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Dialogic Absurdity

TV News Parody as a Critique of Genre

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Journal of American Studies

This article examines the ways in which news parodying the genre of television news. While genre is often defined as a category of fictional production and marketing, the author argues that Mikhail Bakhtin's notion of genre as a socially embedded aesthetic form allows us to understand the life and function of news parody as a comment on the social authority of the news. Combining examples from Canada, the UK, and the United States, the article argues that the political significance of internet and cable communication is evident in the double effect that a kanakandian recognizes the problem of official form while imitating it. In this way, parodying the dominance of the news. The article focuses on a main finding that the news with the effect that all are ironic, and ends with a discussion of *TV News Parody* and *TV News Parody* and their political significance as a daily news parody.

Keywords: Mikhail Bakhtin; news parody; *TV News Parody*; *TV News Parody*; *TV News Parody*; *TV News Parody*

In the early 1990s, Chi Falco recorded a famous ketch on *TV News Parody* (NBC, 1975). Introduced in the long-running *TV News Parody* ketch by Bennett Baer, Falco gave a hilarious and satirical performance, dealing with the man's personal detail about his subject matter as a man who has a smoking habit and a range of personal difficulties. Baer's comedy included, along with his laid jacket and licked back hair, flinching in the face of the news anchor's lick image. Baer's significant about this ketch is that Falco imitates Kane's long and tedious telepresence and imitates them through the effect of the mimed equivalent of a caress. His imitation of the news anchor, in this case the vice president, is, for example, identifying that he is both long and ejection. His caricature of the news anchor's behavior is a hidden and reaffirms the correctness of the normal behavior he cannot attain.

In this ketch, Falco emblematically that in Russian cultural critic Mikhail Bakhtin's (1895-1975) term could be called dialogism and illustrate Bakhtin's theory of the dialogic (Hollis 2002). Falco demonstrates a number of

Bakhtin th effer a meth d f c nnecting at and life, life at e, and litic . Bakhtin identifie Rabelai ' ignificance a a ec de face tain la, n n ficial iit; hi at a c m ied f hi abilit t all f the ice f the canial in hi iting. N t n l a canial itelf dial gic, then, c m ied f ice in c n flic: the f ficial being m cked b the n f ficial b t Rabelai ' k n the de el ment f the n el f m h ed that life at e c ld ab b and ef ame n nlike a (and n n f ficial) ice , di lacing the ing la a th ial ice f the e ic em, f e am le.

In *▲ D / / , I / / t . .* (1981) and *▲ D . t . . ' . . t . .* (1984a), Bakhtin de el ed hi n t i n f the ecial le f the n el a an a f m a tic la l ell ited t the i i n i n g f m li le ice . E e ing an nideal- it i i n n lang age, Bakhtin (and membe f hi ic cle) in ited that ign e e mae ial f m and the ef e all e e i n a elian: n the cial and h itical c n t e t f eech, a he than indi id al ch l g (V I n i n 1973). M e e , eech a gani ed b ciall l cated eech gene . Unlike the ab t act and life a n t i n f the entence, Bakhtin t ned hi at t e n t the e e an ce, a mae iall l cated ie f e bale e i n . He a g ed that the e e an ce i al a at a f a l n g chain f the an ce . I t i n e itabl e n d t m e h i n g and add e e it elf t a f t e he a e (Bakhtin 1986, 69, 95). The e e an ce, he e e , i filled i h dial gic e t n e (Bakhtin 1986, 92).

This dial gic a ec t lang age a eech im licate all e e an ce in hat Bakhtin efe ed t a the cent ali n g m n l gic t e n d e n c i e f e e that attem t t e d ce diffe ence and c eate h m genei . At the ame time, a c n e f ce,

This extended and socially embedded concept of genre introduced a social and historical layer of mediation to all signification. Bakhtin focused on the historical emergence of the novel as that which contained a dialogic and self-reflexive form. As a result, television, in its electronic tendency to hybridize, and its practice of signaling self-reflexivity in a number of ways, is an essentially historically significant dialogic medium. Within it, self-reflexive mediaticality is a historical form. Of course it may be said that a commercial medium like television is inherently concerned with the economic combination of conflicting material hybridity in a way that is meant to keep audience attention (Fiske 1987, 114; Gillin 1994, 63-85). Nonetheless, this is a feature of the historical development of the material form.

Bakhtin and Media Studies

In a complex level different from, his reading of Wood Allen's mock-documentary *Life* (1983) as an aesthetic dialogic performance in North American television cinema. Stam holds that *Life* matches form and content, mobilizing the televisuality of the television documentary to tell the improbable (fictional) tale of a man with no definite form, a chameleon. Drawing on the speech genre of the historical documentary film, with its claim to formal and real neutrality, as well as acted-in-intellectuality with real neutrality, such as Stan Sontag, the film admits and betrays the effects of documentary's total acceptance (Stam 1989, 204). In Stam's reading, *Life* is emblematic of creative originality (Stam 1989, 200), a perfect metaphor for dialogic media.

Primarily a film that is, Stam gets to the point of the applicability of Bakhtinian concepts to media more broadly in his book's final chapter. He writes:

... a material in which centristal-dominant and centrifugal-dominant dialogic battle, the mass media can never completely escape the antagonistic dialogue of class struggle ... The ease of attention here, and clear ideological tendencies, but dominant in the center, functionally television and industrial management; idealistic creative activity, its style, and its audience, which can be it, its effects, and decide. (Stam 1989, 220)

Although Stam goes on to further his argument in *Media Studies* (1992), his insight is a good chief media scholar attempting to detach analysis beyond the identification of dominant ideology in mainstream mediated culture.

John Fiske's book *Reading the Popular* (1987) has him to be, like Stam, a pioneer in the field of dialogic media. He writes:

Genre is a local practice that attempts to create meaning in the ideological field and meaning that circulate in the culture of the convenience of both the audience and audience ... Television is a highly generic medium with a material feature - program falling outside established generic categories. (Fiske 1987, 109)

Intellectuals, he notes, in their practice of television, but also the effects of the effects of intellectual culture:

Intellectual knowledge is often the reader's little television's emblem acting the television in certain ways, that is, by making meaning rather than the ... So doing a television intellectual relation can identify with all able class the reading that a television class can be like it and define it. (Fiske 1987, 108)

Significantly, Fiske not only acknowledges the centristal aesthetic of television as a commercial medium, but also indicates that the dialogic potential of the television audience is not tantamountly undermined.

the real ne b a a dic e i n. Beca e a d ha a a a i c elati n t e- i i t e t , i t e e i f e n d e c i b e d a l i m i t e d . P a d ' t a n g e i n l i- m a t e l e m a i n a t h i e d a t h i e d b t h e e n m i l e e k t b e t , i t e Linda H t c h e n . E e n i n m c k i n g , a d e i n f c e ; i n f m a l t e m , i t i n c i b e t h e m c k e d c n e n i n n t i t e l f . T h e e b g a a n t e e i n g t h e i c n t i n e d e i t e n c e (H t c h e n 1985, 75). T h i t e m a i n e i n i t e d l e n t f c a n i a l .

I n t h e c a e f a c c e f l n e a i e , n t n l i l l t h e a d i c t e d e m n t a t e i t n i m l a i b i l i t y , i t i l l a l i n d i c a t e , b i m l i c a t i n , t h e t e n n e f a l l n e d i c e a a g e n e i t h l i m i t e d a b i l i t y e e e n t e e l a i n t h e l d , b t b l i n g t h e e a t i n b e e n f m a n d c n e n t . C h i F a l e ' k e t c h d e c i b e d a t t h e t e t f t h e a t i c l e i a d , b t n t a i e . I t n n e t t a f e t h e e a m l e t h a t l e a d m e e l e l t c i a l a i e : B B C ' s n e w s I t e l e v i s i o n (1984 1992), C B C ' s H e a r t H e a r t 22 M a r c h (1993), C m e d C e n t a l ' s D i s t r i b u t i o n (1996) a n d C e n t r a l ' s D i s t r i b u t i o n (2005).

News Parody as Social Satire

I n a r e c e n t a t i c l e i n n e w s I t e l e v i s i o n , U i k e H . M e i n h f a n d J n a h a n S m i t h i n t e n d t h a t t h e h o m o a e a l l a a i e f B i t i h l i t e a n d a a d f B i t i h t e l e i i n . n e w s I t e l e v i s i o n ' e n t e a i n m e n t a l e e e l d e i e d f m t h e a i t i n e d a n d m a d e l a i t h t h e t h i n g e a l e a d h a l f - k n e a b t t e l e i i n i t e l f , a n d a b t t h e a i n h i c h , e h a i n c e a i n g l , t e l e i i n g a m m e a e c n c e i e d a n d a t c h e d (M e i n h f a n d S m i t h , 2000, 60). U i n g l i f e i e l a t e e e t c a i c a t e e e l l - k n n b l i c f i g e , t h e h a c h i e d m i m e t i c t a t f b o t h h m a n a n d t e l e i i n g e n e . B b t i t l i n g t h e i n f i n i t e l m a l l e a b l e e t i g n i f i e f t h e h m a n e f e n t , t h e h o m o a a b l e t h i g h l i g h t t h e e m i t i c a e c t f t e l e i i n , t h e e i m a g e f e e l e a n d e e n t i n t h e l d e e e n t b o t h t h e e c i f i c e e l e a n d e e n t , a n d f l e n a l t a n d i n f t h e . T h e e e a l l e d f t h e b l e e f h m a n l i f e ; l a c e d i n e c g n i a b l e t e l e i i n f m a t , t h e a l m a d e a t i n g i n g c i l i e f t e l e i i n a n d e l i a n c e n i f k n l e d g e a b t t h e b l i c h e e .

J a n M i t t e l l n o t e a i m i l a c e a t a k i n a n i m a t e d e i e , c h a a n t e l e v i s i o n . T h o g h a d i c c n e n t i n c h a c a i c a t e a n d h o e a g g e a t i n t h a t a e t i c a l f a n i m a t i n a n t e l e v i s i o n f c e t e e t i n t h e c d e f e a l i m a c i a t e d i t h l i e - a c t i n t e m f e e e n t a t i n (M i t t e l l 2001, 24; e e a l G a 2005). I t b e a n t i n g t h a t b o t h a n t e l e v i s i o n (20.t h C e n t . F i l m C a t a l o g , 1989) a n d E v e n i n g G (20.t h C e n t . F i l m C a t a l o g , 1999) a t t i m e c n a i n t a g e a d i e f n e , i n g t h e i a n i m a t e d a l i t e e e e d k e t c h e n a b l e i t h a c t a n d , a g a b l , i m t i n g a n i n t e n e l d e f a m i l i a i n g e e e i e n c e t t h e n e . H e e , a h d e d i c a t e d t t h e f i c t i n a l l d f t h e i c h a a c t e , n m a t t e h i n t e t e t a l , t h e i n e a a d i e t e n d t b e a b t

lam ning the m i f the ne eade and the ne i elf, a he than ab t
 c mmening n a tic la eal- ld ne t ie .

Unlike e i ke ch c med h in Canada that had incl ded ne ke che
 al ng the line f L' // t (e.g., G , C DC), H H/ 22
 M. t made tele i i n i f c and integ ated a ide a a f ke che in an
 e all ne f ma.³

the eb mimicking the line that characterise the ing and badacting. The h e e i e l d e c n t c t h e c i t f m a i n t e a m n e , f e n t i l i n g t h e a m e f e e d a t h e n e t l e t t e m e l e . T h e a l n d c l i f n e c m m e n t a l , m a i n f m C N N a n d F , h i n g a n d l a g h i n g a t t h e e - h e l m i n g l i g h t - i n g e e c t i e f m a i n t e a m n e t l e t . I n e l a i n g a n d a c t i e l e n d i n g t h e e c l i , t h e h c n t e t h e n e a a n t e a n c e , a

ling i tic, make Bakhtin a c cial thinke f tele i i n t die .F e am le, tele i i n might be een a an inhe enl dial gic f m, a a the n el bef e it, ne ga ling i h it i i n a b th c l e and c mme ce. Tele i i n' ima m de an e enial a ec f il eech gene i the inte ie , in hich m li le ice , meime i h m li le accent , eflecting thei die e e i i n in the cial field, a e b gh int c nact. Alh gh tele i i n ma k diligenl t e l e ide l gical c nflit in fa f the ling cla the d minant e i n the ld (ee, f e am le, Jame n 2000) eali m i certainl a ef l in thi ega d i i idel acce ted that tele i i ne e e m e ie than i f ecl e . F e am le, the k f H ace Ne c mb and Pa l Hi h n tele i i n a a c l t al f m and the t die f Elih Ka and Tama Liebe n c -c l al ece ti n f Ame ican h b th indicate that the ea n f the m li lici f dec ding f tele i i n ha t d i h the ambi alence b il int i l te t . The e ambi alence , the a ge, de i e f m tele i i n' eflecti n f ha in Bakhtinian te m c ld be een a the ee eaccenn 5(5(5(n2 Td[(l 4(c)4(cn4(g)4(h3()-3(5(n2 Td[(l 4(c)4)29

