

Experiencing Television News: Study Of A Combative Encounter Space Between The Television News Viewer And The In Coming News

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Abstract: A social responsibility view of media expects that television news can provide useful information to viewers as it carries out a watch tower surveillance on movement at the national change and development. But this is mainly in form of facts, thoughts and examples. The aim of this study was to examine the factor of emotion which constructs in the television viewer during his or her encounter with in coming news. The research questions were as follows - What emotions are produced in viewer during television news? How does such an emotion relate to viewer attitude to the movement for change? The research expected that this would help to clarify the role of television in public discourse and action, in regard to change. A phenomenological study was carried out involving 58 participants drawn from five counties in Kenya. The research constructed three key findings as follows - television news produced strong and troubling emotions in viewer; the news seemed to stoke the fires of a thirst for change in viewer deepening his or her disposition as a bio-change being and proliferate; Lastly, the television viewer emerged as a very self confident person placing himself or herself above both the news source and the media.

Keywords: encounter, stoke, bio-change being, proliferate, surveillance.

I. INTRODUCTION

The research questions guided the search for relevant literature documenting what others have thought and found out in regard to the study's focus areas of emotions, change, and the viewer and the television news encounter as a communication space. The research questions were as follows - What emotions were produced in viewer during television news? How does such an emotion relate to the viewer's attitude towards the movement for national change? The questions were formulated from the research argument that there seems to be a research gap in the examination of television news communication between the viewer and the media in that little attention has been given to the aspect of how the viewer interacts with the in coming news emotionally. Similarly there is a lack of information on whether any such emotion constructed at the encounter may have a lasting orientation in viewer particularly in regard to change. Previous studies which have come close to this concern have been on

children and youth in regard to news with violence which prime them to a disposition of violent behavior, on news on violent crime which cause audiences to have an exaggerated sense of insecurity in their country, and moral panic studies which have the viewers worried by the sense of an apparent and deliberate breakdown of the moral order. Little attention has been paid to a comprehensive examination of the emotions which construct at the encounter between the viewer and in coming news in terms of their nature. This would encompass their variety, cause, features, and how they may prime further encounters in future, as well as if they relate at all to any disposition towards national change or static.

Meanwhile, the current research argued that five key aspects could produce emotions at the encounter. These would be viewer motivation for watching news, core viewer preoccupations and relevance to them of the in coming news, viewer patterned behavior at the encounter, and lastly the emotions generated by the spectacle of a particular news item. The research further argued that if viewer motives were not

satisfied, a certain kind of emotion would be generated and if the motives were satisfied a different kind of emotion would construct at the encounter. The research also proposed that three priority preoccupations in viewer may be used to determine news relevance and therefore selection by viewer. These were preoccupations around viewer income, preoccupations about the in coming news and how it seemed to define the national and society situation, and lastly viewer preoccupation about the integrity of the news channel. On the other hand the literature review also theorized that specific news events may generate different kinds of emotions from other events and perhaps, different news sub-genres may also have varied degrees of potency to trigger particular kinds of emotions.

In regard to features of emotions the study proposed that there would be a category of negative emotions and another of positive emotions. In each category, it expected that distinct emotion types would emerge and that it may be possible to construct specific clusters of such types. Lastly, the research hoped to investigate what these states of emotions meant or what influence they themselves had on the viewer.

The other aspect of the research question advanced from the first question and sought to examine if these different sites of the emotion trajectory were related in any way to national and society change. If issues of change were part of the cause of these emotions and if they influenced the features of these emotions, as well as establishing a firm orientation towards national change.

The literature review was guided by the fact that the research had determined to limit its focus to the moment of encounter between the viewer and the in coming news and that it would also rely on the viewer in reaching to these inner states. At the onset therefore, the research identified phenomenology and surveillance as two key theory areas to guide the examination as well as television production theory. Phenomenology helped to shed light on what may happen at the very first point of encounter while it also guided the overall direction of the investigation in terms of the case study research design. Surveillance on the other hand helped to examine if the emotions that constructed resulted from a specific deployment of surveillance in the viewer's mind. A key aspect of the investigation was also to find out if there was any link whatsoever between this surveillance and national and society change as perceived by the viewer. If this would not be the case, if there was any strong source of this surveillance in viewer.

On the other hand, this was a hermeneutic study of in coming news as text which is read into by the viewer. The interpretation of this text produced another text in form of viewer responses and construction that the research then engaged and interpreted. This was therefore a research that used the interpretivist approach and operated along the hermeneutic theory.

II. GUIDING THEORY

One of the earliest thoughts of media effects was the stimulus-response theory. This was later contested through insights by different scholars that audiences are active at

reception and select media that gratifies them or that they find useful. Other studies too came to the conclusion that the media has no effects on audiences. Three contemporary positions have emerged in literature to counter the view that media has no effect on audiences. The reception theory argues that heavy television viewers will be influenced by media over a period of time and critics of the no effects research argue that the latter has focused only on negative effects leaving out effects that a viewer desires to have. Lastly, there are aspects of the globalization theory of media which re-state the diffusion of innovation theory as an explanation of contemporary media. This study argues that the stimulus-response conceptualization is useful in examining emotions generated at the encounter. Perhaps, no emotions are generated at all at that critical moment of interaction between the viewer and the in coming news or perhaps they are. Perhaps the viewer is already charged with latent live wires of emotions that different reported events then trigger. Or perhaps there is a mix of the two. Would it then not be that each defines a different understanding of stimulation and response in the context of the encounter? Thinking of the encounter in this stimulus and response way fits in well with the philosophical territory of phenomenology in which the study is situated, where reality is a construction and a becoming at the mind site of the conscious.

The research in addition argues that the news viewer constructs as a reflective person at the encounter and that the result of a particular reflection over a reported event perhaps produces a stronger residual of the initial emotion triggered in viewer. An exploration of viewer type which constructs at the moment of encounter therefore also has relevance to the study.

On the other hand hermeneutic theory and phenomenology guide the orientation of the inquiry. Lindlof and Taylor (2002) state, "In their pursuit of meanings in every day life, communication researchers encounter speech at every turn. So important is oral discourse to all of the interpretivist traditions that it is hard to imagine any of them existing and prospering without a methodology designed to study speaking subjects." (Lindlof T. and Taylor B. 2002, P 170). The current research contextualizes this to its own purpose. The viewer receives the persons in the news as speaking subjects and reads meaning into what they say. The viewer is in a communication set up and internally responds to the communication except that he or she does not verbalize the response. In the study the research viewers speak of their experiencing of the television news and their constructions of this is put together as a hyper-text by the research. Phenomenology in its part deals with that which emerges at the conscious and the best methods of apprehending it. In other words the text is emergent at the mind and the conscious becomes the critical site of the research. It further determines its design.

TELEVISION AND INFLUENCE

Literature has different points of view regarding usefulness of television. Postman (2001) argues that the medium is dangerous to society because it reduces important issues and concerns in the land to entertainment. Instead of it advancing a society into a thinking people, it attacks this

potential (Alexander and Harrison 2001, p2). Newcomb and Hirsch (2001) on the other hand argue differently and consider television to offer an exceptional space for public discourse and contest (Alexander and Harrison 2001, p12). The current study considers that, In times of change, the media can be a potent force beyond its formal place as an institution in society. The study also argues that the societies of Africa are today gripped by an expectancy for radical change that would usher in a new epoch.

MEDIA AND INFORMATION

Dominick (2005) itemizes these as roles of mass communication – surveillance (as news gathering) with warning or beware surveillance or instrumental surveillance; conferring status; interpretation (of facts, meaning, significance); prominence; analysis; entertainment (Dominick J. 2000, p). The study explores which of these gain prominence at the communication space and how does it relate to the core issue of emotion. Furthermore, each of these has certain relevance to the issue of news and its information quality and value. In turn the current study argues that the kind of information that comes to the viewer produces a process in viewer that consequences into some specific emotions. It further argues that these emotions have significance.

NATIONAL AND SOCIETY CHANGE

An interesting observation is made by Melkote and Steeves (2001) in regard to the nature of change in society (Melkote S. and Steeves L. 2001, p 36) They argue that a social system does not move smoothly from one state of its culture to another. In processes of social transformation, societies move from a relatively stable state through a zone of disruption to a new zone of relative stability. “Something old must come apart in order for something new to come together.” The key observation then follows, “but for individuals within the system, there is no clear grasp of the next stable state – only a clear picture of the one to be lost. Hence the coming apart carries uncertainty and anguish for the members of the system since it puts at risk the basis for self identity that the system had provided” (Melkote S. and Steeves L 2001, pp 51-52). Change perhaps is only clean in text books but in reality, is messy and sacrificial. For the focus of this research, it was clear from the participants that the whole view of the desired change was not clear. Part of their frustration was an expectation that the leaders that the country had put in place ought to have clarity of vision of the change, its features, catalysts, and new values. Another frustration was that the television news did not have its spotlight on these critical sites. The news furthermore did not fill in the gap on the missing vision of change and its elaborations.

Meanwhile, the viewers understanding of his or her own role in the change advance would also generate nuances in the kind of emotion which constructs. Thoughts in this regard can be developed around the view of a contemporary Greek philosopher Castoriadis who in Ritzer (ed 2005) contrasted between what he described as a heteronomous society and an autonomous society. In the former, members do not question norms, rules, and structures of their society and regard them as

the only ones that exist. In the latter, members understand that they are part of those who make these norms, rules and structures collectively and that these can be reformed, revised and re-thought by social actors (Ritzer G. 2005, P 82). The research participants revealed a side which was aware that the current change movement was about a total re-working of the society but on the other hand, they themselves were not equipped to reform, revise or re-think the future society. Furthermore, they did not contemplate their own direct action in contributing to the change advance. It seemed to the research that these two positions in viewer would create an unconscious sense of inadequacy and an edge of desperation.

From another perspective, Baudrillard in Ritzer conceptualized his theory of human beings without shadows “This image of shadow-less man, borrowed from German literature and cinema, expresses the idea that progress may carry on without an idea (in the absence of or indifferent to), guiding it.” Ritzer, P 82. The concept is fruitful as one reflects upon national and societal change. If there is clarity of what needs to change, to what, through what means, by whom, and for whom, if such clarity is with the viewers, the research expects that shortcomings in pursuit of such change would evoke emotions that would be different from those which would construct if there was no such a clarity. The research assumes that clarity leads to conviction and to strong positions and therefore to a latent status of strong emotions. On the other hand lack of full clarity may either lead to less provocation or to a sense of inner frustration and inadequacy and therefore a different kind of emotion. The research at the end constructed a sketch of viewer emotions which was a complex of both.

From another perspective, Leroy Miller (1998) writes of first order and second order questions. An ordinary question such as ‘what is x?’ is a first order question. A question about a first order question for instance ‘what is the meaning of the question what is x?’ is a second order question (Miller L. 1998, p 7). Why is the research asking about national and societal change while its focus is emotions experienced at the encounter? The other more important question is why is the research interested in the question of emotions at the encounter and would such emotions help to cultivate a certain orientation towards change in viewer? The research makes four assumptions regarding emotions and change – that any major change results from a concentration of emotions both in individual cases as well as a society situation. The emotions reach a degree of no return, releasing emotional energy needed for an individual or segment of the population to be involved in the change. On the other hand the idea of change must become elevated by the individual concerned to the extent that it is held in reverence. The British writer Joseph Conrad in his visualization of colonialism argues how the colonizer had elevated the idea of his mission to a position where he could “bow before the idea and offer a sacrifice.” (Said, E. 1993) He would be ready to send his sons to the front to die for this belief while much of the blood of the colonized was shed as a sacrifice to this idea. Meanwhile, it seems that there is a peak and a low in the emotional life of a society. There is a period in which a society is moving on the rails of a past momentum and there is a period of a “rising tide of excitement” in participating in a mobilization for change. The other

assumption of the study is that different emotions have a different kind of influence over the individual regarding change since some emotions may be considered as active emotions and the others as debilitating ones. One type prepares the person to an action-ready position while the other paralyses, leads to cynicism and non participation.

DIFFERENT CAUSES OF EMOTIONS

Branston and Stafford (2010) argue that the media are not so much 'things' as places which most of us inhabit, which weave in and out of our lives (Branston G. and Stafford R. 2010, P 9) This is an interesting perspective. It could mean three different ideas about media – as places that we occupy and function from; that we dwell in and find our joy, or sorrow, growth, and identity in; as well as places where we and our families move to in the evenings. An example of the first case is when national events are reported in the news and the viewer breaks the barriers of space and moves to the scene. The current research suggests that the viewer moves in with his or her foreknowledge, tools of assessment, and an emotional orientation that colonizes the scene unless there are moments of surprise that halt the colonization. In the second case, the media becomes a place of close relationships, of serious rather than casual encounters, of interactions that continuously emit cues of power relations and identity, with each of them having emotive influences on the viewer. Meanwhile the third case refers to a social place each evening for the family. Until watching television on laptops, tablets and smart phones becomes widespread, the television set remains a family facility in Kenya. Each family has its particular ways of behavior in this encounter. For a specific period as that of television news, the family has its own pattern of behavior and yet the research proposes that each individual in the family watches and experiences the news from their private inner place. Different kinds of emotions construct for different viewers.

Another source of emotions is rooted upon the very orientation of journalism. While the craft and profession deals with reality and its facts, it is practiced by story tellers who work with such devices as the dramatic and that which startles. Boyd, Stewart and Alexander (2008) quote BBC political correspondent writing, "make your interviewees earn their quotes. ...Try to keep on interviewing them until they give you something memorable" (Boyd A. Stewart P. and Alexander R. 2008, P 158.) In several instances, it is the outrageous, the extreme that makes it into sound bites. Such are normally accompanied by strong emotions and trigger other strong emotions in viewer. Closely related to this is the fact that news accounts are not just about facts but they have points of view. Quinn and Filak (2005) argue that a news source story becomes more interesting when it is given a voice – a point of view of the source (Quinn S. and Filak V. 2005, p 73) Depending on the viewers position regarding the event and the inner meanings that it echoes, such a point of view is reacted to emotionally by the viewer.

Another thought about watching news and the emotions that construct at the encounter is in the following observation. Fiero (1998) contrasts the movements of realism and romanticism and states, "in contrast to romanticism which

embraced heroic and exotic subjects, realism portrayed men and women in actual everyday and often demoralizing situations." Fiero G. 1998, p 82). The current research argues that television news adopted and blend the traditions of romanticism and realism from the very beginning as its approaches of story telling. The television news screen is a space which is continuously occupied by heroes and villains. The current research conceptualizes the encounter between the news viewer and the in coming news as a space where a continuous epic of the national change story is enacted. Each evening the story advances or is held back. Each evening, faces embodying contrasting positions and contributions to change occupy the space and provoke specific kinds of emotions in viewer. On the other hand, the realism approach has a critical edge to it and somewhat pays un-proportionate attention to the demoralizing.

The three above demonstrate how the very nature of television news will activate certain kinds of emotions in viewer. Related to these is also the hunting sites for news content that journalism pursues. These are high emotion generators similar to those constructed by dramatic film makers except that for news, these are real situations. Kolker (1999) explains about the Hollywood continuity approach to film making noting that it "emphasizes economy, action, and story telling using devices of conflict, suspense, surprise, conspiracy, values and ideology as well as the dramatic structure" (Kolker R. 1999, p 148). News workers particularly covet sites of conflict, surprise, conspiracy, and values. Similarly Irving and Rea (2006) discuss about single productions in short film and episodic productions and state that " in the episodic format, episodes of the story are produced advancing the story or expanding it.....the persons in the story start to become familiar to the viewer and to endear." (Irving D. and Rea 2006, p 18). The current research argues that this is similar to what happens in the television news and its daily accounts. From the focus of the national change story, the individuals, events, statements, relationships, and their deeper meaning are linked to the past, present and the future and the viewer has become attached to his or her heroes and has also taken a position on those perceived as enemies of change.

Meanwhile it is the argument of this research that the issue of a person's identity is a deep and hidden bedrock upon which all things coming to the individual are weighed and judged. Mcquail et al have argued that "people use the media for diversion, to develop personal relationships, confirming personal identity, and for information." (Curran J. and Seaton J 2006, p 261). For the research, news at the encounter is at the end brought to this judgement seat of self identity and the consequence is an emotional disposition.

Lastly, the study examines an aspect brought in by Annette Kuhn (1999) who argued that "one can internalize the judgements of a different culture.....and one develops a constant fear of being found inadequate (Murdock G. 2000 p 23). As the study focuses on change, it is aware that there is the western world's version of modernity which informs the thinking about change. Is this internalized in the way conceived by Kuhn?

DIFFERENT FEATURES OF EMOTIONS

Kolker (1999) notes that the Hollywood film making approach of continuity emphasizes economy, action, and story telling devices of conflict, suspense, surprise, conspiracy, values, and ideology as well as the dramatic structure (Kolker R. 1999, p 148). It is expected that each of these would produce a different kind of emotion in viewer. Would it be the case in the reality news accounts which are sources from the hotbed sites of the story telling devices as noted above? From a different perspective, the research also visualizes negative or positive emotions to emerge at the encounter at varying degrees. It theorizes that either of these at a certain level of intensity will have an influence on viewer. An argument of the study is that change at individual, community or national level is fueled by emotions and no change will take place without this component.

EMOTIONS AND THEIR CONSEQUENCES

So far the research has argued that it is possible to conceptualize of categories of negative and positive emotions as well as action-propeller emotions and debilitating and paralyzing emotions. If the viewer-news encounter produces any of these types of emotions it then seems to have a subsumed consequence upon the viewer. At what standpoint is this consequence to be examined? The existentialist philosophers argued that "I feel and therefore I am." It does seem that feelings of whatever nature in the human, provide in the individual a surge of alertness to a paltriness or adequacy of life being lived, and act as a strategic window to episodic evaluations of self life. It further has consequences of amplification.

The current research also theorizes that a greater consequence is the attitude which forms over time in regard to national and societal change.

ATTITUDES AND SOCIETY CHANGE

In renaissance, historians note that It became clear and people formed the attitude that they were living in a momentum of change headed towards a radical difference with the past and that indeed a new epoch was constructing. This attitude was itself a key catalyst to renaissance and the change that it brought. Since the outbreak of the multi-party dispensation that followed the collapse of communism globally, a sense of excitement and conviction gripped and has remained with the people that their nation and society were at the brink of a new future and that a totally new epoch was birthing. This would be not just in the political and governance arena but also in key life streams and outspans both in the private as well as in the public sphere regarding the individual, group, community, and the nation. In regard to the study, this attitude would have three consequences consisting of a weighing scale for the speed of change as perceived from in coming news, and already excited emotional disposition in viewer in regard to change before receiving the in coming news, as well as a firm and an almost knee jerk specific emotional stimulation sparked off or generated by in coming news.

The following was a summary of this theoretical dimension of the research. It was apparent that the stimulus response theory would offer its questions as some of the known ways of examining the issue of focus. First, either there would be emotions found or constructed at the encounter or there would be none. Secondly, the presence of such emotion would either be emotion passed on to the viewer, or emotions already in viewer that the in coming news triggers. Both would answer to the concept of stimulation. A third possibility is when the two combine to construct a totally new hybrid of emotion at the site of encounter.

Three other theories would also assign theoretical context to the study. The hermeneutic theory and the assumption that the whole initiative is an interpretation of a communication moment text. It is a text that the view interpretes in its cumulative dimensions and part of this is the emotional text. The viewer's responses of this emotional text itself becomes a text for the researcher's interpretation. Meanwhile, the phenomenological theory narrows down to the type of text. It illuminates this as a fragile subject matter of the emergent conscious. It also helps to define the space as one of intentionality in recognition and naming. It is this which helps the study to select the diary design as a prioritized one for the initiative.

Lastly, there was the functional theory of media and change. In the public sphere elaborations, television for some is an exceptional space for public discourse and contest. In times of change, it would be expected that this would increase in significance. Viewers would be expected to seek out the space. Another relevant theory is surveillance. If it has a part to play at the encounter, does it relate at all to the phenomenon of emotion?

The last part of the theoretical concepts is about causes of emotions at the encounter, their different types, and their possible consequences. The first aspect offers the assumptions that change may or may not be driven by an idea powering it. The research argues that clarity or lack of clarity of such an idea provokes emotions in viewer. Two other causes of emotions are proposed as communication space relationships especially based on identity construction and the other is from the journalistic type of content sought out by journalism as well as its carrier sub-genres particularly the under-the-surface epic format of the national change story in the news. Meanwhile, using resources in the stimulus and response theory the current research proposes categories of negative and positive emotions as well as action propelling emotions and debilitating ones.

In regard to consequences the research proposes that emotions have a key part to play in national change. Furthermore, at an individual level, they are a key barometer of adequacy or paltriness of the kind of life lived.

THE METHODOLOGY

The literature review quoted a view of the media as a place that the viewer inhabits or in other words lives in. The tradition of phenomenology in qualitative research examines individuals' lived experiences. It is one of the four streams of traditions of qualitative research which Marshall and Rossman (2011) identify as research methodologies that study

individual lived experiences along with some feminist inquiry, life histories, and testimonio (Marshall C. and Rossman G. 2011, p 19). Overarching the study was hermeneutic theory which also premised the intention that guided the very methods of the inquiry. The news encounter was conceptualized as a four dimension site of the physical, the psychological, the sociological and the cultural. An examination of how the viewer interacted with in coming news was better served by the hermeneutic approach of qualitative research as he or she interacted with the news first as text into which specific meanings would emerge. Thereafter, the focus of the research on emotions generated was again served by the approach as the research participants were asked to reflect and report on the emotions constructing in them as they interacted with the in coming news, in other words to read into the emerging emotional states within. The expectation of the research was that the four dimensions of the site as mentioned earlier would have a part to play both in the creation of meaning as well as in the involvement of a specific emotion in viewer. Meanwhile in the execution of the study, a guiding principle was as is articulated in the phenomenological approaches. Kuper and Kuper (1985) give an example of this as they discuss the life history inquiry, "the historian must be the servant of his evidence of which he will or should ask no specific questions, until he has absorbed what it says..... the mind will indeed soon react with questions but these are the questions suggested by evidence" (Kuper R. and Kuper 1985, P 360.) This would also apply to this phenomenological study.

The current research was carried out in three phases starting with a self administered diary phase, an indepth interview phase, and a focus group discussion phase. 58 research partners were selected along the categories of preoccupations, political and social activism, age and gender. The study used the term research partners in appreciation of the centrality of their role in the inquiry. They were the eyes of the researcher as well as his mind and heart. Five research areas were selected consisting of two areas in Nairobi and three areas in counties adjacent to Nairobi. They were the counties of Kiambu, Kajiado, and Machakos, while in Nairobi, the areas of Korogocho and Kibera were selected. The research sampled the sites from three main considerations – that there could be nuances of experiencing of television news by viewers based on their political loyalties, that income generation activities may create differences in such experiencing, and that demographic factors of age and gender may also create such differences of experiencing. Six persons were selected in each of the sites for the diary phase and after three weeks were visited again for the indepth interview. The research expected that the latter would elaborate findings of the diary phase and also pursue emerging areas. The research however expected to reap greatly from the diary phase that captured raw primordial information immediately after the viewer watched the television news.

Meanwhile, Seidman in Marshall and Rossman (2011) point out that three indepth interviews compose phenomenological inquiry. The first focuses on past experience with phenomenon of interest, the second on present experience and the third joins these two narratives to describe

the individual's essential experience with the phenomenon" (Marshall C. and Rossman G. 2011, P 148)

After the data collection, the researcher then clustered the data around themes that described the "texture of the experience" according to Cresswell in Marshall and Rossman (2011), and then the next phase involved "the imaginative exploration of all possible meanings and divergent perspectives" and culminated in a description of "the essence of the phenomenon and its deep structure."

III. FINDINGS

The following six clusters of emotions were constructed by the research – A cluster of hope related emotions made up of six types of emotions described by the research respondents as the feeling of hopelessness, helplessness, being demotivated, a desire for change, a feeling of hope, and a feeling of encouragement. A second cluster constructed as empathic emotions had three types of emotions – the emotions of pity, empathy, and unhappiness. The third cluster was constructed as one of fear related emotions consisting of four types described by the research respondents as the feeling of fear, fright, worry, and the feeling of being insecure. There was also another cluster constructed as one of intrinsic gratifications. This had three types of emotions described by the research participants as amusement, satisfaction, and a feel good emotion. The fifth one was a cluster of emotions of surprise with three types of emotions described by the viewers as emotions of incomprehension, amazement, and a feeling of being left wondering. Lastly, the research constructed a sixth cluster it described as one of extreme emotions which had four types of emotions – that of disgust, anger, hatred, and a feeling of bitterness.

In examining the causes of the emotions which might appear at the encounter between the television news viewer and the in coming news, the research had separated the investigation of motive from that of preoccupation. In the analysis, the two were collapsed as they were well linked in the findings and they were then presented as five clusters of viewer motives for coveting the encounter. The first was constructed as a change news motivation with seven different motives of a desire for society change frontier news, heart change news, solution news, root cause news, hindrance to change news, a redefinition of the situation news, and a desire for key economic artery change news. The research constructed a second cluster of self identity motivations with six clusters. In these, it seemed that the viewer was looking for news to use in self identification, for identity defence, to be built, to have the mind opened up, to have a watch tower alert, and to have a worldview superior to those around him or her. On the other hand the research constructed three other clusters made up of motives associated with journalism and the kind of special information viewers expected it to bring. These were the clusters of breaking news motivation, an eavesdrop motivation and a news aesthetic motivation. In the breaking news cluster was the motive of curiosity about what had happened and another one, to witness in detail what had happened. In the eavesdrop motivation, there was a desire to break into inaccessible places, to hear how others were

explaining events, and once again to witness in detail what had happened. Finally, the aesthetic motivation had three types consisting of the desire to follow the country's real life epic story of change, the aesthetic of humour, and the aesthetic of entertainment. The research points out that each of these desires in viewer predicted a particularity of emotion if satisfied and another specific one if not met in the incoming news. For example the fulfillment of the aspect of the eavesdrop motivation of the desire to break into inaccessible places if cast around the country change frontier news would be about exposing gangster acts and orientation which paralyze or stifle change. On the other hand they may be about news that has the promise of transformation from confidential minutes of an important meeting. In the exposure incidence two emotions intertwine – that of frustration and anger that change is being fought and at the same time a pleasurable-ness that the media has done a skillful job in penetrating and exposing the matter. Audiences find a specific kind of quiet pleasure as they watch a particular skill in media. The research argues that each of the motivations elaborated above produces an emotion with its own character and that at the end the viewer lives through a turbulent moment of mixed and cumulus emotions. The study also established that the preoccupation of change and therefore the desire and motivation for national change news dominated the encounter. It was a core umbrella generator of viewer emotions which constructed during viewing of television news.

IV. INTERPRETATION

The research now moves back to the clusters for analysis and interpretation along the research questions and relevant concepts in theory. The hope related cluster has two contrasting emotions which are equally strong in viewer. There is the debilitating sub-group of hopelessness, helplessness, and demotivation. For the research, this has two consequences. There is the immediate consequence of living through these energy sucking emotions and there is a residual one of firming an orientation either of cynicism or that of strengthening the desire to change those given the responsibility to effect change. The research theorizes that in both, three themes emerge – that the emotions generated at the encounter disturb a good quality existence, a good state of well being in viewer in a critical time of day just before going to bed; that the emotions which construct at the encounter stoke the fires of the thirst for change in viewer; and that the conceptualization of news as a shorthand account of ongoing stories and particularly the story of national change appeals to the viewer aesthetically with its pleasurable-ness of seeing through the hidden inferences of meaning. In these, the encounter constructs as a site of a complex duality of contrasting emotions. Meanwhile, the other sub-group is rooted around a strong desire in viewer of change. This is change at the national and societal level which the viewer considers would also bring changes at self fortunes and at his or her own core place of self identity. News account which bring reports of positive action, values or plans or unveil hitherto unseen portions of the change vision or catalysts produce hope, encouragement, and a sense of feeling good.

Three themes construct with this sub-group – that the viewer comes to the encounter as a change-being and this determines the kind of emotions which will construct as he or she watches the news; that the encounter is a place of lived feelings and of a coming alive particularly when these accounts of hope and encouragement come to the viewer; lastly, for this viewer who is a change-being, the conviction that change is feasible and eventually inevitable maintains a residual hope in viewer that cannot be crushed.

The research sees an interconnection between the hope related cluster and three other clusters in the themes that they too generate. The extreme emotions cluster constructs two sub-groups consisting of one of disgust and bitterness which are inward-bound and implusive and the other of anger and hatred that rise outward and are latent for action. The first sub-group can be considered to have the consequence of an inner self-destroying force and the second to have an outward going destructive force. The two produce two themes with the first one relating to the theme of debilitation in the hope cluster, but specifying its nature to include disgust and bitterness. The other theme from the sub-group of anger and hatred is that the encounter produces an emotional energy that can harness or be harnessed for change or that can be destructive even against some of the new moves for change.

On the other hand the research has constructed a cluster of fear related emotions with research respondents identifying these as fear, fright, worry, and the feeling of being insecure. Linked to the terror raid attacks and the blame that these were occurring due to the current government's lack of competences, there is an inference that, not only are 'they' unable to bring about change that can address the quality of life but now the very lives are threatened. This expression of fear is not of something out there but for the viewer, it is of something out here. It is real and the research argues that it can either defocus the mind and heart of the viewer regarding change or fuel the urgency for change to occur. This would be one theme and its interpretation from this cluster. Another theme is that of the pattern of the 'other' that seemed to focus both the interpretation and the emotional experiencing of the news as it came to the viewer. The identities of viewer and of the national leadership in the news gravitated to an 'us' and 'they' positions and made the issue of self identity a critical presence in the generation of emotions at the encounter.

The research argues that in all the three clusters discussed, they may all easily be collapsed into a larger cluster of extreme viewer emotions. Similarly, the fourth cluster of emotions of surprise would also fit in the same. This cluster had the emotions of incomprehension, amazement, and that of being left wondering. In the cases which produced these, it was in the sense that – how could this be possible? - and since they were reacting to accounts which they considered as hindering change, the emotion of surprise was that the degree of incompetence, of ill will, of selfishness, and of despise could be so great. Consequently, the research developed four themes out of this cluster – that journalism is both attracted by the extreme and also provokes its manifestation in news sources; that the viewer not only reads into what the players at the national front for change have done but also into the kind of people they are; that part of the shock or incomprehension in viewer could be his or her own sense of involvement in

creating or letting thrive this kind of frankenstein leadership in the country; that the aesthetic epic character of the national story in the news is oiled by the device of surprise.

First, the stimulus and response theory is relevant to an examination of emotions at the encounter between viewer and in coming news. Emotions are present at the encounter. They are part of a triple process in that they are passed on to the viewer, are triggered in viewer, and are a gestalt generation from the two in an amplified version or condition. Secondly, the news comes to the viewer as text which he or she interpretes. The in coming news is received as a hypertext with dimensions and layers of meaning. While a layer has a suggested emotion accompanying the news, it awakes an existing condition of emotion in viewer and stokes its fires. The emotion that comes in mixes or fuses with the stirred up emotion in viewer triggering an upsurge of a hybrid type of emotion blending the in coming emotion, the pre-encounter emotion in viewer, and an added emotion generated from the additional meaning of in coming news generated at the encounter in the viewer. Apart from this, a further residual of emotions is present from the nature of the tools of assessment of in coming meaning – of viewer as a change expecting being, of viewer as the communication ‘other’ decoding echoes of relationship from the news source and the media, and viewer as an involved audience of the epic national change story. At the end, a kind of a hypertext of emotion is constructed at the encounter firming, expanding, and amplifying that which already existed. It is this which draws the research to the conclusion that the emotional dimension of watching television news is weightier than the informational dimension in that it stokes the fires of change in viewer to a consideration that is significance.

Thirdly, the research invoked the phenomenological thoughts focusing on three aspects. The first was the thinking that the research was located at the conscious which was a place of emergent recognition and naming. Then this naming itself followed the logic of intentionality and was poised as a critical surveillance space with reflex faculties of assessment, emotions, and action. The current research found this to be the case. All information that comes to this inner place of encounter is recognized, assessed and interpreted in a process that also generates its own tailored emotion. Lastly, the diary design was exceptional in harvesting the reflective construction of the fragile emergent at the conscious by the viewer.

Fouthly, the research too focused on the functional theory and change. It seems to be the case that at times of the change trajectory, the television set is sought out by the viewer for a number of expectations including updates of accomplishments. This would be in respect to the known blueprint, revelations of new aspects to it, emergence of new heroes of change, news on gangrian barriers to change, and an assessment of the speed of the momentum for change. The elaboration of the blueprint for change covers specific aspects of forward movement, its focused features, catalysts, new vision and new values. In other words, the concept of update at the encounter adds a new detail to the character and relationships at the public sphere in regard to the times of national change and the participants of the research. The spectrum of updates on the change movement or static

provokes in viewer different emotions. In the study, reports of the static seemed to dominate from the viewers point of view producing negative emotions.

Fifthly, the encounter site was an observatory for the viewer on this change phenomenon that directly affected him or her. It provided a surveillance function.

The next theoretical area dealt with possible causes of emotions. One aspect was about change being driven by an idea and how lack of clarity provokes emotions in viewer. In the research, the western version of modernity has been sensed out in viewer as the necessity and destination for change. The viewer does not question it but he or he does not also have a full grasp of its elaboration. There is lack of clarity and an expectation that this is provided at the encounter either by those in leadership or by the television news. There is a sense of frustration in viewer that this is not forthcoming. It seems then that there is clarity that it is the western version of modernity upon which the desired change is to be built and yet there is lack of clarity in that an important part of it is hidden. The very fact that change is to advance without this clarity becomes a source of worry.

On the other hand, theory identified identity construction as another source of emotions in viewer. The research argued that the encounter is a communication space where the viewer, the news source and the television channel produce echoes of what they think of each other. It is a space of identity construction which is extremely emotive. In addition, the research proposed that the thrill of the epic change story spurs the viewer to covet the encounter and that the pleasurableness, sorrow, anger, and other battery of emotions that the dramatic story generates feed into the rainbow of emotions constructed at the encounter.

V. CONCLUSION

The television viewer is a key player in television. His or her interaction with in coming news is a good indicator of both the character and usefulness of the television medium. A focus upon the moment of this interaction, the moment of encounter is illuminative. This was an encounter research, it selected the aspect of the phenomenon of emotion that constructed at the encounter. It

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