

News Items in the Ivorian Press: From Anecdotal Accounts to the Pragmatic Construction of Social Facts

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Abstract

Long relegated to a mere secondary category, the news item now occupies a central place in the Ivorian media landscape. It is no longer limited to reporting isolated events; rather, it plays a role in the symbolic regulation of collective tensions and actively participates in the construction of social representations.

This article proposes a pragmatic and discursive approach to a corpus of news items published in the Ivorian press in 2026. By combining enunciative analysis, speech act theory, and media sociology, it highlights how the news item functions as a vector of implicit moralizing and normative dramatization of society. The singular event is interpreted as a collective symptom, contributing to shaping contemporary anxieties while symbolically reinforcing social norms.

Keywords: narrative, news item, Ivorian press, pragmatics, media discourse, moralizing

1. Introduction

Long relegated to the status of a secondary, sometimes even negligible, news item has gradually gained prominence in the print media. It no longer simply recounts isolated incidents but now participates, much more actively, in how society is narrated and made visible. Barthes (1964) already encouraged us to move beyond the idea of a mere record of facts and see it as a meaningful, structured form that offers a particular vision of reality. In Côte d'Ivoire, this evolution is taking place within a media context where public attention has become a central issue, and where the dramatization of information tends to prevail.

Thus, the media has become a space where representations of the social world are created and circulated. As discourse analysis has shown, the essential element lies not only in the facts themselves, but also in how they are recounted, organized, and presented for interpretation (Charaudeau, 2005; Van Dijk, 1998). Nothing is neutral; the choice of events, their emphasis, and the way they are framed all guide the reading and situate these narratives within a specific social context.

Therefore, considering it solely as a source of information would mean missing the point entirely. A news item is indeed a work of writing and presentation, based on narrative choices and stances, even implicit ones. Narratological approaches have clearly demonstrated that these narratives follow plot structures that lend them coherence and readability (Todorov, 1971). But this is not enough to fully explain them. These narratives are also embedded in specific social and communicational conditions. As Boltanski (1993) points out, the media coverage of events mobilizes a veritable moral economy, in which emotions, judgments, and norms are closely intertwined. The contribution of this article lies precisely in this space of tension between the organization of the narrative and its inscription within a communicative dynamic.

The hypothesis defended here is that the news item, far from being a simple account of everyday life, functions as a pragmatic mechanism for constructing social meaning. Indeed, through the events it selects, the way it narrates them, and the assessments it suggests, often without explicitly stating them, the journalist guides interpretations, elicits reactions, and reactivates the norms that organize collective life.

Therefore, a question arises: how does a seemingly banal event come to transcend its singularity and take on a collective dimension? How does it ultimately contribute to shaping social representations and symbolically regulating certain tensions?

To explore this question, the analysis relies on a corpus of articles from the daily newspaper *Soir Info*, particularly in the "News and Misdeeds" section. These texts were chosen for their high narrative density and their ability to make visible the discursive mechanisms at work in the construction of the news item. The analysis adopts a

qualitative approach, paying close attention to the organization of the narrative, the modes of enunciation, and the pragmatic effects produced on the reader.

The study unfolds along three lines. First, it revisits the theoretical framework that allows us to consider the news item as both a narrative and a discursive practice. Second, it focuses on the concrete ways in which these narratives are constructed and oriented. Finally, it examines their social significance, demonstrating how they contribute to the production of collective representations and the symbolic regulation of norms in the Ivorian context.

2. Theoretical Foundations of the News Item as a Form of Narrative

Taken as an object of analysis, the news item is not limited to a simple record of events. It involves a genuine discursive construction, which mobilizes specific narrative, enunciative, and media processes. Considering it through the lens of narrative theories allows us to understand how the event is organized, interpreted, and made intelligible, at the intersection of journalistic constraints and the logic of plot construction.

However, while narratological approaches allow us to identify the fundamental structures of the narrative, they are insufficient to fully grasp the communicational and social issues specific to the news item. This is why this study combines these perspectives with those of information and communication sciences, which are more attentive to the conditions of enunciation, the effects of meaning, and the social inscription of media discourse.

2.1 Conceptual Framework for Narrative Construction

An isolated event does not yet constitute a narrative. As Jean-Michel Adam (1987) points out, it becomes a narrative when someone takes hold of it, puts it into words, and addresses it to a recipient. The narrative is thus born in the very act of telling, organizing the facts, choosing a point of view, and directing the meaning.

This idea already appears in the ancient tradition; Aristotle (1947) insists on the necessity of a structured action, with a beginning, a middle, and an end, capable of producing effects on the recipient. In the 20th century, structuralists extended this reflection. Vladimir Propp (1970), drawing on folktales, identified recurring narrative functions, while Barthes (1964) and Greimas (1966) proposed models for understanding the internal logic of narratives, notably through the actantial model.

With Gérard Genette (1972), attention shifts to the modalities of narration. Time, voice, and mode demonstrate that what matters is not only what is narrated, but how it is narrated. The narrative then appears as an enunciative construction shaped by formal choices that orient its reception.

Hermeneutic and pragmatic perspectives complement these analyses. Paul Ricoeur (1983) emphasizes the plot structure, which organizes events within a coherent temporality and gives form to experience. But structure and meaning alone are not sufficient; the concrete conditions of discourse production must also be considered. Patrick Charaudeau (2005) and Dominique Maingueneau (2014) remind us that all media discourse is embedded in an enunciative framework that influences its production and interpretation. The narrative, therefore, cannot be conceived independently of the institutional constraints, communicative aims, and pragmatic effects that permeate it. Thus, narrative is conceived as a structured form, a situated practice, and an oriented act of communication. It is from this perspective that the news item can be analyzed, at the intersection of the narrative, the enunciative, and the social.

2.2 The Media Construction of the News Item

In this context, the news item appears as a mediated narrative form, halfway between information and dramatization. Even though it draws on current events, it follows a structuring logic similar to that of a story. Actors are introduced, an initial situation is disrupted, and then a denouement reorganizes the whole. Jean-Michel Adam (1994) emphasizes that the events are linked by a dynamic of causality rather than simply juxtaposed.

This organization is accompanied by a process of shaping. Barthes (1964) shows that the event is never presented raw; it is selected, prioritized, and sometimes amplified. The spectacular is not accidental; it results from writing designed to capture attention and produce an immediate impact on the reader. The point of view plays a central role. With the concept of focalization, Genette (1972) demonstrates that the perspective adopted that of the victim, the perpetrator, or a witness influences the reading and amplifies the emotional impact. Thus, focalization plays a crucial role in the dramatization of the news item.

However, viewing it as a simple, mechanical narrative construction fails to capture its full complexity. As media discourse, it is embedded within a specific communication framework. Charaudeau (2005) reminds us that journalistic information rests on an implicit contract with the public: to inform, but also to capture attention. The choice of words, imbued with implicit evaluations, guides the reading and engages the reader, echoing Ruth Amossy's (2010) analysis of the argumentative dimension of discourse.

Following Ricoeur's (1983) line of reasoning, the news item can be understood as a narrative construction of reality. Singular events are integrated into shared frameworks of meaning, making them intelligible to the

community. It thus becomes a privileged site for the production of social meanings. For Georges Auclair (1970), it reflects collective anxieties, while Dubied and Lits (1999) show that it contributes to defining the boundaries between the normal and the deviant.

At the intersection of these dimensions, the news item emerges as a hybrid form: a constructed narrative, a discursive practice, and a media apparatus. It is precisely this articulation that this study explores. By employing both narratology and discourse analysis, it demonstrates how, in the Ivorian context, the news item does not simply recount events; it actively participates in the construction of social meaning, shaping interpretations and contributing to the symbolic regulation of collective norms.

3. Narrative Structuring and Pragmatic Dynamics of the News Item in the Ivorian Press

The analysis of the corpus of the "Facts and Misdeeds" section of the daily newspaper *Soir Info* shows that the news item goes far beyond a simple enumeration of events. It follows an identifiable narrative structure, which transforms the facts into an intelligible, rhythmic, and emotionally engaging narrative. This structure recurrently incorporates the classic stages of narratology: an initial situation, a rupture, a climax, and then a resolution, sometimes incomplete.

This progression is never neutral. It combines lexical choices, narrative devices, and temporal organization to guide the reader, intensify the emotional experience, and produce a precise meaning. Three main dimensions emerge: the grounding in reality and the initial tension, the dramatic rupture and the climax, and finally, the narrative resolution and its pragmatic implications.

3.1 Initial Situation: Grounding in Reality and Building Tension

Most articles begin with a detailed contextualization, specifying the location, date, and sometimes the time:

- “Monday, February 9, 2026, not far from the Saint Louis pharmacy...”
 - “Sunday, February 8, 2026, shortly after 4 p.m., at kilometer marker 12...”
 - “On the morning of Monday, February 2, 2026...”
 - “Monday, March 2, 2026, near Pinhou...”
- These markers are not limited to simple description; they establish a concrete and familiar setting and offer the reader a spatial and temporal anchor. This contextualization creates a sense of reality that reinforces the credibility of the narrative and facilitates identification with the locations and characters.

The initial situation also sets the dramatic stage. By establishing an apparent normality, it creates a latent tension; the reader senses that an upheaval is imminent. References to recognizable social figures, such as “*Koffi Yao Yao, the farmer...*” and “*This great footballer in the making,*” evoke empathy and subtly guide the reader from the very beginning.

3.2 Dramatic Rupture: Narrative Catalyst

The narrative shifts when an unexpected event disrupts the established order. This rupture introduces a clear discontinuity, transforming what seemed stable into an uncertain and dramatic situation.

An example from the corpus illustrates this dynamic:

“Around 5 p.m., V.M. blows the whistle to end the session. Cachon Tylan, having expended a great deal of energy, launches into a spectacular dive. But he struggles to swim. No one has time to save him.” (*Soir Info*, March 7-8, 2026)

Here, an innocuous scene, the end of a training session, transforms into a drama. The narrative rupture redefines the meaning of the scene, immediately captures attention, and engages the reader's emotional tension. This irruption acts as a narrative engine, arousing both curiosity and emotional involvement.

3.3 Climax: Dramatic Intensification and Focus

The climax concentrates the tension and crystallizes the decisive action. In the corpus, it often corresponds to the moment of the assault, robbery, gunshot, or attack. Some examples:

1. “*As Koffi Yao Yao reached into his pocket to retrieve his money, a shot rang out from the rifle carried by D.A.K. The poor motorcyclist collapsed.*” (*Soir Info*, March 10, 2026)
2. “*He allegedly sprayed acid on his victim’s face and upper chest before fleeing.*” (*Soir Info*, March 9, 2026)
3. “*The victim stated that the defendant entered his store to steal his purse containing a cell phone and 3,500 CFA francs.*” (*Soir Info*, March 9, 2026)

In each case, the narrative focuses the action, tightens attention, and transforms previous events into dramatic anticipation. The climax is not limited to the act itself; it articulates the narrative sequence, intensifies the emotion, and polarizes the interpretation around the central event.

3.4 Narrative Resolution: Stabilization and Symbolic Regulation

After the dramatic peak, the narrative initiates a resolution phase, often led by institutions: the police, the justice system, and healthcare facilities. Examples:

- “*The court, after finding Kouadio Stéphane guilty, sentenced him to three months in prison and a fine of 300,000 CFA francs.*” (Soir Info, March 9, 2026)
- “*K.R. was evacuated to the rural health center in Afféry where she received treatment. As for her ex-boyfriend, who was implicated, he is still on the run.*” (Soir Info, March 9, 2026)

This phase plays a dual role; it eases narrative tension and reaffirms social and legal order. Even when the resolution is partial a suspect on the run, an investigation underway the narrative situates the event within a normative framework. The news item then becomes a pragmatic mechanism of symbolic regulation, demonstrating how a temporary disturbance is analyzed and partially controlled.

4. Discursive and Pragmatic Logics of News Items in the Ivorian Press

An examination of the corpus drawn from the “*News and Misdeeds*” section of the daily newspaper Soir Info shows that news items are not simply a recounting of events. Rather, beneath the apparent transparency of the narrative, a genuine writing process unfolds, where the plot construction, the enunciative choices, and the treatment of vocabulary guide the reading and shape meaning.

The analyzed extracts thus reveal that these accounts are never purely descriptive. They construct a particular vision of reality by employing narrative and pragmatic techniques that guide interpretation. Three major dynamics emerge: the transformation of the event into a narrative, the development of a biased point of view, and the inclusion of an implicit evaluation with normative implications.

4.1 Storytelling of a News Item: From Event to Plot

In the texts of the corpus, the raw event is never presented as is. It is reworked, organized, and integrated into a narrative framework that gives it coherence and clarity. This storytelling most often relies on a recognizable structure: an initial situation, a turning point, and then a resolution.

The episode of Tylan's drowning offers a striking illustration: “*Cachon Tylan (...) wants to compensate with a swim (...) he launches into a spectacular dive. But (...) he has difficulty swimming. No one has time to save him.*” The narrative unfolds in stages: an ordinary situation, an individual decision, then a sudden rupture that leads to the tragic outcome. The event is thus transformed into a dramatic sequence.

The scene involving Koffi Yao Yao follows a similar logic of rising tension: “*he reaches into his pocket (...) a gunshot rings out (...) the driver collapses.*” The rapid succession of actions establishes a causal dynamic, even when the circumstances remain uncertain (“*we don't know how things happened*”).

In the case of the acid attack, the narrative structure places greater emphasis on intentionality: “*he sets in motion a diabolical plan (...) he allegedly sprayed (...) before fleeing.*” The narrative here constructs a progression leading to an act presented as premeditated.

These examples show that news stories do not simply present facts. They reconfigure them into organized narratives, which reinforce their coherence as well as their dramatic intensity. The narrative structure, therefore, does not merely aim to make the information intelligible; rather, it already guides the interpretation.

4.2 Narrative Orientation and Construction of Viewpoint

The meaning of a news item is not solely determined by its narrative structure. It is also constructed through the choices of enunciation, which subtly shape the reader's perception.

The focalization very often favors the victim, presented in a way that evokes empathy: “*the poor motorcyclist collapses,*” “*K.R. is immediately evacuated (...) where she received treatment.*” Conversely, the perpetrator is described from an unfavorable angle, notably through emphasis on their intention or their flight (“*diabolical plan,*” “*before fleeing*”).

This orientation extends to the legal proceedings. Phrases such as “*found guilty,*” “*he received a 5-year prison sentence,*” or “*he will answer for his actions*” situate the events within a logic of responsibility and punishment. The enunciation thus contributes to establishing a normative reading.

Furthermore, certain techniques reinforce the impression of proximity to reality. The use of reported speech (“*the victim stated that...*”), circumstantial details (“*in his absence,*” “*in his store*”), or even markers of uncertainty (“*it is not known how*”) gives the reader the feeling of having direct access to the facts, while subtly guiding their interpretation.

From this perspective, the news item is fully part of a communication contract, in Charaudeau's sense; it is not simply a matter of informing, but also of influencing. The act of enunciation does not transmit raw data; it organizes its reception.

4.3 *Lexicon, Affects, and Implicit Evaluation*

Lexicon plays a decisive role in the construction of meaning. The choice of words observed in the corpus is not simply a matter of designation; the subjective elements used carry a connotative charge that influences the reading.

Some accentuate the violence or the spectacular nature of the events: "*a baby burned to death,*" "*in this blaze,*" "*screams in pain,*" "*burned face.*" Others explicitly introduce a moral dimension, such as "*diabolical plan*" or "*poor mother.*" These expressions do not merely describe; they suggest a judgment.

The discourse thus produces a genuine emotional experience. The reader is led to feel fear, compassion, or indignation. This mobilization of affects corresponds to what Amossy (2010) calls implicit argumentation. Without stating an explicit thesis, the text guides interpretations by relying on emotion.

Even seemingly neutral formulations participate in this dynamic. Phrases like "*thick smoke was coming from an apartment...*" and "*she was in the shower*" are enough to create tension, subtly hinting at danger without explicitly stating it. The vocabulary thus functions as a framing device, guiding the reader and situating the event within a pre-existing interpretation.

4.4 *Temporal Dynamics: The Play of Tenses in the Service of Suspense*

The meaning of a story doesn't depend solely on the words chosen. It also relies on the way time is organized. In news stories, the alternation of verb tenses is never insignificant; it structures the narrative and directly influences how the reader perceives the events. The historical present plays a key role. By making the events immediate, it gives the impression that everything is unfolding before the reader's eyes, who is directly witnessing the different scenes. The narrative becomes dynamic. The example below illustrates this:

"Cachon feels he has expended a lot of energy; he wants to compensate with a swim. So he plunges in... but he has difficulty swimming. No one has time to save him; the young player drowns." Soir Info, Saturday, March 7 to Sunday, March 8, 2026.

The tragedy seems immediate, almost as if it's happening right now. The reader is swept up in the action, without any distance.

Conversely, the imperfect tense sets the scene. It describes, stretches time, and creates anticipation:

"Thick smoke was coming from an apartment... she was in the shower..."

Nothing is decided yet. The scene unfolds slowly, leaving a lingering sense of uncertainty. This tense prepares the ground, describing the setting without immediately revealing the outcome. Here, the journalist paints the picture without advancing the action. It is precisely the shift from the imperfect to the present tense that creates the turning point. The narrative moves from a stretched-out time to a compressed one, from a still-open situation to an irreversible action. This transition gives the text its rhythm and tension.

In certain excerpts, this dynamic is particularly evident:

"...he reaches into his pocket... a shot rings out... the driver collapses." The information is delivered in stages. Each action foreshadows another, without everything being revealed at once. The reader follows, anticipates, and reconstructs. The suspense arises from this controlled progression.

Thus, the interplay of verb tenses is not merely a stylistic choice. It constitutes a genuine narrative device. The imperfect tense delays, establishes, and prepares the setting, while the historical present tense accelerates and intensifies the action. Together, these two tenses organize the flow of information and maintain the reader's attention.

Ultimately, this temporal dynamic fully contributes to the effectiveness of the news story. It engages the reader, places them at the heart of the action, and transforms the narrative into a lived experience, where emotion and interpretation are constructed over time.

5. News Items: Social Regulation, Normativity, and Media Influence

News items go beyond simply recording events; they constitute a narrative and pragmatic device that structures social disorder, making it intelligible. By exposing crisis situations, they frame and interpret chaos, offering the public a symbolic framework for organizing collective experience. Consequently, they function both as a mirror of social tensions and as a discreet regulatory mechanism, influencing perceptions, reactions, and the construction of a collective consciousness (Bourdieu, 1996; Charaudeau, 2005).

5.1 News Items as a Reflection of Social Tensions and Collective Anxieties

Analysis of the corpus of the daily newspaper *Soir Info* reveals that violence is the central theme of news items. Whether it manifests in public spaces or within the domestic sphere, it illustrates both the fragility of social bonds and the persistence of latent tensions. Physical or psychological brutality, frequently narrated, appears as a means of expressing, or even symbolically resolving, conflicts, highlighting a broader social unease around security and living together (Morin, 1999).

The news item is no longer just an isolated story; it's a way of talking about society. It is constructed by the media and embedded in specific social practices. When it recounts an act of violence, an accident, or a transgression, it doesn't simply describe an event. It also offers a particular interpretation of the social world. It highlights certain tensions while leaving others in the shadows. In this sense, it gives form to the contradictions of society. As Pierre Bourdieu (1993) explains, even specific events point to broader social realities that transcend them.

News items are also a good entry point for understanding social conflicts. Émile Durkheim (1895) shows that deviance is part of the normal functioning of society. It even helps to reinforce the rules. By addressing behaviors deemed abnormal, the news item redraws the boundaries between what is accepted and what is not. It makes situations of rupture visible. In the same vein, Erving Goffman (1974) explains that moments when interactions break down allow us to better understand social rules. News stories thus play this role, revealing disorder and helping us interpret it.

The media occupy a central place in this process. They do not simply report the facts; they select, organize, and interpret them. Patrick Champagne (1991) emphasizes this shaping process. Certain news stories then become highly visible and strongly influence public opinion. They provoke collective reactions: fear, anger, indignation. These emotions are not insignificant. They fuel public debates on security, justice, and the role of institutions. News stories also contribute to the spread of collective fears. Ulrich Beck (1986) speaks of a "risk society," where individuals are highly attuned to dangers. The repetition of news stories in the media reinforces this feeling. It gives the impression that risk is everywhere and fear is ever-present. This perception is based on shared social representations. As Serge Moscovici (1961) shows, these representations influence how individuals understand danger.

Over time, these events become ingrained in collective memory. Maurice Halbwachs (1950) explains that societies construct their memory from significant events. News items, often emotionally charged, easily find their place within this collective memory. They resurface in people's minds, reinforce certain images, and create shared points of reference: the victim, the aggressor, the danger.

Finally, some news items transcend their isolated nature. They become societal issues. A particular event then takes on a broader meaning. Jean Baudrillard (1994) shows that the media participate in a form of staging reality. Through news items, they reveal deeper societal problems: social inequalities and institutional dysfunctions.

Ultimately, news items do not simply serve to inform. They help us understand society. They shape perceptions, circulate ideas, and reinforce certain fears. They act as a mirror; through them, we see the anxieties of a community.

5.2 News Items: Social Regulation, Implicit Morality, and the Construction of Perceptions

When we observe how news items are recounted, we quickly understand that they do more than simply inform. They do more than that. They also contribute to how a society understands and represents itself. In other words, information does not merely describe reality. It also helps to construct it and give it meaning (van Dijk, 1998).

Without explicitly stating it, these narratives reinforce the rules of society. As Durkheim (1895) demonstrated, punishment ("three months in prison," "five years in prison") does not only serve to punish. It also reinforces shared values and strengthens social cohesion.

Little by little, these stories transform specific events into easily recognizable figures: the innocent victim, the delinquent, the fugitive, the punished culprit. This helps us understand events, even if meaning does not come solely from the facts themselves. It also comes from their consequences. This is where the distinction between what is normal and what is not is constructed. Barthes (1964) explains this idea well; for him, certain narratives end up creating assumptions that seem natural.

In Côte d'Ivoire, this function is very visible. News items often address concrete realities such as insecurity, everyday violence, or questions of social morality. They thus reveal the tensions that exist in society. But they do not simply show them; they also offer a way of understanding them. As Charaudeau (2005) points out, the media do not simply report the facts. They organize them, stage them, and construct a shared meaning. News items also play a role in shaping social behaviors. They tell often shocking stories that leave a mark on readers. Through these narratives, journalists transmit implicit values and rules. Each story becomes an example that sticks in people's minds. Informing therefore also means influencing how people see, judge, and act. Bourdieu (1996) shows,

moreover, that the media participate in the construction of social representations and the dissemination of certain worldviews.

Beyond its moral function, news stories also influence the perception of social reality. The choice of events and the way they are recounted play a significant role. By emphasizing certain facts, the media can amplify anxieties, create a sense of urgency, and sometimes justify political or institutional responses (Garcia, 2010).

The way in which events are recounted often accentuates this effect. The facts are dramatized. Indeed, their gravity is emphasized, the victims are highlighted, and highly emotional vocabulary is used ("*diabolical plan*," "*burned face*," "*baby burned to death*"). This type of language makes the narrative more powerful and influences how the reader understands the facts. The stronger the emotion, the more the interpretation is guided. This also reinforces the impact of news stories on individual behavior and collective decisions.

In conclusion, news stories are not simply accounts of events. They are a space where social norms are constructed and disseminated. Thanks to its narrative and emotional power, it has a lasting influence on how people think, judge, and act in society.

6. Conclusion

In short, the news item in the Ivorian press cannot be reduced to a marginal section devoted to the unusual or the accidental. Rather, it asserts itself as a discursive object in its own right, at the intersection of media narrative, the pragmatic uses of language, and the social mechanisms of meaning production. Far from simply listing isolated facts, it stages everyday life. Each narrative proceeds from a plot structure that selects, organizes, and prioritizes facts to make the event intelligible and give it symbolic significance. This structuring, far from being neutral, involves framing and interpretive operations that already guide the reader.

From this perspective, the news item constitutes a privileged field of observation for the enunciative strategies of journalistic discourse. Informing is only one aspect of it. Through its focus, the choice of words laden with connotations, and narrative techniques akin to dramaturgy, media text produces effects of meaning that guide its reception. It does not simply report; it suggests, nuances, dramatizes, and elicits reactions such as fear, indignation, or compassion. In other words, the news item becomes a genuine discursive act, where saying is also doing (Austin, 1970). It makes people see, believe, and feel, but also directs, and more.

Discreetly, adherence to a certain value system is evident.

From this perspective, the analysis of news items offers particularly illuminating insights into the social imaginaries and tensions that permeate Ivorian society. The frequency of certain motifs violence, transgressions, conflicts is not merely a matter of editorial choices; rather, it contributes to highlighting collective concerns and constructing a shared social memory. Through their repetition and narration, these events gradually define the contours of what is tolerable and intolerable, normal and deviant. News items, therefore, do not simply reflect social reality; they contribute to structuring it by offering frameworks for interpretation that influence judgments and behaviors.

It can thus be considered a space for discursive experimentation where norms, values, and representations are negotiated and redefined. By closely linking narrative and pragmatics, it transforms singular events into collective landmarks capable of illuminating the dynamics of social connection. Reducing it to a mere product of media consumption would be to ignore its mediating function and its role in the construction of social meaning.

Following these observations, this reflection opens several avenues for research. It would be particularly relevant to examine the transformations of the news item in digital environments. In the era of the dynamics of sharing and commentary, especially on platforms like Facebook or TikTok, its forms and effects are profoundly reconfigured. Furthermore, a comparative approach, on the scale of other African contexts, would also allow for a better understanding of its specificities and variations and would offer solid perspectives for furthering the study of this object, which is both commonplace and central to the contemporary economy of media discourse.

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