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MARSHALL MCLUHAN ON MEDIA CONCEPTS: AN INSIGHT INTO HIS PHILOSOPHICAL COMMUNICATION THOUGHTS

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Abstract

The brazen impact of technology on human sphere-individual, group, private and public has placed Marshall McLuhan on an unequal pedestrian among his contemporaries and beyond. While some theorists of his time quickly dismissed his media coinages, the practitioners tended to admire his uncommon thoughts. This paper is an attempt to critique some of his philosophical thoughts in the field of communication. Using analytical methodology, the paper showcased the relevance or otherwise, of some of McLuhan's evergreen media phraseologies such as, "the medium is the message", "global village", "cold and hot medium". The conclusion of this paper was that McLuhan does not see the new technology as enslaving man, rather, man enslaving himself by refusing to recognize and move with the continuous evolving of media technology.

Keywords: Media Concepts, Communication, Philosophical Thoughts, Insights, Marshall McLuhan.

Introduction

The era of "Powerful media Effects" and "limited effects" speak of the influences of the media in moulding opinions, arousing feelings and swaying of behaviour in a certain way. While the "Powerful Effects" see the audiences of the media as atomised, defenceless and passive before mass media messages, the "Limited Effects" see the audiences as more active and capable of choosing what to expose themselves to. Nevertheless, the weighty matter remains on the influence of television and presently, technology in general, in shaping our lives, cultures and society at large. In this regard, three theorists in the area of media and culture subsist; Marshall McLuhan, George Gabner and Stuart Hall. However, our point of interest is Marshall McLuhan-his imposing cultural media thoughts that has remained classic.

Andy Warhol once said that sometime in life, every person enjoys fifteen minutes of fame. However, in the case of McLuhan, his own minutes spanned into fifteen years. Perhaps, among the contemporary media theorists, none is outstanding as Marshall McLuhan, obviously because of his far-reaching positive postulations on media roles in culture and society and their futuristic evolvement. The potency of Marshall's postulations stem from its ability to proffer to the media, as well as the academics, nuggets that enable them to provide services that are daily needed by individuals and organisations that is pivotal for routine human activities and maintenance of social order. Baran and Davis (2000, p.285), observe that McLuhan's theory is actually a "collection of lots of intriguing ideas bound together by some common assumptions". It is this "intriguing ideas" that explain the media assumptions that

made Marshall McLuhan's theories or phraseology outstanding. At times, his ideas tend to be prophetic than a subject of empiricism. Again, Baran and Davis (2000) note that "his ideas were profound and prophetic. More often they were arcane, mundane, or just confusing". Such were characteristics of Marshal's writings. You can hail or crucify him but you cannot take it away from him that he has intellectual propensity to synthesise diverse and complex communication ideas into a phrase that stands the test of the times. His penchant to offer cogent and insightful analyses of the role of the media in both culture and society attracted to his works in the early 60s, the credit for inspiring and legitimatizing macroscopic theories of media, culture and society in the North America, nay, the world, and is still inspiring the communication sphere.

His works took the centre stage at a time when the limited effects of the media is at its' peak. With his focus on cultural role of the popular media like the television, he challenged the limited effects which were enjoying academic patronage, though not without some school of thoughts looking for a new lease of intelligence. The radical, brilliant intrusion of McLuhan into the knowledge market of communication, sociological and psychological thoughts earned him differing sobriquets, like the "Metaphysician of Media", "Oracle of the Electronic Age", " Bible of Cyberspace", "High Priest of Pop culture" , "Guru of the Boob Tube", albeit, in admiration. McLuhan's profound ingenuity in the field of communication as it concerns culture, media and societal transformation was celebrated in 1960 when he was declared the patron saint of Wired *magazine* and graced the cover page of *Newsweek* in 1967 and again, *Wired magazine* in 1996. A common thread that binds his thoughts or assumptions was his focus on emergence and continuing change in communication technology that bears inevitable and profound changes in both culture social rendering.

Although Marshal had no appendage to any known political or social root, he drew heavily on critical cultural theories such as politics and sociology. Little wonder then, why his works attracted stern opposition and rejection by political economists, who argued that his works failed to provide conviction on which his positive social change which technology will usher in is based on. One of the leading critics, George Gordon, labelled his work, "McLuhancy", dismissing his work as total worthlessness. The truth, nonetheless, is that Marshall McLuhan's media coinages generated public and academic controversies. He never claimed to present a body of truth when he advised his readers not to worry about any contradictions. Nevertheless, as a gifted philosopher, McLuhan was able to encapsulate major media and cultural complexities in an unforgettable metaphors or phraseologies. His metaphorical expressions prompted millions ever since and now, to think of the ever increasing effects of electronic media on our socio-cultural milieu.

Marshal knew the confounding kernel in his theories that would elicit vaults of pros and cons when he cautioned his readers not to bug their heads when they encounter seeming contradictions. He agrees that his theories have created "confusion" and that his "stuff is very difficult", while accenting that he too, don't understand it. He gave reasons for this seeming puzzle associated with his works as to the fact that he "worked more from the intuitive right hemisphere of the brain rather than out of the logical left side" (Griffin, 1991, p.291). Methinks, this explains why he responded to his critics by calling them, "left brain" and "incapable of understanding right brain concepts". His reaction becomes instructive as writing is intuitive and inspirational and as a communicator, he is more concerned in passing across meanings in

his works than being logical. Therefore, the definitive course that this paper took is to point out how McLuhan's media coinages or thoughts have remained a dominant paradigm or framework for communication researchers and theorists.

The Man, Marshall McLuhan

His full name is Herbert Marshall McLuhan; born to Canadian parents, Herbert Ernest and Elsie Naomi on July 21, 1911 at Edmonton, Alberta. He studied variously at the universities of Manitoba and Cambridge. He later married his wife, Corinne Lewis a teacher and they both had four daughters and two boys. His children were referred to as children of the future, apparently in reference to their father's postulations to the future effects of the electronic media on human existence. His wife said of him in 1970, that "he was always so sure of what he wants, and who he was. Never any doubts". This characteristic traits, probably gave him strength during his days as his works were heavily attacked by his contemporaries. As a journalist, educator, philosopher and public intellectual, Marshall McLuhan, laid a monumental cornerstone for the study of media theory. He was a professor of English literature and became the head of the centre for culture and technology at the Toronto University. McLuhan had many works to his praise but his most outstanding ones include, "The Gutenberg Galaxy" (1962) and "Understanding Media" (1964) which was estimated to have been translated into over 20 languages, German topping the list. However, it was his striking aphorism or phraseologies like, "the medium is the message" and "global village" that shot him into media stardom.

Although his statements were resented by some of his contemporaries, his works, especially the technology determinism and global village theories have become an eloquent credit to his fore-sightedness. The relevance of these theories are no longer in doubt. He was the darling of the print and electronic media in his days to the point of having a programme called, "This is Marshall McLuhan". He held the opinion that there is nothing one can do to stop the advancing influence of the media technology on individual, private, group, public and cultural lives of the society. He accepted the inevitability of media influence by penning that even if he is opposed to the marauding influence of the media, he could not stop it, and so, will not waste his time lamenting or try to resist its advancement, which he will not succeed in halting its progress. It was in this direction that before his death, that McLuhan tried to proffer courage to his peers about the astounding intrusion of the communication technology.

Marshall McLuhan had on his stable, several books that dwelt on amazing wonders of electronic media that generated intellectual debates in the media world during the sixties. We wish to make a departure into his thoughts or coinages by first, taking a cursory look at one of his intriguing books, "Understanding Media: The Extension of Man", which was his attempt to providing a window of relieve into his thoughts. Our reason for this is justified by the fact that many of the coinages we are about to take a look at emanated from this book. When Understanding media was published, television was beginning to be received as a mass medium. He was very optimistic on the wonders of technology. The book contains the idea that the media possess the power to increasingly draw people into one another. The internet has reinforced the force of the media technology on human activities. The McLuhan ideas resonate with those who believe that the mass media have fulfilled the optimistic vision of an inclusive, Involving and connected global village. We will now look at some of the concepts:

"THE MEDIUM IS THE MESSAGE"

This is perhaps, the most notable of McLuhan's coinages. As simple as this may look at the face value, it is embedded with meaning that can only be revealed by an astute academia with an eagle eye. Some, today, still debate as to what he mean by this aphorism? The medium is the message suggests that the medium (channel) through which the message is leveraged influences how the message is perceived and received. The word of the mouth or face to face message will carry different impact and influence with the one on the radio and the one on the television will be different from both the radio and face to face. Radio and television will be total different from newspapers. The medium create and conveys a symbiotic relationship with the message it transmits. In other words, the media shape the way we see the message. The medium being the message is an argument that it changes people more than the totality of the contents. Often you hear someone say, 'I heard it on radio or television or I read it from the newspaper'. It was an argument that the printed books will disappear with the advent and advancement of electronics or technology. Although the printed books have not disappeared literally, it has done so figuratively with the level of disinterestedness folks have in reading books. People in this part of the world, generally are not enthusiastic in opening the pages of the book to fetch information or knowledge. As a technology determinist, McLuhan believes in form of changes in culture as a result of technology and that how the society is structured and how people think is a direct consequence of change in technology.

"THE ELECTRONIC MEDIA ARE TURNING THE PLANET INTO A GLOBAL VILLAGE"

This concept is a house-hold name among students, researchers, academia, theorist and practitioners in the communication arena. Baran (2004, p.314) notes that of all McLuhan's concepts none is more often quoted than the Global Village Mantra. A village by definition is a group of houses in a hamlet or town where people live in a communal arrangement. This coinage by McLuhan looks more of a prophecy than an empirical truth. He contended that the communication technology occasioned by television as of then will bring the peoples of the world closer. It was an argument of a world that will be linked together by electronic nervous system which will create a popular culture. This actually has happened with different social media platforms, driven by the internet. The internet and the social media have proved the global village postulation of Marshall that communication technologies will provide people the opportunity to become increasingly involved in one another's lives. Most of his die- hard critics lampooned him for being naive, unrealistic, utopian, infatuated and obsessed with technology. His critics disparaged him on the ground that he did not take into cognisance the associated problems of living together in a village. He, however, never pretended that there will not be a problem as long as the electronic media make the world a family by button. Indeed, we are living in a global village, where different families of the world meet in a virtual environment. McLuhan felt that all humans are in a global village through the electronics which he say, brings us in touch with one another, everywhere and instantaneously. There is now, video conferencing, WhatsApp video call- where you can see the person you are interacting with and Facebook live streaming for transmission of live events. These are all made possible through the World Wide Web (www) that has made the earth planet a small store where every buyer's activities are monitored. Privacy is now a thing of the past, just like in a typical village setting where nothing is personal or private-it is pure communal. Simply, the events of today prove that we are actually living in a global village.

"ALL MEDIA ARE EXTENIONS OF SOME HUMAN FACULTY"

Tom Wolfe in Griffin (1991, p. 239) captured a summary of McLuhan's statement that all media are extensions of some human faculty thus:

> The new technologies…radically alter the entire way people use their five senses, the way they react to things, and therefore, their entire lives and the entire society. It doesn't matter what the content of a medium like TV is…twenty hours a day of sadistic cowboys caving in people's teeth or… Pablo Casals droning away on his cello.

The arrow head of this metaphor targeted the five senses of man. Technology is looked upon as prosthesis, that is, an extension of human powers, particularly, sensory power. The opinion of McLuhan here is that in the interplay between the media and the culture, the media instead of bringing the world closer to us, allow us see the world in an enlarged, deeper spectacles that would have been ordinarily impossible. The same way cars extend our feet to travel farther distance that would have been impossible, the electronic media- television and by recent happenings, social media extend our eyes and ears to see and hear about events that are happening thousands of miles away from us. Communication is central to man and thrives with man because, man according to Schramm (1973, p. 16)"is above all, an information-processing animal". This possibly, could be one of the reasons why McLuhan posits that various electronic media are extensions of man. His senses and body oscillate towards information pendulum. Thus, Baran (2004) concludes that "communication technologies don't transmit information but they fundamentally alter the relationship between people and their world while encouraging them to make new meanings from their new encounter". The idea of the media as an extension of man presupposes an instantaneous presence of man everywhere without being there bodily. The argument of McLuhan is that the media quite literally, extend sight, hearing and touch in time and space. Notwithstanding, the notion of the media as an extension of man is not altogether a novelty by Marshall McLuhan; earlier works of Harold Innis, James Winans and Ralph Waldo Emerson had differently made reference to communication media as having the power to alter relationship with ourselves, media and the environment. While Innis suggests cultural disturbances occasioned by sudden extension of communication and Winans argue that words for the ears are different from words for the eyes and serve different functions ("an essay standing on its hind legs"), Emerson viewed an institution as "the lengthened shadow of a man". Nonetheless, McLuhan became the premiere by stating that "we shape our tools and they in turn shape us" and argues that channels of communication are rudimentary cause of change in culture.

"I DON'T EXPLAIN-I EXPLORE"

Every plant and low animals engage in one form of communication or the other. Kenneth Boulding years back opined that "even dog can communicate but we know that a dog is not aware that there were dogs before him and that there will be dogs after he is gone". The implication of the above assertion is that human beings take extra efforts to communicate intelligently and meaningfully in order to elicit a response based on frames of reference. Therefore, the cord in every essential definition of communication is response which necessitates that there MUST be shared MEANING between the persons or group of persons communicating. This characteristic is what Marshall understood in crafting his messages, when he said, "I don't explain, I explore". This means that he goes extra miles in making

deeper meanings available to his readers. As man coming from the background of literature, he saw himself as a blind man trying to familiarise himself and his audiences with the undercurrents in media environment. He regarded his ideas as "probes" into media technologies. To probe is to find out more about a phenomenon; to reveal more about a thing or a person. He differed from Karl Marx, and insists that change in modes of production determine the course of history, McLuhan concludes that changes in modes of communication determine the course of history.

"LITERARY MAN EXCHANGE AN EYE FOR AN EAR"

This phrasal pun arguably and automatically introduces confusion to the reader's brain or mind. What on earth does McLuhan mean, literary man exchange an eye for ear? This was a summary postulation on the influence of literate culture on preliterate or oral culture. Before the invention of movable types, almost all communications are face to face. As a result of this, communications are emotional, empathic and emphatic, direct and closely knitted. McLuhan argues that before the invented letters or alphabets that made human literate and sophisticated, the tribal villages were an acoustic rendezvous where hearing, touching and smelling were placed higher than visualization. The criers had to go round the villages to make pronouncements bothering on commonality. People know each other closely and depend on each other. However, the literate culture is more complex and needed that only the elite and intellectuals can conveniently communicate and, these classes of people hold the power of control. McLuhan proclaimed that phonetic alphabets introduced the line as governing rule of live because in writing, letters follows letters in an orderly and connected format to make a meaning. Power and influence now rest on anybody's ability to read and write unlike in the preliterate times, where the elderly, envisioned as sages and chiefs hold sway in communicating oral histories, values and instructions and by so doing, hold it as instrument of power and control. On the reverse, Marshall McLuhan alludes that the emergence of literate culture "triggers an ear to eye switch which isolates the reader." In finality, this concept is in tandem with McLuhan's epistle that every advancement in communication technologies affects the socio-cultural make ups of the era.

"TELEVISION IS A COOL MEDIUM"

It is unarguable that the most amazing invention in communication technology is the television. Regardless of the roaring influence of the internet and cruising phenomenon of the social media, it is doubtful if the uses and effects of television will be eroded, in the near future. Yet, McLuhan has called it a cool medium. In his characteristic way, McLuhan made a classification of the media into "hot" and "cool". The hot media are high-definition with compacted data or information made available to the audiences without requiring them to make serious mental contributions in making meanings out of what is being disseminated. Hot media are superlative in visual, auditory, logical and private. The hotness of the media according to McLuhan is dependent on the volume of massage the medium varies in a single digit. They provide much information about the message they conveys. On the contrary, cool media are thus called because they require the consumers of the message to fill in the missing links or gaps in the broadcast. They are the one to provide the heat. The coldness of the media as argued by McLuhan is because it gives information in shadowy and vague images. However it must be noted that as at the time McLuhan is making this argument (1960s), television sets were monochrome and image appear at times blurring and repetitions were possible. Therefore the audience needs to pay close attention to the screen in order to fill in

the missing sensory information and in so doing, they become participatory in creating or forming images for themselves. This idea of getting involved in creating images and forming meanings by the audience of television because of their coldness gives the television the compelling force of attraction to its audience. McLuhan explained his concept of television as cool when he said that John Kennedy was ideally suited for the TV because of his cool image and Richard Nixon because of his hot image was impaired. This analysis was bought by the political elites and consultants that has ever remain an important scale or measuring and modelling political personae Be that as it may, the fully digitalized television broadcast, could now offer television another name of "hot and cool". Our position here is that, the digitalisations of signals have enabled the television to carry multiple forms of contents. Cable television now runs from the head end to a Super Trunk, to a Hub and from Hub to Trunk Cable, to Feeder Cable that sends the signal to homes via the Receivers. There is also now, direct broadcast satellite (DBS), the Multiplexing-the act of dividing TV channels; Progressive Scanning- the making television compatible with personal computers and Interlaced Scanning- that is, using the electronic beam to sweep the picture tube twice and creating half the image's line on the first pass and the filling in the gaps in the second (Baran, 2004, P.252).

"WE LOOK AT THE PRESENT THROUGH A REAR-VIEW MIRROR

This is yet another of McLuhan's mind- blowing antitheses on the impact and exploding emergence of technology on both communication and culture. It is argument that encouraged people to embrace technology as what is happening now will determine their future…"We drive into the future using our rear-view mirror". Just as the rear-view mirror guides the driver of the car to safety as he is going forward by noting what is coming after him McLuhan warns that only those who understand that the print revolution is being overtaken by technology will have a brighter future. He likened such a person to the artist who always makes an artistic impression of the future through the present. Read this again: We march backwards into the future". What? Doesn't this sound foolish and standing on its head? Marshall as an iconic explains by this statement that our future are formed and determined by our experiences of yesterday and today. Tim Carmody who was fascinated to this mysterious personality says he is not only a futurist but "idiosyncratic" while observing that, his best book,

> "The Gutenberg Galaxy, digs into this past, showing how the advent of print-not a 20th century invention, but a 15th century one-helped make the 20th century-human beings what they are: visual, fragmented, individual, hyper specialized…we still experience our future by way of our past whenever we turn to McLuhan in order to understand what will happen next. We still think in categories half a century old that he generated to try understand media that in some cases were older than he was"

(Tim Carmodi, 2011, https://www.wired.com). In order words, the books or oral/aural was the backward movement that brought us to today's electronics
technology that will determine our future. In summary, the past-the mouth and the ear are reconfigured in new and social media.

"LIKE EASEL PAINTING, THE PRINTED BOOK ADDED MUCH TO THE NEW CULT OF INDIVIDUALISM"

By this concept, Marshall contends that regardless of the importance of printing in making mass production possible, it contributed in fragmentation and individualisation of the society. Before now, primitive people conjugate in time and space as one and live in a sound environment rather than visual and in the words of the master himself, "like easel printing, the printed books added much to the new cult of individualism", where men could inspire and at the same time, conspire. He attributed to printing as the harbinger of the industrial revolution. To him, this new phenomenon broke down the regional tongues and formed a national language that gave literate people, whom he called "natural suckers", the opportunity for propaganda and control. He argued that the press turns words into "The Word", meaning, the compressing of words to mean what the press wants the readers to read. This Gutenbergian era is an emphasis on individualism, linear thinking, privacy, repression of thoughts, feeling and detachment as opposed to commonality, openness, participation and globalization offered by the electronic media. Put differently, through the print (books), literacy was made possible and therefore, detached those who are literate from the rest, who looked up to them as thin gods. Nevertheless, even the electronic media which was supposed to bridge the gap is presently creating another cult of individualism among the literates as those who are technology savvy are detached from those who are not, even though they can read and write. Those who are not computer literate look up to those who are, as thing gods.

MARSHALL MCLUHAN'S CRITICISMS

"…One is likely to hear a phrase in his praise, as in total disagreement of his entire life's worth of his work" (Mehta, 2002). This is a summary description of the flood gate of criticism that attended McLuhan's works. We shall consider a few here. Perhaps one of the most annoying concepts of McLuhan is his statement that literacy is obsolete and love for non-linear thinking while arguing that books produced cult of individualism. They saw his thinking as nonsensical and dangerous. Empirical researchers equally found his assumptions on the power of media as obtuse because the transforming power of the media cannot be subjected to systematic, scientific research to show how it can change people's experience. They, therefore, dismissed his assumptions as stupendously speculative and empirically unverifiable. To Paul Levinson, McLuhan has "charming contempt for logic", an indictment to his work for being incoherent and unsystematic. His global village concept was trashed by political economists as mere "self-fulfilling" prophecy and a pervasion of their respected Innis. Some saw his opinion as a distraction and disinformation of the public and therefore should be totally disregarded. One of his avowed critics, George Gordon of the department of communication at Fordham University, described his entire works as "McLuhancy", an attempt to link his puzzling concepts to lunatic. In any case, it is understandable why there were such virulent vituperations. Though Marshall offered explanations for his weird propositions, it was not possible to proof then or now by induction or deduction, how printing press encouraged nationalism, alphabet created neither Greek philosophy nor the television as a cool medium. His attackers accuse his works of excessiveness and illogical while some say, he only appropriates the central ideas in works of other people and then, expresses it interestingly and cogently. This particular criticism seems superfluous as it somehow applauds him for expressing central idea in other works interestingly and cogently. The range of criticism of McLuhan's work many a time, becomes beclouded as one would hardly know if it's for or against. Alan, J. (2011) says that "he has come to the conclusion that McLuhan

never made arguments but assertions which are usually wrong and when they are not wrong, they are highly debatable." Not making argument means that it not an empirically sound proposition and in that case, could pass as mere opinion. The war on the concepts of McLuhan was so intense that there was an attempt by some group in the University of Toronto to punish students who have cited his work in their thesis and to ultimately terminate his appointment. At a point, he advised his doctoral students to remove every trace of his work in their thesis to avoid disciplinary action from the school review committee. According to his son, Eric, cited in Morrison J.C (2015) "There were at least two concerted efforts to collect enough signatures to have his tenure revoked". Mehta, (2002) opines that hardly one finds writings of a man that is so profound and eye-opening, yet refuted by critics because they fail to understand them.

However, in spite the constellation of critics, he remained unabashedly optimistic about the great and ultimate influence the media technology shall unleash on personal experiences, social linkages and cultural psyche.

PRO-STATEMENTS ON MARSHALL MCLUHAN'S THOUGHTS

It was on purpose that this discourse included the comments of critics of Marshall. The reason is not farfetched: no single person is exclusively a repository of knowledge. In fact, the singular note of gamut of controversies his concepts generated, were eloquent testimonial that he was a great intellectual. John Cage says of him, "I am today as indebted to McLuhan as I ever was. He was a creative critic, probably the only one there ever was. His observations of art, media, society, in some cases corroborated the independent actions of artists, in other cases suggested what their next ones might rightly be". Continuing, he said, "The artist is the man in any field, scientific or humanistic, who grasp the implications of his actions and new knowledge in his time. He is the man of integral awareness". Perhaps, one of the first persons to make statement in in defence of McLuhan, albeit, rhetorically was Tom Wolfe, cited in (Griffin, 1991, p. 298) when he asked: "what if he's right? Suppose he is what he sounds like-the most important thinker since Newton, Darwin, Freud, Einstein and Pavlov? Wolfe equally rose in his defence of McLuhan when the latter, while addressing some business men said that, "electric light is pure information" and that "it is a medium without message". Obviously, this sounds double-barrel-it cannot be pure information yet contains no message. Again, a closer look at the anecdotes, will reveal meaning that someone may give information that contains no meaning to the receiver or the audience. To this, Wolfe says, it is "perfect! Delphic! Metaphorical and Epigrammatic". Tony Schwartz applauded McLuhan for his insights by noting that "attitudes are not ideas you put into a person with words. They are emotional responses that can be drawn out of people through association with familiar sounds". In finality, Marshall McLuhan remains a blockbuster in media-cultural economy. He may not have satisfied details of media ecology, nor appeased the empirical research apologist but no doubt, has given generations after him enough academic materials to further work on.

CONCLUSION

Marshall McLuhan as a literary giant, theorist and iconic in media technology has remained an enigma by virtue of his profundity in arcane media concepts. His concepts could be subsumed as literary mathematics which demands some mental exercises of addition or subtractions in order to arrive at an answer or meaning to his deep thoughts. Although castigated by some critics, his often oxymoronic postulations possess beneath it, a can of

reverberating research insights that take only keen minds to excavate. It is amazing that in the face of his seemingly glowing tribute to the influence of technology on individual and societal cultures; a careful study of all or some of the concepts of Marshall McLuhan on media technology will reveal that he never overtly gave intone hundred percent to the technology and never did he ignore the print and its power. As a media war lord, he championed an integrated knowledge of the impact of visual over acoustic than a hyper-extended power of any of the sense appeals. A holistic look at his media postulations leaves one wondering whether he is hailing the technology or afraid of it. A safe ground is for one to assume at best, both praise and fear. He does not see the new technology as enslaving man, rather man enslaving himself by refusing to recognize and move with the continuous evolvement of media technology. Tomorrow is here with us.

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