

fronts fascism and communism in regard to mass culture, is more than just a slogan stating that fascism is rendering politics aesthetical and that “communism responds by politicising art”. The underlying assumptions, which help a bit to explain this programmatic exclamation, are presented in the endnote 12, where Benjamin claims that a change in the method of exhibition “applies to politics as well”. If we read this endnote in view of its anticipatory dimension, we should comprehend it as a description of the televised world, before there was any television:

*The present crisis of the bourgeois democracies comprises a crisis of the conditions, which determine the public presentations of the rulers. Democracies exhibit a member of government directly and personally before the nation's representatives. Parliament is his public. Since the innovations of camera and recording equipment make it possible for the orator to become audible and visible to an unlimited number of persons, the presentations of the man of politics before camera and recording equipment becomes paramount. Parliaments as much as theatres are deserted. Radio and film not only affect the function of the professional actor but likewise the function of those who also exhibit themselves before this mechanical equipment, those who govern (Ibid.: p. 247).*

This is as far as Benjamin took the analogy between spheres of the aesthetic and the political. It means that, for example, the “category” *aura* cannot be simply applied to the political sphere as though the secluded decision-making political process all of sudden has become transparent and accessible to the wider public. The world of the reproduction of art and political processes are two different orders, which are marked by mediated interference, but they still keep their separate rules.

The media that has technologically transformed greatly from Benjamin's times, has obviously made use and further changed the means of narration. However, television, for example news reporting, uses the same means of narration in images as the earliest film makers: different views, focuses, framing and editing. The electronics instead of “mechanics” speeds up the procedures of completing the narrative and certainly all this makes it possible to visualise the reality in a far wider scope than in the case of concentrated shooting of a film. Systems of broadcasting cater the images to large audiences so that the illusion of “everything” being represented is almost complete. A step across the line of what Benjamin could imagine