrial and literate environment gave predominance to the left hemisphere. The left hemisphere had been favored by literacy and the market economy, with its quantitative objectives and its specialized structure.These worlds are increasingly outdated due to the immediacy of the environment and the reruns, which reinforces the simultaneous character of the representation that the right hemisphere gives of the experience.

“Electronic or disembodied man is automatically attached to the primacy of the right hemisphere. In the field of politics, the instant mask, a mythical structure, suddenly highlights the charismatic image of the political leader. It must evoke with nostalgia the memory of many characters who have been admired in the past. Politicians and parties give in to the magic of the leader's image. The arguments in the debates between Ford and Carter were as trivial as their political affiliation.

“If the disembodied man has a very weak awareness of the existence of personal identity and has been freed from all legal and moral obligations, he has also gradually turned to the occult, while pledging allegiance to the super- State as a substitute for the supernatural. The only political regime that appears to disembodied man as reasonable or close to him is totalitarianism - the state becomes religion. When loyalty to Natural Law declines, the supernatural remains the anchor of the disembodied man; and the supernatural can even take the form of those state mega-machines that Mumford said existed in Mesopotamia and Egypt some 5,000 years ago.The mega-machines of North America can take the form of this industry of manipulation of our social psyches ('corporate psyches') that is the advertising sector, with its fifty-three billion dollars of turnover , or they can take that of the equally important protection systems constituted by what Peter Drucker calls our 'pension fund socialism':

[…]

“In the meantime, our own mega-machine, the one that is used to make our daily activities, makes the world appear 'a sum of lifeless objects', as Erich Fromm explains:' The world becomes a sum of 'inanimate objects; from synthetic foods to synthetic organs, the whole man becomes part of the total mechanism which he controls and which simultaneously controls it. He has no project, no goal in life, except to do what the logic of the technique decides he has to do. He aspires to make robots one of the greatest achievements of his technical mind and certain specialists assure us that the robot will hardly be distinguished from living beings. This achievement will not seem so surprising, if the man himself is hardly distinguishable from a robot. '

“When the viewer himself becomes a sort of disembodied information model, the saturation of that model in an electric environment of similar models gives us the world of the contemporary television user. The same is true of the computer - the only technology that lives off and produces the same substance. "

This" disembodiment "is precisely what allows the formation of a" collective consciousness ", which they call" global "or, as McLuhan," cosmic "- or, now," virtual group "( 93), is based on the “principle of numbness”.

“The principle of numbness,” he explains, “comes into play with electrical technology, as with any other technology. When our central nervous system is prolonged and threatened, we have to numb it, otherwise we will die. So the age of anxiety and electric media is also the age of the unconscious and listless. But it is remarkable that it is also the age of the consciousness of the unconscious. Our central nervous system being strategically numbed, the tasks of consciousness and organization are transferred to our physical life, so that, for the first time, man has realized that technology is an extension of his physical body ”( 94) (emphasis added) and this consciousness is collective. “Consciousness […] of the Unconscious” (95), that is, for McLuhan, what is ultimately summed up in “our [collective] re-entry into the tribal night” (96), caused by “electricity and especially the radio ”(97).

For understanding the media, McLuhan gained international recognition. In 1967, he published, in collaboration with graphic designer Quentin Fiore, The Medium is the Massage: An Inventory of Effects, released in audio the following year. According to <https://marshallmcluhan.com/common-questions/> , “The title was in error. When the book came back from the typographer, it was on the Massage cover , as it always is. The title was supposed to be The Medium is the Messagebut the composer had made a mistake. When McLuhan saw the shell, he exclaimed: 'Let's drop it! It's brilliant, and on target! ' Thus, there are four possible readings of the last word of the title, all correct: Message and Mess Age ('The Age of Disorder'), Massage and Mass Age ('The Age of Masses') ”, besides“ mass ”also means“ mass ”. The pun, with McLuhan, is obviously never gratuitous, ornamental, it always has a heuristic function; he seeks to warn the reader, not simply of the moving ambiguity of the words, but also of what one might call their double bottom. The rest of the passage, quoted above, where Mc Luhan points out the complementarity of “bad news” and “good news” in the media, finds its place here:“The close relationship between sex and violence, between good news and bad news, helps explain the mania of advertisers to dip all their products in sex by erogenizing every outline of each bottle or cigarette. After reaching that state of bliss that precedes the moment the good news is about to burst, advertisers say, 'Better to add some bad news to it now and put some more in our pockets.' Let us remind them that LOVE, written backwards, makes EVOL - which translates into EVIL and VILE. LIVE, written backwards, does EVIL, while EROS, read in reverse, does SORE. Without forgetting SIN in SINCERE or CON in CONFIDENCE.helps explain the mania of advertisers to dip all their products in sex by erogenizing each outline of each bottle or cigarette. After reaching that state of bliss that precedes the moment the good news is about to burst, advertisers say, 'Better to add some bad news to it now and put some more in our pockets.' Let us remind them that LOVE, written backwards, makes EVOL - which translates into EVIL and VILE. LIVE, written backwards, does EVIL, while EROS, read in reverse, does SORE. Without forgetting SIN in SINCERE or CON in CONFIDENCE.helps explain the mania of advertisers to dip all their products in sex by erogenizing each outline of each bottle or cigarette. After reaching that state of bliss that precedes the moment the good news is about to burst, advertisers say, 'Better to add some bad news to it now and put some more in our pockets.' Let us remind them that LOVE, written backwards, makes EVOL - which translates into EVIL and VILE. LIVE, written backwards, does EVIL, while EROS, read in reverse, does SORE. Without forgetting SIN in SINCERE or CON in CONFIDENCE.'Better to add some bad news now to put some more in our pockets.' Let us remind them that LOVE, written backwards, makes EVOL - which translates into EVIL and VILE. LIVE, written backwards, does EVIL, while EROS, read in reverse, does SORE. Without forgetting SIN in SINCERE or CON in CONFIDENCE.'Better to add some bad news now to put some more in our pockets.' Let us remind them that LOVE, written backwards, makes EVOL - which translates into EVIL and VILE. LIVE, written backwards, does EVIL, while EROS, read in reverse, does SORE. Without forgetting SIN in SINCERE or CON in CONFIDENCE.

“Let's harden the flaccid sentimentalism of this mush with something daring and sinister.

As Zeus said to Narcissus:

'Watch out.' »(98).

On March 6, 1967, McLuhan was on the cover of Newsweek . In 1969, the same year that the first model router and the first file transfer protocols were released, McLuhan was interviewed by Playboy . Around the same time, Fortune called him "one of the greatest intellectual influences of our time," the New York Times "number one prophet of the age of enlargement of consciousness," US critic Gerald E. Stearn Harper, in McLuhan Hot and Cold, of "a thinker as stimulating as Freud and Einstein" (99). It would be an exaggeration to say that these praises did him neither hot nor cold (100), but not that this relatively playful nature kept his dignity on all the many television sets where he was distinguished among other things by his tendency to remain unmoved at puzzled laughter that some of his acid aphorisms triggered in the audience and on the contrary to smile at those of his own reflections which froze the measured enthusiasm of the audience.

In 1968 McLuhan published, in collaboration with the writer Jerome Agel and, again, with Quentin Fiore, a work whose title, War and Peace in the Global Village: an inventory of some of the current spastic situations that could be eliminated by more feedforward(101), suggested that it was about a deepening of the passage of La Galaxie Gutenberg where he observed that "the new interdependence imposed by electronics recreates the world in the image of a global village" ( 102). It is now important to clarify that, for McLuhan, the "global village" is not simply "the world seen as a single community united by telecommunications" ( Oxford English Dictionary ), but "a dynamic notion by virtue of which this which is global intensifies the experience at the local level and vice versa ”(103).

The organizing concept of his previous works was the media; that of War and Peace in the Global Village ”is war, a theme he touched upon inTo understand the media , by examining the role of weapons in the radically new society that electronic media were shaping. The advent of this radically new society was illustrated by the Vietnam War, or rather the fact that it was the first war covered live by the media. For this study of how war might be fought in the future in light of the wars of the past, McLuhan took inspiration from James Joyce 's Finnegan's Wake .

According to McLuhan, “Joyce is one of the only artists to have discovered that the new techniques of transport and communications upset our sensory life and consequently induce social changes […] To expose this theory, Joyce uses a particular literary process, which consists in sounding ten claps of thunder throughout his work. Each one presents itself as a cryptogram (a portmanteau word, of one hundred letters), that is to say a coded explanation of the stormy effects caused by the great technical upheavals in the history of humanity ”(104). To gain the best possible understanding, the reader should break the portmanteau down into distinct words, many of which are themselves portfolios of languages ​​other than English, and then pronounce it aloud.McLuhan asserts that the ten thunders ofFinnegan's Wakeeach represent a historical period, with the technologies that appeared there and the social and psychological consequences they had on man: 1. (From Paleolithic to Neolithic). Invention of language, fire and weaponry. Separation of East and West. Transition from breeding to the use of animals for agricultural work; 2. (Matriarchal period) Use of clothing as a weapon. First social conflicts; 3. (New matriarchal period) Birth of specialization and, with the invention of the wheel, development of transport, construction of the first cities; centralism; 4. Appearance of vegetable gardens and markets. Prostitution of nature to the market; 5. Invention of printing; 6. industrial revolution. Development of printing processes and individualism; 7.Invention of the radio. Reappearance of the tribal man; 8. Birth of film and Pop art. Re-union of sight and hearing; 9. Invention of the car and the airplane. The combination of centralization and decentralization puts cities in crisis. Speed ​​and death; 10. Invention of Television. Back to tribal participation. The last thunder is the turbulent and muddy awakening of the non-visual and tactile man (105). According to McLuhan, "Joyce's title directly refers to the orientalization of the West through electrical technology and the meeting of East and West" (106). By this he means that the experience of the Westerner has an increasingly introspective character (107).The combination of centralization and decentralization puts cities in crisis. Speed ​​and death; 10. Invention of Television. Back to tribal participation. The last thunder is the turbulent and muddy awakening of the non-visual and tactile man (105). According to McLuhan, "Joyce's title directly refers to the orientalization of the West through electrical technology and the meeting of East and West" (106). By this he means that the experience of the Westerner has an increasingly introspective character (107).The combination of centralization and decentralization puts cities in crisis. Speed ​​and death; 10. Invention of Television. Back to tribal participation. The last thunder is the turbulent and muddy awakening of the non-visual and tactile man (105). According to McLuhan, "Joyce's title directly refers to the orientalization of the West through electrical technology and the meeting of East and West" (106). By this he means that the experience of the Westerner has an increasingly introspective character (107)."Joyce's title directly refers to the orientalization of the West through electrical technology and the meeting of East and West" (106). By this he means that the experience of the Westerner has an increasingly introspective character (107)."Joyce's title directly refers to the orientalization of the West through electrical technology and the meeting of East and West" (106). By this he means that the experience of the Westerner has an increasingly introspective character (107).

In Take Today: the Executive As Dropout(1972), written with engineer, international consultant, and linguist Barrington Newitt, McLuhan, applying his concepts to the analysis of industry and enterprise (108), “undertakes to draw up an inventory of the effects of electrical speed on organizations operating in the post-industrial context ”as well as the consequences of the computerization of their management. McLuhan and Newitt contrast the economic theorists of the machine age of the 19th century, psychologically, intellectually and geographically fragmented and drawing ever sharper and impassable boundaries around their specialized knowledge and their nations, to the second half. of the twentieth century, marked by the substitution of the machine for the software and by the blurring of the boundaries between disciplines and,from the point of view of the economy in particular, of the borders between nations. This shift from centralization to decentralization and specialization to global vision is the result of the acceleration of the flow of information through electricity (109). “Regarding the consequences of the new software on managerial practices and organizational culture. McLuhan and Newitt explain how 'the old hardware equipment wasMcLuhan and Newitt explain how 'the old hardware equipment wasMcLuhan and Newitt explain how 'the old hardware equipment wasetherealized by means of design or software'. Due to the shift from the production chain to online information and the acceleration of the speed of information, the social role of managers, workers and consumers, according to the authors, is changing. Managers who want to avoid remaining 'diehards' in thinking about hardware equipment should become 'dropouts' - that is, they should avoid specialization and take a holistic view. Workers, in the new information, can overcome old divisions of work, play and leisure… consumers become producers and the public becomes an 'active participant'. Since the real-time information environment is becoming the new ground for social organization and action,the authors claim that words like 'class', 'history' and 'economics' no longer make sense. They thus criticize Marx's obsession with 'material' and visual models of classification "(110), a criticism which, however, is not sustainable:" new bureaucratic technologies and multi-user software, allowing workers to to do their work wherever and whenever they are, are extensions of Taylorism. Hyperproductivity becomes the main objective of a post-industrial enterprise integrated into financial and stock market flows in real time. As Ross (2003) has shown, knowledge workers in the Internet industry had 'good jobs' but faced the breaking down of the stable boundaries that had existed between work and personal life,excessive responsibilities and poor job security ”(111).

However, Take Today was right on at least one important point: "the old divisions of work, play and leisure" have been virtually abolished in the tertiary sector, including because the white collar or employee has been authorized to "work" electronically at - or "from" - home and that, conversely, the workplace has become the scene of a permanent role-playing game, the techniques of which are constantly being perfected, which periodically initiates them, by in situation ”intended to“ optimize the integration of skills ”, the“ animator ”or“ facilitator of role plays in companies ”, within the framework of“ continuing training ”. In addition, purely recreational "jobs" such as journalism have started to proliferate in recent decades.

By 1975, "Canada's intellectual comet", as Harper magazine called it in 1965 (112), had almost disappeared from the media sky as quickly as it had appeared there, and it is to Technology and Culture readers that McLuhan was the first to provide the new conceptual tool he had developed for understanding media: the tetrad, also known as the laws of the media (113).

The tetrad is a set of four laws for examining the effects of any technology or medium on society; in other words: a means of explaining the social processes underlying the adoption of a technology or medium. These four laws are presented, either in the form of questions (114):

- Que reinforces ( enhance), intensifies a medium?

- What makes it obsolete?

- What element (s) of what he had made obsolete does he re-use?

- What does it reverse or transform into when it is carried to the extreme of its potential (McLuhan here departs from Harold Innis' media theory by asserting that a medium " overheating ”, or reversed into an opposite form, when its potential is taken to the extreme)? ;

or in the form of assertions:

1. Any medium or any technology reinforces a human function;

2. In so doing, it makes obsolete the medium or technology that was previously used to enhance this function;

3. By reinforcing this function, the new medium or new technology retains something of the old;

4. When the limit of its possibilities is reached, the new medium or new technology is reversed or transformed into a complementary form - in the introduction to The Laws Of Media (1988), the reader is challenged to discover a fifth law or, failing that, a case where one of the four laws does not apply.

By virtue of these laws, which are simultaneous and not successive or chronological.language, which appeared, from the point of view of evolutionism, between 100,000 and 50,000 BCE, (1) strengthened interaction, (2) rendered mimesis obsolete, (3) restored cooperation, and (4) reversed in pictographic writing, the appearance of which, around 3000 BC, (1) strengthened memory and codification, (2) reduced the value of oral communication, (3) brought back the exploits of heroes and, around 1500 BC our era, (4) found its end in the alphabet, which (1) reinforced codification, (2) rendered pictographic writing obsolete, (3) reappropriated oral communication and, in the 15th century, (4) s 'inversa in block letters, which (1) favored alphabetic communication, (2) rendered the manuscript obsolete, (3) reclaimed Greek culture and, in the aftermath of World War II,(4) were reversed in computer science, which (1) increased the production of information, (2) rendered print obsolete, (3) revitalized the alphabet and, at the end of the 20th century, (4) inverted into the Internet (115). As early as 1967, McLuhan declared himself convinced of the imminent invention of a new medium, which, "whatever it is - it will perhaps be the extension of consciousness - will include television in its content, but not in its content. environment and transform television into an art form ”(116). Internet and digital networks (1) are developing immediacy; (2) render printed newspapers obsolete; (3) bring letter writing up to date and (4) appear to be converting into what transhumanism calls “global brain” (117).(3) re-emphasized the alphabet and, at the end of the 20th century, (4) was inverted into the Internet (115). As early as 1967, McLuhan declared himself convinced of the imminent invention of a new medium, which, "whatever it is - it will perhaps be the extension of consciousness - will include television in its content, but not in its content. environment and transform television into an art form ”(116). Internet and digital networks (1) are developing immediacy; (2) render printed newspapers obsolete; (3) bring letter writing up to date and (4) appear to be converting into what transhumanism calls “global brain” (117).(3) revitalized the alphabet and, at the end of the 20th century, (4) was inverted into the Internet (115). As early as 1967, McLuhan declared himself convinced of the imminent invention of a new medium, which, "whatever it may be - it will perhaps be the extension of consciousness - will include television in its content, but not in its content. environment and transform television into an art form ”(116). Internet and digital networks (1) are developing immediacy; (2) render printed newspapers obsolete; (3) bring letter writing up to date and (4) appear to be converting into what transhumanism calls “global brain” (117)."Whatever it is - it may be the extension of consciousness - will include television in its content, but not in its environment and will transform television into an art form" (116). Internet and digital networks (1) are developing immediacy; (2) render printed newspapers obsolete; (3) bring letter writing up to date and (4) appear to be converting into what transhumanism calls “global brain” (117)."Whatever it is - it will perhaps be the extension of consciousness - will include television in its content, but not in its environment and will transform television into an art form" (116). Internet and digital networks (1) are developing immediacy; (2) render printed newspapers obsolete; (3) bring letter writing up to date and (4) appear to be converting into what transhumanism calls “global brain” (117).

According to these laws, therefore, any technology, when it reaches its limits, is found in a new, more advanced technology. This evolutionary model explains the constant emergence of new technologies in the continuous cycle of the four laws of reinforcement, disuse, reappropriation and transformation.

In 1979 McLuhan began a collaboration with Bruce Powers, professor of communications at Niagara University and expert in new information technologies, to write a book to be called The Social Impact of New Technologies. It could not be completed, for McLuhan lost the use of speech and of his hands as a result of the stroke which struck him at the end of September of that same year. In 1989, Powers published, under the title The Global Village: Transformations in World Life and Media in the 21st Century , a compilation of McLuhan's writings and dialogues between the two. There was developed the idea, first exposed in To Understand the Media, according to which the technological extensions of consciousness had taken on such a scale that man was no longer able to understand their consequences (had he ever been able to understand them?). So, to the extent that the medium was the message, the message was already becoming almost impossible to decipher. McLuhan offered at least a precise conceptual framework for understanding the technological advances of the previous two decades.

Through new technologies, the Western world (re) became an "acoustic" space, in which, according to McLuhan, the Oriental had always lived and it was in this respect that he spoke, as we have indicated. above, the orientalization of the West through electrical technology. "In the second half of the 20th century," wrote Powers in the preface to The Global Village: Transformations in World Life and Media in the 21st century, the East will rush to the West and the West will embrace Orientalism, all in a desperate attempt to come to an understanding, to avoid violence. Peace depends on the ability to understand these two systems simultaneously ”(118). How Powers shows that he was orientalized: Orientals, in this regard, want nothing more than to make Westerners believe that they are seeking an understanding with them. Since we have just mentioned the Orientals, it is time to ask, if Asians live and have always lived in an essentially “acoustic” space, how it is that, besides paper, printing was invented by the Chinese, which they could not develop because, as McLuhan indicates, of the practical impossibility of printing the thousands of ideograms which account the Mandarin (119) and that the alphabet,whose uniform, continuous and fragmented character had as an “indirect consequence” the transformation of “acoustic space” (120), was invented, including according to ancient traditions, by the Phoenicians, as McLuhan admits without any difficulty.

Marshall McLuhan passed away on the night of December 30-31, 1980. Since then, his son has published or caused to be published several of his unpublished manuscripts: The Medium and the Light: Reflections on Religion and Media (2003), whose introduction, written by Eric McLuhan, begins with these words, which testify that the humor he inherited from his father has not faded over time: "The person who was most surprised by the conversion of Marshall McLuhan to Catholicism was probably Marshall himself ”(121); Understanding Me: Lectures and Interviews(2004), in the foreword in which his son reveals that he was only in private (several works by Teilhard de Chardin had been blacklisted) that McLuhan recognized, not without exaggeration, "his immense debt ”(122) to the Jesuit; Media and Formal Cause(2011) (123), which brings together, preceded by an introduction that puts McLuhan's work in its historical context and a foreword by Lance Strate, writer and professor in communication and media science at Fordham University , three texts by McLuhan on the notion of cause and a long essay (“On Formal Cause”) on the McLuhanian critique of the Aristotelian notion of formal cause. On McLuhan's treatment of this notion, media ecologist Robert K. Logan immediately tackled "one of the most controversial aspects of Marshall McLuhan's study of the media and its effects." , namely "the relation of his approach to causality and determinism" (124).

"There is absolutely nothing inevitable as long as there is a willingness to study events."

“I start with the effects and work around the causes”.

After highlighting from his study these two statements by McLuhan, Kogan clears the Canadian American of the accusation of technological determinism, showing that his "interest in the different types of causality" makes him a precursor of the theory of emergence (125), which is an alternative to mechanism as well as to spiritualism.

By way of conclusion to this introduction to the work of Marshall McLuhan, we will say a few words, first, of the famous distinction he made between “cold media” and “hot media”; secondly, subliminal messages, or rather, since, once again, the medium is the message, "subliminal mediums" and, third, after examining the reasons he gives for the existence and development of artificial sensory extensions , of the medium in its spiritualistic, parapsychological sense.

McLuhan ranks media on a scale that goes from coldest to hottest. A hot medium (radio, book, photography, film, etc.) is a medium that provides a large amount of one-way information and does not require the participation of the recipient to complete it. A cold medium (comic book, telephone, speech, television, etc.) is a medium that provides only a small amount of multi-sense information and requires the participation of the recipient to complete it. Because a warm medium hardly requires the participation of the recipient, it promotes "specialization and fragmentation". Because a cold medium requires the participation of the recipient, it stimulates a sense of community (126). A warm medium tends to induce hypnosis, a cold medium,hallucination (127). Cinema is a hot medium because it provides a large amount of information - it has high definition - and requires only one sense - hearing, while television provides a small amount of information - it has a low definition - and calls on both hearing and touch - television "is not so much (a visual medium) as (a medium) audio-tactile" (128): "Unlike film or photography, television is above all an extension of the tactile faculties rather than of the sight and it is the touch which requires the greatest interaction of all the senses. The secret to the tactile property of television is that the video image has low intensity or definition and therefore, unlike photography or film, does not provide detailed information about specific objects,but on the contrary implies the active participation of the spectator. The televised image is a mesh mosaic, not only of horizontal lines, but millions of tiny dots. The spectator is physiologically capable of capturing only 50 or 60, from which he shapes the image; thus he is constantly in the process of completing vague and blurred images, investing himself entirely in the screen and maintaining a constant creative dialogue with the iconoscope. The contours of the resulting comic book image kind of flesh out in the viewer's imagination, requiring great participation on his part; in fact, the spectator becomes the screen, while in cinema he becomes the camera. By asking us to constantly complete the spaces of the mosaic mesh,the iconoscope tattoos its message directly on our skin. Each spectator is therefore unconsciously a pointillist painter, describing, like Seurat, new forms and new images while the iconoscope invades his whole body (129). "

Was McLuhan watching too much television?

In a letter, he gave his son, then a young father, the following advice: "Make sure that Emily does not spend hours and hours in front of the TV." It is an abject drug that permeates the nervous system, especially in young people (130). "

“Obviously, when one measures his definition of the respective properties of each sense against the criteria of scientific empiricism, the distinctions established by McLuhan are of the highest fancy, but their poetic truth is more exact and more effective than any scientific treatise. writings on the question ”(131). It is not only “poetic”: isn't the computer screen today tactile? (132). The fact remains that technological advances made since the 1980s have rendered some of his deductions obsolete. As for television, today it is high definition, so that it provides as much information as the cinema and the viewer does not have to participate more than one who watches a movie in the cinema at the same time. creation of the image he sees. Rest,television uses the same techniques as cinema and, little known, typography (133). The television image has always been discontinuous and has become as fragmented as the cinematographic image. By their fragmented and discontinuous character, both, associated with the "framing", put the spectator in a condition to have a fragmented and discontinuous experience of the world, independently of the content of the programs, that of the "reality" shows included, which does not, if one can say that, that to dissociate it radically from its lived experience. Again, the medium is the message (134).associated with the "framing", put the spectator in a condition to have a fragmented and discontinuous experience of the world, independently of the content of the programs, that of the "reality TV" programs included, which, so to speak, only dissociates it radically from his experience. Again, the medium is the message (134).associated with "framing", put the viewer in a condition to have a fragmented and discontinuous experience of the world, independently of the content of the programs, that of the "reality" shows included, which, if we can say so, only dissociates it radically from his experience. Again, the medium is the message (134).

McLuhan was one of the first academics to incorporate the subliminal dimension of the media image into his research. Following the editorial success of Subliminal Seduction , the author of which had attended McLuhan's courses in Toronto, McLuhan, who, as previously indicated, wrote the preface to the work (135), retrospectively described The Mechanical Bride as being a study of the “subliminal effects of advertising” (136).

In reality, as we will explain, the subliminal image would almost be the tree that hides the forest.

From the point of view of the psyche, the mind is divided into two complementary parts: the realm of the conscious and the realm of the subconscious. Consciousness works linearly. It seeks to define the phenomena that the individual experiences and can only define one (limited number) at a time. It can momentarily store all the impressions sent to it by the sensory organs. Once a fact, impression or sensation has been defined, it comes out of consciousness to be recorded in memory, which resides in the subconscious. The subconscious is nonlinear and, moreover, foreign to temporality; he knows neither the past, nor the present, nor the future; it records everything that the individual experiences during his life,including information which is transmitted below the threshold of conscious auditory or visual perception. If an individual consciously remembers an experience he had at the age of five, he is subconsciously five years old at the very moment he recalls it. We can guess what use advertisers make of this property. Still from the point of view of the subconscious, immediate experience (eg repairing a car) and mediate experience (eg watching a mechanic fix a car on video) are equivalent. We can guess what use advertisers make of this property. When the consciousness is unable to define an element or solve a problem, it experiences trauma and closes and the undefined element or unresolved problem is transferred to the subconscious,following a process that psychologists call "defense mechanism". Three factors are responsible for the inability of consciousness to define an element or to solve a problem and the consequent trauma: contradictory information, which sows confusion in the mind (what disturbs the psychic life of an individual, i.e. 'is, for example, to learn that the candidate for whom he intends to vote in a given election is credited with a given percentage of the vote by television, a significantly higher percentage by the newspaper and a significantly lower percentage by radio); fear, which bypasses and obliterates all intellectual activity and substitutes emotion for reflection,the lowest judgmental instincts ("global warming" is one of the many imaginary threats mass mediums juggle - while obscuring real threats - in an attempt to fuel fear in viewers, listeners and broadcasters. Internet users); sensory overload, that is, the solicitation of one or more senses by an excessive number of stimuli, which causes the tons of information that consciousness receives simultaneously or in a short space of time are transferred to the subconscious in an effort to limit the effects of the trauma caused by its inability to process them: on certain channels, to information that, filmed by cameras which keep changing angle of view and shot, the mijaurea, often passing from the rooster to the donkey,streams one after the other are added the news which scroll continuously in the banner at the bottom of the screen as well as, to the left or to the right of it, sometimes even on both sides, a video whose content is linked or not to what he hears or not coming out of the mouth of the mijaurée and sees or not see one after another in the news banner. In this case, the desired effect is, even more than disinformation, over-information: by the saturation of the senses of the individual by means of a bombardment of information, it is a question of bringing up the most inferior regions. from his psyche the infra-human forces which simmer there while lowering his center of gravity from consciousness to the subconscious; a daily bludgeoning of news will have the effect of keeping him numb and paralyzed on this level,in a state oscillating cyclothymically between somnambulism and hallucinatory delirium. What McLuhan observed about advertisements in the early 1960s can apply to all types of media messages today: “They are not meant to be consumed consciously. They are designed as subliminal pills for the subconscious, in order to exert a hypnotic charm on it (137). "

"There are many reasons for this extension (electronic, or, for that matter, mechanical) of ourselves which plunges us into a state of numbness" (138), explains McLuhan, who relies here on Lewis Mumford as well as on research by the two doctors Hans Selye and Adolphe Jonas. According to the philosopher of technology, war and the fear of war should be seen as "the main motivations for the technological extension of our body", so much so that "the walled city itself (constitutes) an extension of our skin, just like housing and clothing ”(139). According to Selye and Jonas, “All extensions of ourselves, in disease or health, are attempts at balancing. Any extension of ourselves,they see it as a 'self-amputation' and find that the body resorts to this strategy when the perceptual powers cannot determine the cause of an irritation or remedy it ”(140). McLuhan derives the following law: “The central nervous system protects itself from the physical stress caused by all kinds of hyper-stimulation by adopting a strategy of amputation or isolation of the affected organ, sense or function. The stimulus of a new invention is therefore the stress caused by the acceleration of the rhythm and the increase of the load. For example, in the case of the wheel as an extension of the foot, the pressure of new loads resulting from the acceleration of exchanges caused by the written and monetary media immediately gave rise to the extension or 'amputation' of this part of our body. Wheel,repellant to combat increased loads, in turn provoked a new acceleration by the fact that it amplified a separate or isolated part (the rotating feet). The nervous system could only withstand this amplification by numbing or blocking perception […] ”(141)“ The principle of self-amputation as immediate relief from the tension weighing on the central nervous system applies very easily to the training of the means of communication, from speech to the computer ”(142). "Self-amputation" would therefore be an unconscious operation by which the individual defends himself against aggressions, external or internal, that his physical organs are unable or no longer to stop. But the underlying reason is given by Anthony Ludovici (143) who, from the 1920s,noted with dismay that the British population was "largely made up of backward or under-human, in the sense that they are neither fully bodily nor capable of functioning without artificial aids" (glasses, false teeth, etc.) . Ever more numerous and sophisticated, the extensions, electronic ones, which man has since been endowed with are basically nothing more than hide-and-seek, substitutes for qualities that man has lost, means derisory to give himself the illusion of remedying the degeneration which makes him powerless to face the world in an immediate, direct manner, without agent or intermediary means.nor able to function without artificial aids ”(glasses, false teeth, etc.). Ever more numerous and sophisticated, the extensions, electronic ones, which man has since been endowed with are basically nothing more than hide-and-seek, substitutes for qualities that man has lost, means derisory to give himself the illusion of remedying the degeneration which makes him powerless to face the world in an immediate, direct manner, without agent or intermediary means.nor able to function without artificial aids ”(glasses, false teeth, etc.). Ever more numerous and sophisticated, the extensions, electronic ones, which man has since been endowed with are basically nothing more than hide-and-seek, substitutes for qualities that man has lost, means derisory to give himself the illusion of remedying the degeneration which makes him powerless to face the world in an immediate, direct manner, without agent or intermediary means.derisory means of giving himself the illusion of remedying the degeneration which makes him powerless to face the world in an immediate, direct manner, without any agent or intermediary means.derisory means of giving himself the illusion of remedying the degeneration which makes him powerless to face the world in an immediate, direct manner, without any agent or intermediary means.

Etymology holds a central place in McLuhan's analysis of the media, but, oddly enough, he did not explore that of the word “media”.

From the Indo-European root "med", "to think", "to reflect", "to measure, weigh, judge", "to treat (a sick person)" or "to govern" (144) would derive in Greek " medéō " ("to take care de ") and in Latin" medeor "(" to treat ")," remedia re "(" to heal "," to give care to ")," meditor " (" to meditate "," to reflect "," to plan "), medius , "Who is in the middle, in the center", "intermediate"), "mediare" ("to share between two", "to be in the middle", "to be halfway"), "medicus" ("doctor"; "ring finger ") (145),"mediator "(" Mediator "," the one who mediates to make an agreement between people ") (146)," medium "(" middle of a space "," center "," part, at an equal distance from the ends ") , the plural of which gave in French "media", used in the general sense of the means of mass dissemination of information, advertising and culture in the United States for the first time in the early 1920s , while "medium" took the meaning of "individual endowed with the capacity to enter into communication with spirits" (147), or "person through whom the action of another being is manifested and transmitted abnormally by the conscious or unconsciously active will of this other being ”(148) in Anglo-Saxon spiritualist circles in the last third of the 19th century. “A media is an intermediary.For the sake of respecting the etymology, we should rather say 'a medium' […], but, this term evoking the divinatory arts, the use encourages the use of the words 'a media', 'of the media' "(149) ...

McLuhan seems to use the term " media " interchangeably , which appears in the title of the book that made him famous and that of " medium”, Which enters into the expression which made it pass to posterity. The only element which makes it possible to think that he understood the term of “medium” in its spiritualist and parapsychological sense also is constituted by the numerous references which it made to “A Descent into the Maelstrom” of Edgar Allan Poe; Poe indeed associated the technology of communication with the possibility of entering into communication with the dead (150). As soon as, at the end of the 19th century, electricity was commercialized, its promoters brought out its magical aspects and its affinities with spiritualism and telepathy did not escape the general public. In 1887, a lecture given by executives of the Edison Company ended with a performance that closely resembled a spiritualism session (151).

In 1920, in an interview with The American Magazin e, Edison said: "I have been working for some time on building a device to see if it is possible for personalities who have left this earth to communicate with us" ( 152); in the same year he made the same statement ("I have been thinking for some time of a machine or device that could be used by personalities who have passed into another existence or another sphere") to Scientific American , while paradoxically adding : "I do not believe in the existence of spirits" (153). As his Journal shows (154), he actually worked at the end of his life on what he called a " ghost box."(155). More than one scientist has continued his research on electronic communication with the dead (156).

The suggestion was made to Edison by Alexander Graham Bell (1877-1922) who would have invented the telephone to communicate with his deceased brother and who, in any case, was versed in spiritualism (157). Among the other renowned scientists who believed or seem to have believed in the possibility of provoking the manifestation of spirits through a medium and participated in spiritualism sessions, we include the chemist William Crookes (1832-1919) who also would have expected spiritualism to allow him to come into contact with his deceased brother (158), the evolutionary biologist Alfred Russel Wallace (1823-1913), the inventor of radio Guglielmo Marconi (1874-1937) and the inventor of television John Logie Baird (1888-1946) who claimed to have communicated mediumnically with Thomas Edison (159).Could it not be that the first idea of ​​their inventions and the means to realize them were "blown" to them during one of the sessions in which they participated? Rider Haggard, author of a short story calledShe and best friend of Rudyard Kipling, author of the new Wireless ( Wireless ), noted in his diary in 1918: "[...] it (Kipling) added that all that we succeed, we do not have ourselves , that it comes from other side. 'We are just sons of the telephone' […] 'It was not you who wrote She , you know, he said, it was something that wrote it through you', or something in this genre (160). "

Crookes is known among other things for being the inventor of spinthariscope (Greek spintharis, "Flicker") instrument for seeing alpha particles by means of the scintillations they produce when striking a screen made of a suitable phosphorescent material (161). It consists of "a small tube, closed, at one end by a zinc sulphide screen, at the other by a magnifying glass focused on the screen. Between the two is a metal strip, bearing a tiny (sic) fragment of radium, turned towards the screen and hidden from the side of the magnifying glass ”(162). The television tube is the direct descendant of the spinthariscope tube, while the phosphor television or computer screen derives from the zinc sulphide screen of the same device (163). But aren't screens now plasma?

If the term "plasma", coined by the Czech physiologist Johannes Purkinje (1787-1869) to designate the liquid part of the blood consisting of water, mineral salts, organic molecules, was only applied in 1928 to this material non-gas very hot strongly or totally ionized (164) of which the screens of the same name are composed, this one had been discovered and baptized "radiant matter" ("radiant matter") by Crookes in 1879, in a spinthariscope tube ( 165). However, the plasma screen causes, in addition to "halos, chromatic aberrations, image splitting, a multifocal phenomenon or even a sensation of reduced vision", so-called "ghosting" images. ) (166) precisely because of their resemblance to these fantastic apparitions. Is this a picture?

Towards the start of the Victorian era, people "often had difficulty distinguishing between telegraph and spiritualism" (167); “By the end of the Victorian era people were even less successful in distinguishing between radio and spiritualism. While telegraphy communicated by electric wires, radio communicated by invisible electrical means ”(168). In fact, the telephone, the first known device allowing remote correspondence by voice, “takes on a supernatural and strange character. By separating the space of communication from that of physical presence and immediate perception, he was also the first to create a 'cyberspace' in terms of a virtual reality within which the communicating parts could be put in relation. by partially extricating themselves from their respective positions.This aspect of telephone technology echoes the essential notion of modern spiritualism of an invisible parallel world overlapping our own and occupied by the disembodied presences of the dead […]. Like the telegraph, there is no obvious distinction between modern communication techniques and those of spiritualism ”(169).

A positive illustration of the link between any electrical device and death is the electric chair, developed, despite its opposition to the death penalty, by Edison (170). In fact, “any mode of connection to electricity (whether direct or not) produces effects on living things by connecting them to the dead (171). Here, the media machinery, the spiritualist staging and the experimentalism overlap.

During a mediumistic session, “the presence of spirits is always manifested by the combination of a material sign, a code and a language. The banter and lightness of the call-and-response game, which allows one to communicate with them, is thus accompanied by a feeling of dread and terror. For reality changes mode, and everything that was passive in a normal situation becomes active in a paranormal situation; thus the objects move, the mediums or the media are acted by an invisible force, the darkness brightens, the lights go out and come back on even when they are no longer under tension, etc. By reversing the polarities of the “normal”, the sign produced by the intangible imprints a movement of life on the inert elements (until it produces a sound relief on a flat spectrum). By logging in,by connecting to them, it animates them. And what applies to the first spiritualist experiences of the nineteenth century is still valid for those carried out with the emergence of the phenomena EVP (Electronic Voice Phenomenon [NDE]) or ITC (Instrumental Transcommunication [NDE]).

“This oscillation between play and terror on the one hand, the living, the spectral and the dead on the other - which qualifies the connections made during spiritualist experiences, of whatever nature and whatever time they may be -, is found in scientific protocols for observing certain electrical phenomena. At its simplest, with the tests produced in the laboratory on animals using electroshock, based on stimuli and responses, which are tests of resistance of living beings to electrical intensities, up to death. More underground, in the critical theory of electric media, when the latter subjects its objects (spectators or listeners) to the impacts of media-electric stimuli, to the effects produced by their intensity and power. Between the spiritualist phenomenon (animation of the inert),and laboratory experiences (annihilation of the living), the electrical connection of the media provides anesthesia or an aphasia of consciousnesses, a becoming-specter or an object becoming of the living.

“It remains to underline, however, an essential feature of these exclusively media spiritualist devices, which brings into play another transfer, of authority this one, realizing, in the definition of the media, an important tour de force or even a radical turn: with these protocols, the media indeed become mediums. And if electric machines are advantageously supplementing humans, it is also because they have clearly superior powers: arranged between them in a closed circuit [...] with a microphone, a frequency receiver and a recording tape recorder), up to 'sometimes producing signal return effects (use of feedback or feedback effects), well adjusted (set to certain frequencies), they float between two worlds.

"This definition of the media as a medium joins that of a purely electric, even electrically pure entity, and it is through the analysis of this, very implicitly, to the power of its effects on the spirits of the living that majority of the critical theories of the media, validating this hypothesis under certain conditions which fairly replay its terms. With Marshall McLuhan, the conversion of the physical properties of electricity in the psychic analysis of media powers is direct and systematic, since it is motivated by a theory of the media which claims to be entirely a theory of electricity (an identity marked by the radicality of the formula 'medium is message'). McLuhan - and after him a large majority of theorists - proposes a reading of the media as extensions or prostheses of the human.Electric media, as noted in the introduction to this text, are assimilated to extensions of consciousness, unlike mechanical media, such as the car for example, functioning as extensions of bodies.

“The possibility offered to the electric media to establish connections with the spirits must therefore be retained as a proposition common to the theoretical and spiritualist hypotheses: a difference of size, however, separates them, since in one case, the source of these connections is the brain of the living while in the other is the ether, space where the spirit of the dead navigates. The powers granted to the electric media are therefore modified: in the spiritualist experience, they allow one to penetrate the ether, to go "through", to tear the veil, to pass to the other side of the mirror; they help to cross a threshold. In the theoretical reading of McLuhan and his disciples, they propose an extension of the self which sets a limit of oneself as an image of oneself: one remains in front of a mirror, but one does not cross it. Death is still thereyet, that lurks. These two hypotheses validate the electric power of the media in opposite but not contradictory terms: both proceed by the affirmation of a revelation, according to an epiphanic mode for the first (appearance), according to an apocalyptic mode for the second (blindness by the light itself) ”(172).

BK, May 2019

(1) Philip Marchand, Marshall McLuhan: The Medium and the Messenger: a Biography, The MIT Press, Cambridge, Mass., P. 45.

(2) In a letter sent from Cambridge to his mother in 1935, he wrote: “If I had not met Chesterton I would have remained agnostic for a long time to come. Chesterton did not convince me of religious truth, but he did prevent my despair from becoming habit or becoming misanthropy ”(cited in ibid., P. 15).

(3) Proceedings of the Royal Society of Canada, Canadian Global Change Program, 1995, p. 51; Innis, Spatial bias and temporal bias, <https://www.collectionscanada.gc.ca/innis-mcluhan/030003-1030-e.html> .

(4) See Alain Lefebvre and Gaëtan Tremblay (eds.), Information highways and territorial dynamics, Presses de l'Université de Québec and Presses Universitaires du Mirail, 1998, p. 5.

(5) Harold A. Innis, A Plea for Time, Sesquicentennial Lectures, Frederiction, 1950, p. 11, cited in Philip Alphonse Massolin, Canadian Intellectuals, the Tory Tradition, and the Challenge of Modernity, 1939-1970, University of Toronto Press, Toronto, Buffalo and London, 2001, p. 46.

(6) Harold Innis, The Strategy of Culture. University of Toronto Press, Toronto, 1952, p. 15; he added: “The effects of these changes on Canadian culture have been disastrous. They threaten the life of the nation squarely ”(id., Changing Concepts of Time, Rowman and Litlefield Publishers, Inc., 2004, Lanham, Maryland, p. 13).

(7) James W. Carey, “Harold Adams Innis and Marshall McLuhan” in McLuhan Pro and Con, Pelican Books, Baltimore, 1969, p. 281.

(8) Philip Marchand, op. cit., p. 112.

(9) Their correspondence is held at the Lilly Library at the University of Indiana, Bloomington. See Edwin J. Barton, On The Ezra Pound / Marshall McLuhan Correspondence, <http://projects.chass.utoronto.ca/mcluhan-studies/v1_iss1/1_1art11.htm>

(10) Quoted in Liss Jeffrey, The Heat and the Light: Towards a Reassessment of the Contribution of H. Marshall McLuhan, Canadian Journal of Communication, No. 14, Winter 1989 [p.1-29], p. 9.

(11) Philip Marchand, op. cit., p. 112.

(12) Ibid., P. 113.

(13) Marshall McLuhan, The Mechanical Bride: folklore of industrial man, Beacon Press, 1967, pv

(14) Ibid., P. 8.

(15) Elena Lamberti, Marshall McLuhan's Mosaic: Probing the Literary Origins of Media Studies, University of Toronto Press, Toronto, Buffalo and London, 2012, p. 218.

(16) Shenandoah, vol. 3, Johnson Reprint Corporation, New York, 1972 [1st ed., Lexington, 1953], p. 78.

(17) Marshall McLuhan, The Mechanical bride: folklore of industrial man Marshall McLuhan Beacon Press, 1967, pv

(18) Julius Evola, Metafisica del sesso. Edizioni Mediterranée, Rome, 2013, p. 14-5.

(19) Eric McLuhan and Frank Zingrone (eds.), Essential McLuhan, BasicBooks, 1995, p. 25.

(20) Ibid., P. 20-1.

(21) ibid., P. 21. For media, mediums and female nature, see <https://elementsdeducationraciale.wordpress.com/2016/08/19/isis-1> .

(22) Ibid., P. 22. In addition to these three works of "fiction", let us point out, by Villiers de l'Isle-Adam, L'Ève future (1886), of which the following is a summary of the plot. “A young English aristocrat, Lord Ewald, wants to commit suicide, disappointed in love with Miss Alicia Clary, an actress of extreme beauty but who has the crippling fault of being equally stupid. Wanting to save his friend, the “great electrician” Edison (p. 789) builds him an andréid (neologism designating a state-of-the-art android automaton) which he calls Miss Hadaly (“ideal” in Iranian according to the author), in perfect style. resemblance of the young woman, trying to convince the young Lord to elect in his heart this simulacrum. Hadaly is an illusion of life, an "electro-human" (p. 877), a sort of "electric ideal" (p. 977) which functions thanks to electricity, considered as the soul of the universe,and more mysteriously, thanks to suggestion and spiritualism (linked to the nervous fluid of animal magnetism). Electricity and movement, synonymous with life, ward off death to give immortality to the image of desire. If the body of this artificial woman comes to life thanks to the help of electrical science, her soul will be moved by a spirit, Sowana, whose mediumistic power over the electric body is to "incorporate itself into it and [to] animate it with its 'supernatural' state ”(p. 1006). The soul commands, in a way, the bodily device of the machine, by the nervous induction of electricity: there is a sort of identity of substance between this mysterious fluid and the soul which communicates with the world of spirits. Sowana,whose mysterious origin we will learn at the very end - it is about the mediumistic spirit of a comatose woman, Mistress Anderson -, will not be incarnated definitively in Hadaly except on the sole condition that the young man is willing to to elect, science not being sufficient to ensure the illusion. »(Jean-Pierre Sirois-Trahan, 'The Electric Ideal'. Cinema, electricity and automaton in L'Ève future by Villiers de l'Isle-Adam, in Olivier Asselin, Silvestra Mariniello and Andrea Oberhuber (edited)) , The Electric Age. The Electric Age, The University of Ottawa Press | University of Ottawa Press, 2011 p. 131-154). It was in L'Ève future that the cinematographic device was first described, possibly invented, almost twenty years before the Enlightenment Brothers screened the first film in public, by the poet, painter,musician, physicist and chemist Charles Cros (1842-1888) (see ibid. as well as Giusy Pisano, Une archeologie du cinema sound, CNRS Editions, 2004, p. 145). If the author of this study was obviously not sensitive to the sovereign irony of this satire of positivism that is L'Ève future, he has well grasped the macabre character that the cinematographic spectacle assumed for the French writer.

(23) Eric McLuhan and Frank Zingrone (eds.), Op. cit., p. 22.

(24) Richard Cavell, McLuhan in Space: A Cultural Geography, University of Toronto Press, Toronto, Buffalo and London, 2002, p. 32 and sqq.

(25) Philip Marchand, op. cit., p. 118.

(26) Marshall McLuhan: A Candidate Conversation with the High Priest of Popcult and Metaphysician of Media, Playboy, March 1969.

(27) Quoted in Philip Marchand, op. cit., p. 119.

(28) "Assembly-line love goddess" can be translated as "assembly-line love goddess" or, as we have done, "assembly-line love goddess", depending on whether the we break down the expression into "assembly-line" and "love goddess" or "assembly-line love" ("goddess") (" goddess ").

(29) Quoted in Marshall McLuhan, Culture Is Our Business, Wipf & Stock, Eugene, Oregon [1st ed., Ballantine Books, 1970], p. 1-2; Subliminal Seduction: Are You Being Sexually Aroused By This Picture? aka Ad Media's Manipulation of a Not So Innocent America, Prentice-Hall, New York, 1974, Information overload equals pattern recognition. Media Ad-vice: An Introduction by Marshall McLuhan,https://ionandbob.blogspot.com/2018/05/marshall-mcluhan-writes-ezra-pound.html .

(30) Marshall McLuhan, The Gutenberg Galaxy: The Making of Typographic Man, With New Essays by W. Terrence Gordon, Elena Lamberti and Dominique Scheffel-Dunand, University of Toronto Press, Toronto, Buffalo and London, 2011 [1st ed., University of Toronto Press, 1962, to which the following references will be made in this work], p. xii.

(31) Harold Innis, Empire and Communications. Oxford, Clarendon Press, 1950; Paul Heyer, Harold Innis, Rowman & Littlefield Publishers, Inc., 2003, p. 46.

(32) Charged in the 1950s by the colonial authorities of Kenya to study the causes of the fierce armed opposition of the natives to the colonial power, his field investigation led him to the conclusion that they rejected the modernity that the colonizers had introduced into their environment. “The essence of his analysis amounts to making of this socio-political movement a psychopathological phenomenon determined both by the personality of the Kikuyu, itself closely linked to their culture” non-alphabetic and dominated by forms of thought “magical” - “ and by the collective psychic upheavals caused by the encounter with European society ”(Didier Fassin, The policies of ethnopsychiatry, L'Homme, n ° 153, January-March 2000, available at the following address:http://journals.openedition.org/lhomme/14 , accessed April 30, 2019), whose culture was on the contrary alphabetical and rational.

(33) Richard Cavell, op. cit., p. 48.

(34) Robert K. Logan, The Extended Mind: The Emergence of Language, the Human Mind, and Culture, University of Toronto Press, Toronto, Buffalo & London, 2008, p. 225.

(35) “The hunter,” he declared during an interview with the Express in 1972, “makes his perceptions work, because he must be able to fully read his environment”. L'Express goes further with… Roland Barthes R. Laffont, 1973, p. 430.

(36) “In the 13th century, the introduction of paper in Europe had already accelerated the pace of correspondence and enabled more men to become their own scribe. Printing facilitated the standardization of written works by breaking with the diversity of forms of manual calligraphy that characterized the copied books. This technical innovation led to a tremendous growth in the number of published works, which contributed to the rediscovery of ancient texts (Greek and Latin). After the humanists, like Erasmus of Rotterdam, Martin Luther mobilized this new classical culture to demand a profound reform of the Christian Church. This first communication revolution caused an irremediable break in the history of Europe.It forever overturned the rules of domination and resistance, because the development of long-distance links authorized by the printing press extended the chain of interdependencies linking people to each other (Gérard Noiriel, Une histoire populaire de la France: De la Hundred Years War to the present day, Agone. In fact, paper was available in large quantities in Europe as early as the 12th century: “The manufacture and export from Egypt of papyrus paper continued until the introduction by the Arabs of cotton paper, first made in Damascus, as indicated by its name of charta Damascena, bambacina or bombycina and cuttanea. Then a struggle was established between the paper made with cotton and the paper made with papyrus;this struggle ceased by the annihilation of both when, in the 12th century, a means was discovered of making paper from the scraps of hemp and flax crushed and reduced to pulp. The price of this new paper, so higher than the previous ones, was at first very high, since we see the first impressions (from 1457 to 1470) executed rather on vellum than on paper. But soon the paper, by its abundance and the modesty of its price, definitively prevailed on the vellum which fell more and more into disuse. However considerable the production of paper, either from papyrus or from cotton, it was almost nil when compared to the large production of paper made in the 12th century with pulped rags, and produced sheet by leaf, by the hand of the worker,production which was in its turn surpassed at the beginning of this century [XIXth] in a not lesser proportion, when the hand of man yielded its painful toil to those marvelous and indefatigable machines which manufacture paper of indeterminate length, with a such rapidity that, using only the machines of our paper mills in Sorel and Mesnil, we could easily, in less than a year, wrap a sheet of paper nearly two meters wide around the circumference of the globe ”( Émile Egger, On the price of paper in antiquity, Paris, 1857, p. 20-1) .. In the era of printing, reading is an individual and private act (The final privatization of reading is a process which came to an end in the second half of the 18th century (Alexandre Wenger, La fiber littéraire: le discours medicale sur la lecture au XVIIIe siècle,Droz, Geneva, 2007, p. 212, note 23).

(37) The definitive privatization of reading is a process that came to an end in the second half of the 18th century (Alexandre Wenger, La fiber littéraire: le discours medicale sur la lecture au XVIIIe siècle, Droz, Geneva, 2007, p. 212, note 23).

(38) Marshall McLuhan, Understanding the Media. The Extensions of Man, McGraw Hill, NY, 1964, p. 57 (the translations of the passages quoted here are our own); see also [https://evolutionofmedia342.wordpress.com](https://evolutionofmedia342.wordpress.com/) .

(39) Ibid., P. 333.

(40) The expression “global village” was indeed coined by McLuhan. Nevertheless, as early as 1948, Wyndham Lewis, no doubt still intoxicated by the military victory of the democracies over the Hitler German, was pleased, in one of those outbursts of disinterested stupidity of which he was accustomed, that, because of the news technologies, “the Earth (had) become one big village, covered with telephones” (America and the Cosmic Man, 1948, cited in Paul Ivar Hjartarson, Gregory Brian Betts and Kristine Smitka (eds.), Counterblasting Canada: Marshall McLuhan, Wyndham Lewis, Wilfred Watson, and Sheila Watson, The University of Alberta Press, Edmonton, 2016, p. 7). In 1943, no doubt excited by the first defeats of the Wehrmacht, he said in third person,in a conference entitled The Frontiers of Art or The Cultural Melting Pot: “Given that tomorrow's television will allow us to be physically present (in our living room, a screen for long-distance projections on one of the its walls) to events all over the world: given the vast development, in the near future, of air travel, which will abolish distances and singularities: given the cultural standardization which has already resulted and which must result from more and more in the future: given all this - all these technological devices and many others that expand our horizons make absurd the ancient partitions and closed doors of our earthly habitat,Mr. Lewis is convinced that national or nationalist cultures (because we always come to that) must disappear ”(cited in ibid.)

McLuhan announced the advent of the “global village”, discovered and explained the causes and described the consequences, but, contrary to what is said here and there (François Richaudeau et al. [Ed.], The sciences of action: Theories and practice, Les encyclopédies du savoir moderne, C E. P .L, Paris, 1974, p. 39.), has never celebrated or promoted it. “There is,” he says, “more diversity, less conformity under one roof, in any family, than in the thousands of families in the same city. The more you create the conditions for a village, the more there is discontinuity, division and diversity. The global village absolutely guarantees maximum disagreement on all points. It never occurred to me that uniformity and tranquility were the properties of the global village.It contains more resentment and envy […] I do not approve of the global village. I say we live there (cited in Carmen Birkel, Angela Krewani and Martin Kuester, McLuhan's Global Village Today: Transatlantic Perspectives, Routledge, 2016, p. 41). “When people get closer to each other they become more and more wild, impatient with each other […] the global village is a place of very difficult interactions and very abrasive situations” (quoted in Stephanie McLuhan and David Staines [eds.], Marshall Mcluhan, Understanding Me: Lectures and Interviews, M&S, Toronto, 2003, p. 264). “[…] The only alternative is to figure out everything that is going on, then neutralize it as much as possible, turn off as many switches as possible and frustrate them as much as possible.I am resolutely opposed to any innovation, any change, but I am determined to understand what is going on because I have no intention of being crushed by the steamroller. A lot of people seem to think that if you're talking about something recent, you're for it. In my case, it's the exact opposite. If I speak about something, it is almost certainly that I am resolutely opposed to it and it seems to me that the best way to oppose it is to understand it, which then allows me to turn the switch off ”(ibid ., p. 101-2).it is exactly the opposite. If I speak about something, it is almost certainly that I am resolutely opposed to it and it seems to me that the best way to oppose it is to understand it, which then allows me to turn the switch off ”(ibid ., p. 101-2).it is exactly the opposite. If I speak about something, it is almost certainly that I am resolutely opposed to it and it seems to me that the best way to oppose it is to understand it, which then allows me to turn the switch off ”(ibid ., p. 101-2).

(41) Id. Understanding, p. 57.

(42) Quoted in Artur Skweres, McLuhan's Galaxies: Science Fiction Film Aesthetics in Light of Marshall McLuhan's Thought, Springer, 2019, p. 86.

(43) In his last television interview, McLuhan said: “tribal men, one of their favorite sports is killing each other (quoted in Marcel Danes (ed.), Encyclopedia of Media and Communication, University of Toronto Press, Toronto, Buffalo and London, 2013, p. 313. Anyway, The "tribal man" is not a rehash of the "good savage" dreamed of by the Jesuits in the 17th century before being mythologized in the following century by contractualist philosophers (see Olive P. Dickason, Le mythe du sauvage, translated from English by Jude Des Chênes, Les Editions du Septentrion, 2003, p. 99; Réal Ouellet, Le Beau, le Bon et le Mauvais Sauvage, French Quebec, n ° 123 [p. 67–70]),Nor is the “Natural Law” to which McLuhan often positively referred from 1977 onwards that of rationalist philosophers, nor does it correspond exactly to that of Christian moral theology. So far from being defined respectively as the set of immutable rules of conduct imprinted by a supreme being in the consciousness of man or from being limited to "the expression of the original moral sense which enables man to discern through reason what good and evil are, truth and lies ”(Catechism of the Catholic Church, § 1954), it encompasses“ physical perceptions and metaphysical beliefs in dynamic cognitive harmony. Hence the idea of ​​the universality of human actions and thoughts, which McLuhan, in the final analysis, places in the universal body of Christ (Marcel Danesi,Giambattista Vico and Anglo-American Science: Philosophy and Writing, De Gruyter, Berlin and New York, p. 17), which, on the other hand, he leaves outside his writings (with one exception: "The computer […], he suggests, promises through technology a Pentecostal experience of universal understanding and unity" (Understanding the Media, p. 80); idea of ​​the universality of human actions and thoughts which stems from the prejudice that speaking, because all men are endowed with it, and even that it is specific to the "human species », Potentially makes all men brothers and equal; an idea whose emergence in a person convinced of the civilizational superiority of the oral over the written is paradoxical, because Christianity, like all Abrahamisms, is above all,despite the great importance that this religious ideology makes of the “Word” and of the “Verb” and even if this expression is of Koranic origin, a “religion of the Book”: “Christianity […] is a religion of the book in the sense that religious truth is constructed and defended on the basis of a set of specific texts to which absolute authority is granted ”(Einar Thomassen [ed.], Canon and Canonicity: The Formation and Use of Scripture, Museum Tusculanum Press, University of Copenhagen, 2010, p. 7); one of the "most significant criteria in the choice of canonical texts" is "the link of a writing to the apostolic tradition and its antiquity" (see Marie-Françoise Baslez, Comment notre monde est né Christian, Éditions CLD, Tours , 2008). Christian and, moreover, a practicing Christian,McLuhan could not fail to have universalist tendencies ("he writes, of Pentecost:" After this experience, all things past, present and future are established in the mind. Casuistry, ethics, doctrine , race - everything is transcended ”(W. Terrence Gordon, Marshall McLuhan: Escape Into Understanding, Stodart, Toronto, 1997, p. 27), nor not to be so monogenistic; it is in this context that we must understand his claim on several occasions that, under the influence of electricity and speed, "man becomes tribal again. The human family becomes one tribe again" (see, for example, Understanding the Media , p. 172) However, he did not conceive of the biblical theory of the original unity of mankind racially.“After this experience, all things past, present and future are established in the mind. Casuistry, ethics, doctrine, race - everything is transcended ”(W. Terrence Gordon, Marshall McLuhan: Escape Into Understanding, Stodart, Toronto, 1997, p. 27), nor not being so monogenistic; it is in this context that we must understand the assertion he has made on several occasions that, under the effect of electricity and speed, "man becomes tribal again." The human family is once again a single tribe ”(see, for example, Understanding the Media, p. 172). However, he did not conceive of the biblical theory of the original unity of mankind racially.“After this experience, all things past, present and future are established in the mind. Casuistry, ethics, doctrine, race - everything is transcended ”(W. Terrence Gordon, Marshall McLuhan: Escape Into Understanding, Stodart, Toronto, 1997, p. 27), nor not being so monogenistic; It is in this context that we must understand the assertion he has made on several occasions that, under the effect of electricity and speed, "man becomes tribal again." The human family is once again a single tribe ”(see, for example, Understanding the Media, p. 172). However, he did not conceive of the biblical theory of the original unity of mankind racially.race - everything is transcended ”(W. Terrence Gordon, Marshall McLuhan: Escape Into Understanding, Stodart, Toronto, 1997, p. 27), nor not be so monogenistic; it is in this context that we must understand the assertion he has made on several occasions that, under the effect of electricity and speed, "man becomes tribal again." The human family is once again a single tribe ”(see, for example, Understanding the Media, p. 172). However, he did not conceive of the biblical theory of the original unity of mankind racially.race - everything is transcended ”(W. Terrence Gordon, Marshall McLuhan: Escape Into Understanding, Stodart, Toronto, 1997, p. 27), nor not be so monogenistic; It is in this context that we must understand the assertion he has made on several occasions that, under the effect of electricity and speed, "man becomes tribal again." The human family is once again a single tribe ”(see, for example, Understanding the Media, p. 172). However, he did not conceive of the biblical theory of the original unity of mankind racially.The human family is once again a single tribe ”(see, for example, Understanding the Media, p. 172). However, he did not conceive of the biblical theory of the original unity of mankind racially.The human family is once again a single tribe ”(see, for example, Understanding the Media, p. 172). However, he did not conceive of the biblical theory of the original unity of mankind racially.

(44) Marshall McLuhan, Understanding, p. 57.

(45) John Fekete, “McLuhanacy: counterrevolution in cultural theory”, in Gary Genosko (ed.), Marshall McLuhan: Fashion and Fortune, vol. 1, Routledge, London and New York, 2005, p. 64; . "Today we are obliged […] to make this inner journey and to meet the self in its primitive inner state" (Marshall McLuhan, "Love, Saturday Night", LXXXII, February 1967, p. 27, cited in ibid. ); he adds: "The acceleration of the movement of information has the effect of placing the entire human unconscious outside of ourselves as an environment - and thus creating what appears to be in all respects a world. crazy. The Unconscious is a world where everything happens at the same time, without any connection, for no reason. We make the outside world as crazy and confused as our own unconscious always has been ”.

(46) Id., Understanding., P. 92.

(47) See supra, note (38).

(48) At the end of the 1950s, Carothers judged “[t] he resemblance between the European leukotomized patient and the African primitive […] very complete” (René Collignon, La psychiatrie coloniale française en Algérie et au Sénégal. In Tiers- Monde, t. 47, n ° 187, 2006. Mental health in the North-South relationship [p. 527-546], p 541).

(49) It is clear that a growing number of white youth are dreaming of themselves as black, black, or female, or perhaps both. Their privileged idols, made to measure by the media, are, artists or sportsmen, blacks, whose nonchalant and invasive body language they like to imitate, the swaying gait, to mimic the choppy speech and the heavy intonations. White teenage girls are not left out. Recently, on "social networks", some of them pass themselves off as black with a lot of foundation, powders of all kinds, hair irons, UV sessions, even operations. of cosmetic surgery (see, about this phenomenon, which is called "blackfishing" or "niggerfishing", Marie Jaso, "On Instagram, these white influencers pretend to be black", November 9, 2018,https://www.huffingtonpost.fr/2018/11/09/niggerfishing-instagram\_a\_23584555/ ; see also, while we are dealing with acute pathologies, "A white model turned black is convinced: her children will be born with black skin", January 22, 2019, <https://www.sudinfo.be/id97445/> article / 2019-01-22 / a-white-turned-black-model-is-convinced-her-children-will-be-born). The most unknown to blacks, crowned with the media-administrative status of "refugees", once gathered, under the obliquely benevolent gaze of the para-mafia governments in charge of European countries, by the countless non-governmental criminal organizations which are rife in the Mediterranean or elsewhere, they are greeted almost as saviors by the innumerable charitable criminal associations which, subsidized, at the expense of the white taxpayer, by these para-mafia governments, are rampant in the four corners of Europe. By sadomasochism? It is certain that these white criminals and malefactors take pleasure in making white patriots suffer,by inflicting on them the presence of parasitic populations of color whose mentality and culture are totally foreign to those of white peoples and by allowing these parasitic populations to benefit from free services more and more numerous than more and more white patriots do. 'can no longer afford to pay. It is also certain that they seek suffering, not only their own, by self-flagellating because of the so-called "crimes" that they have come to suggest to themselves that the whites have committed in the world. past against people of color, but also that of their offspring, who, to pay the “pensions” of millions of extra-European “refugees” who will never have worked or contributed to Social Security in their “host country” », Will be forced to work until,let's not even say 70 or 75 years, but their death: their death, which will be slow, as slow as, for the pharmaceutical industry, juicy, because, thanks to the dysgenic miracles operated by Judeo-Arab medicine on whites since the “Middle Ages” [A bibliography on the subject of the influence of Arab medicine on European medicine was established by Danielle Jacquart, Translations and transfers of knowledge…. Trivium 8., 2011, available at the following address:Translations and transfer of knowledge…. Trivium 8., 2011, available at the following address:Translations and transfer of knowledge…. Trivium 8., 2011, available at the following address:http://journals.openedition.org/trivium/3984, accessed July 22, 2019; see, on the influence of Jewish medicine, particularly important in gynecology, obstetrics, neonatology and pharmacology, on European medicine, Ron Barkai, "The influence of Judeo-Spanish medicine on European medicine" , in Francis Rosenstiel [ed.], Toledo and Jerusalem: attempt at symbiosis between the Spanish and Judaic cultures, translated from English by Gérard Joulié, L'Âge d'Homme, Lausanne, 1992]. “Pharmacology is the field which most allows us to observe the influence of the East on the West in the Middle Ages and even until our time, at least in the permanence of folk remedies. Indeed, the many Arabic pharmacological writings conveyed the knowledge of Antiquity and multiplied it by their innumerable observations,experiences and practices, and this in the medical field, toxicology and therapy ”[Henri Loucel, Arab lights on the medieval West, Editions anthropos, 1978]); thanks to the dysgenic miracles operated by Judeo-Arab medicine on whites since the "Middle Ages" and to innovations (cloning, synthetic food, cryonics, sex robots, mind downloading, biometrics, etc.) inspired by transhumanism ( “A large number of the leaders of transhumanism are Jews” and “Israel is at the forefront of technological development” (Serap Sisman-Ugur and Gulsun Kurubacak, Gulsun, Handbook of Research on Learning in the Age of Transhumanism, IGI Global; 2019, p . 111) in the coming years and decades, it will be possible to keep them in poor health until a biblical age.Electrotherapy (Cecily J Partridge and Sheila S Kitchen, “Adverse Effects of Electrotherapy Used by Physiotherapists”, Physiotherapy, vol. 85, n ° 6 [p. 298-303]; among the side effects of the treatments, there was a greater sensitivity to pain, burns, rashes, nausea and fainting) (transcutaneous electrical nerve stimulation, cranial stimulation by electrotherapy, etc.) will they help them die as they have lived, i.e. vegetables? The list of unconventional medicines, for many based or derived from oriental or African medicines, continues to grow, the general health of the population worsens (it is not uncommon for children today to wear glasses from 3 or 4 years old, right?).One of Nur Ankh Amen's main concerns is the therapeutic applications of electricity. Could this be because, as a June 2005 report from the Office on Drugs and Crime (UNODC) found, the health of Africans is poor? In any case, he seems to think that his friends are not yet numerous enough on the planet and therefore in Europe in particular, since he dreams of "resuscitating the dead by dissociating carbon dioxide from the body by means of laser techniques and infrared […] ”We are not done with“ black magic ”.he seems to think that his accomplices are not yet numerous enough on the planet and therefore in Europe in particular, since he dreams of "resuscitating the dead by dissociating carbon dioxide from the body by means of laser and infrared techniques […] ”We are not done with“ black magic ”.he seems to think that his accomplices are not yet numerous enough on the planet and therefore in Europe in particular, since he dreams of "resuscitating the dead by dissociating carbon dioxide from the body by means of laser and infrared techniques […] ”We are not done with“ black magic ”.

(50) See <https://evolaasheis.wordpress.com/2016/04/14/negrified-america> .

(51) Marshall McLuhan, op. cit., p. 316.

(52) Ibid., P. 80. (54) Richard Cavell, McLuhan in Space : A Cultural Geography, University of Toronto Press, Toronto, Buffalo and London, 2002, p. 32 et seq., P. 48.

(53) Didier Fassin, “The policies of ethnopsychiatry”. In L'Homme, n ° 153, January-March 2000, available at the following address: <http://journals.openedition.org/lhomme/14> , consulted on April 30, 2019.

(55) For many black Africans, even transplanted to Europe, the identity is tribal before being national: “Sometimes,” declares a Sudanese interviewed by an investigator, “you want to be like the British… I am Sudanese. But I mean I'm not Sudanese. I am from my tribe. You cannot pretend you are British. You are mainly Sudanese, but you are from this or that tribe. You still think of this tribe ”. Significantly, a Zimbabwean woman adds: “I always thought there were more tribes in Leeds than in Harare. ”(Jacques Barou,“ Immigrants from sub-Saharan Africa in Europe: a new diaspora? ”In Revue Européenne des Migrations Internationales, vol. 28, n ° 1, 2012 [p. 147-167].

(56) Lottrop Stoddard, The Revolt against Civilization: The Menave of the under man, Charles Scribner's Sons, New York, 1922, preface. By "under man" we must also understand and perhaps even above all degenerate white.

(57) Quoted in Jean Bruhat, Lénine, Club français du livre, 1970. Lenin considered the electrification of the USSR vital, not only for the economic transformation of the country, but also for the birth of the "homo sovieticus". ". “Of course,” he declared at the Eighth Congress of Soviets (1920), “for the peasant masses, who do not belong to the Party, electric light is an“ unnatural ”light; but what we consider unnatural is that the peasants and workers have lived for hundreds of thousands of years in such backwardness, poverty and oppression under the yoke of landowners and capitalists. It is not possible to get out of this darkness very quickly. What we must now try to do,it is to transform every power station that we build into a bastion of education which will be used, so to speak, to educate the masses about electricity ”[emphasis added] (quoted in Raymond L Bryant, The International Handbook of Political Ecology, Edward Elgar Publishing, Cheltenham and Northampton, MA, 2015, p. 652) “Electricity is thus seen as the condition of technical possibility of moving Russia from a country of 'small culture' to a much more advanced cultural stage, more "civilized", that is to say able to reconfigure even customs, mentalities, daily lifestyles (eg the situation of women - Marcel Martinet speaks in this regard of humanism - 1976) and therefore up to the personality and habits of social subjects,especially among those who "do not live only on politics" (Trotsky, 1976) "(Fabien Granjon," Vladimir Ilitch Lénine: party, press, culture & revolution ", March 16, 2015,https://www.contretemps.eu/vladimir-ilitch-lenine-parti-presse-culture-revolution/).). (58) However, McLuhan had taken a close look at the USSR. It is not insignificant that, as an example of a "global village" in a way before the letter, McLuhan took the USSR: He first quotes Alexander Inkeles (Public Opinion in Russia A Study in Mass Persuasion, Harvard University Press , Cambridge, Mass. 1950, p. 137): “In the United States and England, it is freedom of expression, that is to say, the right itself, in abstracto… In the Soviet Union on the other hand, it is to the results of the exercise of this freedom that we pay attention and the concern for freedom itself remains secondary. It is for this reason that discussions between Anglo-American and Soviet delegates never lead to practical results, although both sides affirm the need for freedom of the press. The American,most often, speaks of freedom of expression, that is to say of the right to say or not to say certain things, a right which exists, according to him, in the United States and does not exist in the Soviet Union. The Soviet delegate usually speaks of access to the means of expression rather than the outright right to express oneself, and he maintains that this access, which exists in the Soviet Union, does not exist in the United States. The Soviet interest in the practical results of the means of expression is characteristic of an oral society where interdependence arises from the necessary interaction of cause and effect throughout the structure. This situation is typical of a village and, since the advent of electronic means of communication, of the global village.So it is the world of advertising and public relations that is most aware of this new and fundamental dimension of global interdependence. As in the Soviet Union, the main concern here is access to the media and the results obtained. Self-expression is ignored and indignant at an attempt to grab a coal or petroleum advertisement, for example, to convey personal opinions or feelings. Likewise, even literate Soviet bureaucrats cannot understand the desire to use public media for personal gain. This attitude owes nothing to Marx, Lenin or Communism: it is a tribal and normal attitude in a society of the word. The Soviet press is in the USSRwhat Madison Avenue 10 is to America: a means of guiding production and social processes ”(quoted in Marshall McLuhan, The Gutenberg Galaxy, Facing the Electronic Age: Civilizations from the Oral Age to the printing, Mame, 1967, p. 27-8)

(59) BW Powe, Marshall McLuhan and Northrop Frye: Apocalypse and Alchemy, University of Toronto Press, Toronto, Buffalo and London, 2014, p. 146.

(60) Nur Ankh Amen, The Ank: African Origin of Electromagnetism, Nur Ankh Amen Company, Jamaica, NY, 1993, p. 42 (French translation available at <http://www.lulu.com/shop/nur-ankh-amen/lankh-l> origin-africaine-de-lélectromagnétisme/ebook/product- 24208161.html ).

(61) “In women, the Ankh loop represents the uterus (see JG Gruhn and RR Kazer, Hormonal Regulation of the Menstrual Cycle: The Evolution of Concepts, p. 3 and plates p. 4; John G. Gruhn, Historical Introduction to Gonadal Regulation of the Uterus and the Menses, in JB Josimovich (ed.), Gynecologic Endocrinolog, 4th ed., Plenum Medical Book Company, New York and London, 2013, p. 3, the crossbar the tubes fallopian, stick the birth canal ”(Nur Ankh Amen, op. cit., p. 124) ( <https://codigooculto.com/wp-content/uploads/2016/11/egyptian-ankh-electric-oscillator>- nikola-tesla.jpg). Additionally, “[t] he vagina is a contractile organ made up of smooth muscle bundles. Organs containing smooth muscles like the uterus, intestine and bladder have electromechanical activity in the form of slow waves and rapid spikes of activity or action potentials ”(A. Shafik, O. El Sibai , AA Shafik et al., “The electrovaginogram: study of the vaginal electric activity and its role in the sexual act and disorders.” In Archives of Gynecology and Obstetrics, vol. 269, n ° 4, May 2004 [p 282–6 On the other hand, it is known that pregnant women sometimes feel like electric shocks in the womb.

To see, in men, "[in] the loop […] the prostate, [in] the crossbar the testicles, [in] the stick the penis" (Ankh, p. 124), one must make an effort superhuman imagination).

(62) “Melanin is a pigment found in the skin of people of color and produced by melanocyte cells. Melanocytes are neuron-like cells that produce melanin and many proteins in response to electromagnetic radiation.

“Melanin production begins with the transformation of tyrosine into indole-5,6-quinone by the enzyme tyrosinase. Tyrosinase is a copper-containing enzyme that catalyzes the transformation of tyrosine (amino acid) and stabilizes the structural conformation of melanin.

“The metal ion serves as the backbone of the polymer structure of melanin, which makes it possible to obtain an organometallic complex. The amino acid forms structures, bound to the peptide, with the metal ions. Ligands are attached to nitrogen atoms.

“This complex metallic compound is the only bodily substance that can be considered an organic semiconductor.

“The melanin granules, black and brown and oval in shape, form a small dipole antenna. The field due to a dipole can induce a dipole in a nearby melanin granule.

“Melanin granules, which function like tiny primitive eyes, form a large neural structure, the function of which is to absorb and decode electromagnetic waves. Neural Network Computers (\*) are learning machines that are made up of many receptors that can adjust their weights (quantitative properties) to produce a specific result.

“The body of Africans contains huge amounts of melanocytes, which through the production of melanin encode all their experiences, so that they can experience a true state of reality after death. During their lifetime, they often have visions and are accustomed to extra-sensory perception.

“The purpose of mummification was to preserve the skin, which contains a melanin neural network. The conductivity of melanin increases with age, so that Tutankhamun's mummy is spiritually more alive than we are. Consider in this regard the difference in flammability between living green trees and charcoal.

“As a semiconductor, melanin has an energy deficit. Energy must therefore be absorbed before the electrons can occupy the conduction band and transform the melanin into a conductor. An increase in conductivity increases the sensitivity of melanin to the electromagnetic world of etheric beings, astral projections, and spiritual entities.

“At low frequencies, the conductivity of melanin is low, but at ultra high frequencies (UHF), melanin is a superconductor. The maximum current flows, because of the film effect, only on the surface of the skin, at the ultra-high resonance frequency of melanin.

“Melanin is the most important substance in the human body. It is an oxidized form of ribonucleic acid, which allows the body to coordinate the production of proteins, necessary for cell repair. Whenever a cell is damaged, it is surrounded by melanin, which then acts as a neurotransmitter in coordination with the melanocyte proteins produced to repair damaged DNA ”(Nur Ankh Amen, pp. 55-8).

"The difference in pigmentation between blacks and whites would be […] 64 percent" (Carbonnel, Chabeuf and Coblentz, Anthropologie des métis franco-vietnamiens: Travail des laboratories d 'anthropologie de la Faculté des sciences et d'Anatomie Anthropologique from the Faculty of Medicine of Paris, Masson & Cie, 1967, Paris.

(\*) A neural computer is a computer whose processor is made up of a set of biological neurons or imitating its functioning. It should not be confused with the photonic neural network computer, whose processor mimics the functioning of the human brain neural network and which is fitted to most new mobile chips. Naturally, transplants of human brain cells with microchips have already been made (seehttps://www.livescience.com/681-brain-cells-fused-computer-chip.html ; <http://www.nbcnews.com/id/12037941/ns/technology_and_science-science/t/brain-cells-fused-computer-chips/> ; <https://www.alphr.com/artificial-intelligence/1008289/neuro-chip-human-brain-cell-AI/According> to Michael Specter, "Scientists Make Brain Cells Grow," Anchorage Daily News, May 4, 1990, the creation of a colony of human brain cells that divide and grow in the laboratory dates back to 1990. According to Jerry Bishop, "Nervy Scientists Move Toward Union Of Living Brain Cells With Microchips ”, Wall Street Journal, February 1, 1994, p. B3, “researchers said they have taken an important first step towards creating microchips with living brain cells. They said they discovered how to place embryonic brain cells in desired locations on silicon or glass chips and induce the brain cells to grow in the desired directions. According to Ker Than, Brain Cells Fused with Computer Chip, March 27, 2006 (<https://www.livescience.com/681-brain-cells-fused-computer-chip.html> )

“[t] he line between living organisms and machines has become much more blurred. European researchers have developed 'neuro-chips' in which living brain cells and silicon circuits are coupled ”. Where are these necromancers in their research? Can we reasonably see in what is called "science" anything other than a form of black magic?

(63) See, regarding matriarchy, the introduction at <https://elementsdeducationraciale.wordpress.com/2016/08/19/isis-1> .

(64) Nur Ankh Amen, op. cit., p. 125.

(65) Marshall McLuhan, The Gutenberg Galaxy, p. 278-9.

(66) Ibid., P. 32.

(67) See Pierre-Léonard Harvey, Cyberespace and Communautique: Approbation, Groups, Reseaux, Presses de l'Université Laval, 1995, p. 54. “Communautique” is not yet referenced in any dictionary. It will not be long.

(68) See Matteo Ciastellardi (ed.), Education Overload. From Total Surround to Pattern Recognition, International Journal of McLuhan Studies 2012-13.

(69) Vernon Bronson, Frame and Focus, The NAEB Journal, vol. 19, n ° 6, November-December 1960, p. 17.

(70) Jana Mangold, Traffic of Metaphor: Transport and Media at the Beginning of Media Theory, in Marion Näser-Lather and Christoph Neubert (eds.), Traffic: Media as Infrastructures and Cultural Practices, Brill and Rodopi, Leiden et Boston, 2015, p. 74.

(71) Quoted in Vernon Bronson, op. cit., p. 18.

(72) Marshall McLuhan, Understanding the Media, p. 4.

(73) Ibid., P. 90.

(74) Ibid., P. 79.

(75) Ibid.

(76) Ibid., P. 247.

(77) Ibid., P. 3.

(78) The text carries “collectively and corporately”, two adverbs which mean respectively “collectively” and “corporately”, “relating to a company”. We have translated them both by "collectively", because, in this context, it would be absurd to render "corporately" by "corporalement", since, in French, the word of "corporation" strictly designates a group of persons exercising the same profession, while in English it is synonymous with "company (commercial)", "company". By "corporately" it is meant here that men, whether they have a job, are employed or not, will form the same "society" in the commercial sense. It is not for nothing that one of McLuhan's works bears the title Culture is our Business).

at the end of the 19th century, all men were for the first time linked to each other by invisible links, organically and by extension socially by domestic electrical energy (see Suzanne Rameix, Human body and political body in France Statute of human body and organicist metaphor of the State, <https://elementsdeducationraciale.wordpress.com/2019/01/31/le-pouvoir-panique> , exergue) and, from the point of view of the psyche, by electrical energy (see <https://elementsdeducationraciale.wordpress.com/2018/06/29/chevaucher-le-bouc>). Consequently, they form one and the same collective being, one and the same body, not only, as we used to say, “mystical”, or, as we say today, “virtual”, but also one and the same “ corporation ”in the commercial sense. Moreover, “microbial theory” and its applications played a large part in the prodigious development of the pharmaceutical industry at the end of the 19th century (see Thierry de Lestrade, Le jeûne, une nouvelleothérapie? Editions La Découverte / ARTE éditions, Paris, 2015; Jonathan Liebenau and Michaël Robson, The Institut Pasteur and the pharmaceutical industry, in Michel Morange (under the direction), The Institut Pasteur, Paris, Éditions La Découverte, 1991; Sophie Chauveau, Les origines de l industrialization of pharmacy before World War I. In History, economy and society, year 14, n ° 4, 1995 [p.627-642]), while electricity, by promoting extreme exchanges through electronic media, ensures the undivided reign of commerce. On the ambiguous and almost kaleidoscopic plurivocity of the terms “body” and “society” and their derivatives, we will come back in the second part of Pouvoir panique, by examining organicism, a theory which finds its origin, contrary to popular belief, in a field as little traditional as political economy.theory which has its origin, contrary to popular belief, in a field as little traditional as political economy.theory which has its origin, contrary to popular belief, in a field as little traditional as political economy.

(79) Marshall McLuhan, Understanding the Media, p. 4.

(80) Ibid., P. 61.

(81) Quoted in C. Cuénot, Nouveau Lexique Teilhard de Chardin, Paris, Editions du Seuil, 1968, p. 183.

(82) Pierre Teilhard de Chardin, The human phenomenon, Paris, Seuil, 1955, p. 266. Chardin felt that the “new technologies” are the best allies that Christianity has ever had in its attempt to level, to standardize and, through its fraternalist message, to crossbreed the races: “At the present time, he asserts, on the entire surface of the Noosphere, Christianity represents the Unique current of Thought bold enough and progressive enough to embrace the World practically and effectively in a complete, and infinitely perfectible gesture, where faith and hope are consumed in charity. (Ibid.)

(83) Marshall McLuhan, Understanding, p. 80.

(84) Ibid.

(85) Ibid., P. 206.

(86) Ibid., P. 297.

(87) Paul Grosswiler, The Dialectical Methods of Marshall McLuhan, Marxism and critical Theory, in Gary Genosko (ed.), Marshall McLuhan: Theoretical elaborations, vol. 2, Routledge, 2005, p. 290 (the author, who is a Marxist, tries to recover McLuhan who, on the subject of Marxism, declared: "[he] is quite incapable of facing the problems of the 20th century. The so-called 'communist' countries are simply trying to 'have a nineteenth century of' consumer goods '', quoted in Richard Cavell, op. cit., p. 237, note 77; with regard to the attempts to recover McLuhan's work by the Freudians, who as if he had not said, for example, that "it is not fruitful to speak of the unconscious as the domain of the unknown,or from an area even deeper than ordinary consciousness ”or that“ what Freud said about the causes of homosexuality is to die for laughing ”, ibid, p. 44); see also Philip Brey, 'Technology as Extension of Human Faculties. In Metaphysics, Epistemology, and Technology. Research in Philosophy and Technology, vol. 19. Ed. C. Mitcham, Elsevier / JAI Press, London, 2000.

(88) Marshall McLuhan, Understanding the Media, p. 43.

(89) Ibid., P. 44. However, in Counterblast (1969), available at the following address: <https://monoskop.org/images/d/dc/McLuhan_Marshall_1970_Counterblast.pdf>, he does not make this distinction: “During our previous evolution, we have somehow protected our central nervous system, by exteriorizing this or that of our physical organs in tools, homes, clothing or cities. But each exteriorization of a particular organ represented at the same time an acceleration and an intensification of the general environment, to the point that, at a certain moment, the central nervous system overturned. We have become turtles, the shell on the inside, the organs on the outside. Soft-shelled turtles get nasty. This is our current condition. But, by exteriorizing itself (ablation), any organ becomes numb. The central nervous system has gone numb to survive; that is, with electronics,we are entering the age of the unconscious and that consciousness passes into the physical organs, even into the body politic. When the central nervous system exteriorizes, physical awareness greatly intensifies and mental awareness greatly decreases.

“Language was the first projection of the central nervous system. With language, we have placed ourselves entirely outside of ourselves. We then retracted and began to cover our backs by projecting our senses one by one outside of ourselves: feet in the wheel, fists in the hammer, nails and teeth in the knife, ears in the drum, the eyes in the writing. Each (of these expansions) transformed individual and collective mages and caused a lot of pain and alienation. "(P. 42) There is therefore no question of" a long period of assimilation before this invention is understood, in the sense of "taken in the mind" (long period during which) the mind is numb. ,paralyzed by the inconsistencies between the new conditions of life and the old mental structures, still deeply rooted in the brains ”(<https://www.leretourauxsources.com/blog/la-galaxie-gutenberg-marshall-mcluhan-n184> ). The numbness is permanent and is even worsened by each new sensory extension.

(90) Marshall McLuhan, Understanding, p. 149.

(91) Ibid., P. 41-2.

(92) Marshall McLuhan, A Last Look at the Tube, New York Magazine, March 17, 1978.

(93) Virtual collective consciousness (VCC) is an expression created by [http://www.cognitiveliberty.org(Richard](http://www.cognitiveliberty.org(richard/) G. Boire, “On Cognitive Liberty (Part I)”. In Journal of Cognitive Liberties, vol. 1, n ° 1, 2000, 1999 [p. 7–13]) and taken up by behavioral scientists Yousri Marzouki and Olivier Oullier in an article in the Huffington Post of July 17, 2012 entitled: “Revolutionizing Revolutions: Virtual Collective Consciousness and the Arab Spring”. According to them, it is formed when a group of people think and act in unison and share their emotions on a “social media” platform.

(94) Marshall McLuhan, Understanding, p. 47.

(95) Ibid., P. 35. It is curious to say the least that the doctoral thesis McLuhan's Unconscious (Adelaide University. May 2008) by A. Rae ( <https://digital.library.adelaide.edu.au/dspace/bitstream/2440/49671/8/02whole.pdf>), which is also very interesting, quotes almost all the passages in McLuhan's work that refer to the consciousness, the subconscious or the unconscious, except this one, which is cardinal.

(96) Ibid., P. 35.

(97) Marshall McLuhan, The Gutenberg Galaxy, 1962, p. 45.

(98) Marshall McLuhan, “Media Ad-vice: An Introduction” to Subliminal Seduction: Ad Media's Manipulation of a Not So Innocent America, by Wilson Bryan Key, Signet Books, New York, 1973 p. vii. Quoted in Marshall McLuhan, Culture Is Our Business, p. 1-2. The "e", in English, has the distinction of being pronounced [i] before the "v"; hence the first two syllables of the word " evolution " are pronounced as " evil ".

A word about McLuhan's considerations on violence in contemporary times: all wars have been covered by the media since that of Vietnam, but, apart from this one, none, to paraphrase the title of a famous work by Baudrillard, took place: very few images of the fighting were broadcast. The argument that "the blanket itself is not only an increase in violence, but an incitement to violence" (\*) - this is of course physical violence here - is therefore no longer valid and didn't actually stay that way for very long. If the widely held thesis that the daily display of violence in television programs and in video games has the same effect were true, it would know: the streets would be littered with corpses every morning.Mediated violence actually works in the opposite direction. It serves as a buffer against hostility and aggressiveness between individuals and, as such, mediums are part of the mechanisms for pacifying mores that Norbert Elias describes from a socio-historical point of view in “On the process. de civilization ”, in which he remains strangely silent on the“ civilizational ”role of women. Until the end of the Ancien Régime, it was not uncommon for a farmer-general to leave empty-handed and badly bruised from a village where he had come to collect taxes. From now on, there are taxpayers and it is online that a taxpayer conscientiously fulfills, sometimes with a certain apprehension, sometimes, on the contrary, with the satisfaction of the famous "citizen duty" accomplished,a tax return that will be processed by computer, from an office often located hundreds of kilometers from home, by an individual who is asked nothing but to press keys on a computer keyboard and it is electronically that he pays the tax. Until a few centuries ago, everyone was ready to defend their property and take justice with their fists, if necessary. Recently, the "citizen" has installed surveillance cameras at his home, knowing that if, burglarized, he had the idea of ​​striking blows at the thief, he would end up in court. The monopoly of violence, exercised first by men to the exclusion of women and children, who were not even allowed to touch weapons, then by specialists, namely warriors,always to the exclusion of women and children, it is today the centralized state, in the hands of women, whether they are biologically or not, that has it.

There are cases not only of self-defense, but also of self-attack. “It is through the skin that we will bring metaphysics into people's minds,” said Artaud (The theater and its double, Complete Works, t. 4, Gallimard, 1978, p. 135). Metaphysics aside, it is certain that there are beings who only retain a lesson if it is applied firmly, beings who, by their physical constitution, even if, in this respect, they are not as weak and feeble as they are. 'we want to say it, do not have the capacity to repel force by force, when it is used against them by a man: it was of course in the interest of women to pacify relations between them and men and this is exactly what they have naturally worked for, since the Church has provided them with the means, legal and,by the institution of chivalry, social. Less, as de Tocqueville had noted (see On democracy in America, with the full text of volume II, part I, chapters 1 to 8, Bréal, 2002, p. 39), without however linking this phenomenon to the predominant role of women in the formation of democratic mores, acts of physical aggression are numerous, particularly in view of the butchery that rages daily in television programs and in video games, more, given that women are fundamentally a being. sadistic, psychological violence intensifies in human relationships.without however linking this phenomenon to the predominant role of women in the formation of democratic mores, acts of physical aggression are numerous, particularly in view of the butchery which rages daily in television programs and in video games, more, being Since women are fundamentally sadistic, psychological violence intensifies in human relationships.without however linking this phenomenon to the predominant role of women in the formation of democratic mores, acts of physical aggression are numerous, particularly in view of the butchery which rages daily in television programs and in video games, more, being Since women are fundamentally sadistic, psychological violence intensifies in human relationships.

(\*) A few years later, McLuhan rejected the simplistic view that there is a cause and effect relationship between violence on television and violence in everyday life, as this excerpt from an interview shows which he gave to L'Rxpress in February 1972:

“L'Express: Did you know that in France, your name is often considered to be synonymous with American capitalism?

Marshall McLuhan: Who says that?

L'Express: Left-wing intellectuals, for example.

Mr. McLuhan: This equation, McLuhan = capitalism, does not have the slightest use as a category. What they're actually saying is that my way of seeing the 20th century is different from theirs. If I am not on their side, then I must be against them. I have nothing against communism, except for the fact that it is extremely melancholy. There are no longer any social classes in our society; they just don't exist anymore. It is not possible to have social classes with this instantaneous speed, since the class system assumes that things stay in their place. Whether you like it or not, it's a fact. Marxists are fools. They provide a lot of people with an emotional safety valve, but not the slightest minimal understanding of anything. What interests me,it is the innovations as such and above all their effect. I'm studying what would happen if we did this or that. Most people wonder what happens to our children when they see violence on TV. This question does not really concern me anymore. What I'm studying is why people need violence and it has nothing to do with TV shows ”(<http://webcache.googleusercontent.com/search?q=cache:T1XW0-NhEcUJ:www.e-compos.org.br/e-compos/article/download/845/610+&cd=1&hl=fr&ct=clnk&gl=> fr ,).

(99) Judith Fitzgerald, Marshall McLuhan, p. 113.

(100) Philip Marchand, op. cit., p. 92, p. 271.

(101) Marshall McLuhan, War and peace in the planetary village: an inventory of some common spasmodic situations could be suppressed by the feed-forward, Robert Laffont, 1968.

(102) Id., The Gutenberg Galaxy, p. 31.

(103) A. Iriye and P. Saunier (eds.), The Palgrave Dictionary of Transnational History: From the mid-19th century, 2016, p. 1095.

(104) Marc Chevrier, The media lightning. In Liberty, vol. 41, n ° 2, April 1999 [p. 29-35], p. 31.

(105) Barrington Nevitt, Keeping Ahead of the Computer: Old Groundrules versus New Process Patterns, in Anthony Debons and Arvid G. Larson (eds.), Information Science in Action: System Design, vol. 1, Martinus Nijhoff Publishers, 1983, p. 144; Eric McLuhan, The Role of Thunder in Finnegans Wake, University of Toronto Press, Toronto, Buffalo and London, 1997, preface.

(106) War and Peace in the Global Village: an inventory of some of the current spastic situations that could be eliminated by more feedforward, p. 4-5.

(107) “We orientate ourselves by looking back on ourselves” (quoted in Stephanie McLuhan and David Staines [eds.], Op. Cit., P. 96).

(108) See Neglected Books: Take Today: The Executive as Dropout, by Marshall McLuhan & Barrington Nevitt, June 30, 2011,https://mcluhangalaxy.wordpress.com/2011/07/01/neglected-books-take-today-the-executive-as-dropout-by-marshall-mcluhan-barrington-nevitt/ .

(109) SD Neill, Reviewed Work: Take Today: The Executive as Dropout by Marshall McLuhan, Barrington Nevitt. In The Library Quarterly: Information, Community, Policy, vol. 43, n ° 2, April 1973 [p. 170-2], p. 70.

(110) Bob Hanke, McLuhan, Virilio and electric speed in the age of digital reproduction, in Gary Genosko (ed.), Marshall McLuhan: Renaissance for a wired world, vol. 3, Routledge, London and New York, 2005, p. 133.

(111) Ibid.

(112) Judith Fitzgerald, op. cit., p. 113. He had not been forgotten by all. In 1969 he was invited to the Bildeberg conference, to which he asked the audience (probably the US representatives in particular): "Why are we fighting against communism?" We are the most communist people in the world! "There was not a single objection," he then noted in his diary (quoted in Petar Jandrić, Learning in the Age of Digital Reason, Sense Publishers, 2017, p. 89). On December 19 of the same year, Lennon and Ono visited him at the Center for Culture and Technology in Montreal. “They talked about the revolution. McLuhan said it was already over. Disconcerted, Lennon asked how this was possible. McLuhan replied that the background [see infra, note 110] of electricity had transformed everything.Lennon was referring to an ideological revolution, McLuhan to a revolution of sensitivity. Lennon left him perplexed ”(BW Powe, Marshall McLuhan and Northrop Frye: Apocalypse and Alchemy, University of Toronto Press, Toronto, Buffalo & London, 2014, p. 146).

(113) Marshall McLuhan, McLuhan's Laws of the Media, Technology and Culture, vol. 16, n ° 1, January 1975 [p. 74-8]; the four laws of the "tetrad" were presented again in Et Cetera, vol. 34, n ° 2, June 1977 [p. 173-9]; it is under the same title (The Laws of Media), to which was added the subtitle "The New Science", that the son of Marshall McLuhan published in 1988 the revised edition of Understanding the Media, to which the publisher had suggested to his father to buckle down; the book is available at the following address: <https://monoskop.org/images/e/ec/McLuhan_Marshall_McLuhan_Eric_Laws_of_Media_The_New_Science.pdf>. In fact, three of these four laws - those of strengthening, disuse and transformation - had already been mentioned in "To understand the media" as well as in From Cliché to Archetype (1970), written in collaboration with the Canadian poet Wilfred Watson. .

(114) Marshall McLuhan and Eric MLuhan, The Laws of Media, University of Toronto Press, Toronto, Buffalo and London, 1988, p. 98-9; <https://social-epistemology.com/2012/11/11/gregory-sandstrom-laws-of-media-the-four-effects-a-mcluhan-contribution-to-social-epistemology/> , p. 168-71.

(115) Izabella Pruska Oldenhof and Robert K. Logan, The spiral structure of Marshall McLuhan's thinking. Philosophies, vol. 2, n ° 4, 2017, p. 9, available at the following addresses: <http://openresearch.ocadu.ca/id/eprint/2213or> <http://openresearch.ocadu.ca/id/eprint/2213/1/Oldenhof_Spiral_2018.pdf> , p. 15, which, curiously, does not take into account radio, cinema, television, or mobile phones. With regard to television (See Paul Levinson, Digital McLuhan: A Guide to the Information Millennium, Routledge, 1999, p. 90 et seq.), It improved the visual image, made radio obsolete, reappropriated theatrical spectacle and switched to digital terrestrial television and, notes with humor a professor of social communication, "its five hundred channels on which there is nothing to see" (Bill Kovarik, Revolutions in Communication: Media History from Gutenberg to the Digital Age, Bloomsbury, 2015).

(116) Marshall McLuhan, The Invisible Environment: The Future of an Erosion. In Perspecta, vol. 11, 1967 [p. 162–167]. The MIT Press.

(117) David Livingstone, Transhumanism: The History of a Dangerous Idea, Sabilillah Publications, 2015, p. 327.

(118) Marshall McLuhan and BR Powers, The Global Village: Transformation in World Life and Media in the 21st Century. Oxford University Press, New York, 1989, px

(119) See Paul Levinson, op. Cit., P. 141; but the Koreans, who had systematized the use of movable type from the third third of the fourteenth century, overcame this practical impossibility by creating from scratch and in less than a decade the so-called “hangul” alphabet (see Pascal Dayez- Burgeon, The Koreans, Tallandier, 2013).

(120) Marshall McLuhan and BR Powers, op. cit., p. 35.

(121) Eric McLuhan and Jacek Szkiarek (eds.), Marshall McLuhan. The Medium and the Light: Reflections on Religion and Media, 2003, Wipf & Stock, Eugene, Oregon, p. Ix.

(122) Stephanie McLuhan and David Staines (eds.) Op. cit., p. cvii.

(123) Marshall McLuhan and Eric McLuhan, Media and Formal Cause, NeoPoiesis Press, 2011.

(124) Robert K; Logan, Chapt 4 of McLuhan Misunderstood: McLuhan and Causality: Technological Determinism, Formal Cause and Emergence, <https://www.academia.edu/3776847/Chapt_4_of_McLuhan_Misunderstood_McLuhan_and_Causality_Technological_EormalCause_Foundation> .

(125) “But what is it?

“An emerging system is a composite system whose properties cannot be derived from, reduced to, or predicted from the properties of its components. A living organism emerges because it has properties that the chemicals of which it is composed do not. Even water in its liquid form has surface tension and liquid properties that its individual molecules do not have. And a water molecule has properties that the two hydrogen atoms and the oxygen atom that compose it do not have. A society has properties that the individuals who make it up do not have. There are two ways of interpreting the term emergence. They can be called strong emergence and weak emergence. Regarding the strong emergence,the properties of a composite system cannot be reduced to the properties of its components. With regard to low emergence, the properties of a composite system can be reduced to the properties of its components. The idea that the whole is greater than the sum of its parts, which goes back to Aristotle and John Stuart Mill, is in fact a form of weak emergence, because these thinkers never speak of the irreducibility of the properties of the system. composite to those of its components. Mill, for example, correctly declares inis in fact a form of weak emergence, because these thinkers never speak of the irreducibility of the properties of the composite system to those of its components. Mill, for example, correctly declares inis in fact a form of weak emergence, because these thinkers never speak of the irreducibility of the properties of the composite system to those of its components. Mill, for example, correctly declares inOf the Composition of Causes : “the chemical combination of two substances produces, as we know, a third substance whose properties are totally different from those of one or the other of the substances taken separately, or of the two taken together. It is well known, however, that the chemical properties of compounds can be reduced to the properties of the atoms of which they are made using quantum mechanics.

“As for Aristotle, the passage from Metaphysics where it is said that“ for all things composed of several parts, and where the Whole that they form is not simply a cluster, but where there is a total which is some something independent of the parts, there must be a cause for the unity that they present. Thus, in bodies, it is sometimes contact which makes their unity; sometimes it is their viscosity, or some other similar condition ”does not address the question of reducibility. In his works dedicated to biology, Aristotle (however) developed a notion similar to that of emergence, namely the notion of "powers", "according to which, in humans as in animals, the adult form emerges of young form. (Unlike contemporary theories of emergence,however, he asserted that the complete form is already present in the organism from the beginning, like a seed; it is enough to make it pass from the power to the action). Aristotle attributes emergence to 'formal' causes, which operate through the internal form of the organism, and to 'final' causes, which pull the organism (so to speak) towards its telos or 'perfection' ”( Clayton 2006, 5). The analysis that he makes of the causes supposes an agent, source of an efficient cause whose goal was the final cause, the material cause using, to reach this final cause, a model or an existing form which played the role of cause. formal. As these are emerging phenomena, the model or shape is not known in advance, because we cannot predict how the components of a complex system will self-organize.The way in which the components are self-organized certainly does not serve any purpose, for the purpose of the system, if there is one, only becomes apparent after its emergence. Similarly, the pattern or shape of the emerging system is only known after the emergence of the system and therefore cannot be viewed as a cause, but rather as an effect. There is no final cause for the same reason that there is no efficient cause - what emerges is not due to the principle of finality. One could argue that the goal of the emerging system is the emerging system itself, that is, the goal of the effect is the effect itself, which is tautological. In short, neither Aristotle's biology nor his analysis of the four causes can explain the strong emergence.for the purpose of the system, if it has one, becomes apparent only after its emergence. Similarly, the pattern or shape of the emerging system is only known after the emergence of the system and therefore cannot be viewed as a cause, but rather as an effect. There is no final cause for the same reason that there is no efficient cause - what emerges is not due to the principle of finality. One could argue that the goal of the emerging system is the emerging system itself, that is, the goal of the effect is the effect itself, which is tautological. In short, neither Aristotle's biology nor his analysis of the four causes can explain the strong emergence.for the purpose of the system, if it has one, only becomes apparent after its emergence. Similarly, the pattern or shape of the emerging system is only known after the emergence of the system and therefore cannot be viewed as a cause, but rather as an effect. There is no final cause for the same reason that there is no efficient cause - what emerges is not due to the principle of finality. One could argue that the goal of the emerging system is the emerging system itself, that is, the goal of the effect is the effect itself, which is tautological. In short, neither Aristotle's biology nor his analysis of the four causes can explain the strong emergence.the pattern or form of the emerging system is only known after the emergence of the system and therefore cannot be viewed as a cause, but rather as an effect. There is no final cause for the same reason that there is no efficient cause - what emerges is not due to the principle of finality. One could argue that the goal of the emerging system is the emerging system itself, that is, the goal of the effect is the effect itself, which is tautological. In short, neither Aristotle's biology nor his analysis of the four causes can explain the strong emergence.the pattern or form of the emerging system is only known after the emergence of the system and therefore cannot be viewed as a cause, but rather as an effect. There is no final cause for the same reason that there is no efficient cause - what emerges is not due to the principle of finality. One could argue that the goal of the emerging system is the emerging system itself, that is, the goal of the effect is the effect itself, which is tautological. In short, neither Aristotle's biology nor his analysis of the four causes can explain the strong emergence.One could argue that the goal of the emerging system is the emerging system itself, that is, the goal of the effect is the effect itself, which is tautological. In short, neither Aristotle's biology nor his analysis of the four causes can explain the strong emergence.One could argue that the goal of the emerging system is the emerging system itself, that is, the goal of the effect is the effect itself, which is tautological. In short, neither Aristotle's biology nor his analysis of the four causes can explain the strong emergence.

"There is no simple linear cause and effect relationship in the emergence of an emerging system, as its components exert an upward effect on the composite system (the parts create the whole) and, conversely, the composite system. exerts top-down effects on its components, which place constraints on the behavior of these components. The interactions of the components, which lead to the self-organization of the emerging system, are non-linear due to this ascending and descending causality. The nonlinear lateral causality of the components of the system in fact creates the emergent system. The emerging system then in turn has a top-down effect on its components.

“Before understanding the nature of emergence and complexity theory, complex nonlinear systems were thought to be the exception to the rule in nature. We now understand that complexity is in fact the norm rather than an aberration and that most forms of causation are nonlinear and agentless (subject to the law of determinism). The four causes of Aristotle provide a description in the rare cases where there is a determined agent, the necessary materials and a plan or form. In times when philosophers believed the world had been created by a demiurge, Aristotle's four causes were sufficient to describe nature. With the ecological approach that we use today to describe much of nature,they have become anachronistic. What McLuhan, determined to retain some of the traditional tools of the classical era, did is redefine formal cause in the sense of the reversal of cause and effect, of figure and ground ( \*). The background on which Aristotle operated was strongly conditioned by the sense of sight and the ability to read and write and left no room for simultaneous processing of information. So it's no surprise that the twist McLuhan put Aristotle through to bring him up to date involves the idea of ​​emergence. McLuhan's approach to cause and effect was non-linear, while Aristotle's was, like that of any visual thinker, linear ”.it is to redefine the formal cause in the sense of the inversion of cause and effect, of figure and background (\*). The background on which Aristotle operated was strongly conditioned by the sense of sight and the ability to read and write and left no room for simultaneous processing of information. So it's no surprise that the twist McLuhan put Aristotle through to update him involves the idea of ​​emergence. McLuhan's approach to cause and effect was non-linear, while Aristotle's was, like that of any visual thinker, linear ”.it is to redefine the formal cause in the sense of the inversion of cause and effect, of figure and background (\*). The background on which Aristotle operated was strongly conditioned by the sense of sight and the ability to read and write and left no room for simultaneous processing of information. So it's no surprise that the twist McLuhan put Aristotle through to bring him up to date involves the idea of ​​emergence. McLuhan's approach to cause and effect was non-linear, while Aristotle's was, like that of any visual thinker, linear ”.The background on which Aristotle operated was strongly conditioned by the sense of sight and the ability to read and write and left no room for simultaneous processing of information. So it's no surprise that the twist McLuhan put Aristotle through to update him involves the idea of ​​emergence. McLuhan's approach to cause and effect was non-linear, while Aristotle's was, like that of any visual thinker, linear ”.The background on which Aristotle operated was strongly conditioned by the sense of sight and the ability to read and write and left no room for simultaneous processing of information. So it's no surprise that the twist McLuhan put Aristotle through to bring him up to date involves the idea of ​​emergence. McLuhan's approach to cause and effect was non-linear, while Aristotle's was, like that of any visual thinker, linear ”.

“Although McLuhan never explicitly addressed emergence, I contend that his field approach, his inversion of cause and effect, and the nonlinear interaction of figure and ground which are the hallmarks of McLuhan's method is best understood as a top-down and bottom-up causality between an emerging system and its components and, as such, hints at the theory of emergence. I am not the first to suggest a link between McLuhan's approach and emergence theory, or systems thinking. Lance Strate (2010) also explores this link and documents previous attempts in this direction, including my own work, when he writes “systemic concepts and approaches appear well in the media ecology works of both. decades' (see,for example, Logan, 2007; Rushkoff, 1994, 2006; Strate, 2006; Zingrone, 2001) ”. See also Pascal Krapf, Discovering emergence: How is born the diversity of sciences, Edilivre, 2014 and Rémy Lestienne, Dialogues sur émergence, Editions Le Pommier, 2012).

(\*) The concept of figure-background is one of the four pillars of the theory of the perception of forms developed by Gestalt psychology. “This perceptual structuring is based primarily on a separation / segregation of the perceptual field into 2 very distinct parts with different properties: one called the figure and the other called the background. Example: painting of the Mona Lisa: the figure is Mona Lisa and the background is a very rich landscape with trees, hills. This “figure-ground” segregation is normally evident. So to study it experimentally one uses particular figures called ambiguous (sic) where the 2 parts of the field can be alternately figure and ground. This is the example of Rubin's vase.

“The whole is perceived before the parts that compose it. For example, for an expert reader of a daily newspaper, it happens quite often that there are typographical errors (that some letters are wrong) and yet we identify this word correctly, without being aware of this graphic error. For example, we perceive the word "table" on reading when it is written "tuble". We can easily identify the word "table" which would not be the case if the whole (here the word) were constructed from the perception of each of the letters. On the contrary, it is obviously the meaning of the word which is forced to perceive an "a" instead of the "u". In other words, if we analyze the word table from each of these letters, we would have realized that there was a "" u "in place of the" a ".Many perceptual illusions are explained by this predominance of the whole over the parts that compose it. This is also the case with the famous Müller-Lyer illusion ”(<https://webcache.googleusercontent.com/search?q=cache:ypMkts7ItiMJ:https://www.coursum3.org/lufr-5-sciences-du-sujet-et-de-la-societe/%3Fwpdf_download_file%3D> /home/ichigo1vs/www8/wp-content/uploads/cours/UFR5/D%25C3%25A9partement%2520de%2520Psychologie/l1/Psychologie%2520Cognitive/Psycho%2520Cognitive%2520Chap%25204.doc+&cd=1&ngl&n = fr , p. 3).

(126) Marshall McLuhan, Understanding the Media, p. 23.

(127) Ibid. p. 32; id., Counter Blast, p. 22-3.

(128) Id., The Gutenberg Galaxy, p. 39.

(129) Eric McLuhan and Frank Zingrone (eds.), Op. cit., p. 235-6. “Since the focal point of a television is the viewer, television orientates us by making us look within ourselves” (ibid.).

(130) W. Terrence Gordon, op. cit., p. 212.

(131) “A century after Flaubert, McLuhan tried to resume the fight of Bouvard and Pécuchet against the encyclopedic positivism of his contemporaries. However, instead of tackling the classifications and content of cognition like Flaubert, he seized on sensory metaphors to invent, through their opposition, two incompatible perceptual modes, the infinite, continuous, sequential and static theater of perception. , and the environmental, discontinuous, dynamic and global movement of audio-tactile perceptions. Obviously, when one measures his definition of the respective properties of each sense against the criteria of scientific empiricism, the distinctions established by McLuhan are of the highest fancy, but their poetic truth is more exact and more effective than any written scientific treatise. On the question.Again, this is a persuasion strategy. McLuhan often brings together ear and touch. He cavalierly says that television, despite the obviousness and the name it bears, is not a visual medium, but an audio-tactile medium. The telegraph, the radio, and the telephone are, surprisingly, obviously bound by acoustics, but McLuhan readily encapsulates them in the great electronic metaphor which, to be sure, is envisioned as an audio-tactile medium. This systematic disruption of all the senses so annoyed his colleagues that one of them had written a verse for him which enchanted his victim: “Marshall McLuhan put a telescope in his ear. What is it ?, he said, putting his hand up to sniff the air. Either way, it smells good. It was hardly overdone,for McLuhan repeated over and over again Tony Schwartz's words, that "television had put an ear instead of an eye." However, it was neither a Swedenborg-style synesthesia, nor a Rimbaldian delirium, but an exact observation of the effects and not the causes of the technosensory relationship. What McLuhan retains from the sensory metaphors he uses is not their definition, but a structural element of the relationship that media have with their users. The specific sensoriality of a given medium only interests McLuhan indirectly. He does not confuse touch and hearing, but only retains from these senses an aspect that he considers common to both and that he opposes to a complementary feature of vision. Here the interval, a common characteristic of sound differentiation and tactile differentiation,is opposed to the linear connection, that is to say the continuity of one piece of visual perspective ”(Derrick de Kerckhove, Sources et prolongations de la thinking mcluhanienne. In Communication et langages, n ° 57, 3rd quarter 1983 [p. 55- 66], p. 59.

(132) The first touchscreen was released in 1972, but by the end of World War II a Canadian composer named Hugh Le Caine (David Bertolo, Interactions on Digital Tablets in the Context of 3D Geometry Learning, vol . 2, Wiley, 2016, p. 63; Touching the future, The Economist, September 4, 2008), inventor of the electronic synthesizer, had equipped his instrument with capacitive sensors to control its tone and volume.

(133) See Pierre Grivet and Pierre Herreng, La television, PUF, 1969. We will follow them in their description of the nature of the electric image.

“The film is a series of snapshots of the original movement, taken every 1/25 of a second and arranged in chronological order. The film unfolds in a rapid movement, so that at every second 25 photos pass through the projection device, at a complicated pace: the photograph is motionless to be projected for 1/25 of a second then a sudden jerk. retracts and substitutes the next one for it; during this very short time, the screen is dark, the passage of light is blocked by the opaque sector of a sort of Talbot disc, which its particular shape has called the Maltese Cross. The mechanism necessary to produce this movement is very delicate, yet it is well developed as moviegoers commonly see. The eye does not perceive the retraction of light between two views:the sensation of one image still lasts when the next takes its place (the movements photographed are slow enough so that two successive images are not very different from each other), the eye melts them together, and from the queue of images are born the sensation of a continuous and moving image. If the photographed movement is too fast, two consecutive images of the film are then too different from each other, the eye still mixes them well into a single impression, but this one no longer gives the illusion of real object, it is fuzzy. This is commonly seen in the movies for tennis balls, cars or fast moving airplanes, when these objects are incidental details in the sights. But, by taking the precaution of accelerating the pace, the quality of reproduction can be improved at will.The limit in this sense is imposed by the difficulty of constructing with precision and safety the mechanism which ensures the discontinuous unwinding of the film. The speed of 128 per second achieved in shots intended for slow motion effects gives the limit reached industrially today. These are the same limitations that prevented the development of television, before the discovery of modern purely electrical processes; because its requirements from the point of view of this discontinuous speed are even greater. ”The same techniques are used to process the television image. “In traditional, so-called analog systems, signals (radio, television, etc.) are conveyed in the form of continuous electrical waves. With digitization, these signals are encoded as series of numbers,themselves often represented in a binary system by groups of 0 and 1. The signal is then composed of a discontinuous set (discrete according to the language of scientists) of numbers ”. “The digital signal is not physical in nature. It takes the form of a message composed of a series of symbols, and is therefore discontinuous, the passage from one symbol to another being effected by a sudden transition ”(The analog and digital video signal,the passage from one symbol to another is effected by a sudden transition ”(The analog and digital video signal,the passage from one symbol to another is effected by a sudden transition ”(The analog and digital video signal,https://www.eyrolles.com/Chapitres/9782212110258/chap5.pdf , p. 201).

Still in traditional image processing systems, the television receives 50 images (frames) per second. “Each frame being a half of an image, it shows on the screen 25 complete images per second. After scanning the incoming image, the fast electronic components allow working at 100 Hz. This means that it is possible to use the 50 half-images twice. We can then decide either to double the number of images - each image of 625 lines will be displayed twice in a row - or to double the number of lines per image - created a screen of 1,250 lines by duplicating each of the 625 lines of the same image. The first solution, which therefore consists in displaying 50 images per second (25 times twice the same image), gives better stability to the screen and eliminates flickering,which constitutes one of the main defects of European standards […] The second solution […] makes it possible to prevent the eye from noticing the discontinuous appearance of television images ”; however, "a slight black line (remains) perceptible between each line on large screens" (see Frédéric Vasseur, les media du futur, PUF, 1992).

(134) Jacques Derrida, in a passage whose first sentence is a nod to for Understanding the media (p. 313: "The television image offers the receiver about three million points per second, which he does not accept. only a few dozen at any time, from which he constructs an image "), writes:" The television image offers the viewer about three million pixels per second, of which he accepts only a few dozen at a time, by which he builds his image. The pleasure principle that results from this unconscious and continuous operation is at the base of the isolation that the viewer constantly seeks in front of the happiness machine, so that A. constantly asks me to be silent when watching 7. L isolation tends to grow disproportionately; becauseconsciousness is constantly led to construct the meaning of what is presented without ever aiming at a unified understanding of what it grasps. Everything still going on, over and over again. A feeling of frustration and withdrawal consequently arises in the viewer's mind after a certain period of time. The mind gets tired and even disgusts in front of such a subliminal lure. Also, Metabology must reproduce […] this principle of pleasure which is so precious to us when we watch TV. But in an entirely different way: it must induce a participation on the part of the Internet user connected to the server and on the other hand sharpen the perception towards new functionalities. Television, knitting and mosaic, does not help the perspective requested by the limbic system when it takes into account the immediate environment of the subject,nor the mind the method for the neo-cortex which rationalizes the present context […] The television image is supported by the general hologrammation capacities that the whole brain uses without seeking to make a perceptual mode work in particular ”(quoted in Jean-Philippe Pastor, Jacques Derrida, or, The stolen pretext, Moon Stone Publications, 2004, p. 136; it is we who underline this passage, because it constitutes a refutation without appeal of the view of McLuhan according to which (see supra, note 113), because “the televised image is a meshed mosaic, not only of horizontal lines, but of millions of tiny dots”, of which “the spectator is physiologically capable (of) capturing only 50 or 60, from which he shapes the image ”and that he is thus obliged“ constantly […] to complete vague and blurred images ”,he would invest himself "entirely in the screen" and maintain "a constant creative dialogue with the iconoscope).

(135) Shortly before Foucault published Surveiller et punir, he wrote in this preface: “Necessarily, the age of instantaneous information incites men to new types of research and development. It is above all an era of investigation and espionage. For, in the total information environment, man, as a hunter, as an observer of the environment, returns to supervise the inner and outer worlds and everything is now linked and important. "

(136) Charles R. Acland, Swift Viewing: The Popular Life of Subliminal Influence, Duke University Press, Durhma and London, 2012, p. 37-8.

(137) Marshall McLuhan, Understanding the Media, p. 228.

(138) Ibid., P. 42.

(139) Ibid., P. 47.

(140) Ibid., P. 42.

(141) Ibid., P. 43.

(142) Ibid.

(143) <https://elementsdeducationraciale.wordpress.com/2018/02/28/anthony-m-ludovici> .

(144) Émile Benveniste, Le Vocabulaire des institutions indo-européenne, t. 2: Power, law, religion. Summaries, table and index drawn up by Jean Lallot, Éditions de Minuit, 1969, p. 124.

(145) Julius Pokorny, Indogermanisches etymologisches Wörterbuch, Francke, Berne, 1959, p. 706-7.

(146) The word “mediator”, which we can “reasonably date the origin [..] in Latin between Virgil and the first Latin translation of Paul […] translated (very probably) the Greek mesites, term inherited from the gnosis of Asia Minor, and that the adoption by the Greeks of Mithras, the mediator between gods and men, is at the start of the adoption of the concept in Greece ”, adoption to which the Christianity is no stranger. In the Sumero-Akkadian pantheon, “we must distinguish two kinds of mediation: the ordinary and the occasional. Ordinary mediation is the prerogative of the personal god, the one whose name we bear or to whom we have chosen to be attached. He is "constantly present, insurmountable barrier for demons, intercessor". Occasional mediation is necessary "if the believer is negligent with regard to his god, the latter becomes angry, irritated, he abandons the devotee". The abandoned can pray alone to his personal god to restore his protection,but he can turn to new protectors from whom he will ask for mediation to obtain his return to grace. Human mediations were also foreseen in these Sumero-Akkadian civilizations. The natural mediator between the divinity and his people is the king: placed there by the gods, he acts in the place of the god and, in liturgical ceremonies, he plays the divine role. He is a source of fertility, a healer. It is to him that the divine messages are addressed. He is also the representative of the people to the gods: in the name of the people he confesses his guilt, washes himself, puts on a pure garment ... Gradually, especially in Babylon, certain members of the clergy, acting in addition to diviners, also become mediators. The comparison of the mediation texts, their dates and the temples to which they belong,shows that the almost exclusive intermediary sovereign in the Sumerian era increasingly shared this privilege with the clergy. If the king still remains the main mediator in the neo-Assyrian empire, it seems that under neo-Babylonian royalty he was supplanted in this role by the high priest. However, it is always a matter of mediation between men and their gods, and not between individuals ”(see Annie Cardinet, École et Médiations, Editions Erès, 2000; see also id., Médiation et Médiateur, these words express one concept? Philological study Part 1, Lyon, 1-66, 1998, p. 10 et seq.it seems that under neo-Babylonian royalty he was supplanted in this role by the high priest. However, it is always a question of mediation between men and their gods, and not between individuals ”(see Annie Cardinet, École et Médiations, Editions Erès, 2000; see also id., Médiation et Médiateur, these words express one concept? Philological study Part 1, Lyon, 1-66, 1998, p. 10 et seq.it seems that under neo-Babylonian royalty he was supplanted in this role by the high priest. However, it is always a matter of mediation between men and their gods, and not between individuals ”(see Annie Cardinet, École et Médiations, Editions Erès, 2000; see also id., Médiation et Médiateur, these words express one concept? Philological study Part 1, Lyon, 1-66, 1998, p. 10 et seq.http://theses.univ-lyon2.fr/documents/lyon2/1998/cardinet\_a/pdfAmont/cardinet\_a\_partie1.pdf . In Egypt and among the ancient Hebrews, mediation was also an essential religious notion, as this study shows.

(147) The Merriam-Webster New Book of Word Histories, Merriam-Webster, Inc, Publishers, Springfield, Mass, p. 302.

(148) “A medium is a person through whom it is said that the action of another being is manifested and transmitted by animal magnetism, or a person through whom it is claimed that spiritual manifestations occur, especially a person who is said to be able to relate to the spirits of the deceased ”(Helena Blavatsky, Chelas and Lay Chelas,http://www.philaletheians.co.uk , October 26, 2017, p. 12).

(149) See Jean-Marc Broux et al., ABC's of citizenship, Le Recherches Midi, 2015.

(150) Alex Goody, Technology, Literature and Culture, Polity, 2011, p. 9; moreover, Poe, in Eureka (Translation by Charles Baudelaire. M. Lévy frères, 1864, p. 60) identifies electricity and consciousness: “With electricity, - to use this designation again, - we can rightly relate the various physical phenomena of light, heat and magnetism; but we are still much better authorized to attribute to this strictly spiritual principle the more important phenomena of vitality, consciousness and thought. »

(151) Alex Goody, op. cit., p. 8.

(152) See Colin Andrews, with Synthia Andrews, New Page Books, 2013.

(153) Anthony Enns, Mesmerism and the Electric Age: From Poe to Edison, in Martin Willis and Catherine Wynne (eds.), Victorian Literary Mesmerism, Rodopi , Amsterdam and New York, NY, Rodopi, 2006, p. 78.

(154) See Joel Martin and William J. Birnes, Edison vs. Tesla: The Battle over Their Last Invention, Skyhorse, 2017. Edison's Journal was published as The Diary and Sundry Observations of Thomas Alva Edison (Philosophical Library, New York, 1948; French translation: Mémoires et observations, Flammarion , 1949), but the relevant pages have been omitted from subsequent editions. The Journal was published in its unredacted version in 2015 by Philippe Baudoin under the title of Thomas Edison, the Kingdom of the Beyond; see François Albera, Thomas Edison, the Kingdom of the Hereafter. Preceded by Philippe Baudouin, Necrophonic Machines, 1895. One thousand eight hundred and ninety-five, n ° 76, 2015, available at the following address: <http://journals.openedition.org/1895/5032> , consulted on January 12 2019.

(155) See Elodie A. Roy, Media, Materiality and Memory: Grounding the Groove, Routledge, 2015.

(156) Let us quote in particular the German professor of physics Ernst Senkowski (1922-2015) inventor of a technique for photographing, filming spirits (TIC) and record their voices. He called it TransCommunication instrumental (see <https://www.mondenouveau.fr/la-transcommunication-instrumentale-1-la-tci-audio> . See Colin Andrews, with Synthia Andrews, op. Cit., Chap. 12.

(157) See Maggi Smith-Dalton, A History of Spiritualism and the Occult in Salem: The Rise of Witch City, The History Press, Charleston, SC, 2012, who points out that Bell conducted most of his early experiments in Salem. Regardless of Bell's position on this matter, his assistant, Thomas Watson, saw the telephone as a medium in the spiritist sense (see Avital Ronell, The Telephone Book: Technology, Schizophrenia, Electric Speech, University of Nebraska Press, Lincoln, 1989, in particular the chapter Watson: Dead Cats)

(158) Caryn E. Neumann, Crookes, Sir William (1832-1919), in John Hannavy (eds), Encyclopedia of Nineteenth-Century Photography, vol. 1, Routledge, London and New York, 2013, p. 350; Philip Ball, Invisible: The Dangerous Allure of the Unseen, The Chicago University Press, Chicago, 2015, p. 103 and sqq.

(159) Hannah Goff, Science and the seance, August 30, 2005, <http://news.bbc.co.uk/2/hi/uk_news/magazine/4185356.stm> ; see also Trevor H. Hall, The spiritualists: the story of Florence Cook and William Crookes. Helix Press, 1963 and Alfred Russel Wallace (1866), The Scientific Aspect of the Supernatural, <http://people.wku.edu/charles.smith/wallace/S118A.htmand>, from a theoretical perspective, Christophe Kihm, mediums = media. Electricity as a field of attraction of the dead and the living, <http://nujus.net/~locusonus/site/symposiums/200611/200611_doc/kihm_mediums_media.pdf> .

(160) Roger Lancelyn Green (eds), Rudyard Kipling, Routledge, London and New York, 2007, p. 10.

In the same vein, John Lennon said, on the subject of musical writing and in particular the composition of one of the many affections that made it successful, the song Across the Universe: “It's like being possessed. : comme être un médium ”(“ It's like being possessed: like a psychic or a medium ”. See Peter Doggett, The Art And Music Of John Lennon, Wise Publications, 2005; Keith Richards, member of the Rolling Stones:“ We receive our songs by inspiration, as in a [spiritualist] session ”(Rolling Stone, May 5, 1977, p. 55, quoted in Jonas E. Alexis, In the Name of Education, Xulon Press, 2007, p. 127).

(161) See <https://www.orau.org/ptp/collection/spinthariscopes/crookes.htm> .

(162) General review of pure and applied sciences, General review of pure and applied sciences, 1903, p. 74.

(163) Robert F. Gorman, Great Events from History: The 20th century, 1901-1940, vol. 2, Salem Press, 2007, p. 666.

(164) History goes that the term "plasma" was first applied to this material by Irving Langmuir (1881-1957), Nobel Prize winner in chemistry in 1932 and who worked for General Electric Co., because the way blood plasma transports red and white blood cells reminded him of how an electric fluid transports electrons and ions (Mario J. Pinheiro, Plasma: the genesis of the word, February 2, 2008, p. 2).

(165) See Yatish T. Shah, Thermal Energy: Sources, Recovery, and Applications, CRC Press, 2018.

(166) Laurence Winckler, New views on vision: Enjeux, researches, perspectives, CLM Editeur, 2005. In reality, the images of the first television sets were also “ghostly” (see Philip Ball, op. Cit., P. 87). “In December 1953, a large number of journalists visited Jérome E. Travers' house on Long Island to see the face of an unknown woman who had appeared on the screen and who did not want to disappear, even when the position was unplugged (the family had turned the screen towards the wall, as if they were ashamed of it). Some of the early viewers, suspecting that the on-screen characters could see them, when they watched TV, refused to undress (in front of their TV sets).They suspected that forces more sinister than the smiling announcer were hiding behind the monochrome light ”(ibid., Pp. 87-8). Such healthy reactions to television were still found in some older people until the late 1970s in France. See also Murray Leeder, The Modern Supernatural and the Beginnings of Cinema, Palgrave Macmillan, 2017, whose secodn chapter, Light and Lies: Screen Practice and (Super-) Natural Magic, examines the ancestors of cinema to the magic lantern, but, unfortunately, not up to the necromantic art of Chinese and Southeast Asian shadow theater, to which we intend to return in this very note.Such healthy reactions to television were still found in some older people until the late 1970s in France. See also Murray Leeder, The Modern Supernatural and the Beginnings of Cinema, Palgrave Macmillan, 2017, whose secodn chapter, Light and Lies: Screen Practice and (Super-) Natural Magic, examines the ancestors of cinema to the magic lantern, but, unfortunately, not up to the necromantic art of Chinese and Southeast Asian shadow theater, to which we intend to return in this very note.Healthy reactions of this kind towards television were still found in some older people until the late 1970s in France. See also Murray Leeder, The Modern Supernatural and the Beginnings of Cinema, Palgrave Macmillan, 2017, whose secodn chapter, Light and Lies: Screen Practice and (Super-) Natural Magic, examines the ancestors of cinema to the magic lantern, but, unfortunately, not up to the necromantic art of Chinese and Southeast Asian shadow theater, to which we intend to return in this very note.unfortunately, not to the necromantic art of Chinese and Southeast Asian shadow theater, to which we intend to return in this very note.unfortunately, not to the necromantic art of Chinese and Southeast Asian shadow theater, to which we intend to return in this very note.

(167) Richard Noakes, Telegraphy is an Occult Art: Cromwell Fleetwood Varley and the Diffusion of Electricity to the Other World. In The British Journal for the History of Science, vol. 32, n ° 4, December 1999 [p. 421–422], p. 422.

(168) Rod Giblett, Sublime Communication Technologies, Palgrave, 2008, p. 116.

(169) Katharina Rein, Les media et les tours de clairvoyance, in Frank Kessler, Jean-Marc Larrue and Giusy Pisano (eds.), Machines. Magic. Media, Presses Universitaires du Septentrion, p. 68.

(170) Edison, a proponent of direct current, and Westinghouse, a proponent of alternating current, competed for the electricity market. The story goes that the first invented the electric chair to demonstrate the dangers of alternating current.

(171) Christophe Kihm, op. cit., p. 167-8.

(172) Ibid., P. 166-9. See Jeffrey Sconce, Haunted Media: Electronic Presence from Telegraphy to Television, Duke University Press, Durham and London, 2000, the first chapter of which, “Mediums and Media, is available at: <https://monoskop.org/> File: Sconce\_Jeffrey\_Haunted\_Media\_ch\_1.pdf, as well as, by the same author, The Technical Delusion: Electronics, Power, Insanity Door, Duke University Press, 2019. which deals with “delusions of electronic persecution […] [,] a predominant symptom of psychosis for more than two hundred years […]. Jeffrey Sconce traces the history and continued proliferation of this phenomenon from its origins in the Enlightenment to our era of global interconnectivity. While psychiatrists generally dismiss these electronic control delusions as arbitrary or as mere reflections of modern life, Sconce demonstrates that the history of electronics, power, and madness have a more complex and close relationship. Sconce analyzes, from a wide range of psychological case studies, literary works, lawsuits and popular media,the material and social processes that shaped the delusions of electronic contamination, implantation, telepathy, surveillance and immersion. From the age of telegraphy to our digital age, the media have appeared in these delusions and have become the privileged place to imagine the fusion of electronic power and political power; they served as a paranoid channel between the body and the body politic. Sconce maintains that, in the future, this symptom will become more and more difficult to isolate, especially as distant and often secret powers are working to integrate bodies, electronics and information more and more ”(From the age of telegraphy to our digital age, the media have appeared in these delusions and have become the privileged place to imagine the fusion of electronic power and political power; they served as a paranoid channel between the body and the body politic. Sconce maintains that, in the future, this symptom will become more and more difficult to isolate, especially as distant and often secret powers are working to integrate bodies, electronics and information more and more ”(From the age of telegraphy to our digital age, the media have appeared in these delusions and have become the privileged place to imagine the fusion of electronic power and political power; they served as a paranoid channel between the body and the body politic. Sconce maintains that, in the future, this symptom will become more and more difficult to isolate, especially as distant and often secret powers are working to integrate bodies, electronics and information more and more ”(especially since distant and often secret powers are working to integrate bodies, electronics and information more and more ”(especially since distant and often secret powers are working to integrate bodies, electronics and information more and more ”(<https://www.dukeupress.edu/the-technical-delusion> ).