

CMCN 502: COMMUNICATION THEORY
ENTERTAINMENT AS MEDIA EFFECT

ABSTRACT BY

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As the world moved from medieval times into a more progressive era, entertainment became a significant pleasure source. Entertainment is any activity that can make people happy to any extent during their happy or sad times (Bryant & Miron, 2002). It could take the form of comedy, drama, sports, and tragedy. Entertainment must be interesting enough to catch the audience's attention.

When there were no wars in the old Mediterranean times, the male population engaged in games and circus activities. As time went on, new theories began to emerge; Lacan J. (1979) believes that pleasure or desire is a drive toward unattainable limits (Lacan, 1979). Campbell H.J. (1973) believes that every animal is a pleasure seeker because of how the body system works, tilted towards the basic neural mechanism of behavior (Campbell, 1973). The five senses (automatic system) play a role in how individuals experience pleasure (Bryant & Miron, 2002).

Researchers used questionnaires to know what made individuals entertained in examining the uses and gratification of mass media. This helped researchers get an insight into what consumers believed to be entertainment and what they did not like to consume. Using the behavioral approach, researchers have focused on persuasion, interpersonal communication, nonverbal communication, and the impact of social and prosocial messages (Bryant & Miron, 2002). They discovered that the choice of entertainment for individuals is deliberate, and they make choices in the spur of the moment.

There are two theories, the selective-exposure theory and mood-management theory (Bryant & Miron, 2002). Excitement ranges on different levels; excitement and calmness from television

somewhat create entertainment even if the content being shown is not interesting (Bryant & Miron, 2002). Experimental research has shown that people are attracted to shows that connect to their affective side. Those who need distractions would be prompted to watch the TV or delve into entertainment to make themselves feel better. Entertainment shows have different ways of influencing individuals; sometimes, it depends on their mood and how they feel in the moment. It also determines what they want to watch. Enjoyment is highly different when it is experienced raw; character developments create a connection between the people watching the shows and the characters. An audience's enjoyment of drama relies heavily on whose side they decide to stick with through the story's development, the antagonist or the protagonist (Bryant & Miron, 2002).

Enjoyment can also be seen as a disposition model that examines entertainment from tragedy and new reports (Bryant & Miron, 2002). The Audience finds ways to resonate with tragic events and relate them to those that have happened in their lives. Entertainment experience can be seen as an effect; it changes moods and emotions. It can also change the way individuals view certain things or issues (Bryant & Miron, 2002).

In conclusion, this theory uses quantitative and qualitative methods; the study used interviews and experimental research to gather empirical data to arrive at conclusions.

Bibliography

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CMCN 502: COMMUNICATION THEORY
IMAGINED INTERACTION AND INTERPERSONAL COMMUNICATION

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This paper reviews and extends the already existing knowledge of internal dialogue, more or less called the Imagined Interactions. Imagined interaction is a process of social cognition whereby actors imagine and indirectly experience themselves in interaction with others (Honeycutt, Zagacki, Edwards, 1990). Researchers have gathered that imagined interactions allow actors to solve communication problems.

Several hypotheses have been raised to examine the relationship between the two variables. They include:

H1: The self talks more than the other in imagined interactions (Honeycutt, Zagacki, Edwards, 1990).

H2: Imagined interactions are more likely to occur with intimate relational partners and on personal topics than with non-intimates or on impersonal topics (Honeycutt, Zagacki, Edwards, 1990).

H3: Imagined interactions occur more frequently prior to rather than after actual communication (Honeycutt, Zagacki, Edwards, 1990).

H4: Imagined interactions are less functional for lonely individuals (Honeycutt, Zagacki, Edwards, 1990).

The researchers carried out a survey in the form of a questionnaire which was divided into two significant sections, using the Likert-type scale. After this, they used content analysis to analyze this research. There were two coders who were representative of the population from which the data were drawn (Honeycutt, Zagacki, Edwards, 1990).

They found that the self talks more in imagined interaction than does the other (Honeycutt, Zagacki, Edwards, 1990). Imagined interactions is self-reflective (Honeycutt, Zagacki, Edwards, 1990). Also, they found that people have imagined interactions with intimate relational partners and about topics concerning personal relational matters (Honeycutt, Zagacki, Edwards, 1990). They also found that imagined interactions can be used to review earlier conversations, actors literally use their imagined interactions to have real conversations (Honeycutt, Zagacki, Edwards, 1990). They also found that imagined interactions are less functional for lonely individuals (Honeycutt, Zagacki, Edwards, 1990).

Imagined interactions are a crucial part of interpersonal communication, although they do not give room for exploration of self, or for planning, rehearsals, retrieval, and inspection of information (Honeycutt, Zagacki, Edwards, 1990). It provides fresh insights to communication process.

Bibliography

Honeycutt, James & Zagacki, Kenneth & Edwards, Renee. (1990). Imagined Interaction and Interpersonal Communication. *Communication Reports*. 3. 1-8. 10.1080/08934219009367494.