
Digital Social Networks for Video Sharing

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Abstract:

This article's main objective is to propose an analysis of the ethos present in one of the several videos that constitute the "Back Door" comedy channel allocated on YouTube, a digital social network for video sharing. From the choice of the video: "We will be doing the cancellation", this study aims to reflect the ethos constitution of the person who suffers because of phone services to companies' client in lots of market segments. Thus, this research's route seeks to understand from the questions around the reasons that mark these experiences: What is the representations universe that the interlocutors were building during the service? The attendant maintains a balance of power on the client? What is the dominant representation between attendant and client? There is a critical look of the client regarding the expected attendance. To support this study, we report the humor considerations made by Possenti (1998) and Travaglia (1989), which present the linguistic resources involved in building the humor as well as the different functions of humor. Another support point is in the considerations of Reboul (2004) and Amossy (2005) regarding the Aristotelian rhetoric. Closing theoretical studies with the approach and the concepts of networks according to Watts (2009), leading to

more sober understanding of digital social networks that are part of the this research study object, where Recuero (2009) provides respectively great value definitions and concepts. This article contributes to ethos understanding as a constituent element of a picture during a speech and presents speech analysis as a specialized tool to analyze ideological constructions present in a text or speech.

Key words: Ethos, Digital Social Networks, Videos.

Introduction

The information and communication technology advancement has provided new ways to communicate and disseminate lots of content kinds associated to a low production cost. YouTube is an example of what has been said previously and currently is widely used as the main visibility channel by individuals with different purposes.

In order to direct our study considering humor as an important tool used to raise questions with some "poetic license" and total freedom to treat any subject without major implications, Possenti (1998), which uses jokes in his research material, highlights one of the main humor features that "it allows to say something kind of prohibited, but not necessarily critical, in usual sense "(Possenti 1998, 49). We will report some notes of the ethos as linguistic resource in one of the many comedy group, "Back Door", videos, that uses YouTube as source to disseminate their productions.

According to the taken topic in this study, this article's purpose is to show in the research the following questions: What are the representations constructed by the interlocutors universe? How is the relation during the interlocutors' speech established and maintained? Knowing the presented ethos will we understand the conceived critical?

However, to achieve these questions it is necessary to follow a research way that points to the following general

objective: To propose an ethos analysis in the video: "We will be doing the cancellation". It should be clarified that the selected video was chosen among many for addressing a condition imposed by modernity in relation to an alleged quickness and easiness found on telephone customer services.

Rhetoric and ethos basic concepts

Assuming that the bibliographic research is the way to know the reality or discover partial truths (Lakatos 1992), the article focused, first, on rhetoric bibliographic research, understood as the speak well art, that develops its role to convince someone. The argument, through discourse is used as a main persuasion tool.

According to Mosca (2005), the rhetoric is made according to factors and resources used for a speech production, and depend on the condition based on reality vision and the means used to make it viable. To the author, rhetoric, in Aristotelian doctrine, consists in the appropriation of knowledge that can be proven, the ability to conduct mediated speech by the ideas clash.

To Pacheco (1997) rhetoric exerts persuasion through speech in order to achieve someone's or an auditorium's intellectual accession and uses a popular language directly reaching men in general and it does not necessarily have a commitment to the truth. By analyzing the Greek's rhetoric, the author says: "rhetoric is an instrumental technique, and as any tool, it can be used to achieve lofty or harmful goals" (Pacheco 1997).

According to Mosca (2005), rhetoric, conceived by Aristotle, consists in the triad that highlights the *ethos*, *pathos* and *logos*. Being *ethos* a good impression that the speaker causes to the auditorium or someone by building his/her image; whereas *pathos* is connected to emotions and feelings present in the speaker's speech, and *logos* is related to every argument

that derives from reason.

Our study focus is on *ethos*, where we dive into theoretical concepts.

In Maingueneau's (2006) light, *ethos* is revealed as a category within discourse studies analysis. He states that the *ethos* thought by Aristotle has a hybrid character and is connected to a historical context that will be important in speaker's argument success. Following his thought line, besides showing *ethos* as dependent on other categories such as speech genres, he shows the possibilities of *ethos* taking different forms depending on how subject manifests it.

A speech *ethos* results from several factors interaction: pre-discursive *ethos*, discursive *ethos* (shown *ethos*), but also text fragments in which enunciator evokes his/her own enunciation (told *ethos*), directly ('it is a friend who speaks to you') or indirectly, as through other scenes' speech metaphors or allusions. The distinction between told *ethos* and shown *ethos* fits at continuum line extremes, because it is impossible to define a clear boundary between the suggested 'told' and 'shown'. The effective *ethos* is one that is consisted by a specific receiver, it results from various instances interaction, that respective weight varies according to the speech gender. (Maingueneau 2006).

Comedy genre has in its propose, two enunciation kinds, fictional enunciation in speech level and the said real enunciation. That said, it is very important to specify the place where the scene happens, or better, what does the questioned video set look like.

According Maingueneau (2004), in relation to the speeches we have three enunciative scenes types: englobing scene, generic scene and scenography. The gender's discursive domains structure the englobing scene. The generic scene refers to a gender's particularities, that is, the circumstances must be considered, as well as the material support, purpose, style and communication of those involved in the dialogue. Finally,

scenography is presented in the gender as an enunciation specificity, which is meant as some genera peculiarity in creating small enunciation scenes in order to reach involved individuals' minds.

In the video case, due to humor use, it is presented an englobing scene and according to each individual universe, and placed to the generic scene. In Figure 1, it is specifying foreseen communication situations.

Characters	Identifiable <i>Ethos</i>	Examples
Female and Male	Prior and Discursive <i>Ethos</i>	Husband and Wife discussing a trivial matter.
Female and Female	Prior and Discursive <i>Ethos</i>	Two friends discussing others' lives.
Male and Male	Prior <i>Ethos</i>	Two man talking about their wives.

Figure 1 – Possible communication situations.

Font: SIGNUM: Estud. Ling., Londrina, n11/2, p. 289-301, Dec. 2008.

Complementing our Charaudeau's (2008) understanding, it introduces us the categories and subcategories present in language and defined as modalities, Figure 2 shows the procedures picture in Charaudeau (2008).

Enunciative Behaviors	Enunciative Specifications	Language Categories
Influence Relation (Speaker to interlocutor relation) ALOCUTIVE	Strength Relation (Speaker/Interlocutor) +/-	Interpellation Injunction Authorization Warning Judgment Suggestion Proposal
	Request Relation (Speaker/Interlocutor) -/+	Questioning Petition
	Way of Knowing	Knowledge/ Ignorance

<p>World's viewpoint</p> <p>(Speaker to him/herself relation)</p> <p>ELOCUTIVE</p>	<p>Evaluation</p> <p>Motivation</p> <p>Commitment</p> <p>Decision</p>	<p>Realization</p> <p>Opinion Appreciation</p> <p>Obligation Possibility Want</p> <p>Promise Acceptance Agreement/ Disagreement Statement</p> <p>Proclamation</p>
<p>Viewpoint Deletion</p> <p>(Speaker to another person relation)</p> <p>DELOCUTIVE</p>	<p>How the world imposes itself</p> <p>How the other says</p>	<p>Assertions</p> <p>Reported speech</p>

Figure 2 – Enunciative construction procedures.

Source: SIGNUM: Esutd. Ling., Londrina, n11/2, p. 289-301, Dec. 2008

Amossy (2005) highlights the ethos in word taking act directly implying in building an itself picture. The announcer can implicitly build his/her image by verbal means, posture and behavior without explicitly citing his/her qualities in speech. Now we will present some humor considerations.

The humor

The humor is “a universal human activity or faculty that role goes far beyond simply making people laugh” (Travaglia 1989). It is considered the century language, because it reveals truths in a subtly way, printing complaint or demystification.

According Travaglia (1992), a Humor categorized look

allows us its understanding to its composition form, object, subject and linguistic features present in its manifestation.

Even not showing a humor formalized concept, Possenti (1998) says that one of humor characteristics is the ability to say things more or less prohibited without necessarily setting up a critique.

For Propp (1992), we can assign humor to "the ability to perceive and create what makes one laugh" (Propp 152). Another definition proposed by him says that "humor is that spirit disposition in which our relations with others, by small deeds manifestation, let us glimpse a positive internal nature" (Propp 152), taking our reflection to the interaction between who promotes and who perceives the humor. Therefore we can consider a strong humor connection with the needs a particular individual needs or group demands to expose conflicts and other phenomena related to its society relations.

Possenti (2008) shows that humorous speech understanding depends on a context and a respective memory, as he states:

The humorous speech, in the various textual genres in which it is materialized, appeals to knowledge, a memory. What makes it fail is essentially such memory or knowledge absence (except when that failure is a verbal association). But this is not a humor exclusive feature. Analogous fact makes fail a poem, a novel, a movie, or at least a passage of works like these. Texts may appeal to different memories, with different "term" (either in its psychological or historical aspect, which, I believe, may be associated in some way). The lack of cultural information is therefore only one of the requirement manifestations that all texts make to co-enunciators. (Possenti 2008).

Continuing Possenti's (2008) thought, we understand humor being exploited by near or distant events of this gender in relation to its characteristic procedures such as:

What makes us think that humor is cultural, or more

dependent on cultural factors than other phenomena - textual or not - is more often, the data unawareness and, perhaps especially, the fact that, in humor case, there is a clear manifestation of its operation, the laughter. When it does not happen, we attribute this fact to a culture difference. But it may happen that we confuse what is only a more or less lateral manifestation with what would be a defining characteristic of a texts heterogeneous set (comedy, jokes, cartoons) or perhaps even a kind of speech (Possenti 2008).

By analyzing the humor in the video "We'll be Making the Cancellation", the author notes this ethos that was revealed during the problems and difficulties enunciation involving the customer call services, which became relevant in modern life.

YouTube and “Back Door” Comedy Channel

Created by Chad Hurley, Steven Chen and Jawed Karim in 2005 and bought by Google, known for its powerful web search engine, YouTube is a video sharing site.

Another important note is about the connections and interactions that YouTube provides to its user, with an email linked account, these tools become more forceful, directional and interconnected, featuring the understanding of a digital social network.

Lévy (1999) says that when it is established some event or questions formulation, the participating individuals feel the need to express their knowledge. So, at seeing a video that expresses a modern life common theme as well as technological resources use, attracts these individuals in the comment about the video and share with more people that addressed theme, forming thus a network.

Watts (2009) introduces us the networks study, delimited as a mathematical object by Leonard Euler since 1736, led its designation as a graph and expands as a study object in graph theory created by this author, where a graph

would be formed from the problem encountered when touring by all seven bridges in Königsberg city, passing only once. As Figure 3 shows.

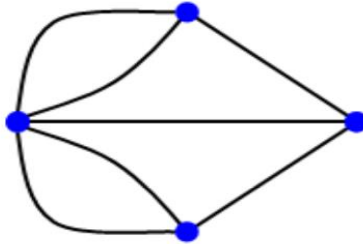


Figure 3 – Königsberg Bridges Graph. Font: Recuero (2009).

According to Castells (1999), network is the elements formation, better known as knots, interconnected by edges, which applied to the information society represent structures capable of unlimited expansion sharing the same communication codes.

(...) The distance (or interaction intensity and frequency) between two points (or social positions) is less (or more frequent, more intense) if both points form a network knot that does not belong to the same network. (...) The inclusion / exclusion in networks and the relation between networks architecture, enabled by information technologies that operate at light speed, configure processes and functions prevalent in our societies. (CASTELLS, 1999).

Whereas Severo (2007) believes that in social networks contact between individuals is characterized by two properties: the density and multiplicity. So the more individuals access the video, the more indications and accesses to that video will happen, this is, density. The more individuals are linked to others who have seen the video, the more different types and characteristics individuals can make access and see it too.

In Recuero`s (2009) social networks studies, these are established when an individuals group is connected with each other through computer-mediated communication. With the

networks spread more people relate through the Internet, then Primo (2000), helps us to understand this phenomenon that is established through mutual and reactive interactions, to that Recuero (2003) assigns the belonging feeling the numerous links between the community attenders.

Below in Figure 3 the digital social network for video sharing is presented.

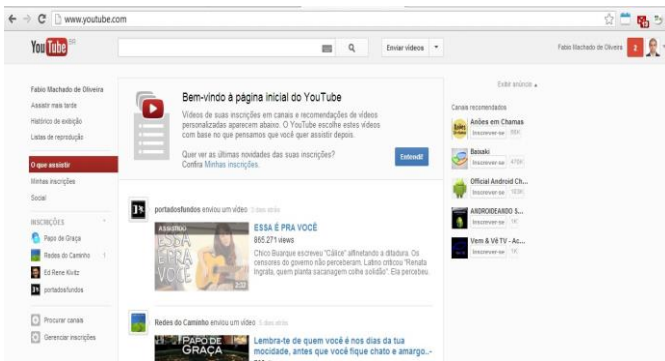


Figure 3 – YouTube Home Screen. Font: www.youtube.com

To make the research easier follows below in Figure 4 the screen after conducting a search to access the analyzed video.

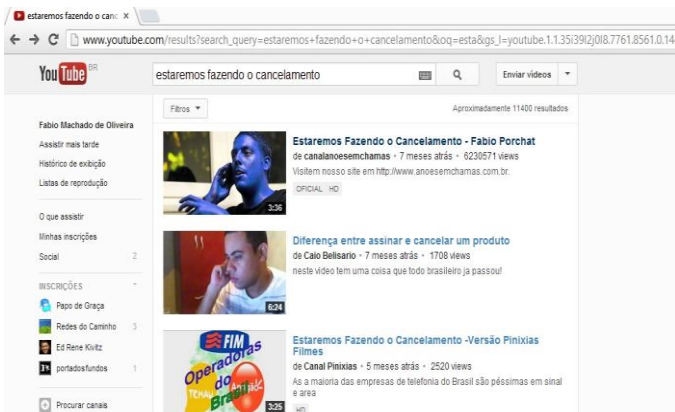


Figure 4 – Site Search Result. Font: www.youtube.com

The enunciative scene displayed in the 3:35-minute video shows

a client calling to the customer service and requesting cancellation of his cell phone line, because he does not think it is still interesting to remain using that company's mobile phone services, however it is very easy to identify such company, because the client looked like the used characters in various advertising campaigns for this company. It is known that many deals offered by mobile companies are limited to users who have linked their cell phone line at the same operator, and then the main reason reported by the client is the fact that no one from his family and daily contact uses the services provided by that company. Despite a just reason presentation the attendant does not perform the client's request and makes various internal transfers between different attendants causing the customer to wait too long in line.

In the scene unfolding the client can not cancel his cell phone line and passes through the registration cancellation request process, stating personal data via his own phone dial and then orally to create a protocol number, very long and difficult to remember, that supposedly the client would have a control of his request. It is noticeable in every scene interruption occurrence during the service due to failure on the call, that is, hang up, so the customer is forced to call again and start the whole process that begins from a long wait, listening to a "ditty" before talking to an attendant.

A very funny fact is when the attendant asks the customer to send a fax, probably to be used as proof of the provided information. The client gets angry and questions the attendant, because a fax is already an outdated technology and no one else uses or has a fax machine. Another striking point in this context is also when the attendant offers him an advantage of being able to make landline calls and again the client alerts the attendant that few people currently use a landline.

Finally, after several unsuccessful attempts, the client starts again his cell phone line canceling process and the call is answered by the same attendant of the beginning scene, getting

back to the conclusion that he will not accomplish the his cell phone line cancellation.

Final Considerations

With this study, it was realized that this expression form is very efficient and achieves many individuals on the Internet, as can be seen in the accesses number counter close to 6,230,571 views. There is a strong identification of people who have gone through the same process and feel frustrated and powerless in front of the obstacles present on the attendant speech.

During the scene an adversarial relationship is marked between the client and the attendant, even with the client using various strategies and speech approaches forms to achieve success in their endeavor. A clear perception from the attendant, that everything will be done and all possibilities must be exhausted, because the customer may be convinced to give up canceling the cell phone line. The client tries to act in several ways, sometimes gently, hoping to sensitize the attendant with emotion, sometimes with threats and rudeness, the intention to awake the attendant who appears to be under a higher dominance and will never have a state change.

The video also betrays a modern life illness and reveals the *ethos* of large corporations contempt in the attendants posture throughout the dialogue, making the client repeat the same information several times and face lengthy registrations service requests. To the customer stays clear the disability ethos, even when he makes as clear as possible in his speech, in front of the mechanisms created by the attendant to try to persuade the client to give up the will to cancel his phone line, offering deals, benefits and making harder the established speech.

It is important to highlight the linguistic resources used in the video as scripts to ridicule the service, the scenery reminds us of an advertising campaign that clearly identifies

the company and phonological mechanisms, besides the use of slangs by the client approaching and contextualizing the individual who is watching the video.

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