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Hypermediatic humor in the construction of the event

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The objective of the presentation is to describe how hypermedia humor operates in the construction of the event. As Verón (1983 [1981]) has pointed out, the mass media are machines that produce social reality. Today, with the advent of hypermediated societies (Carlón 2015, 2016), this production is no longer solely in their hands but also in that of collectives and individuals constituted in the media thanks to social networks. The continuous exchanges that take place between them and the mass media system generate reality in becoming, present, as a shared experience.

Among the makers of this construction is hypermedia humor, a device that generates interpretants that frame the social in the unstable games of laughable. Its discursiveness is collaborative and participatory due to the interaction enabled by the new mediatizations (Fausto Neto, 2010) and its institutional regulation is weak because, even when they try, the platforms are unable to impose any "style manual" nor are their censorship effective. These qualities have caused a return of the undisciplined laughable. During the European civilizing process, the rulership was domesticated. The institutions expelled the offensive genres, themes and styles, and the same did, later, the mass media.

With hypermediatization, the laughable banished from mediatization spreads continuously, synchronized the three hundred and sixty-five days of the year with the

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present. For the first time, at the same time that a politician gives an interview, two teams play the cup or a government represses protesters, hypermediated speeches are generated that promote a laughable interpretation of them. In some way, that guiding pleasure, often unspeakable, that could be shared with the close group while you were a spectator of the social evolution, is now continuously expanding through the networks, propagating a distant and humorous way of contacting the present.

Our research focuses on this quality in order to describe the way in which it operates in the construction of an event as it unfolds, because it has been shown that the leadership occupies a central place in it. The most shared tweets, for example, are usually jokes, even in serious debates such as the law of voluntary interruption of pregnancy or the crisis between the United States and Iran (Riera et al., 2020). The case study will be the leadership generated during the opening speech of the ordinary sessions of the recently elected Argentine president, Alberto Fernández, before the Legislative Assembly. The corpus of analysis will be the laughable productions in the main Twitter hashtags, in accounts of leading enunciators with a large number of followers and the appropriations made of them by the media information institutions (mass media and news portals).

This cutting of the laughable is due to the fact that we are especially interested in how his construction of the event is located in the political debate of the event. With the rise of individuals and groups to hypermediatization, the widening of the public space (Wolton, 2007) has been strengthened, shaping a replicating democracy (Dader, 2003) in which a part of the citizenry joins the political dialogue. The political humor that we will study is installed in this democracy with the information and opinion load that it already presented in modernity, but without its institutional regulation.

In a study of political humor on the disappearance of Santiago Maldonado (AUTHOR, 2020) we observed that the memes of the opposition and official Facebook

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accounts operated as political jokes do according to Varnagy (2015): they simplified in very few words (and images) very complex issues and situations to get a quick response or auction. That own end of the laughable, is generated by means of inconsistencies with respect to budgets shared by those who participate in the exchange. In this sense, it can be said that from the moment of production of the accounts, there was a proposal to reaffirm credible acquired that are applied to new events. His way of doing it was through seriously impossible displacements and condensations, which also generate pleasure. In the field of film, Metz (1979 [1977]) argued that one of the reasons why a film gives us pleasure is because it affirms the world as we imagine it. We can postulate something similar for political humor and the way in which the degradation of its actants is represented. Although the laughable always surprises with new unexpected meanings, it puts into play acquired knowledge on which incongruities are generated. That character of affirmation of the plausible, we observe it as part of the construction of groups of political identification that make the accounting systems.

In the study that we propose to carry out, observation will privilege, not only the interactions within the account systems but also with their environment. We are especially interested in what laughable records the hypermedia enunciators generated, what were the interactions with their groups and with other account systems, how it was placed in the hashtags and what appropriations the media institutions made of this production and the twists of meaning involved. With these objectives, we hope to make a contribution to the knowledge of the role of the laughable in the construction of events in hypermediated societies.

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