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**BEYOND GENRE? SCHEMATICALLY FRAMING LADY
GAGA IN THE DYNAMICS OF POP CULTURE
PRODUCTION**

Abstract: This article employs schematic framing as an analytic tool to examine the popular culture figure of Lady Gaga as a genre. It is known that genre analysis is a powerful tool for popular cultural studies. However, the typical genre approach which relies on identification of the stable linguistic (and semiotic) features a genre entails in respect of form, substance, functions, and relations is only applicable when a text is perceived as a sole composition of semiotic units such as syntax, textual and rhetoric structures, and lexical devices. It is hardly useful in this respect in examining social texts such as popular culture movements that have the propensity to become prototypes or genres, for other successive social texts. As such, through analyzing the Lady Gaga genre as schematic frames and mediated publicness, I argue in the article that macro-analytic tools such as schematic framing are more useful than the semiotic unit analyses in unpacking the volatility of similar social texts, as well as their social ramifications in times of rapid digitization and convergence.

Key words: frame, genre, schematic, social text, simulacrum

"I'm obsessively opposed to the typical."
— Lady Gaga

In their paper titled *Baudrillard in drag: Lady Gaga and the accelerated cycles of pop*, Brabazon and Redhead (2013) discussed the intriguing cultural phenomenon of Lady Gaga, with Baudrillard's (1994) simulacrum as a theoretical lens of inquiry. They noted the effect of cascading simulations in Gaga and her successor Mile Cyrus:

Born in 1986 in New York, [Lady Gaga] she has compressed fifty years of popular cultural history into less than a decade. She moved beyond genres – capturing the post-genre reality of popular music. This tendency was exhibited with great success when she paired with Tony Bennett for the successful rendition of Lena Horne's famous vocal in "The Lady is a Tramp" and sung a pastiche of Marilyn Monroe "Happy birthday Mr. President" to Bill Clinton in the form of "Bad Romance" (renamed "Bill Romance" for the evening). She upstaged Mick Jagger and shocked even Keith Richards with her performance of "Gimme Shelter." (Brabazon and Redhead 2013, n/a)

Their claim that Gaga's simulative creations have moved beyond genre will be contended throughout this article. It is known that genres as abstraction should not be perceived solely as semiotic representations but rather broadly as social projections and actions that help reshape the societal. But since the cycle of pop production has accelerated at such a pace with unprecedentedly high level of media saturation or fabrication, pop artists and theorists alike seem to share a similar sense of vulnerability or precisely, inability to confront, interpret, and understand innovations. This enticed Baudrillard to petition for a dismissal of the entire 1990s's pop history before it even started to take shape (Baudrillard 1988). It is difficult and unnecessary to contend his dismissal unless a thorough survey of this century-end pop production can be achieved. It is equally unlikely to arrive at any conclusion considering the complexity of pop cultural phenomena: some aspects of pop culture may mature over decades and take even longer to unveil their significance.

This is not the real problem though. The real problem is that, having rightfully recognised the accelerating cycle of pop culture, Brabazon and Redhead (2013) were reluctant to provide an interpretation of the underlying drives for such accelerating cycles, probably agnostic of causality in light of postmodernist traditions. Their offer of

conceptualizations that have grafted simulacrum, deterritorialization, and disintermediation, however, is powerful, and useful for reconsidering genre theory and analysis. More critically, if educators across all sectors are really serious about the application of popular culture to education, they should stay in tandem with the industry to exploit its transformative (certainly innovative) forces. Therefore, this article continues Brabazon and Redhead's phenomenological analysis of Lady Gaga on simulacrum to showcase in what way this pop culture figure has evolved into as genre prototype and public sphere. Rather than a simple theoretical mash-up or a salutation to the theorists, this article will be coupled with a discussion of genre and mediated publicness in its analytic probe.

1. Intertextuality, intersemiosis, and simulacrum

Knowingly, popular cultures have two fundamental characteristics that differentiate them from high cultures. First, popular cultures are resistant to hegemonic discourses (Martinez 1997). Rebellion of and resistance to normative practices and structuration is a key characteristic shared by the Beatles, Michael Jackson, Madonna, and Psy. As a recent emergence, Psy's Gangnam Style (available at <http://www.youtube.com/watch?v=9bZkp7q19f0>) is in effect a satire that ridicules the South Korea's mid upper class hypocrisy as well as its mainstream pop musical industry, in addition to his detests for the Communist Korea's autocratic regime (available at http://www.youtube.com/watch?v=VOud7M_qzGk). As an artist, he has been marginalized for being atypical of Korean musician. Second, pop cultures are grassroots (Jenkins 2006). A top-down fashion does not seem to work for pop. Even if it did, it would be a betrayal from within a dominant school of cultural production. Some members of a high culture may come out as villains to dethrone their cliques' crown and order. John Cage's 4'33" silence concert performance (available at <http://www.youtube.com/watch?v=zY7UK-6aaNA>) is a typical irony on modern concert conductors' de-contextualising persistence on sound and music. The Beatles' teenage ignorance of guitar mastery is another classical instance (Everett 1999).

These two characteristics in pre-democratic and digital times would be predominantly oppressed until their energy is assuredly chartered by the forever metamorphosing mainstream. In (post) democratic and digital times they have become normalized, as the driving forces of cultural creativity are closely enshrined in the enticement of addictions (alcohol, drug, sex, violence or war). That may procure a note for the lamentable yet nostalgic observation that the

American and indeed the global, pop culture industries have lost their signature rigor (Jing 2006). The then alternative, underground norms are now celebrated in the mainstream, irrespective of the means and extent of their translation into the social realm.

Textual production of pop culture has embraced hybridity that incorporates intertextuality (referents, indexes, metaphors, metonymies, substitutions, hyperlinks, permalinks, tags, hashtags), multimodality (discursive, visual, tactile, auditory, corporeal, cognitive, metacognitive), and simulations (real, unreal, surreal, virtual real, hyper real, simulated real, 2D, 3D, and 4D, high definition), for either enrichment or complexity. Intertextual devices, suggested by Kristeva (1986) and Lemke (2005), have been increasingly applied to creating networks of connections. Disney's cartoon production, either within a series (Micky Mouse; Donald Duck) or in between movies such as *Frozen* and *Tangled*, are interconnected in terms of themes, cartoon figures, music, and even design, to evoke predictable pleasures. Such series of production are intentionally or unintentionally schemed by the producers and their teams to captivate the diverse taste of viewers and in return to capture greater global market shares (Levine 2005). The *Kung Fu Panda* trilogy, alongside other adaptations of the Chinese folklores, has entertained Chinese and global cinema goers by reviving the Chinese martial arts delusion with an American superhero complex (Turney 2013). Disney cartoon production in this sense represents a typical model of American cultural economy emulating on corporate-funded research development labs such as Microsoft's Windows 10 (visit <https://www.microsoft.com/en-au/windows/features> for details). Its new versions are always updates of the previous ones churning out at a rapid rate to accommodate the market.

Capitalizing on advances in digital technologies, pop cultural creators have been exploiting the potential of modality and modes in seemingly infinite compositions to mobilise their experiencers' senses and approximate their responses, relationships, and emotions. Not only are there material changes but also mediation changes. Paper, metal, and other physical materials coexist with digital and imaginary materials. Further, not only are there instrument changes but also instrumental changes. Iphone-like mobile and smart devices are powerful tools and spaces with inconceivable functions and applications while big data, semantic web, and cloud computing are able to revolutionise our sense of physical space and living. Conceptual, affective, relational, institutional, and social prototypes are wedded together in reconfiguration for enhancement. Inter-semiosis and resemiosis of modality (Iedema 2003) that unveils the contention and permeation of

modality interactions continue to dismantle the singularity of pop cultural discourse.

Reality, if ever exists or can be lived, has been dulled by its projections on numerous materials and media, which, following the photonic motion discovered in quantum physics, reflects on its projections to interact and remix with other projections or the real to generate newer projections. Pauses or borders between projections are hardly discernible if not for artificial classifications. Hence, the physical site of the Holocaust seems not as horrifying as its virtual replicas on Second life or in VR games (Trezise 2012) in which details are graphic and are often augmented by sensual manipulations. Conventional museums could not but eschew the fate of absolute boredom by contrast to their reincarnations in social and hyper media spaces. Live and physical performances of reality can only survive when merging with the digital and the virtual. The Vivid Sydney project (available at <http://www.vividsydney.com/>) which manages to materialise digital and light projections, arts, music and sounds into seemingly physical substances (water, air, and architecture) provides a testimonial for this convergence (Hespanhol et al. 2014). Conversely, it inflicts a threat to the very survival of more traditional festive events and museums that exist in closed spaces. An unanswerable question therefore looms large over creative industries: what will happen next, for other festivals and museums as well as for Vivid Sydney itself? Simulacra in this sense are not cascading in linear or cyclical fashions but are randomly clustered as radiant nodes—varying in size and influence but interactive without predictable paths.

Evidently, the speed, volume, intensity, and complexity of pop culture textual production are increasing under the forces of deterritorialisation and disintermediation resulting from new technologies (Brabazon and Redhead 2013). Borders between modes of production and disciplines are disturbingly intertwined. For immediacy, tweets become a news resource for TV broadcasters and hosts, while TV reports can be embedded in tweets as news feed to increase visibility. Wearable and printable technologies are able to transform simple sensory aids such as glasses into powerful play and work stations, as demonstrated by Google Glass or the Samsung wristwatch. Liminal spaces of the pop are in constant emergence and revitalisation as increasing numbers of self-recruited producers are in collaboration with one another to force the gatekeepers out of the way. Mass but customized and personalized production is a new popular cultural trajectory.

Disintermediation has pushed the need for a flattened, organic, new ecology of institutionalisation to replace the stagnated extant hierarchies in cultural production. The binary division which has been

hypocritically manufactured may be losing its ground (Gans 2008). Popular culture is the new high culture that invites, synthesizes, and coordinates individuals and their cluster differences. The convergence of cultures, to be mindful, is not about singularity, but rather hybridity or to be precise, multiplied with differentiation towards individual preferences, tastes, or styles as would be argued from a productive stance of postmodernity. This convergence, further, burdens pop culture participants (indeed all of us!) with the responsibility to reflect on and reconceive the key construct/s of cultural production (Jenkins 2006), as will be discussed in the following. Writing/composition of pop nowadays is a serious, strenuous intellectual challenge as time and space are extremely strained in terms of sedimentation and reification.

2. Pop culture figures as genre

Deterritorialisation and disintermediation in juxtaposition with intertextuality, multimodality, and simulation have impacted significantly on the genre space of pop culture production. Genre engenders a schematic perception of and participation in, the social discourses, either on a cognitive, metacognitive, emotional, or relational plane (Frow 2006). Changes in identifications or performances always have to activate changes in genre perception. Interestingly, similar to simulacrum, genre is never a real entity. Rather it is an abstraction based on recognition and identification of and from text or intertext, or as has been captured in the very term interdiscursivity (Fairclough 2000). A genre does not exist until being recognised and acknowledged by its users. Further, within the network or ecology of genre (Heyd 2008, Spinuzzi 2002), identifying and creating a genre depends on the genres around it. A genre cannot stand alone, nor can it take shape without relating to other genres. Hyperlinked identification is essential in establishing or continuing a genre and its ecology.

A key feature of genre lies in the schematic enablement of cognition, metacognition, and emotion, whether it has to do with substance, structure, function, relation, or affect. Genre operates on textual frames (Goffman 1974) rather than on specifications. The majority of genre analytic tools and frameworks are developed to examine generic features of semiotic texts rather than those of social texts, such as generic structures, rhetorical moves, and lexical cohesions. Unfortunately, semiotic oriented genre analysis, as have been pointed by researchers (Cap 2015, Cap and Okulska 2013), are incapable of capturing the complexity and dynamicity of social texts. Political communications such as TV interviews with presidential candidates are highly situated and context-dependent. A pop musical concert is equally complex. In this

regard, only analytic tools with adequate flexibility should be considered for adaptation.

Framing devices such as schemata (Hyland 1990), positioning (Davies and Harré 1990), and meta-genre (Martin 2009) are essentially instrumental in mobilising generic interpretations of and often reactions to textual performances. The schematic enablement is then the basis of the argument that genre represents and reifies social constructs and structure. This is in response to the view that a society is fragmented with blocks, groups and communities of various kinds through which individuals are clustered. It is through schematic frames that semiotic texts become social texts and that textual representations can continue to evolve against a timeframe into structuration (Giddens 2013, Miller 1994). Again, it is through schematic frames that intertextual connections, cascading simulacra, and hypermodality are substantiated and sustained. Identifying schematic frames underlining pop culture figures and deconstructing their dynamics are therefore paramount as the following analysis of Lady Gaga unfolds. Although phenomenal popular figures are susceptible to generification, given the scope of their impact, schematic framing should transcend departmentalization rooted in the linguistic domain that underscores content, form, or function. Instead, each of the frames identified is inclusive of the linguistic attributes while giving weight to the social and symbolic roles that pop culture may have constructed.

In the following analysis, I will focus on Lady Gaga as a text to unpack how this pop culture figure has occupied the genre space of pop culture and in turn invigorated its economic production. In light of hypertextuality in which one text can be literally linked to another, I will not venture into the pop history and life narratives of Lady Gaga. Notwithstanding, involvements from both the academic and non-academic worlds have warranted the relevance of studies on Gaga while generating rich data for other studies to draw upon as hyperlinks, which in turn has grown a solid foundation for the genre of Gaga to transpire. As such, in this article, I engage in a social text analysis of Lady Gaga as a genre.

To further warrant this turn to the social and symbolic domains, however, I will include two media products of Lady Gaga to quickly intonate the following analysis of the Gaga genre. The first one is a timeline of Gaga's quick rise to fame in the pop world. This art parody on human's evolutionary path succinctly delineates Gaga's transition from cheeky obedience to confident and commanding. Although its tone is sarcastic rather than appreciative (i.e., Gaga as an ape-turned/like pop artist), it unveils several symbolic and social frames that will be discussed in the following; for instance, Gaga's excessive exploitation of

body (including her dress and the use of blood) in her sound production. More importantly, it concedes to a disturbing fact that the Gaga simulacrum has been revising the rules (and hierarchies) of pop, or at least in the show business world. The second is a YouTube video collage of Gaga's performances since 2008 (available at <https://www.youtube.com/watch?v=Sg4LOuogLqc>). This seemingly authentic collection, however, confirms the relevance of symbolic and social frames.

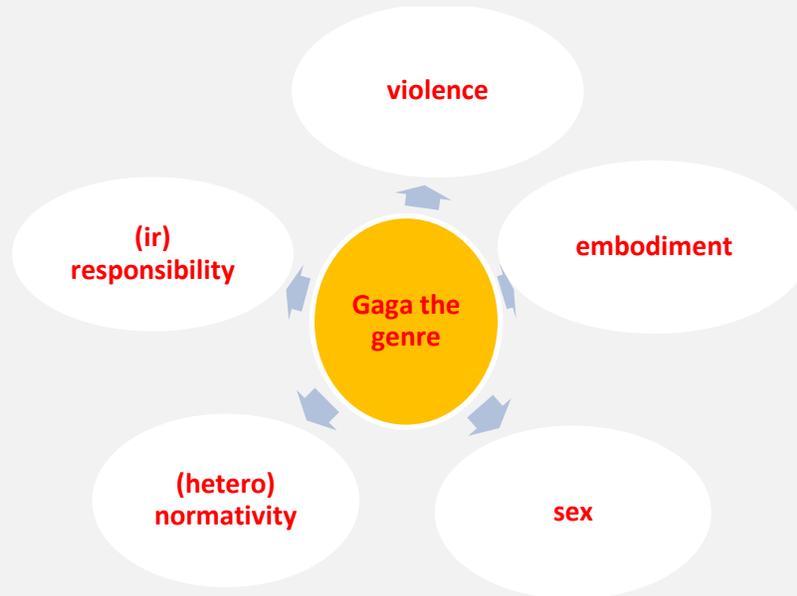
Figure 1. The evolution of Lady Gaga
(available at http://gaga-fan.ru/wp-content/uploads/2011/01/Evolution_of_Lady_Gaga_by_Yamino-1024x345.jpg)



3. Gaga the genre

Gaga in this case has become a new genre, not as representation, but as an abstraction or simulacrum of the beginning of the 21st century's American pop that continues its metamorphosis. The semiotic domain of the Gaga genre has been extensively scrutinised in terms of voice production, lyrics, and live performances while the social and symbolic domains are in need of examination. Overall, five main intertwining schematic frames have emerged since Gaga's debut performance in 2008, as Fig 2 illustrates.

Figure 2. Schematic frames in the Gaga genre



Embodiment

Not surprisingly, body is the first and foremost space that the Gaga genre has occupied to enact her textual performances. The artist's body has been exploited through addition, deletion, omission, reconfiguration, deformation, and animation in between (re)mediation spaces to explore the possibility of enacting social actions. Unique, eye-popping dress, make-up, and body piercing are common in Gaga's performances. Embodying actions such as wearing underwear as an outfit, veils of various kinds, the wings of angels, birds, and trees, and even Gaga's head on a snake body, are frequently adopted. Sometimes, written words in different fonts, size, and colour are utilised to produce a discursive representation of the body. At its extreme, self-harm that resulted in bleeding and injury was performed live in concerts.

As a familiar space in the post-feminist practice and theorization, the body is not singular but rather a plurality that archives and enlivens an individual's life history as well as the connections and projections of others onto the corporeal existence. Embodiment is, first of all, an intrapersonal process that underscores the importance of self, an ontological yet fundamental process that decides the dynamics of the Gaga-type pop genre. Pop genre evolution almost always begins with this seemingly inward awakening of corporeal experiences and practices. The body is the last fortress and weapon on which resistance of the marginalised or the powerless can count. Equally, it is also the ultimate

space on which oppression, contention, and resistance are inscribed. Nevertheless, popular cultural productions cannot be taken seriously without exploring and exploiting the schematic frame of embodiment of their participants.

Sex

Pervasiveness of sexual representations in the Gaga genre (indeed, in many pop cultural genres) has caused 'moral' panic. This 'Mommy Monster' has aggravated the pain/paranoia of the already-panicked parent community. Yet, sex in the Gaga genre is nothing but a metaphorical substitution for the opposite of embodiment as the following quote discloses – the most naked and purist metaphor.

When you make music or write or create, it's really your job to have mind-blowing, irresponsible, condomless sex with whatever idea it is you're writing about at the time.

– Lady Gaga

The anchorage of Gaga's utterance clearly lies in the mission of writing rather than in sex. Contrary to Gaga's own explanation that sex is the context in which every artist plays, it is by all means purely a trope. Sex, with its into-the-body and in-between-bodies vectors, is symbolic of the very intimacy of interpersonal relationships. The self and other construct is firmly installed. The profusion of sex in the Gaga genre, instead of claiming the death of sex (Paglia 2010), has reinstated its place as serving the rhetorical functions and semiotic resources for realizing powerful, if not the essential, textual performances of human desires. For Gaga, there is no necessity for sex representations to be implied or inferred. Sexual interactions must be explicitly consumed through sensual manipulations. Further, explicit references (and exposures) to sexual interactions have de-sensitized the reception of the Gaga genre. Over time, the Gaga genre and its performances may end up embarking on an asexual voyage. Upstaging performances in musical videos, on the radio and in live shows, or on the internet, Gaga as a performing artist is conscious of this one-way journey as is stated in her own articulation:

"A girl's got to use what she's given and I'm not going to make a guy drool the way a Britney video does. So I take it to extremes. I don't say I dress sexy on stage--what I do is so extreme. It's meant to make guys think: 'I don't know if this is sexy or just weird.'"

– Lady Gaga

The Gaga genre unexceptionally flags rebellion and resistance. Certainly, it does not fall into the altercation between feminists and postfeminists on issues such as equality and duty. Rather, it appeals to

Judith Butler and other post-feminists for problematizing the normativity resulting from the dualism of gender construction and practices as the target of resistance (Halberstam 2012). Gaga is conscious that such heteronormativity permeates every corner of human society, which in many ways, through militant perseverance and rebirth of norms, conventions, traditions, and customs, can deter the creativity of individuals. In this regard, Gaga's de-gendering through de-sensitizing sexual perception is an exemplary action that challenges the extant social norms, regulations, and discourses. Her shameless craving for fame and attention exposes the naked desires that have been suppressed in public or by the ruling classes. The little Monster Manifesto below again channels her dissent or even fury against the status quo of the heterosexual world order and as well as her impulse to remake it. A critical stance that goes beyond art critique is thus permanently enacted to action on changes.

"This is the Manifesto of Little Monster. There is something heroic about the way my fans operate their cameras. So precisely, so intricately and so proudly. Like Kings writing the history of their people, is their prolific nature that both creates and procures what will later be perceived as the kingdom. So the real truth about Lady Gaga fans, my little monsters, lies in this sentiment: They are the Kings. They are the Queens. They write the history of the kingdom and I am something of a devoted Jester. It is in the theory of perception that we have established our bond, or the lie I should say, for which we kill. We are nothing without our image. Without our projection. Without the spiritual hologram of who we perceive ourselves to be or rather to become, in the future. When you are lonely, I will be lonely too. And this is the fame."

— Lady Gaga

Imaginary violence

In this post-democratic policing/nanny state where institutionalisation in some parts of a society is approaching the threshold for change, imaginary violence has resurfaced as a central schematic frame in the Gaga-like pop cultural genres. The fear for institutional terror as has climaxed in the Hunger Games trilogy (irrespective of its naive, pessimistic imagination of the persistence of the exploitative institutionalization) has been graphically delineated and confronted earlier in the Gaga genre. The beginning scene of *Paparazzi* is bleakly telling of the organised alienation of and violence (escalations as war) against individuals or by individuals. The bedroom romance is not only gazed, consumed but betrayed by its very actants in submission to the patriarchal request from the media, the state, and the public. The Goddess of Venus is severely injured in the organised killing of the nature. The Gaga genre thus is bleeding and self-harming to protest—through violence against her body to ridicule Big Brother's collective

violence on individuals and groups. The message, similar to what was conveyed in the Hunger Games, is simple and clear: collective violence relies on individual persons for its very continuum and would collapse upon individuals' will to abstain from violence. A poststructuralist insistence on agency in this sense is manifested.

Irresponsibility

Discussions of agency instigate questioning about the ideologically loaded term of responsibility. The question that is haunted in the Gaga genre is: to whom and for what purposes is the Gaga genre responsible? Or should there be such responsibilities? In a civic society, duties, obligations, and morals are often imposed on persons without their consent or inquiries in the name of a collective's survival, prosperity, and democracy. This has resulted in the prevailing nationalistic practices in the arena of politics and then ramifications in pop cultures. Boundaries are marked, fenced, and protected, cultures and languages are preserved as heritages or relics for exhibition, but the self is lost in such hustle and bustle. Abstinent from taking responsibility by Lady Gaga (as well as her recent simulation, Miley Cyrus) is thus a declaration of interest in self and self-initiated niches and ecologies. The self is a node in the vast network of relations that can freely associate with any other nodes to form alliances. This reignited interest towards the self closely echoes the Gaga genre's concentration on corporeal experiences as well as on eradication of normalisation. Donald Trump, a notorious yet wildly popular candidate for the Republican nomination for President for the United States in the 2016 election seems to have been inspired by this emerging frame of the Gaga genre.

Irresponsibility in the Gaga genre somehow problematizes a Foucaultian analysis of self-technology (Foucault et al. 1988). Self-technologies are defined as technologies through which an individual can transform herself, from a state of having responsibilities into taking on responsibilities. The individual may put her own development on the agenda to accept responsibilities. This understanding of self-technology thus divides the world into subjecting and subjectivation to conjure up sensitivity to the practices through which the self can be summoned up and activated to mastermind their own creation (Anderson, 2003).

The interactions of these schematic frames naturally interrogate Gaga's own denial of herself as typification. Gaga the genre is not only a simulacrum of many of the pop figures from the past but also an approximation of the essential constructs of the post-modern or democratic society trapped in the global and digital turmoil. However, the Gaga genre indeed has transcended genre typification, at least momentarily, through the evocation of performance as Gaga states:

“When I wake up in the morning, I feel like any other insecure 24-year-old girl. Then I say, 'Bitch, you're Lady Gaga, you get up and walk the walk today.'”

— Lady Gaga

A genre, as abstraction, depends on agency as a precondition for substantiation and instantiation. Without the existence of agency and the command for performance, those frames would lose their relevance, not to mention their revelations. It is thus worth noting that these frames are neither fixed nor strictly marked, as the identity-based paradigm used to uphold. Rather, such genre framing provides means and resources for mapping the flow of desire in popular cultures. The naming of frames only serves the convenience of analysis or the course of implanting framing in the mind of viewers. It is an ongoing process without a braking gadget. Also, the frames themselves are contextualised and heavily situated (Cap and Okulska 2013). Negotiation is the only and best way to delineate and employ frames. In other words, the identification of these frames prepares a leeway for further analyses of the ways in which they are mobilised or exploited, which is essentially intriguing but will not be taken up for consideration as the focus of this article.

Conversely, Gaga's statement has conceded to the very process of typification, which is central to generification. Lady Gaga's day-to-day performances are not without referents to or anchorages of, “the walk”. The Gaga genre is enacted the moment when the Gaga referent is called upon and then the performative aspect of the Gaga genre is enlivened. The very genre thus takes shape and continues to vary over time, contrary to Gaga's desire to be atypical. However, what separate the Gaga genre from conventional typification are the frames that have been temporarily embraced, which are devoid of exact forms, functions, relationships, connections, and emotions. These frames are examples that reveal a strong tendency to typify but on the other hand have been shaped in a different way due to the nature of the genre frames. In the following section, I will discuss two key factors that may have effectuated the typification of the Gaga genre.

4. Lady Gaga as mediated publicness and institution

The emergence of the Gaga genre testifies to two dynamics of contemporary pop culture in digital and global times. The first is the continued evolution of public space into publicness and the other is the complexity of institutions. Institutions rely on social contracts to balance security, stability, well-being, and justice over a period of time and to commission responsibilities and obligations. Public space provides a space for social participants to exchange views, opinions, and power so

that positive reforms or innovations of genre and institution are made possible.

Originally, the notion of public sphere was proposed by Habermas (1991) in his historical analysis of bourgeois to underscore the role that civic actions play in shaping society. Public sphere in Habermas' view was related to a physical space such as square or street but has been transformed lately:

The public domain of the 21st century is no longer defined simply by material structures such as streets and plazas. But nor is it defined solely by the virtual space of electronic media. Rather, the public domain now emerges in the complex interaction of material and immaterial spaces (McQuire 2006, 1).

Mediated public spaces other than material structures (Coman 2012) have become channels for public voices as well as contestations or conflicts, though physical contact such as street protests can still occupy the central stage even in matured democracies (such as the Occupy Wall Street Movement in 2011) as the ultimate yet confident means to contend insolvency and inattention. New mediation and remediation of the physical to the virtual are not as simple as transference of space. Immaterialization as such also causes a radical change in the patterns, venues, and trajectory of information consumption and utilization in which the ability of attention seeking determines the scope of communications. Attention economy consequently transforms public space into publicness (Davenport and Beck 2013). In other words, a public sphere's very existence depends on mediated publicness rather than on public spaces (Baym and Boyd 2012).

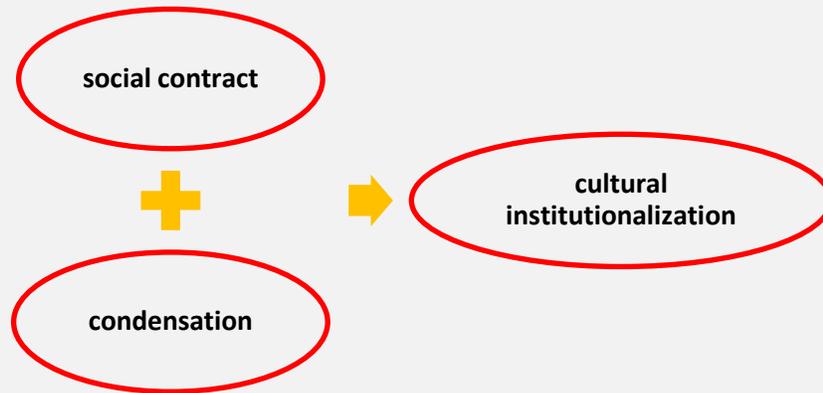
This has two implications. First, a public sphere does not have to rely on a physical space for survival. Second, a public space can be irrelevant if it is not at the centre of attention (Miranda 2007). The blog depression (Morrison 2005) that occurred quickly after the meteoric popularity of blogging is a typical scenario: tens of millions of blogs did not have a single visitor except their owners. The self or I-media would remain anonymous unless it has been noticed or has managed to garner adequate attention. Only a collective gathering of attention to an embodied performance can engineer its continuum and influence. In this sense, the precedent social media spaces including Facebook are conscious of this collective power. Networking friends of friends is the most effective and often safe way to accumulate attention and consequently publicness, at various levels.

Lady Gaga's meteoric rise as a pop cultural pageant by contrast is a radical pathway of transforming a self-media into a public sphere for achieving publicness. Different from the moderate, hesitant Facebook model in which self-censorship in accordance with the terms of

agreement and customary and institutional conventions has been consciously enforced, the self-media on which Gaga operates is audacious, provocative, and far-sighted in generating attention, subsequently effectuating publicness. It is a public space that is accessible almost everywhere. There is no privacy as the entire Gaga enterprise is performed under the gaze of the public. If there is such an entity as privacy, it is created by the information gap and forgetfulness of the audience's mind. It is a space operating on the radio, on television, at the theatre, and on YouTube or Facebook.

Therefore, on the genre space of Lady Gaga, social issues ranging from politics, sex, gender, ethnicity, nationalism, violence, discrimination, relationship, emotions, and even health are aggregated and scrutinized. It is a space that interests both academic and non-academic circles, as well as commercial and non-commercial organizations. A simple search on Google and Google Scholar should suffice this claim (for instance a key word search of Lady on Google Scholar can yield more than 12000 results). In this regard, this kind of publicness, as opposed to privacy and secrecy evolved from the pop figure, does not end with fame or notoriety, which has been tooted as the catalyst in this new attention economy. Rather, Gaga's pursuit of fame is much more profound, as can be seen from the above analysis of the core frames that help substantiate the Gaga genre. Through attention seeking, social discourses are magnified on her embodied, corporeal genre space. Any kind of generification is inevitably an institutional endeavour through reification (Butler 2010) or structuration (Giddens 2013), either for the elite to continue their dominance or for the marginalized to defend their territory. Two essential conditions must be met for the Gaga genre to become institutionalized. The first condition indisputably centres on the social contracts including laws, regulations, principles, and standards that coordinate participants and their contributions. The second condition underscores condensation. Without the interactions between the two as well as other elements, an institution would be unable to prevail.

Figure 3. Cultural institutionalization



Establishing the Gaga genre as an institution requires social contract as adhesives. Without social contract, the institutional resources that Gaga relies on would not be able to orchestrate and the Gaga enterprise would not have much power to extend its influence. Google as an institution, for instance, have reshaped the means, manners, and standards of information in the 21st century. A social contract has emerged and acquiesced over time between the institution and other parties which not only include the terms of agreement but also the observation of Internet protocols, and users' agreement to volunteer information, etc. In this regard, a two tier-social contract should be necessitated for Lady Gaga to become a proto-genre of global pop culture and franchise which is able to reshape the America pop culture. One is the pop culture itself, which, as has been discussed above, involves mobilising the primary generic frames in post-globalized pop culture arena. The second tier connects to the spaces that mediate its existence. Certainly, the Internet and the digital infrastructure are at the core of this social contract. Open access, reciprocal negotiation of meaning, and flattened power structures, for example, are arraignments that have to be attended in the contract. At the same time, other institutions such as Google and ISPs will have to contribute as partners which share the same institutional spaces of the Gaga genre.

On the end of the spectrum, condensation unfolds the very reality and mechanism of modern institutions, irrespective of their forms. With regard to pop cultural figure's institutionalisation based on mediated publicness, this condition is not only salient but fundamental. Simply, institutional condensation requires three conditions: participation, collaboration, and enterprise. The first two conditions are equally complex processes that emphasise individual's presence and their desire to magnify their significance. An enterprising process is indispensable in order for a loose group of people to erect their institution, one aspect of which is to ensure that the size of participants is approximate or exceeds

a threshold for multiple-layered collaboration. Enterprising process in this regards is an economic process that attends to efficiency in establishing pop culture genres.

To establish the Gaga genre as a cultural institution in this sense is to recognise that Gaga as a pop culture figure involves multiple parties of participation, collaboration, and number of participants. The level of collaboration increases as Gaga's popularity grows. On the layer of social semiotics, the Gaga genre involves participation and collaboration of numerous semiotic and social textual resources, mediums, and layers of remediation. For instance, it is digitisation and social media space that has enabled Gaga's swift takeover of Madonna's career long fandom. Again, media such as the radio alone would not have the capacity to create, transport, and teleport that Lady Gaga's hypersexual and hyperlinked performance. The Gaga genre, after moving from unpopularity to popularity, has been reified as a primary genre that the amateurs aspire to emulate. In less than five years, Gaga has transitioned from a small team product to a gigantic franchise. Finally, as a social text, the Gaga genre has mobilized the powerful yet essential schematic frames to challenge and contend the established genre hierarchies as well as their monopoly of social goods and services. Social structures engineered in high cultures would be endangered.

5. A final remark

Without a doubt, the structuration of the Gaga genre upon the afore-discussed schematic frames speaks to the economics of pop culture production and distribution. This agglomeration of the mediation, publicness, and institutionalization begs a very simple yet blunt question: how is it possible for an individual to amass and exploit all these resources of simulacrum, intertextuality, and multimodality all together? Certainly it is not. Pop culture industries have evolved over the decades into a multi-trillion dollar enterprises in the US and worldwide, with complex systems that have been adopted or adapted across countries and regions. Apart from the contribution of technological advances that have enabled mediation, remediation, and dis-mediation, the two primary conditions for the Gaga genre's evolution, publicness and institutionalization, capture the very essence of Adam Smith's (1776) economics tradition which insists on a profound yet pragmatic recognition of the divisions of labor to address the diversity and complexity of human activities. In the evolution of the Gaga genre, the divisions of labor as embedded in the schematic frames, together with social contract, have played a central role in orchestrating the complex processes and resources involved in producing the Gaga genre as well as

the pop culture figure and franchise. Apparently, macro-genre analytic tools such as schematic frames might be more useful than the semiotic units in unpacking the volatility of social texts, as well as their social ramifications in times of rapid digitization and convergence.

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