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*** START OF THE PROJECT GUTENBERG EBOOK DE FRANSE PERS ***

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Edition: 10

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De Franse Pers

Tot op zekere hoogte is de Franse dagbladpers een oligarchie, zeker geen democratie. Dat komt, omdat een krant stichten in Frankrijk met zoveel kosten en moeite gepaard gaat, dat alleen mensen die in staat zijn zeer grote sommen op tafel te leggen een dagblad kunnen oprichten. Het zijn dus gewoonlijk kapitalisten, of hier en daar een industrieel, die het geld voorschieten om een krant te stichten. Zij speculeren daarbij over de afzet, die het blad zou kunnen vinden zodra dat zich weet te profileren als het orgaan van de een of andere partij. Óf, ze koesteren in hun achterhoofd zelfs de gedachte die titel later, met nog grotere winst, aan de regering te verkopen, zogauw er een voldoende aantal abonneuten gewonnen is. Die kranten zijn natuurlijk gedwongen om te dansen naar de pijpen van de voorhanden zijnde partijen, of van het ministerie, en ze zitten dus in een heel nauw keurslijf, of wat nog erger is, in een exclusiviteit: allerlei mededelingen worden gewoon uitgesloten. Haast lijken de beperkingen van de Duitse censuur daarbij op een keten van montere rozenstengels.

De RÉDACTEUR EN CHEF van een Franse krant is eigenlijk een CONDOTIERRE, een huurlingenleider: hij vecht met zijn collonnes, en verdedigt de belangen en de passies van de partij die hem ingehuurd heeft met haar subsidies, of met een gewaarborgde oplage. De onderredacteuren, zijn luitenanten en soldaten dus, gehoorzamen gedisciplineerd, en ze geven hun artikelen de verwachte tendens en kleur. Hierdoor bereikt zo'n krant een éénheid en een precisie, die wij in de verste verte

niet genoeg kunnen bewonderen. De strengste discipline heerst hier, niet alleen in de gedachte, maar ook in de formulering. En als het dan eens voorkomt, dat de een of andere verstrooide medewerker een commando niet goed gehoord heeft, en een stuk schrijft dat niet helemaal aan de CONSIGNES beantwoordt, dan snijdt de RÉDACTEUR EN CHEF in het vlees van dat opstel, met een militaire onbarmhartigheid die bij géén Duitse censor te vinden is. Stel nu: er komt iemand bij die man aan met een stuk, dat de welbepaalde doeleinden van de krant niet echt schijnt te bevorderen: het stuk behandelt bijvoorbeeld een thema waar het publiek geen direct belang bij heeft - en tenslotte is die krant hùn Orgaan - ...dat stuk wordt streng afgewezen, met de sacrale woorden: "CELA N'ENTRE PAS DANS L'IDÉE DE NOTRE JOURNAL."

Nu is het vandaag zo, dat elke krant hier zijn eigen politieke kleur, en zijn eigen mooi omlinjnde ideeën heeft. Op die manier is het gemakkelijk te begrijpen, dat iemand, die iets te vertellen heeft wat daar allemaal een beetje buiten valt, en dat ook niet goed bij een partij past - dat die man geen orgaan voor zijn mededelingen zal vinden. Ja, het kómt voor dat iemand een beetje verder wil gaan dan de dagelijkse FAITS DIVERS, de zogenaamde actualiteiten; iemand wil een idee ontwikkelen waar de banale partijkwesies niks mee te maken hebben - in zijn stuk iets bespreken dat alleen maar de Zaak van de Mensheid aanbelangt bijvoorbeeld - wel, de redacteuren zullen zo'n stuk met hoffelijke ironie terugwijzen. Komt daarbij, dat men tenslotte alleen via de kranten met het publiek kan spreken, en via de ingezonden stukken en annonces die zij geven: in zulke omstandigheden is de CHARTE, die aan elke Fransman toelaat om zijn gedachten te laten drukken, een echte belediging geworden voor de geniale denkers en wereldburgers die zij zijn. In de praktijk kennen zij helemaal geen persvrijheid: - "CELA N'ENTRE PAS DANS L'IDÉE DE NOTRE JOURNAL."

Heinrich Heine

Lutezia

Paris, 3.VI.1840

in: Ernst Elster, 1893

Sämtliche Werke

Meyers Klassiker-Ausgaben

vertaald als radiotekst door Marc Vanfraechem

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