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

These webpages or these systems of content management, realized with the tools of publication (Blogger, Worldpress…), rejuvenate the genre of the textualisation of the fousaldian perspective of the technologies of the self, blogs appear as kind of Hypomnêmata mentioned by Foucault. Yet they actualise the current modalisations of multi-media on line publications that consider the cinema as an existential textualisation through machinic coupling. “Kino-blog” refers to our empirical textual activation through machinic coupling. “Kino-blog” refers to our empirical textualisation of multi-media on line publications that consider the cinema as an existential textualisation through machinic coupling.

To get a clearer picture of the most remarkable traits of the intermedial expression of spectatorial identities, we will follow what the cine-bloggers, who offer a page centric like websites. It will lead us to conceive the production of digital as a polyphonic creation of subjectivation through self-writing. To clarify our analysis of "page centric" diaries will focus on the citational and automated practices of the interblog that emotically characterize this kind of webpages. Because blogs are “post centric” “page centric” like websites. It will lead us to conceive the production of digital...
frontiers of the diary: to the limits of the blogosphere

The blogosphere is a blooming medium. Worldwide there are more than 4 million blogs. Raymond, who keeps track of francophone blogs, counted 355122 blogs on the 16th of 2004. From Perseus development and Nitle, two studies of September 2003, counted respectively 4.1 million blogs, while the number of readers is estimated at millions.

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

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

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3 http://mediatic.blogspot.com/2004_04_01_mediatic_archive.html#108204558138657594
6 http://ublog - cinemaparadiso - moi.htm
7 http://cinetribulations.blogs.com/
8 Felix Guattari, op.cité, p.12
9 http://www.u-blog.net/psychoblog.
oneself as a cinéphile or the machineries of the spectatorial self

These films and now also numerical multimedia ... the materials of writing are multiple. They are displacing the frontiers of the supports and dispositifs to the limits of the so-called blogosphere – understood as the totality of ks, journals, chronicles produced by ordinary netsurfers who use the tools of self-on line which are called blogs or weblogs (derived from the English to log or to make the form of texts, hyperlinks and/or images that are published in inverted logical order and give the internaut-readers the possibility not only to comment but interlink them through the procedures and protocols of the syndication of contents.

ion of content is a procedure by which an author of a website puts the whole or its contents freely at the disposition for publication on another website. Many sites cally aggregate chronicles, messages, mail or news published by others. The ion of contents is made possible by a method of description of the posts (RSS) that ished on a site and as well as a protocol that allows to trackback the copied . Thanks to those dispositifs lines of syndication are created that are similar to the nformation of the press agents.

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

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

ous of the kinoblog on which this research is based has been composed through a ic follow up of the different strands of syndication. The spectator notes will be d to a more thematic approach. Whatever the discursive genre in which they are be it a chronicle, a narration or a diary, the authors of the kino blog draw their own is watchers of films and even as cinephiliacs.
explains why certain subtitles of the blog will enter in an autobiographical pact with the author and guarantee the authenticity of the expressions by means of an identification of the blogger and of the subject of the online messages.

*a paradisio: le cinéma vu de l’intérieur*°
'*es(s) du cinéma-histoire(s) de films* selon la vision singulière de Raynald Gagné EDMium propagandiste que demeure le septième art °.

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

...ations.°

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

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

*Polyphonies of the self*°

...en such pluralised conceptions of the self or non-identitarian understandings of
are linked up to post-modern theses of the decentration and fragmentation of the self. The question of the coherence of the self has to be posed anew. In an attempt to decouple subjectivity from the subject, Felix Guattari, one of the instigators of postmodernism has, however, extended the subjective beyond the individual in the direction of multiple blocs of individual-group-machine neglecting its dialogical relays or its machinic inscriptions, offering thereby a novel conceptualization of the subject.

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

Mais je vous le dirai, jamais!! Family Name: I’ll never tell you, never

Karen – first name

ans. 23 years

êtes drôlement indiscret, vous… Sex: Sunny, you’re getting personal

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

Scorpion ascendant Capricorne – idem

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

étudiante – student

psychologie – psychologie

conseillère d’orientation – psychoblo…euh…psychologue – adviser of on –

les gens qui répondent à mes notes, les gens qui m’envoient des mails pour me dire qu’ils aiment mon blog et…euh…pardon…le cinéma, la musique, les séries TV, tous les supports, l’animation, la lecture (vu que j’ai réappris récemment à lire)… people who reply to my notes, send me mailto say they like my blog and sorry film,
oaps, all kinds of comics, animation, reading (as if recently learned to read once

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

like violence, wankers, those who think they are always right, those who’ve seen
: everything, those who piss me off, ??

**xe blog!** faire profiter au monde entier de mes conneries!! (il n’y a pas de raison
il n’y ait que mon entourage qui en pâtiss…euh…profite) Aim of this blog!: make
t everybody enjoyes my bullshit (there are no reason that only my immediate
ent suffers.i mean profits from it)

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

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

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

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

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

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

BIBLIOGRAPHY


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